THE TWO SONATAS FOR VIOLIN AND PIANO BY A NEGLECTED COMPOSER, HOWARD FERGUSON: A PERFORMER’S ANALYSIS

D.M.A. DOCUMENT

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Music and Arts in the graduate school of The Ohio State University

By

Ya-Chiao Lin, M.A.

*****

The Ohio State University
2000

Document Committee:
Professor Michael Davis, Adviser
Professor Edward Adelson
Professor Burdette Green

Approved by

[Signature]
Document Adviser
School of Music
ABSTRACT

Howard Ferguson, born in Ireland in 1908, was a twentieth-century composer with a classical mind. Composed in the time of the evolution of compositional methods categorized as modernity, Ferguson’s music shows a connection to the musical heritage he inherited from his predecessors, especially of the classical era. His compositions stem from classical genres, such as sonata, partita and concerto. While following classical models, Ferguson blended in his own individual voice, as his line of communication with his predecessors. Over the years his compositional style shows great consistency with a gradual increase of maturity in handling meticulous musical details. The strength of his music lies in a strong sense of structure and balance with an organic unity created especially by motivic connections, and the expression in his music is intense yet restrained. His fondness for the semitone tension is reflected both his early and late music. A close study of the two sonatas for violin and piano, composed fifteen years apart and representing two different periods of his life, illustrates not only the consistency of his compositional style but also his growth in maturity.

Ferguson currently is known and remembered more as a pianist and a music editor than as a composer, partly because of his public career as a pianist and partly due to his career as an editor in his later years. In addition, his decisive announcement in
1960 that he would cease composition, feeling that he was repeating himself and unable compose something new, seems to work against the recognition that he was a composer with a significant production of profound and intellectual music. However, the fact that he stopped composition should not devalue his music, and, although his contribution to the repertoire of classical music may not be major in terms of quantity and evolution, his fine compositions certainly deserve greater appreciation. It is hoped that this document will serve as an introduction to Howard Ferguson's two violin sonatas: the detailed analysis of both sonatas will help understanding his contribution to the violin/piano chamber repertoire and his craftsmanship illustrated in these two violin sonatas. At the same time, some suggestions of performance practice provided in this document will help the performers who are interested in learning and performing these pieces.
ACKNOWLEDGMENTS

I would like to express my hearted thanks to my advisor, Professor Michael Davis, whose wonderful musicianship and inspiring teaching help me grow as a person and a performer.

I would also like to thank my committee members, Dr. Burdette Green and Professor Edward Adelson, for their kind encouragement throughout the years of my graduate study and their intelligent guidance for the completion of this document.

Thanks to Boosey and Hawkes, Ltd., who kindly provides the permission for the use of excerpts from Howard Ferguson’s music in this document.

Finally, I wish to express my great gratitude to my dear parents and family for their dear caring and endless supports.
VITA

March 18, 1970 .................................. Born - Taipei, Taiwan

1992 .............................................. B.A., National Taiwan Normal University,
                        Taipei, Taiwan

1992-1993 ...................................... General Music Teaching,
                        San-Min Middle High School, Taipei, Taiwan

1993-1995 ...................................... M.A., The Ohio State University

1997-present ................................. Graduate Teaching Associate,
                        The Ohio State University

FIELDS OF STUDY

Major Field: Music
            Studies in Violin Performance
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>ii</td>
</tr>
<tr>
<td>Acknowledgments</td>
<td>iv</td>
</tr>
<tr>
<td>Vita</td>
<td>v</td>
</tr>
<tr>
<td>List of Examples</td>
<td>vii</td>
</tr>
<tr>
<td>List of Tables</td>
<td>xiii</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Chapters</td>
<td></td>
</tr>
<tr>
<td>1. Biography</td>
<td>5</td>
</tr>
<tr>
<td>2. Compositional style</td>
<td>17</td>
</tr>
<tr>
<td>3. An Analysis of Violin Sonatas No. 1 and No. 2</td>
<td>42</td>
</tr>
<tr>
<td>Violin Sonata, No. 1, Op. 2</td>
<td>81</td>
</tr>
<tr>
<td>Violin Sonata, No. 2, Op. 10</td>
<td></td>
</tr>
<tr>
<td>4. Some Performance Practice Issues</td>
<td>118</td>
</tr>
<tr>
<td>Conclusion</td>
<td>124</td>
</tr>
<tr>
<td>Notes</td>
<td>126</td>
</tr>
<tr>
<td>Appendix</td>
<td>131</td>
</tr>
<tr>
<td>Bibliography</td>
<td>133</td>
</tr>
</tbody>
</table>
# LIST OF EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1 Octet, First movement, the opening theme, mm. 1-3</td>
<td>20</td>
</tr>
<tr>
<td>2.2 Octet, First movement, the beginning of the development, mm. 42-45</td>
<td>21</td>
</tr>
<tr>
<td>2.3 Octet, First movement, the beginning of the recapitulation, mm. 74-79</td>
<td>21</td>
</tr>
<tr>
<td>2.4 Piano Sonata, First movement, the introductory theme, mm. 1-3</td>
<td>23</td>
</tr>
<tr>
<td>2.5 Piano Sonata, Third movement, the coda, mm. 166-172</td>
<td>23</td>
</tr>
<tr>
<td>2.6 Five Bagatelles, No. 2, the opening motive, mm. 1-4</td>
<td>25</td>
</tr>
<tr>
<td>2.7 Five Bagatelles, No. 5, the return of the motive of Bagatelle No. 2,</td>
<td></td>
</tr>
<tr>
<td>mm. 28-31</td>
<td>26</td>
</tr>
<tr>
<td>2.8 Violin Sonata No. 1, First movement, the opening theme, mm. 1-3</td>
<td>28</td>
</tr>
<tr>
<td>2.9 Partita Op. 5b: First movement, the introductory theme, mm. 1-3</td>
<td>29</td>
</tr>
<tr>
<td>2.10 Five Bagatelles, No. 1, mm. 31-35</td>
<td>30</td>
</tr>
<tr>
<td>2.11 Octet, Second movement, the opening theme, mm. 1-8</td>
<td>31</td>
</tr>
<tr>
<td>2.12 Piano Concerto, First movement, the opening, mm. 1-5</td>
<td>32</td>
</tr>
<tr>
<td>2.13 Octet, First movement, mm. 7-9</td>
<td>34</td>
</tr>
<tr>
<td>2.14 Piano Sonata, First movement, the second theme, mm. 80-90</td>
<td>35</td>
</tr>
<tr>
<td>2.15 Five Bagatelles, No. 1, the opening, mm. 1-5</td>
<td>36</td>
</tr>
<tr>
<td>2.16 Five Bagatelles, No. 5, mm. 15-17</td>
<td>37</td>
</tr>
</tbody>
</table>
2.17 Piano Sonata, Third movement, the first theme, mm. 8-10 38

2.18 Five Bagatelles, No. 4, the opening theme, mm. 1-2 40

3.1 Violin Sonata, No. 1, First movement, mm. 1-9, T1 44

3.2 Violin Sonata, No. 1, First movement, mm. 1-13, T1 section 45

3.3 Violin Sonata, No. 1, First movement, mm. 13-17, trans. 1 46

3.4 Violin Sonata, No. 1, First movement, mm. 18-27, T2 48

3.5 Violin Sonata, No. 1, First movement, mm. 24-28, trans. 2 49

3.6 Violin Sonata, No. 1, First movement, mm. 30-38, mT2+mT1 50

3.7 Violin Sonata, No. 1, First movement, mm. 43-48, T1+C1 51

3.8 Violin Sonata, No. 1, First movement, mm. 4-6, C1 51

3.9 Violin Sonata, No. 1, First movement, mm. 81-90, Cadenza 52

3.10 Violin Sonata, No. 1, First movement, mm. 97-102, the ending 53

3.11 Violin Sonata, No. 1, Second movement, mm. 1-4, M1+C1 55

3.12 Violin Sonata, No. 1, Second movement, mm. 5-7 56

3.13 Violin Sonata, No. 1, Second movement, mm. 29-35, M2 57

3.14 Violin Sonata, No. 1, Second movement, mm. 36-39, M2+M1 58

3.15 Violin Sonata, No. 1, Second movement, mm. 42-45, M2' 58

3.16 Violin Sonata, No. 1, Second movement, mm. 46-53, M2 in Section B 59

3.17 Violin Sonata, No. 1, Second movement, mm. 57-60, M3 60

3.18 Violin Sonata, No. 1, Second movement, mm. 70-74, M2+M3 61

3.19 Violin Sonata, No. 1, Second movement, mm. 82-84, the opening of Section A' 61
3.20 Violin Sonata, No. 1, Second movement, mm. 103-106, M2+M2' in the coda.................................................................62

3.21 Violin Sonata, No. 1, Second movement, mm. 111-117, M2+M1 in the coda.................................................................63

3.22 Violin Sonata, No. 1, Third movement, mm. 1-5, T2 in Section A.............66

3.23 Violin Sonata, No. 1, Third movement, mm. 6-9, T1 in Section A.............67

3.24 Violin Sonata, No. 1, Third movement, mm. 24-29, T3 in Section B...........68

3.25 Violin Sonata, No. 1, Third movement, mm. 16-19, T2 ending...................69

3.26 Violin Sonata, No. 1, Third movement, mm. 30-33, T3 in Section B...........70

3.27 Violin Sonata, No. 1, Third movement, mm. 34-37, T3' in Section B............71

3.28 Violin Sonata, No. 1, Third movement, mm. 41-45, M2+Ostinato

in Section C........................................................................71

3.29 Violin Sonata, No. 1, Third movement, mm. 50-54, M4 in Section C........72

3.30 Violin Sonata, No. 1, Third movement, mm. 55-59, mT4 in Section C........72

3.31 Violin Sonata, No. 1, Third movement, mm. 46-49, M2 in an Octatonic scale........................................................................73

3.32 Violin Sonata, No. 1, Third movement, mm. 70-77, T4............................74

3.33 Violin Sonata, No. 1, Third movement, mm. 86-93, trans. 1.....................75

3.34 Violin Sonata, No. 1, Third movement, mm. 105-112, M2 and M4

in Section C'........................................................................76

3.35 Violin Sonata, No. 1, Third movement, mm. 123-127, M2+mT4

in Section C'........................................................................76
3.36 Violin Sonata, No. 1, Third movement, mm. 130-133, mT4

in Section C' .................................................................................................. 77

3.37 Violin Sonata, No. 1, Third movement, mm. 157-165, mT2

in Section C' .................................................................................................. 78

3.38 Violin Sonata, No. 1, Third movement, mm 195-201, the ending .......... 79

3.39 Violin Sonata, No. 2, First movement, mm. 1-8, Intro.T ..................... 83

3.40 Violin Sonata, No. 2, First movement, mm. 9-13, the ending of the introduction ........................................................................................................... 84

3.41 Violin Sonata, No. 2, First movement, mm. 13-20, T1 and its counter melody .................................................................................................................... 85

3.42 Violin Sonata, No. 2, First movement, mm. 21-24, the transitional figure ...................................................................................................................... 86

3.43 Violin Sonata, No. 2, First movement, mm. 29-33 .................................. 87

3.44 Violin Sonata, No. 2, First movement, mm. 32-35, the trans.1 ............. 87

3.45 Violin Sonata, No. 2, First movement, mm. 40-43, the trans.2 ............. 88

3.46 Violin Sonata, No. 2, First movement, mm. 48-53, T2 ......................... 89

3.47 Violin Sonata, No. 2, First movement, mm. 55-57, mT1 before the development .......................................................................................................... 90

3.48 Violin Sonata, No. 2, First movement, mm. 60-65, an augmented T1 ..... 91

3.49 Violin Sonata, No. 2, First movement, mm. 80-85, T1' ....................... 91

3.50 Violin Sonata, No. 2, First movement, mm. 96-99, the ending of the development .......................................................................................................... 92

3.51 Violin Sonata, No. 2, First movement, mm. 117-126 ......................... 93
3.52 Violin Sonata, No. 2, First movement, mm. 155-163, the ending .............94
3.53 Violin Sonata, No. 2, Second movement, mm. 1-5, C1 and the sighing
figure.........................................................97
3.54 Violin Sonata, No. 2, Second movement, mm. 1-11, T1..........................98
3.55 Violin Sonata, No. 2, Second movement, mm. 1-13, C1'..........................99
3.56 Violin Sonata, No. 2, Second movement, mm. 21-25, the transition
to Section B.......................................................100
3.57 Violin Sonata, No. 2, Second movement, mm. 29-41, Intro. T
in Section B.......................................................101
3.58 Violin Sonata, No. 2, Second movement, mm. 46-53, Intro. T'
In Section B.......................................................102
3.59 Violin Sonata, No. 2, Second movement, mm. 57-59, the climax of
Intro. T'............................................................103
3.60 Violin Sonata, No. 2, Second movement, mm. 99-108, mC1+C1' in the
ending..................................................................104
3.61 Violin Sonata, No. 2, Third movement, mm 1-10, mT1+C1 in the
opening...............................................................107
3.62 Violin Sonata, No. 2, Third movement, mm. 11-15
T1+C1'...............................................................108
3.63 Violin Sonata, No. 2, Third movement, mm. 32-41, T2.........................109
3.64 Violin Sonata, No. 2, Third movement, mm. 62-68, trans.1..................110
3.65 Violin Sonata, No. 2, Third movement, mm. 69-78, T3.......................111
3.66 Violin Sonata, No. 2, Third movement, mm. 87-96, T3'.......................112
3.67 Violin Sonata, No. 2, Third movement, mm. 107-113, the ending of Section B and the opening of Section A’..........................113

3.68 Violin Sonata, No. 2, Third movement, mm. 130-141, the thickened mT1 in Section A’.................................................................114

3.69 Violin Sonata, No. 2, Third movement, mm. 147-156, T2 in Section A’...115

3.70 Violin Sonata, No. 2, Third movement, mm. 219-228, Intro.T in the coda..........................................................116

3.71 Violin Sonata, No. 2, Third movement, mm. 280-285, the ending figure..............................................................117
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Violin Sonata, No.1, the first movement – Sonatina form</td>
<td>43</td>
</tr>
<tr>
<td>2. Violin Sonata, No.1, the second movement – Ternary form</td>
<td>54</td>
</tr>
<tr>
<td>3. Violin Sonata, No.1, the third movement – Arch form</td>
<td>65</td>
</tr>
<tr>
<td>4. Violin Sonata, No.2, the first movement – Sonata form</td>
<td>82</td>
</tr>
<tr>
<td>5. Violin Sonata, No.2, the second movement – Ternary form</td>
<td>96</td>
</tr>
<tr>
<td>6. Violin Sonata, No.2, the third movement – Rondo form</td>
<td>106</td>
</tr>
</tbody>
</table>
INTRODUCTION

Howard Ferguson (1908-1999), an Irish composer who spent most of his life in England, came to my attention when his second violin sonata was performed in a colleague's recital. Listening to his music for the first time, I responded deeply to the emotional intensity which resulted from its restrained expression. As I became familiar with his other music, I was gradually able to recognize a distinctively personal voice in his works. Having a total of only nineteen published works within a time span of thirty years, Ferguson put down his compositional pen for good in 1960; his stated reason for ending his career as a composer was that he had said all he wanted to say in composition. It was hard to understand why a composer whose music shows such an identifiable personal style would come to the decision to stop writing. This became an interesting aspect for me to think about when learning his music.

As understanding a composer's life is an important part of understanding his music, Howard Ferguson's book *Music, Friends and Places: a Memoir*, published two years before he died (1997), provides us valuable information. This autobiographical book, based on Ferguson's pocket engagement calendars from 1925 to 1997, provides a chronological review of his life – the memorable events he involved, the places he
traveled, and the influential people he met at different times in his life. His own compositions were also mentioned in this chronological memoir, which provides the background information about when and how the works emerged. However, Ferguson did not reveal much about his own compositional concept and technique in this book.

Fortunately, a symposium compiled by Alan Ridout, *The Music of Howard Ferguson, with a Memoir by the Composer* (1989), provides more complete information about Ferguson's music. Ferguson's compositional style and the different genres of his works are discussed in chapters by various writers. In addition, the book includes Ferguson's condensed version of his autobiography and a chapter which serves as a detailed introduction to his late career as a music editor. A complete list of all his published and unpublished compositions, a discography, and a selected bibliography are also included at the end of the book. Denis Matthews, Ferguson's long-term piano duo partner, contributed a chapter regarding Ferguson's chamber music, including the two violin sonatas. In this chapter, Ferguson's general writing style for chamber ensemble and instruments (strings and piano) is discussed, and his compositional techniques and devices are illustrated through the survey of his chamber music. Gerard McBurney, who studied music with two of Ferguson's students, Susan Bradshaw and Richard Rodney Bennett, contributed to this symposium with a discussion of Ferguson's orchestral music. A short introduction of the classical influence on Ferguson's composition in general is provided in the beginning. Then, Ferguson's compositional style and his growth in mastering orchestral writing are illustrated through the discussion of his orchestral works. Another article by McBurney, "Howard Ferguson in 1983" (*Tempo*, 1983), with its condensed content,
summarizes efficiently the growth and change of Ferguson’s general compositional style.

Andrew Burn is the writer associated with most of the jacket-notes of the recordings of Ferguson’s music. The sleeve-notes of these recordings, including the recordings of most of his chamber and piano music, give succinct background information for the works as well as a brief introduction to the compositional traits reflected in these works. To commemorate Ferguson’s seventy-fifth year, Burn wrote an article, “The Music of Howard Ferguson” (The Musical Times, 1983), which provides a general review of Ferguson’s career and his major compositions and a short survey of his choral work *Amore Languedo, op. 18*.

In all these valuable sources about Ferguson’s music, some general surveys of his two sonatas can be found, but little detailed analysis of them. This is regrettable because analysis would have been very helpful in bringing people to appreciate the profundity of his music and the craftsmanship of his composition. One might hope that his contribution to the twentieth-century repertoire of the violin sonata will be recognized and appreciated more widely. This document is thus built upon a desire to share my experience of a growing understanding his music and learning his two violin sonatas. A brief biographic background and a discussion of his general compositional style will be provided in the first two chapters, and the third chapter will offer a performer’s analysis of both of his violin sonatas, serving as an illustration of his compositional style detailed discussion. A conclusion of the analysis and some suggestions regarding performance practice of the violin sonatas will be provided in the last chapter. These insights come from my own experience of performing his
second violin sonata and from discussions with Yfrah Neaman, a celebrated violinist and wonderful teacher, who premiered the second sonata with Howard Ferguson.
CHAPTER 1

BIOGRAPHY

Howard Ferguson was born in Belfast, Northern Ireland in 1908, the youngest child of Stanley Ferguson’s family. His interest in music was stimulated by the upright piano his mother played: “I’m told that one of my earliest pleasures was to be lifted up to our ancient Collard & Collard upright and allowed to bang the keys with my fists. More significantly perhaps, at the age of six I insisted on having piano lessons with the lady who was trying to teach my two unwilling sisters.”¹ His music talent was first recognized by an excellent piano teacher in Belfast, F. H. Sawyer, with whom he had four years of piano lessons to form an “excellent grounding in basic piano technique.”² In addition to studying the piano, Ferguson also studied the violin, but only until the age of 12 when “I could no longer bear the sounds I made.”³ At the age of 13, an encounter with Harold Samuel at the Belfast Musical Competition opened the door to a musical career for Ferguson. Harold Samuel was so impressed by Ferguson’s general musicianship and piano playing that he came directly to his parents and asked permission to take Ferguson to London for serious music study.
Ferguson's parents, despite having no musical background and having met Harold Samuel only once, agreed immediately.

In the summer of 1924 Ferguson went to London, and after 15 months of general schooling at Westminster he entered the Royal College of Music (RCM), at the age of 15 and a half. At the RCM, he studied composition with R.O. Morris and conducting with Malcolm Sargent. At the same time he studied piano privately with Harold Samuel, who eventually became his lifetime mentor and friend. During the same period, Ferguson built up a friendship with composer Gerald Finzi. They first met in 1926, when Finzi was studying privately with R.O. Morris. Their second meeting at one of BBC orchestra concerts, according to Ferguson, "was both accidental and more significant".

"This [the second meeting] took place quite by chance outside the Albert Hall, where Richard Strauss had been conducting the BBC orchestra in a concert of his own work.....The presence of the master himself should have guaranteed our seriousness, but I am afraid the highlight of the evening had been during the noisiest climax of Alpine Symphony, when the thunder-machine was seen to topple over and crash unheard into the middle of the startled orchestra. As the audience left the hall, Gerald and I cannoned into one another, both helpless with laughter, and from that moment our friendship was sealed."

After that incident, they met about once a week to read and discuss music of all periods. This continued for almost nine years until Gerald moved to Ashmansworth following his marriage.

Around 1926-7, Ferguson came to USA in order to continue his lessons with Harold Samuel and R.O. Morris, the former having a four-month tour in the USA and the latter having just begun a two-year contract as head of the Theory Department of
the Curtis Institute in Philadelphia. Though he did enjoy the time being there – absorbing the artistic resources, going to concerts and Art museums, he realized how much he was attached to England. So, while Morris was still in America, he went back to RCM and studied with Vaughan Williams, Morris’ brother-in-law. Though Vaughan Williams was a great composer, Ferguson found him less helpful than Morris as a composition teacher. “Not that he [Vaughan Williams] was in anyway unsympathetic; but simply R.O.’s exceptional clarity of mind and slightly impersonal approach were so stimulating. R.O. was cool rather than enthusiastic, but never discouraging.”

Through his college days Ferguson gradually clarified his future musical career by recognizing both his own true interest as well as his weakness. He lost the desire to conduct because he felt that he “lacked the quickness of mind and hearing needed to pinpoint mistakes during the rehearsal.” And he gave up the career as a solo pianist on account of his insecure musical memory. Nevertheless, through his participation in chamber ensembles and in some accompanying, he continued to perform, a musical outlet which fitted well into those times when he was not actively composing. After leaving RCM, Ferguson, along with Eda Kersey (violin) and Helen Just (cello), formed a piano trio but kept the size of group flexible to fit various requirements of the “infant BBC” and of music clubs which engaged them.

Ferguson’s Violin Sonata no. 1, op. 2 and his Octet op. 4, published in 1931 and 1933 respectively, are the works for which he began to be known as a composer. Then during 1935-36, another major work Partita, op. 5, with two versions 5a (for Orchestra) and 5b (for two pianos), was finished. He particularly pointed out that
"each version was conceived for its own medium, so neither may be said to be an arrangement of the other." He actually began composing this work with a short score and then both versions were arranged from it.

In October of 1936, when Harold Samuel returned from a third trip to South Africa, he had a serious coronary attack. Though Samuel made it back to London, he never thoroughly recovered from it and eventually died on January 15, 1937, at the age of 57. To Ferguson, Harold Samuel had been the most important musical influence on his life. "His [Samuel’s] actual teaching was always more concerned with music than piano technique: for he used to say that once you understood the musical significance of a passage you were more than half way to being able to play it."

In 1938, Ferguson started composing his first work for solo piano, the Piano Sonata in F Minor, op.8. After two years, and the first copy was finished on January 15, 1940, the third anniversary of the death of Harold Samuel – "to whose memory the work is poignantly dedicated." Ferguson once remarked the inspiration behind this Sonata: "It was very mixed up with Harold Samuel’s death … and it was partly that and partly the beginning of the war, but mainly Harold’s death."

Ferguson had lived with Harold Samuel ever since he came to London, but, after the great loss Ferguson found it hard to remain living in the house with all the memories. Gerald and Joy Finzi offered him their house at Ashmansworth (the countryside of Newbury) and suggested this as his experiment in country living. Ferguson enjoyed his stay there but also realized that he didn’t want to lose the connection with London and his friends there. When house prices in London declined
because of the Munich Crisis, Ferguson could finally afford a house in Hampstead. This house, on 106 Wildwood Road, is where he stayed for the following 34 years. Myra Hess, the celebrated pianist and Harold Samuel's friend, became his neighbor and close friend.

During World War II, when all kinds of entertainment and artistic events, such as cinemas, theatres and concerts were closed in Great Britain, Myra Hess began to organize a series of lunchtime concerts on a daily basis (five days a week) at the National Gallery and asked Ferguson for help. Ferguson was in Belfast at that time and, due to not being able to get the sailing permit to London in time, missed the first concert of the series, which he always regretted. He joined the second concert and the rest of the series, which lasted for six and a half years, until its end, April 4, 1946. This series was a fond memory for him because of its great benefit to public morale during the wartime.

Though Ferguson's piano trio disbanded right before the war, he continued to play duos, with Pauline Juler (Clarinet), Yfrah Neaman (violin) and Denis Matthews (piano). His partnerships with the latter two continued through the Gallery Concerts and even after the series ended. In addition, Arnold van Wyk, a South African composer (see p.10), was another friendship Ferguson developed through the Gallery Concerts. This friendship later led to Ferguson's several concert tours in South Africa with Yfrah Neaman.

Because of his involvement in the Gallery Concerts, composing during the wartime became difficult for Ferguson. Nevertheless, he did manage to complete some works. The Piano Sonata in F Minor, mentioned earlier, was finished before the
Gallery Concerts began. *Four Diversions on Ulster Airs for Orchestra*, another achievement at writing for full orchestra after his *Partita*, was finished in 1942. Though the work is basically arrangements of folk songs scored for a smaller orchestra, which accounted for its rather simpler form and diminished symphonic scale, it still shows the progress of Ferguson’s orchestral writing after the *Partita*.\(^\text{14}\)

*Five Bagatelles for Piano, op. 9*, composed after *Four Diversions*, is his second solo work for his own instrument. “When in July [1944] the burden of duties [at the National Gallery] eased slightly, he [Ferguson] suddenly faced the disconcerting problem of creative inertia … Wittily he tempted that should someone ‘give him some notes’ he might get started again.”\(^\text{15}\) Arnold van Wyk, mentioned earlier, took him at his word and scribbled down twenty-five notes. Ferguson, in the same year, met the challenge of this compositional game and turned these randomly selected notes into five pieces, small in scale but rich in content. Once the burden of the Gallery Concerts was passed in 1946, Ferguson realized his need of being alone for some months so that he could resume serious composition. It was then that his *Second Violin Sonata, op. 10* was completed.

In 1948, Ferguson was invited to teach composition at the Royal Academy of Music (RAM) in 1948, where he taught for 15 years, once a week, until his retirement in 1963. At the same year, he composed the one-act ballet *Chauntecleer*, written ten years later than his last orchestral work, *Four Diversions on Ulster Airs*. However, he withdrew this work was later withdrawn due to his strict self-criticism. In 1951, three years after the composition of *Chauntecleer*, he completed another orchestral work, the *Concerto for Piano and String Orchestra, op. 12*, and Ferguson played the
premiere himself as soloist with the City of Belfast Orchestra conducted by Denis Mulgan. Then in 1953, Myra Hess was the soloist for its first United States performance at Carnegie Hall. His choice of string orchestra rather than a full orchestra might indicate that he was still searching for the way to master full-orchestral writing after his withdrawal of *Chauntecleer*. This work served as a compromise between an intimate chamber setting and a more outgoing orchestral setting.\textsuperscript{16}

In addition to the *Piano Concerto*, Ferguson’s song cycle *Discovery*, the setting of five poems chosen from *A Last Sheaf* by Denton Welch, was also completed in 1951. Most of the texts Ferguson had set previously were medieval poems, showing his interest of Medieval Literature. The setting for the modern poems by Denton Welch is exceptional, and Ferguson showed a particular interest in them, fulfilling the incomplete expression with his music. Moreover, these chosen poems “have a varied range of experiments in metrical and stanzaic forms, and control these with a pronounced used of rhyme.”\textsuperscript{17} Those characteristics might explain Ferguson’s attraction to them.\textsuperscript{18}

Ferguson returned to the full-orchestral writing in 1952 and composed the *Overture for an Occasion, op.16*, “as part of Northern Ireland’s contribution to the coronation celebrations that year [1953].”\textsuperscript{19} Despite its occasional nature, this work is a serious one with fine details in its inner structure.\textsuperscript{20} This work is his only post-war work for full orchestra. During the latter half of 1950s, Ferguson completed two major choral works, *Amore Langueo* (1955-56) and *The Dream of the Rood* (1958-59). They, unfortunately, mark the end of his career as a composer. He felt he had “said all
he had to say as a composer\textsuperscript{21} and decided to compose no more. After that point, editing replaced composing as his main focus for the rest of his life.

Editing, nevertheless, was not something Ferguson found solely after he stopped composing. About his shift of careers from composer to music editor, Ferguson remarked:

"Editing was at first done in the intervals of composing. But a couple of years after the completion of \textit{The Dream of the Rood} in 1959 I found, to my alarm, that composition had given me up: for whenever I tried to write anything new — and I frequently did try — it turned out to be no more than a rehash of what had already been done. As the situation appeared to be irreversible, I finally decided to concentrate on editing, thanks my stars that I had something so absorbing to fall back upon."\textsuperscript{22}

Ferguson started editing as early as before World War II, but not until in 1950s did the editing become a more regular task to him. In general, he arranged either the pieces for violin with continuo to play with Yfrah Neaman, or simply music he was interested in. Like his participation in chamber ensembles, editing was usually done between intervals of composing original works.

In 1960s, Ferguson was asked by the Association Board to prepare the pieces for their graded piano examination. This task resulted in the production of \textit{A Keyboard Anthology} — three series of graded books used widely to teachers to preparing students for these exams.\textsuperscript{23} Later a different kind of anthology, commissioned by Oxford University Press, led to the publication of \textit{Style and Interpretation} and its sequels. Its inclusion of a wide time-span of piano works—from Renaissance to Romantic era — was very helpful for keyboard players for the stylistic interpretation of music from various periods. That work was considered one of his
biggest achievements as an editor.\textsuperscript{24} In the same series, two volumes of *Keyboard Duets from the 17\textsuperscript{th} to the 20\textsuperscript{th} century*, considered less-explored repertoire, are “the fruit of Ferguson’s long experience of duet playing in public with Denis Matthews.”\textsuperscript{25} Later, the wealth of information gathered in this series was presented in the form of a book: *Keyboard Interpretation from the 14\textsuperscript{th} to the 19\textsuperscript{th} century*. Ferguson also edited the works of early English keyboard composers, such as of William Tisdale, Purcell, Blow and Croft. In addition to giving advice on ornaments, tempi and rhythmic conventions, he suggested solutions for the specific performance practice of double dotting and inequality.\textsuperscript{26}

Ferguson decided to stop playing the piano in public in the early 1970s and thought about moving away from London because of his unsatisfactory of the living environment. When he was still unable to decide where to move, an invitation from Corpus Christi College in Cambridge in 1972 as a Fellow Commoner allowed him to be away from London for six months.\textsuperscript{27} Enjoying Cambridge, Ferguson bought a house in 1973 and settled in Cambridge for the rest of his life.

From 1972 to 1976, Ferguson accomplished another major editing task – a complete edition of the Schubert’s piano sonatas. It includes both the finished and unfinished ones, which are, as much as feasible, printed chronologically. This edition is the most complete and the most fully annotated one available.\textsuperscript{28} In comparing the adjustment in pedaling necessary for performing Schubert’s music on the modern piano, “Dr. Ferguson discusses the various ways in which Schubert’s writing is geared to the characteristics of his own piano and shows how it can be transferred to the modern instrument.”\textsuperscript{29} Furthermore, tempo changes, articulation, ornamentation and
rhythmic conventions are also discussed. Due to the unfinished status of the sonatas, Ferguson faced the textual problems, which generally "were posed, as Dr. Ferguson explains in his introduction, by the idiosyncratic notation of Schubert's autograph." Some of them are given adjustments to preserve the nature of the music, others are provided suggestions so that choices of interpretation are laid at the discretion of the player. The latter is a characteristic of Ferguson's editing style.

After editing Schubert's piano sonatas, Ferguson continued his exploration of the piano repertoire of the romantic era. He collected Schubert's miscellaneous pieces to edit and publish. Also, he chose some of the shorter and less demanding works of Schumann and Brahms to edit and publish. Then in 1980s, Ferguson published several 19th-century keyboard works, including works of Beethoven, Liszt, Mendelssohn and Tchaikovsky. These selected works are similarly less demanding technically, probably for pedagogical purposes—a collection of music by great composers for amateur players. Ferguson also published editions of some 18th century keyboard works, including C.P.E Bach's works from his treatise Versuch über die wahre Art das Clavier zu spielen, Haydn's keyboard sonatas, and 32 of Domenico Scarlatti's sonatas, etc. Educational purpose is also seen in these editions: graded contents, selection of easier pieces, fingering suggestions, and stylistically correct editorial phrasing and articulation.

In addition to the music of the predecessors, Ferguson was also involved in editing the works by his friends—Ivory Gurney, Gerald Finzi, and Arnold van Wyk—and their posthumous works. For example, after Finzi's death, he helped finish the orchestration of Finzi's orchestral work, The Fall of the Leaf, some of which survived
only in a piano-duet version when Finzi died. Ferguson, with his composer’s insights, his understanding of Finzi’s musical style and the experiences as an editor, demonstrated his craftsmanship by preserving Finzi’s compositional style and filling in the blanks he left with great consistency. Moreover, after Arnold van Wyk’s death in 1983, he paid a visit to South Africa to help organize the manuscripts and the unpublished works left behind.

As Richard Jones remarked: “he [Ferguson] has the humility to subordinate his own personality to that of the composer.” In this way his editions present an objective yet sympathetic view of other composers’ music. His detailed attention to the performance practice of style helps players to develop their own convincing interpretation. As an editor, his contribution to “encourage the stylish interpretation of the keyboard music of the past” is fruitful and successful.

Editing drew Ferguson close to the field of musicology: he wrote several articles regarding the research he had done for editing, the justification of the edition and the issues about the performance practice of early keyboard music. This involvement in writing articles added one more scholastic achievement to his musical career.

Ferguson was very well educated: he was knowledgeable about the literature and poetry and especially attracted to medieval material, by its great spirituality and religious faith. In addition, he liked paintings and had a special interest in the stained-glass windows of cathedrals, which he sought out in many different places. Interestingly, he wrote a cookbook *Entertaining Solo*, which was originally printed privately as a gift for his friends. A Japanese friend of Ferguson was interested in
translating it into Japanese and had it published. In terms of his personality, as his long-term violin partner Yfrah Neaman described, Ferguson was a very private man, somewhat self-effacing, with great honesty and integrity. He was always honest to himself and never tried to do things just for the sake of fashion or being different, and he was always decisive, detailed and organized.

Ferguson's editing stopped around 1997. He died on 1 November, 1999 – ten days after his 91st birthday – at his home in Cambridge. Finishing the task in his life, Ferguson seemed to make up his mind to take his leave of life. He hardly ate anything during the two weeks before he died and eventually allowed himself to "float away" in an "elevated and philosophical" way.
CHAPTER 2

COMPOSITIONAL STYLE

Ferguson was always clear about what he wanted, as in his choice of being a chamber pianist rather than a soloist and his decision to stop composing. The consistent direction of his compositional style is another example of this determination— it is a personal style seen even in his early works. His slim output of compositions (see Appendix 1) was not the result of his uncertainty about what he wanted. On the contrary, "once a passage had been written it remained unaltered; only very occasionally would an idea be extended or improved upon."\textsuperscript{40} It was his careful attention to all the musical details, which led him to be selective about his own works— "destroying or abandoning projects that did not meet his own standards of musical thought and craftsmanship"\textsuperscript{41} — and the self-criticism that resulted in the slender list.

Ferguson is "one of the few British composers of his generation to want to explore that very Austro-German tradition which the rest of English music has turned so strongly away from."\textsuperscript{42} Despite the surrounding milieu of new experimental sounds and compositional methods in modern music, Ferguson still stuck to his own belief in
the classics, partly because of his emphasis on "the continuity of ideas from one generation to another." Ferguson's attitude toward modern music reflects the same idea: "New works should take their place with the old, for only thus will the ordinary listener learn that they are a part, and an essential part of the mainstream of music." This statement also reveals his desire for communication with the listener. About the influence of other composers' works on his composition, Ferguson himself is very reserved: "I don't think one ever knows about influences oneself. They may be perfectly obvious to other people but not to oneself." Nevertheless, he did quote a remark made by his close friend, Gerald Finzi: 'You know, your music is like a mixture between Fauré and Brahms.'

In general, Ferguson's music stemmed from classical models, Brahms especially, and is characterized by its organic unity, meticulous detail and strong sense of structure. On the basis of classical model, Ferguson built up his own individual voice through romantic devices and his personal treatment of the musical details.

The formal structure of Ferguson's music shows a very logical scheme: an introduction of thematic material or motivic cells, a thematic exposition, a development or expansion of thematic material, a recapitulation of themes with some renewals, and finally a coda which provides a review of the thematic materials. As an example of the meticulous developmental details of his compositions, the transitional passages between sections often anticipate the motives or the emotion of the upcoming themes.

A well-proportioned sense of structure was important to Ferguson. In the recapitulation of themes, one theme is sometimes truncated while another is extended.
in order to “allow a coda without loss of formal strength or proportion.” 47 In addition, the emotional pace of Ferguson’s music shows a similar sense of balance — increasing tempo with intensified emotion towards the climax of a section or a movement and gradually slowing down afterwards, described as “structural rubato” 48 or “progressive animation.” 49 Such arch-shaped emotional pacing applies to some of his slow movements, such as the ones in his Octet and Piano sonata. 50

Ferguson’s classical mind is reflected in his way of handling the formal structure; while following the classical formal setting, Ferguson shows his own treatment of this classical mold. His Octet, op. 4 (1933) for two violins, viola, cello, bass, clarinet, bassoon and horn, inspired by Schubert’s Octet in the same medium, is arranged in a traditional four-movement structure — a sonata movement, a scherzo rondo, a slow ternary movement, and a rondo finale. But in Ferguson’s own treatment of the first sonata movement, for instance, “the development has become a new exposition, the recapitulation another, and the coda yet another, so that the form becomes an unfolding sequence of varied renewals.” 51 The opening clarinet theme returns in both the development section and the recapitulation but with some extension of the theme and changes in its background texture (see Exx. 2.1, 2.2 & 2.3).
Example 2.1: Octet, First movement – the opening theme, mm. 1-3
Example 2.2: Octet, First movement, the beginning of the development, mm. 42-45

Example 2.3: Octet, First movement, the beginning of the recapitulation, mm. 74-79
The second movement – rondo scherzo – displays the similar "renewal": the second episode is a development of the first episode.

His *Partita*, Op. 5 (1935-6), shows a "grand attempt to synthesize the forms of baroque suite and classical symphony." It is based on the style of baroque suite – allemande, courante, sarabande and gigue. Nevertheless, with the baroque rhythms and ornaments, the form is extended: the first movement, after the introduction with French-overture dotted rhythm, evolves into a complete sonata form; the second movement becomes a Scherzo; and the last movement becomes a rondo in Irish reel dance style. This synthesis sets up the creative tension "between the composer’s response to his musical inheritance and his own private thought."53

His *Piano Sonata*, op. 8 (1940), is cast in traditional sonata-ternary-rondo sequence, but each movement opens with an introduction. The thick texture of the opening introduction provides a big contrast to the comparatively thinner texture of the rest of the movement, the introductions of both second and third are only a few bars in length, but contribute substantially to setting the mood. In addition, the declamatory opening introduction is answered by a lengthy coda at the end of the work, which opens with soft running scalar eighth notes generating the driving force for a long crescendo towards the climactic moment of the coda – the return of the introductory theme (see Exx. 2.4 & 2.5). The work, thus, ends as it began.
Example 2.4: Piano sonata, First movement, the introductory theme, mm. 1-3

Example 2.5: Piano sonata, Third movement, the introductory theme in the coda, mm. 166-172
The *Piano Concerto Op. 12* (1951), with string orchestra, is obviously in the Mozartian mold – a sonata-form first movement, a theme and variations second movement, and a rondo finale.\(^56\) Even the small-scale *Five Bagatelles op. 9* (1944) take "after their Beethovenian forebears, especially those of op. 119, in suggesting larger unstated forms outside themselves."\(^57\) Ferguson’s *Amore Languo, Op. 18* (1956), though in a continuous form, is actually cast in a four-movement structure functioning as one large sonata form, "where both scherzo and finale appear as development and the coda is a true point of return [recapitulation]."\(^58\) Another choral work *The Dream of the Rood, Op. 19* (1958-9) – Ferguson’s last work, is "in the form of a single large surge which is in turn made up of several smaller waves."\(^59\)

The cyclic device is a structural feature Ferguson was very fond of; it contributes to the sense of unity and the nostalgic quality of his works. It appears in his early works as well as in his late ones. Commenting on Ferguson’s use of the cyclic device, Denis Matthews observes:

> There was nothing stereotyped about his methods, however: we find it in his Second Violin Sonata and in the Octet, where the memories of the past are turned aside with the resumption of a vigorous finale. The Piano Sonata, on the other hand, had opened with a powerful challenging subject that returned to make a shattering and fitting climax to the whole piece. But the First Violin Sonata is different again, fading away with the gentle mordent that had characterised its very first bar.\(^60\)

In addition to providing a thematic integration for the works, the recurring ideas have structural importance. The *Piano Sonata*, for instance, is framed by the recurrence of the introductory theme: the first movement opens and ends with this introductory theme, and the whole sonata, as mentioned earlier, is framed in the same way. The second movement, with Ferguson’s progressive animation, evolves towards its climax.
the recurrence of this introductory theme. In the *Amore Languedo*, the three motives introduced in the orchestral prelude become the framework of the composition.\(^{61}\)

Moreover, in his *Five Bagatelles*, though there are five pieces with different ‘motivic notes’ contributed by his friend Arnold van Wyk, the last piece recalls the motive of the second one (see Exx. 2.6 & 2.7) – the first group of notes given to Ferguson – as a “tellingly retrospective gesture of thanks to Van Wyk.”\(^{62}\)

Example 2.6: Five Bagatelles, No. 2, the opening motive, mm. 1-4
Example 2.7: Five Bagatelles, No. 5, the return of the motive of No.2 Bagatelle, mm. 28-31

Ferguson's fondness of thematic or motivic connection in the cyclic device became so persuasive that Gerard McBurney feels that it "had become an almost obsessive tendency to derive detail and structure from extremely small particles of material." He explains this tendency by referring to the Austro-Germanic influence: "The principle of Austro-German musical thought that influenced him [Ferguson] most pervasively and with the most personal results was the Brahmsian one of thorough organic unity, of carefully worked-out connections between the different ideas of a piece." Indeed, the themes in Ferguson's music are not tuneful in the Schubertian way, but developed from small motivic cells, like the themes of Brahms or Beethoven. Frequently, the presentation of themes becomes the process of generating – expanding or extending – these motivic cells. Furthermore, in the
transitional passages, as mentioned earlier, the thematic material of the coming theme is anticipated and combined with the present one. His *First Violin Sonata* provides a typical example.

In Ferguson’s works Certain motivic cells are frequently seen, such as the dotted rhythmic motive, the falling semitone, and the mordent. These elements appear both in his early works, such as *First Violin Sonata* and *Partita Op. 5* and in his later works such as the *Piano sonata Op. 8* and *Second Violin Sonata*. The thematic ideas in his music are usually scalar or melodic-harmonic patterns, and the melodic contours that tends to be the leap-and-fill-in type. Nevertheless, in his later works, the use of wider intervals and more dissonant leaps is seen more frequently. In addition, melodic metamorphosis – the melodic contours of the themes maintaining some similarity despite the pitches being altered – also contributes to the thematic integration in Ferguson’s music.\(^{65}\)

Even with their motivic-oriented nature and shared motivic cells, the themes of Ferguson’s music have “a powerful identity which they retain like travellers through the vicissitudes of the piece.”\(^{66}\) The opening clarinet theme of his early work *Octet*, for instance, “recurs at important points through the piece in a way not so much reminiscent of Franckian cyclism as of a character in a fairy tale...”\(^{67}\) The sense of thematic identity achieves “its most detailed and impressive expression in the two large works for soloists, chorus and orchestra that conclude Ferguson’s canon, *Amore Langueo, op. 18* and *The Dream of the Rood, op. 19*. In both works it is a sense of thematic identity that enables one to follow the long-breathed paragraphs.”\(^{68}\)
Ferguson’s personal treatment of the traditional diatonicism and harmonic language is one element that makes his voice so independent: “Ferguson is decidedly a tonal composer, but tends to move by subtle implication rather than firm definition.” In the Octet, for instance, the tonic G minor of the first movement is not clearly confirmed until the G pedal point before the recapitulation. His Piano Sonata takes the whole introduction to establish the dominant of the tonic. Moreover, the first piece of his Five Bagatelles does not settle on A minor – its tonic – until almost two thirds of its length is completed.

A feature of Ferguson’s characteristic harmonic language that contributes to the elusive sense of tonality in his music is the diminished tetrachord, meaning the flatted second and fourth notes of the normal first tetrachord in a minor scale, first pointed out by Edmund Rubbra. It was then further explained, by Gerard McBurney, that this harmonic compression is not just a modal flavor or bitonality; rather is it a product of a sense of coherence so rooted in tonality that it is actually under assault not from tonality’s breakdown but from one of tonality’s traditional ways of clarifying itself, the so-called Neapolitan relationship. This sense of a language under siege by its own forces is crucial not only to the wider formal questions Ferguson’s music poses, but also to a consistent – and what one of his students, Richard Rodney Bennett, has called a ‘quite personal’ tone of voice, tending towards a sometimes terrible but always constructive anxiety.

This diminished tetrachord, especially the semitone relationship between tonic and Neapolitan, is used both melodically, as the opening theme of the First Violin Sonata (see Ex. 2.8) and harmonically, as the opening of the Partita (see Ex. 2.9) and of the Piano Sonata (see Ex. 2.4).
Example 2.8: Violin Sonata No. 1, First movement, the opening theme, mm. 1-3

Example 2.9: Partita Op. 5b: First movement, the introductory theme, mm. 1-3
The superimposition of a Neapolitan chord on a tonic originates from the same idea, as the moment of resolving to A minor in the *First Bagatelle* mentioned earlier (see Ex. 2.10).

Example 2.10: Five Bagatelles, No. 1 – the juxtaposition of A (tonic) and Bb (Neapolitan), mm. 31-35

The Phrygian modal flavor found in some of his works, the second movement of the Octet, for instance, also shares the concept of the flatted second (see Ex. 2.11).
Example 2.11: Octet, Second movement, the flatted second – Eb chord, mm. 1-8

In addition, the intervallic structure of this diminished tetrachord – a symmetrical pattern of intervals as semitone-whole-tone-semitone – is extended even further to a complete octatonic scale in both violin sonatas.

The use of the diminished tetrachord also reflects another feature of Ferguson’s music – the tension of semitone or whole-tone conflict. The dissonant clash of seconds, sevenths and ninths, all very typical sonorities of Ferguson’s, results from different harmonic settings or progressions. The extended suspension of one chord over the other or the extensive use of non-chord tones, especially on the accented beat, i.e., appoggiatura, also creates the sustained anxiety of dissonant clash in Ferguson’s music. The superimposition of a Neapolitan chord on a tonic chord, discussed above,
is a typical example. Sometimes two modes juxtaposed in different voices or two voices modulating at different paces also contributes to the production of dissonant clashes. The opening of the *Piano Concerto* displays a juxtaposition of D major and G minor\(^7^4\), whose semitone conflict (Bb-B, E-Eb and F#-F) is not apparent so much in the sonority as in its tonal sense (see Ex. 2.12).

![Musical notation]

Example 2.12: Piano Concerto, First movement, the juxtaposition of D major and G minor, mm. 1-5

The mixture of parallel major and minor modes, as in the *Second Bagatelle* (see Ex. 2.6), or, more directly, major and minor thirds, as in the common cadence of Ferguson’s music – Picardy third – is another source of the semitone-conflict because of the chromatic difference between their mediants.
The chromatic treatment of the diatonic system is also a factor that contributes to the semitone or whole-tone conflict in Ferguson’s music. Rubbra describes the character of Ferguson’s chromaticism: “Ferguson rarely uses the chromaticism as a decoration of diatonic harmony, or even for the purpose of color contrast, but solely to heighten the expressiveness of the texture, which always remains predominantly diatonic.”75 In his early work The Falcon from Three Medieval Carols, for instance, the use of chromaticism – “minor oriented chromatic harmony and chromatic descent”76 – intensifies the bitterness of death.

Chromatic mediant relationship – the chromatic change of the mediant between two successive chords whose roots are a third apart – and the enharmonic key-change both also contribute to the intensity of expression and the elusive sense of tonality in Ferguson’s music. Sometimes the use of chromatic mediant relationship is expanded even more to double chromatic mediant relationship – two chords, contrasting in quality (major and minor), with two chromatic inflections and without common tone (see Exx. 2.13 & 2.14).
Example 2.13: Octet, First movement, mm. 7-9, double chromatic mediant relationship
Example 2.14: Piano Sonata, First movement, the second theme, the enharmonic key change, mm. 80-90

The tritone, a dissonant interval used frequently in modern music, also appears in Ferguson’s music but more frequently in his later works, the opening of the *First Bagatelle*, for instance (see Ex. 2.15).
Example 2.15: Five Bagatelles, No. 1, the tritone, mm. 1-5

Sometimes it results from Ferguson’s characteristic harmonic language – the juxtaposition of a semitone relationship or a Neapolitan chord and a tonic, as we will see in the Second Violin Sonata.

In the aspect of rhythm, Ferguson is very fond of the contrasting sense of duple and triple – the superimposition and alternation of compound meter and duple meter, the cross rhythm or hemiola. In his First Violin Sonata, the second movement with its meter indication of 3/4 and 6/8 suggests the hemiola quality and the cross rhythm, between voices and phrases, throughout the whole movement.

In addition, the rhythm of a thematic idea is sometimes stretched from triplet to duplet – augmented or, vice versa, diminished, to create the expressive tension. A lot of composed ritardandi and accelerandi in Ferguson’s music are expressed in this way, and so is the progressive animation of the emotional pace. In addition, Ferguson likes
to play with listeners' or even performers' expectation of beats by shifting the accents or changing the motivic patterns, mostly in the accompaniment (see Ex. 2.16).

Example 2.16: Five Bagatelles, No. 5, the irregular pattern of arpeggiated octave, mm. 15-17

Dotted rhythm – iambic or trochee, dactylic or anapest – is one feature of Ferguson's rhythmic motives. His Octet, Partita and Piano sonata all open with such rhythmic motives. Syncopation is another rhythmic pattern often seen in his music, especially the one with the absent or tied-over down-beat. Syncopations make the rhythmic pulses more complicated, especially when they occur on different beats.
among different voices. They add more impulse and momentum for the music and
more interaction for the ensemble. The first theme of the third movement on the Piano
Sonata offers a good example (see Ex. 2.17).

Example 2.17: Piano Sonata, Third movement, the first theme, the syncopated rhythm
between voices, mm. 8-10

Different meters are used to differentiate thematic materials or sections, or
sometimes just to the extend or truncate a theme or to create irregular pauses. His
Partita shows some experiments with asymmetrical meters such as 7/8 or 5/8. But
this kind of metric experiment is not carried further in his later music.77

Ferguson’s tempo markings are very detailed and specific, a trait that may be
related to his other profession as a music editor. Very often more than one tempo is
specified within a movement. The tempo changes usually mark the sections, and
sometimes even the phrases. This clarifies the performers’ understanding of the
musical direction and interpretation. His progressive animation and written-out
ritardandi and accelerandi both illustrate this.

In the textural aspect, Ferguson’s music inclines to homophony with some
thematic antiphony. The theme in his music often has a counterpart answering or
contrasting it underneath in mood, figuration – chordal or melodic, and direction –
rising or descending. In the Piano sonata, for instance, the opening dotted falling-
semitone motive in the high register is answered by the same dotted rhythmic pattern,
but in a rising direction, in the low register (see Ex. 2.4). Further, the whole
introduction is printed with 4 staffs as if for two players answering to each other,
indicating his emphasis on the thought of the antiphony between voices. Melodic
doublings, in octaves, thirds and sixths, are often heard – in the melodic voice only or
in all voices – for a richer sonority and stronger expression.

The interaction – thematic or rhythmic – among voices is very important in
Ferguson’s music, especially in his chamber music, as in the trading of thematic
materials and cross rhythms or syncopation between voices. Such interaction with the
melodic doublings mentioned earlier often makes the textural web complicated and
thick. In order to make the dialogue between voices heard clearly in such a
complicated texture, the registers of the voice are carefully placed. Nevertheless, a
lean or simple chordal texture is found whenever it is needed for contrast or a specific
character. The textural setting for Discovery is a good example: “its quizzical
bleakness of tone is born of an extreme sparseness of gesture and ambiguity of
harmony.”\textsuperscript{78}
The accompanimental background very often consists of a broken chord in an arpeggiated figure – some are contained within an octave, others are widely arpeggiated, especially in the piano writing. Other frequent accompanimental figures are the mordent and trill. The bass line of the harmony is usually very linear and sometimes contrapuntal. Sometimes an ostinato figure or pedal point is used to provide an anxious mood or rhythmic impulse, or simply a sense of quietness and stillness as a contrast with the melodic voice above it.

Ferguson’s piano writing is idiosyncratic; certain patterns of the piano writing illustrate this. In his early works, Ferguson uses many open fifths in parallel motion or in broken chord arpeggiation, as in his First Violin Sonata, while in his later works a triad with the omitted fifth is more frequently seen, of which the thirds and the sixths “epitomized the FAF of Brahms’s motto ‘frei aber froh’” (see Ex. 2.18).

Ex. 2.18: Five Bagatelles, No. 4, mm. 1-2, E chord without the fifth
Another frequently used accompanimental pattern is an oscillating pedal effect in broken octaves, and sometimes a passing non-chord tone is added to the arpeggio pattern of broken octaves or triads, as the moment of tonal settlement on A minor in the *First Bagatelle* (see Ex. 2.10). In addition, the Brahmsian texture – octave doublings and widely arpeggiated patterns – is easily recognized.
CHAPTER 3

AN ANALYSIS OF VIOLIN SONATAS NO. 1 & NO. 2

Violin Sonata, No. 1, Op. 2

This sonata was composed in 1931 and premiered at the Wigmore Hall by Isolde Menges and Harold Samuel on 12 October 1932. It is set in a traditional three-movement structure – a nostalgic first movement, a furious second movement and a "quasi-fantasia" third movement.

First Movement

The first movement (see Table 1) is like a sonatina, with a small transitional passage based on the fragments of both main themes substituting for a developmental section.
<table>
<thead>
<tr>
<th>Division</th>
<th>Exposition</th>
<th>Transition</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials</td>
<td>(Dm)-Am</td>
<td>T1</td>
<td>t1+m.T2</td>
</tr>
<tr>
<td>Keys</td>
<td>14</td>
<td>18</td>
<td>30</td>
</tr>
<tr>
<td>Measure</td>
<td>1</td>
<td>26</td>
<td>35</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Division</th>
<th>Recapitulation</th>
<th>Transition</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials</td>
<td>(Dm)-Am</td>
<td>Am</td>
<td>65</td>
</tr>
<tr>
<td>Keys</td>
<td>43</td>
<td>59</td>
<td>65</td>
</tr>
<tr>
<td>Measure</td>
<td>43</td>
<td>59</td>
<td>65</td>
</tr>
</tbody>
</table>

Materials: 
- T1 = Theme 1
- TRANS.1 = Transitional material 1
- mT1 = Motive of Theme 1
- C1 = Countermelodies of C minor

Keys: 
- Dm = D minor
- DM = C major
- CM/m = C minor

Table 1: Violin Sonata, No. 1, First movement - Sonatina form (without developmental section)

Note: the abbreviations for the tables in this document are these:

43
The opening theme (T1) is based on a simple mordent motive C-Db-C in the violin and the expansion of this motive. Its stepwise nature and symmetrical arch shape are typical of Ferguson’s themes. T1 (mm. 1-2) exhibits two mirrored arches, both formed by stretching the mordent motive a few more steps (see Ex. 3.1). Then the following extension of T1 (mm. 3-7) sequences arch shaped figures.

Example 3.1: Violin Sonata, No.1, First movement, T1, mm. 1-9

This movement is basically in A minor, but without being firmly settled on the tonic. Mm. 1-7 (T1) (see Ex. 3.2) illustrate Ferguson’s elusive tonality – diatonic but without clear confirmation.
Example 3.2: Violin Sonata, No. 1, First movement, the T1 section, mm. 1-13

In mm. 1-2, the enharmonic spelling – Db and C#, Ab and G# – implies undulation between F minor and E major. From m. 3, the tonality shows a move toward D minor, yet only by m. 5 the tonic center starts shifting again. The sense of A minor grows from m. 8, but the pervasive Bb – the flatted second of A minor – and the ending of the first thematic section in D major (m. 13) once again obscure the tonal center.
After the ascending phrase that ends T1, the piano takes the lead in m. 13 to introduce a transitional passage (trans.1) (see Ex. 3.3), whose chordal structure and eighth-note rhythms prepare for the following second theme (T2).

Example 3.3: Violin Sonata, No. 1, First movement, the trans.1, mm. 11-16

The trans.1 continues the constant shifting of tonality due to Ferguson’s typical device – two chords in chromatic mediant relationship (mm. 13-18). The characteristic of chromatic mediant relationship is that two chords contrast to each other in quality (major chord vs. minor chord) and are linked by a common tone. This chromatic mediant relationship creates a sense of common-tone modulation or key-
shifting. In m. 13, for instance, the D chord in the first beat arises to the F chord in the third beat, while the mediant of D chord, F#, descends a half-step to F as the root of F chord. Ferguson also used the chordal movement of two chords with double-chromatic relationship – two chromatic inflections between the two successive chords. In m. 1 (see Ex. 3.2), for instance, the opening F minor chord to the following A major chord shows two chromatic inflection – Ab to A and C to C#. This double-chromatic relationship has a greater impact on tonality than the chromatic relationship; "The chief significance of this chord movement [double chromatic mediant relationship] lies in the incompatibility of the two sonorities, in terms of a single diatonic key."80 This, for instance, further accounts for the tonal ambiguity of the opening T1.

The trans. I eventually leads to a tonal settlement on the C chord in m. 18, where the second theme (T2) begins with a clear tonality in C major/minor. T2, played by the violin, consists of two contrasting sections – a thematic first part and a scalar second part (see Ex. 3.4).
Example 3.4: Violin Sonata, No. 1, First movement, T2 – the first and second parts, mm. 18-27

The first part of T2 opens with a soothing melody but gradually intensifies the motion by increasing dynamic and rising register, which leads T2 to a climax in m. 24. Then, the scalar second section in running sixteenths carries T2 to end in an even higher climax (m. 27) with a more agitated mood. After the violin’s statement of T2, the piano takes the lead to present a sequential phrase (trans.2) (see Ex. 3.5). This
transition (trans. 2) is based on the fragment of the first section of T2 but continues the agitated mood of the second section of T2 with an arpeggiated-sixteenths accompaniment underneath.

Example 3.5: Violin Sonata, No. 1, First movement, the trans. 2, mm. 24-28

The agitated trans. 2, gradually losing its intensity because of its descending line and diminishing dynamic, yields to a further transitional section which takes the place of a developmental section. This transitional section begins with an ascending sequence of the motive of the first section of T2 (mT2) in the violin (m. 30). Then, the ascending sequence of mT2 leads to the reappearance of the mordent motive of T1
(mT1) (see Ex. 3.6). The alternation between mT1 and mT2 prepares for the return of T1.

Example 3.6: Violin Sonata, No. 1, First movement, mT1+mT2, mm. 30-38

In the recapitulation, T1 is joined with a thematic material (see Ex. 3.7), which can be recognized as the piano's countermelody (C1) under the violin's T1 in mm. 4-5 in the exposition (see Ex. 3.8).
Example 3.7: Violin Sonata, No. 1, First movement, T1+C1 in the recapitulation

mm. 43-48

Example 3.8: Violin Sonata, No. 1, First movement, the piano’s C1 in the exposition,

mm. 4-6
The extension of C1, with Ferguson’s “progressive animation” – a crescendo, an ascending register and *poco affrettando* – leads the T1 section to a dramatic climax in m. 54. That climax provides an emotional contrast to the following statement of T2, a contrast that is not heard in the exposition. In place of the transitional passage (trans. 1) found in the exposition, two bars of trills in the violin lead directly to the reprise of T2. The ascending sequence of mT2, heard in mm. 30-34, (see Ex. 3.6), returns after the restatements of both T1 and T2. It is then followed by another reprise of a shortened and weakened T1 and C1, which yields to a broken-octave pedal point on A in the piano (m. 84). This pedal A is the first firm settlement on the tonic in this movement.

As in a classical concerto form, a cadenza for the violin appears before the movement ends, above the piano’s pedal point on A: the cadenza opens with T1 followed by an extensive arpeggiated-sixteenth passage based on C1 (see Ex. 3.9).


![Example 3.9: Violin Sonata, No. 1, First movement, Cadenza, mm. 81-90](image)
The descending melodic line of the violin’s cadenza eventually arrives at low A and yields a last statement of T1 in the violin. This restated T1, extended with more steps, ascends gradually with a very soft dynamic and ends the movement tranquilly. While the C-centered scalar pattern of the violin’s ascending T1 with the A-E dyad in the piano strengthens the key of A minor, the violin’s ending on a high C# forms Ferguson’s typical Picardy third cadence (see Ex. 3.10).

Example 3.10: Violin Sonata, No.1, First movement, the ending, mm; 97-102

Second Movement

After the soothing first movement, the furious second movement provides a needed contrast. It is cast in an A-B-A form (see Table 2).
<table>
<thead>
<tr>
<th>Divisions</th>
<th>Section A</th>
<th>Section B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials</td>
<td>M1+C1</td>
<td>M1+M2</td>
</tr>
<tr>
<td>Keys</td>
<td>Phrygian: A</td>
<td>F#m-(C-D)-Gm</td>
</tr>
<tr>
<td></td>
<td>Phrygian: E</td>
<td>Dm/m-F#m-Em</td>
</tr>
<tr>
<td>Measure</td>
<td>1</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>21</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>32</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>42</td>
<td>58</td>
</tr>
<tr>
<td></td>
<td>58</td>
<td>66</td>
</tr>
<tr>
<td></td>
<td>66</td>
<td>71</td>
</tr>
<tr>
<td></td>
<td>71</td>
<td>78</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Divisions</th>
<th>Section A'</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials</td>
<td>M1+C1</td>
<td>M2'+M2</td>
</tr>
<tr>
<td>Keys</td>
<td>Phrygian: D-A</td>
<td>Octatonic: E-G-A</td>
</tr>
<tr>
<td></td>
<td>Phrygian: F#-B</td>
<td>-Phrygian: A</td>
</tr>
<tr>
<td>Measure</td>
<td>82</td>
<td>96</td>
</tr>
<tr>
<td></td>
<td>96</td>
<td>103</td>
</tr>
<tr>
<td></td>
<td>103</td>
<td>115-122</td>
</tr>
</tbody>
</table>

Note: Materials: M1 = Motive 1

Table 2: Violin Sonata, No.1, Second movement – Ternary form
The perpetual motion of sixteenths in the violin throughout the movement is the driving force for its “furious” mood. The passage has more than a passing resemblance to the last movement of Ravel’s violin sonata.\textsuperscript{81} Section A begins with the stepwise sequences of an aggressive four-sixteenths motive (M1) in the violin – a slurred falling second followed by two repeated notes (see Ex. 3.11). This pattern forms the motivic basis for the whole section. Underneath the furious running sixteenths is a countermotive played by the piano (C1). The simple chordal motion and the longer note values of C1 provide a balance to the busy running sixteenths of M1. In addition, as indicated by the metric signature – a juxtaposition of 3/4 and 6/8 – the 3/4 pulse in M1 and the 6/8 pulse in C1 create a three-against-two cross rhythm (hemiola) between the instruments.

Example 3.11: Violin Sonata, No. 1, Second movement, M1+C1, mm. 1-4
M1 continues in the tonal center A from the previous movement but with a Bb, the flatted second of the scale, which gives a Phrygian modal flavor. The Bb in M1 with the A-E dyad of C1 (m. 1) also creates an appoggiatura effect that pervades Section A. In addition, the scalar extension of the violin’s M1 presents an extensive use of chromaticism that keeps the tonal center constantly shifting. For example, the piano’s statement of C1 in m.5 presents a succession of three chords in double chromatic-mediant relationship and the violin’s M1 contains the chromatic variants Ab, A# (and the enharmonic spelling Bb). Both of them create the undulation of tonality. Then in mm. 6-7, the falling semitone motivic cell of M1, which causes the chromatic inflection, and the arpeggiated G#-C# dyad in right hand work against the A pedal, the tonic, in the left hand of the piano. This tonal complexity, in conjunction with the rhythmic activity, produces a strong sense of unsettling anxiety (see Ex. 3.12).

Example 3.12: Violin Sonata, No. 1, Second movement, mm. 5-7
The appoggiatura effect of M1, emphasized by the accents, sustains the agitated mood until an appearance of a new motive M2 in the piano in m. 32 (see Ex. 3.13). Here the violin abandons the aggressive M1 and falls into a background of legato broken-chord accompaniment.

Example 3.13: Violin Sonata, No. 1, Second movement, M2 in Section A, mm. 29-35

In m. 36, this arch shaped M2, taken over by the violin, is compressed rhythmically and combined with M1 (see Ex. 3.14).
Example 3.14: Violin Sonata, No. 1, Second movement, a compressed M2+M1, mm. 36-39

The gradual diminishing of the sharp articulation and dynamic leads to the lightened texture and mood of the section to follow (Section B).

Section B opens with a motive M2' in the violin, a subdivided rhythmic version of the M2 heard in the preceding transitional section. It is accompanied by a simple broken open-fifth arpeggio in the piano (see Ex. 3.15).

Example 3.15: Violin Sonata, No1, Second movement, M2' in Section B, mm. 42-45
With the staccato articulation of both instruments, the simple accompaniment and the soft dynamic, this section offers a nice contrast and an emotional relaxation after the furious Section A. Moreover, the clear tonality in D, with the chromatic variants F and F# in the violin tune presenting a major-minor mixture typical of Ferguson, also contrasts the ambiguous tonality of Section A. However, this tonal clarity does not last long; the sequence of motives (mm. 49-57) brings back the feeling of shifting tonal centers. Nevertheless, an overall sense of major/minor mode continues until Section A'.

The sequence of the M2' leads to the return of M2 in the piano in m. 49 (see Ex. 3.16).

Example 3.16: Violin Sonata, No.1, Second movement, M2 in Section B, mm. 46-53
Here M2, with melodic doubling in thirds, evolves into a sequential passage based on the gradual fragmentation of M2 (mm. 49-57). M2 eventually melts away and yields to a new motive M3, introduced by the violin, in m. 58 (see Ex. 3.17).

Example 3.17: Violin Sonata, No1, Second movement, mm. 57-60, M3 in Section B

M3, like the violin's C1 in the first movement, is based on a repeated pattern of broken intervals that serve as harmonic background. Its melody is outlined by the changed note on the uppermost voice. After they are stated individually, M2, with intervallic extension, and M3 are represented simultaneously in m. 71, creating the climactic moment for this section with their high register and forte dynamic (see Ex. 3.18). Then the descent from the climax, both in register and dynamic, leads to the reprise of Section A (Section A').
Example 3.18: Violin Sonata, No1, Second movement, mm. 79-81, M2+M3

in Section B

Section A' opens differently from Section A. M1, for instance, opens with a piano marking (m. 82), instead of fp, followed by a crescendo sixteenths, and the tonal center is in D instead of in A. (see Ex. 3.19).

Example 3.19: Violin Sonata, No. 1, Second movement, mm. 82-84, the opening of Section A'
Furthermore, the piano's C1 is replaced by an arpeggiated open-fifth. When, in m. 89, M1 eventually returns on the tonic A and the piano's C1 returns too. One then realizes that the first return in m. 82 is a false one designed to create a feeling of uncertainty. The true return in m. 89, given emphasis by the dynamic *f sempre* in the violin throughout the reprise, sweeps away the doubt created by the false return.

In the ending of Section A', a sudden drop of dynamic level from *forte* to *pianissimo* and an articulation change – from on-string stroke *detache* in the violin and legato marking in the piano to *spiccato* and *staccato*, respectively – prepares for the coming coda. Such a textural change, like the one in the beginning of Section B, effectively marks a change of sections.

The coda begins with the sequences of the motives from Section B (see Ex. 3.20): M2 in the piano and its rhythmically divided version M2' in the violin are presented simultaneously in parallel minor third (mm.103 ff.).

Example 3.20: Violin Sonata No.1, Second movement, mm. 103-106, M2+M2'

in the opening of the coda
The sequences of M2 extend the symmetrical pattern of intervals of M2 – whole-tone, half-tone, whole-tone – into an octatonic scale, and both this octatonic scale and the melodic doubling in minor thirds between the two voices obscure the tonality even more. Later, the sequences of the fragmented M2' – the ascending side of the arch – increase the forward energy towards the return of M1 in the violin and M2 in the piano (see Ex. 3.21). The union of the two main motives in m. 115 creates the strongest climax of the whole movement (mm. 114 ff.) and ends it triumphantly in an A major chord – another Picardy-third ending.

Example 3.21: Violin Sonata, No. 1, Second movement, mm. 111-117, M2+M1 in the coda

63
Because this movement is built on sequences of certain motives rather than on the
development of the motives into different thematic ideas, the musical impulse derives
from its rhythmic interest. As its metric indication – a juxtaposition of 3/4 and 6/8 –
suggests, the hemiola and the cross rhythm are frequent features in the whole
movement. Such rhythmic interaction, as seen between M1 and C1, or between the
violin and the piano, or even between elements of M2 itself (see Ex. 3.16) dominates
the dramatic tension of this movement.

Third Movement

The third movement is the weightiest one; it recalls the themes from both
previous movements in new guises and interweaves them with the new themes,
thereby presenting a great summary to conclude this sonata. This movement is
entitled “Quasi Fantasia”, which is reminiscent of the third movement of Franck’s
Violin Sonata, “Recitativo-Fantasia,” and of its thematic retrospection. The arched
formal structure of this movement (see Table 3) illustrates the balanced constructional
style of Ferguson’s music.
<table>
<thead>
<tr>
<th>Division</th>
<th>Section A</th>
<th>Section B</th>
<th>Section C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials</td>
<td>T2 T1 T2 T1</td>
<td>T3 T3'</td>
<td>M2 M4 mT4+M2 M4</td>
</tr>
<tr>
<td>Keys</td>
<td>AM/m- Bbm- F#m</td>
<td>Dm Gm</td>
<td>Octatonic:</td>
</tr>
<tr>
<td>Measure</td>
<td>1 6 10 17</td>
<td>24 36</td>
<td>41 52 57 65</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Division</th>
<th>Section D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials</td>
<td>T4 trans.1 T4</td>
</tr>
<tr>
<td>Keys</td>
<td>Em EM G#m-Cm AM</td>
</tr>
<tr>
<td>Measure</td>
<td>70 79 89 95</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Division</th>
<th>Section C'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials</td>
<td>M2 M4 M2 mT4 mT4+mT2</td>
</tr>
<tr>
<td>Keys</td>
<td>Octatonic: G C-D# F#-(D#) (G-)B Bb A-F C#</td>
</tr>
<tr>
<td>Measure</td>
<td>103 110 116 124 136 146 152 159</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Division</th>
<th>Section B'</th>
<th>Section A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials</td>
<td>T4 T3' M4</td>
<td>T1 T2 T1</td>
</tr>
<tr>
<td>Keys</td>
<td>Dm</td>
<td>Dm-Am AM Am/M</td>
</tr>
<tr>
<td>Measure</td>
<td>163 171 174</td>
<td>178 188 196-201</td>
</tr>
</tbody>
</table>

Table 3: Violin Sonata, No.1, Third movement – Arch form
A reprise of both themes from the first movement opens this movement and forms the thematic basis of the opening section (Section A). The themes are recalled, however, in reversed order: the initial segment of T2 opens first, disguised with a different character – declamatory and *appassionato*, introduced by the piano alone. It is set in A major/minor with some bitter dissonant clashes (semitone and tritone) that result from chromatic inflections (see Ex. 3.22).

Example 3.22: Violin Sonata, No. 1, Third movement, mm. 1-5, T2
Its thick texture, caused by the octave doublings and the thematic antiphony between two hands, and its somber character are actually reminiscent of the trans.2 in the first movement (mm. 26-28) (see Ex. 3.5). Here the initial segment of T2 is presented at first in both hands of the piano as two imitated voices (mm. 1-2). Then in mm. 3-4, the segment of T2 is further divided into two small cells – a dotted cell x and a stepwise cell y, presented separately in the two hands in sequences. This theme illustrates not only the melodic metamorphosis but also the motivic economy so frequently seen in Ferguson’s music.

The thematic antiphony of the two hands of the piano eventually comes into an octave unison of an ascending scalar figure – F Phrygian flavor – in m. 5. This leads to a reminiscence of T1 of the first movement. Here, T1 keeps its nostalgic character but in a recitative style because of its more expansive and relaxed pace (see Ex. 3.23).

Example 3.23: Violin Sonata, No. 1, Third movement, mm. 6-9, T1
This reminiscence of T1 descends until an alternation of A and Bb in m. 9, which gradually slows down and eventually pauses on A in m. 10, leaving the theme without a clear cadence. A restatement of the declamatory T2 interrupts the unresolved pause of T1, and stretches to an even higher register with less antiphony but a busier accompanimental figure – a rocking arpeggiated octave (mm. 11-13). The two voices of the piano again come to an octave unison on a scalar pattern, this time in C Phrygian (m. 16), which leads to another restatement of the recitative T1 (m. 17). Unlike the unresolved T1 in m. 10, this T1 eventually resolves in a clear cadence on an F major chord (m. 24), marking the ending of this retrospective section.

The ending F major chord mentioned above links Section A smoothly to the following section (Section B). Section B harmonically opens with this F chord and descends by steps to D, the tonic of a new theme (T3) (see Ex. 3.24).

Example 3.24: Violin Sonata, No. 1, Third movement, mm. 24-29, T3 in Section B
T3 is initiated by the piano alone in a chordal texture. It has a clear and stable tonality in D minor, and a steady pulse. This combination of features is comparatively rare in Ferguson’s music. The initial segment of T3 can be recognized as the ending figure of the declamatory T2 of Section A (mm. 5-6 and mm. 16-17) – an ascending leap of a third followed by two ascending steps (see Ex. 3.24 & Ex. 3.25). This is another example of Ferguson’s detailed attention to motivic connection.

Example 3.25: Violin Sonata, No. 1, Third movement, mm. 16-19, the ending of T2

The violin takes over T3 in m. 28 and extends to a longer melodic line and higher register. The motivic interaction between the two voices of the right hand of the piano’s T3 (mm. 25-28) (see Ex. 3.24) now occurs between the violin and the piano’s right hand (mm. 30-32) (see Ex. 3.26).
Example 3.26: Violin Sonata, No. 1, Third movement, mm. 30-33, T3 in the violin

After the violin's presentation of T3 comes to rest on the dominant chord, the piano takes over T3 in m. 36 but it takes on a double-dotted rhythm and without clear tonality (T3') (see Ex. 3.27).

Example 3.27: Violin Sonata, No. 1, Third movement, mm. 34-37, T3'
This T3’, as a transitional figure, hints at the mood change in the following section (Section C). Section C opens with an ostinato figure (mm. 41-42) based on a typical Ferguson harmonic device – two successive chords in a double chromatic-mediant relationship (see Ex. 3.28), which serves as a harmonic background.

Example 3.28: Violin Sonata, No. 1, Third movement, mm. 41-45, the ostinato and M2

Above the piano’s ostinato figure, the violin presents an ascending sequential passage of a motive (mm. 43-51), recognizable as a disguised M2 (see Ex. 3.28) or its rhythmically subdivided version M2’ from the second movement. This ascending passage, leading to a climax in a high register with ff in m. 52, is then counterbalanced by a descending melodic line (mm. 52-56) based on a new chromatic motive M4 with a chromatic bass line outlining parallel tenths (see Ex. 3.29).
Example 3.29: Violin Sonata, No. 1, Third movement, mm. 50-54, M4 in Section C

M4, like the scalar second section of T2 of the first movement, functions as a transitional figure, not only here but also later in the movement. Here M4 leads to a new motive in dotted rhythm (mT4)(see Ex. 3.30) in the piano, presented alternately with M2 in the violin.

Example 3.30: Violin Sonata, No. 1, Third movement, mm. 55-59, mT4 in Section C
The antiphony between mT4 and M2 ends in a climax in m. 65, where the descending chromatic M4 returns. A gradual augmentation of the rhythm of this M4 eases the agitated mood of M4 for the coming new section.

The agitated mood of Section C results partly from its strong rhythmic characteristics, but even more from its dissonant and unstable tonality. The ascending sequence of M2, as in the coda of the second movement, creates a melodic line based on an octatonic scale (mm. 46-52), accompanied by the ostinato figure of the chordal motion in double chromatic-mediant relationship as mentioned earlier (see Ex. 3.31).

Example 3.31: Violin Sonata, No.1, Third movement, mm. 46-49, M2 in an octatonic scale

In addition, the descending chromatic M4 (mm. 52-56) along with its chromatic bass line in parallel broken tenths also contributes to the ambiguous tonality (see Ex. 3.29).
Then the following mT4 consists of a constant semitone D-C# conflict with a semitone
ostinato in dotted rhythm in the bass line. Between the mT4 and the semitone ostinato
is a series of minor-tenth dyads moving chromatically (see Ex. 3.30). The pervasive
tonal ambiguity and dissonance in all the thematic materials of this section
accumulates a great tension that is released eventually in the romantic lyricism of the
following Section D.

Section D opens with a rhapsodic new theme (T4) in the violin (Ex. 3.32),
whose motive, however, already appeared in the previous section, as mT4.

Example 3.32: Violin Sonata, No. 1, Third movement, mm. 70-77, T4 in Section D

The long-breathed melodic line of T4 illustrates Ferguson's craftsmanship in turning a
terse motive like mT4 into a lyric melodic line, and its expressiveness with stable
 tonality in E provides an emotional counterbalance to the previous section. The
presentation of this theme explores a wide range of register in the violin – its deep lowest G as well as its G# three octaves higher. Notice that though the violin carries the main melody, the piano gets a chance to show its lyric voice in a transitional tune (trans.1)(see Ex. 3.33) in mm. 89-94, between the two violin’s statements of T4. This trans.1 is based on the inversion of the mordent motive of the violin’s T4.

Example 3.33: Violin Sonata, No. 1, Third movement, mm. 86-93, the trans. 1

Structurally Section D is the top of the arch form; after that point, the rest of the movement presents a retrograde reprise of the first half, i.e., Section C’- Section B’- Section A’. As mentioned before, the restatements in Ferguson’s music are always more or less renewed: some of them are truncated to a more succinct version
for the sake of structural balance; others are extended by further development. Section C', for instance, is expanded extensively by the addition of more motivic antiphony between the violin and the piano. The piano, presenting the ostinato figure under the sequences of M2 in Section C, now joins in the presentation of both M2 and M4, interacting with the violin's presentation (see Ex. 3.34).

Example 3.34: Violin Sonata, No. 1, Third movement, mm. 105-112, M2 and M4 in Section C'
The presentation of mT4 is extended by sequences, on top of a restless eighth-note accompanimental pattern in the violin (see Ex. 3.35).

Example 3.35: Violin Sonata, No. 1, Third movement, mm. 123-128, M2 and mT4 in Section C′

While this accompanimental pattern resembles M2, or even more, the perpetual sounding M1 from the second movement, the melodic notes of mT4 are hidden within this busy accompaniment and punctuated by accents (mm. 131-133) (see Ex. 3.36).

Example 3.36: Violin Sonata, No. 1, Third movement, mm. 130-134, mT4 in Section C′

77
This extended transitional passage (mm. 124-162), a long crescendo with a nervous running-eighths background, generates a gradually intensified motion towards the climactic return of T3 (Section B'), now marked ff and maestoso e cantando, in contrast to the markings of mp and legato in its first appearance (mm. 24-27). A careful preparation for the return of T3 is heard in the motivic anticipation of the last four bars of the transitional passage (mm. 159-162), where the initial segment of T3 appears while the accompanimental eighth notes continue (see Ex. 3.37).

Example 3.37: Violin Sonata, No. 1, Third movement, mm. 157-165,

mT3 in Section C' and T3 in Section B'
Section B', because of the extended Section C' preceding it, is curtailed, but T3', this time in double-dotted rhythm (mm. 171-173), still appears in the climax of the section. The ascending T3' is followed by the reappearance of another transitional figure – the chromatic M4 from Section C, leading to the retrospective Section A'.

Unlike in the fantasia like retrospection of Section A, in Section A' the original versions of both themes from the first movement are restored and presented in the original order – T1 followed by T2. Moreover, the sequences of the segment extended from the retrospective T2 lead to the last appearance of T1, which descends in a scalar pattern until the C-Db trill. That ends the sonata tranquilly (see Ex. 3.38). This final descending T1 to the low register forms a symmetrical balance with the final ascending of T1 in the high timbre of the first movement (see Ex. 3.10).

Example 3.38: Violin Sonata, No. 1, Third movement, mm. 196-201, the descending ending

79
The rhythmically accelerated trill C-Db symbolizes a semitone undulation: the trill
dwells on C two bars before the end, but after an eighth-note rest it moves to a Db-C-
Db mordent. That ends the violin’s melody on a sustained Db. At the same time, the
C-Db trill with the A-E open fifth in the piano also forms an A major-minor
undulation, and the final emergence of Db allows this sonata to end with Ferguson’s
typical Picardy third cadence. The enharmonic spelling Db, instead of C# as the
ending of the first movement, adds an interesting touch of “psychological” dissonant
and unresolved tension – a diminished fourth between the violin’s Db and the
piano’s A.
Violin Sonata, No.2, Op. 10

Ferguson’s responsibility for organizing the series of the concerts at the National Gallery during World War II occupied most of his time. When these concerts finally came to an end in 1946, Ferguson desperately wanted to return to composition: “I realized that something drastic must be done if I was to resume serious composition.”82 During a few months of very concentrated effort, the second violin sonata, his first post-war composition, was born in 1946 and premiered by Yfrah Neaman and Ferguson himself in the following year. Recalling the process of composing this work, Ferguson said: “I immensely enjoyed working on it, but was faintly surprised that the three movements were written in the reverse order, i.e., 3, 2, 1.”83

This sonata, like the first sonata, is set in a traditional three-movement structure – a sonata allegro movement, a ternary adagio movement, and a rondo allegro vivo.

First Movement

The first movement (see Table 4) opens with an introduction, which provides both structural and motivic unity for the whole sonata. Structurally, the restatements of the introductory theme (Intro.T) frame the sonata; the Intro.T appears in the beginning and the ending of the work and a major development of this Intro.T is set in the middle movement. In terms of motivic unity, the motivic cells of Intro.T become the melodic sources of the main themes in the whole sonata.
<table>
<thead>
<tr>
<th>Division</th>
<th>Introduction</th>
<th>Exposition</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Materials</strong></td>
<td>Intro.T</td>
<td>T1</td>
<td>trans.1</td>
<td>trans.2</td>
<td>T2</td>
<td>mT1</td>
<td></td>
</tr>
<tr>
<td><strong>Keys</strong></td>
<td>Bbm-Bm-F#m</td>
<td>F#m</td>
<td>F#m-C#m</td>
<td>F#m</td>
<td>C#m-G#m</td>
<td>AM/m-DM</td>
<td>AM</td>
</tr>
<tr>
<td><strong>Measure</strong></td>
<td>1</td>
<td>13</td>
<td>24</td>
<td>32</td>
<td>39</td>
<td>46</td>
<td>56</td>
</tr>
</tbody>
</table>

| Division | Development | |
| --- | --- | |
| **Materials** | T1 | T1' | |
| **Keys** | Dm | G#m-Dm | EM-Bm | Ebm-C#m | |
| **Measure** | 60 | 71 | 80 | 91 | |

| Division | Recapitulation | Coda | |
| --- | --- | --- | |
| **Materials** | T1 | trans.1 | trans.2 | T2 | mT1 | mT2+trans.1 | |
| **Keys** | F#m | F#m-G#m | G#m-F#m | A#m/Bbm | F#M/m | G#M-C#m | AM | |
| **Measure** | 99 | 117 | 124 | 132 | 138 | 149 | 154-163 | |

Note: Materials: Intro.T = the introductory theme

**Table 4.** Violin Sonata, No.2, First movement – Sonata form
The piano alone initiates a Db-C sighing figure followed by a descending line, which seems to be a fragmentary thought. The violin, then, takes over and presents an ascending line followed by a restatement of the piano’s opening descending line, turning the introductory thought into the arched Intro.T (mm. 2-5) (see Ex. 3.39).

Example 3.39: Violin Sonata, No. 2, First movement, mm. 1-8, Intro.T

Notice that the Db of the piano’s opening sighing figure is repeated in the opening F chord of the piano’s left hand (m.1) while the sighing figure has resolved on C. That prolongs the appoggiatura effect and the semitone tension created by Db and C. The falling semitone figure – with its appoggiatura effect – becomes the important melodic source of the whole sonata.
The descending side of Intro T is then further extended by wide intervallic leaps, such as sevenths and octaves, which will be heard frequently in different themes. At the end of the introduction, the long D (m. 10) held by the violin with C# arpeggiated chord in the piano is another prolonged appoggiatura effect. The violin’s melody eventually comes to a rest on C#, the dominant of the tonic F#, and the piano adds a G chord – the Neapolitan of F# – underneath (mm. 12-13) (see Ex. 3.40).

Example 3.40: Violin Sonata, No. 2, First movement, mm. 9-13, the ending of the introduction

Such chordal juxtaposition creates dissonant clashes – a tritone between G and C# and a semitone between C# and D of the G chord. This dissonant sonority resumes in the important moments of this sonata to intensify a climax or create an unresolved tension.
The violin breaks the silence at the end of the introduction and presents the first theme (T1) (mm. 13-14), whose arched shape is reminiscent to the arched Intro.T (see Ex. 3.41).

Example 3.41: Violin Sonata, No. 2, First movement, mm. 13-20, T1

In addition, the appoggiatura effect of the falling second in the introductory sighing figure is also heard in T1 – the G# with the D chord in m. 15. The arch T1 is answered by a contrapuntal melody in the left hand of the piano, which is also an
arched shape and presented at a more expansive pace. The piano’s right hand, providing the harmonic background, presents Ferguson’s typical piano writing – an F# chord without the fifth (see Chapter 2). A transitional figure before the restatement of T1 in the piano (mm. 23-24), a rising seventh – the inverted interval of a second – followed by a falling semitone, illustrates another use of falling second and appoggiatura (see Ex. 3.42). In addition, the leaps of the seventh in both hands of the piano are heard in the introduction.

Example 3.42: Violin Sonata, No. 2, First movement, mm. 21-24, the transitional figure

The transitional figure leads to a restatement of T1 (mm. 24-28), which stretches to a higher register with more excited expression. Then, a sequence of a fragmented T1 (mm. 29-31) (see Ex. 3.43) – a third ascending leap followed by two steps down – leads to a climax.
Example 3.43: Violin Sonata, No. 2, First movement, mm. 28-31

After the climax in m. 32, a transitional passage is introduced to accumulate an agitated tension to move towards the coming second theme (T2). This transitional passage can be divided into two small sections, trans.1 and trans.2. Trans.1 is a scalar extension of the ascending three steps of T1 counterbalanced by a descending scale underneath (mm.32-38) (see Ex. 3.44).

Example 3.44: Violin Sonata, No. 2, First movement, mm. 32-35, the trans.1
The following trans. 2, accompanied by a D#-E semitone ostinato underneath, consists of a dyad of the seventh followed by a dyad of the sixth with the same bass note (see Ex. 3.45). This figure can be seen as a variation of the previous transitional figure, a rising seventh followed by a falling semitone (mm. 21-22) (see Ex. 3.42).

Example 3.45: Violin Sonata, No. 2, First movement, mm. 40-43, the trans.2

After the trans. 2, a scalar pattern (mm. 46-48) played by both instruments in parallel thirds leads to the exciting T2 in m. 49 (see Ex. 3.46).
Example 3.46: Violin Sonata, No. 2, First movement, mm. 48-53, T2

T2 opens with an alternation of two broken minor thirds a half-step apart, E-C# and Eb-C (mm. 49-50). It is followed by an ascending sequence of a motive—an ascending octave leap followed by a falling semitone with syncopated rhythm (m. 51). Both the octave leaps and the appoggiatura effect created by the falling semitone were already heard in the introduction and the first theme. The harmonic device of T2 is again Ferguson's typical the chromatic mediant relationship.
The comparatively short T2, with its transitional quality, gradually generates a driving force towards a climatic arrival at a bright A major chord in m. 56, where a four-bar transition (mm. 56-59) based on the initial arch segment of T1 (mT1) leads to the following development section (see Ex. 3.47).

Example 3.47: Violin Sonata, No. 2, First movement, mm. 55-57, mT1

The development opens with T1, which resumes its minor mode in D but with an augmented rhythm (see Ex. 3.48).

Example 3.48: Violin Sonata, No. 2, First movement, mm. 58-65, the rhythmic augmentation of T1
This more relaxed and singing T1 (mm. 60-77), because of its more expansive pace and diminishing dynamic, gradually eases the agitated mood of the previous T2 and leads to another transformation of T1(T1') (mm. 81-99). T1' is presented in much higher timbre and freer pace, creating a nostalgic recitative (see Ex. 3.49).

Example 3.49: Violin Sonata, No. 2, First movement, mm. 80-85, T1'

in the development

In addition, the thin texture of T1' – its melody in a high tessitura and soft dynamic with a simple accompanimental line in the piano – creates a greatly contrasting mood and provides relaxation in the rest of the movement. The last ascending statement of
T1' pauses on a high F with a G chord, the Neapolitan of the tonic F#, which resolves in a disguised way to the F# in the following T1 of the recapitulation (m. 99) (see Ex. 3.50). This ending sonority is similar to the end of the introduction (see Ex. 3.40).

Example 3.50: Violin Sonata, No. 2, First movement, mm. 96-99, the ending of the development

The return of T1 is not changed much except for a little extension of the transitional figure, a rising seventh followed by a falling second, in mm. 109-112. In addition, a very dramatic use of chromaticism is heard in the sequence of the fragmented T1 – a rising third followed by two descending steps – in mm. 121-123 (see Ex. 3.51). Compared to the same passage in the exposition (mm. 29-21)(see 92
3.43), the descending leaps of the seventh, between the descending sequences of the fragmented T1, substitute for the original octave leaps.

Example 3.51: Violin Sonata, No. 2, First movement, mm. 117-126

As a result, each sequence of the motive rises a half-step higher than the previous one while the overall register is descending – two contrasting motions heard simultaneously, which provides a dramatic tension. The mT1 before the development section returns before the coda and is extended by the motivic sequence of the ascending three steps of T1 (mm. 149-153). The arrival of mT1 in G# major mode, instead of A as in the exposition or the tonic F#, illustrates Ferguson’s interest in intervallic relationship of the second. Then, before the end of the movement, the enharmonic spelling in the violin part (Gb instead of F#)(mm. 156-158), with its key signature change, offers another example of the ‘visual’ or ‘psychological’ effect of semitone tension often seen in Ferguson’s music. Its impact is on the performer, not the listener (see Ex. 3.52). A series of repetitions of the agitated falling semitone

93
motive, underlined by the Neapolitan G major chords and F# major chords, creates an emotional tension and leads to a triumphant F# major chord ending – a Picardy third cadence.

Example 3.52: Violin Sonata, No. 2, First movement, mm. 155-163, the ending
Second Movement

The second movement provides not only a contrasting mood for the first movement, but also a resolution of the incomplete reminiscence left in the opening introduction of this sonata. The introduction of the first movement is like a sudden flashback of a fragmented old memory, which is, however, interrupted before its recall is complete. The entire second movement seems to recall the old memory, so that the fragments of the memory emerge into a complete recall.

The second movement is constructed in a ternary form (see Table 5) and its emotional pace reflects the same divisions as the A-B-A structure: two calm outer sections with a passionate middle section.
<table>
<thead>
<tr>
<th>Division</th>
<th>Section A</th>
<th>Section B</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Materials</strong></td>
<td>T1+C1</td>
<td>C1'</td>
</tr>
<tr>
<td><strong>Keys</strong></td>
<td>Phrygian E-C#-F#</td>
<td>EM-C#m</td>
</tr>
<tr>
<td><strong>Measure</strong></td>
<td>1</td>
<td>12</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Division</th>
<th>Section A</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Materials</strong></td>
<td>T1+C1</td>
<td>C1'</td>
</tr>
<tr>
<td><strong>Keys</strong></td>
<td>Phrygian G#-D-E</td>
<td>BM/m</td>
</tr>
<tr>
<td><strong>Measure</strong></td>
<td>65</td>
<td>77</td>
</tr>
</tbody>
</table>

*Table 5: Violin Sonata, No.2, Second movement – Ternary form*
The opening section (Section A) begins with a somber F-E sighing figure in the violin, which immediately recalls the opening of the introductory theme. The E of the falling second motive is then held as a pedal, over which a comforting countermotive (C1) is introduced in the piano, answering the violin's sighing figure (see Ex. 3.53).

Example 3.53: Violin Sonata, No. 2, Second movement, mm. 1-5

The piano's C1 consists of two voices moving in opposite directions, played in a high register contrasting to the violin's somber G string sound. Notice that there is a semitone conflict between the F of the violin's sighing figure and the F# of the piano's C1. It results from Ferguson's often-used flatted second: while the piano's C1 is in E minor mode, the F in the violin's sighing figure is a flatted second of E scale, which creates a Phrygian mode. The sighing figure of the violin is gradually expanded into a
theme by adding a wide ascending leap before the sighing figure and then filling in the leap by descending steps (T1)(see Ex. 3.54). The thematic antiphony between the violin and the piano is carefully planned: the two voices move alternatively and in different registers.

Example 3.54: Violin Sonata, No. 2, Second movement, mm. 1-13, T1

The conversation between T1 and C1 comes to a close on G#, from that point a modified C1 (C1') is presented by the violin over a G# pedal point in broken octaves played by the piano (see Ex. 3.55). By means of the irregular pedal pattern and the displacement of the highest G# in the piano’s broken-octave pattern, the simple G# pedal point creates a sense of irregular pulse.
Example 3.55: Violin Sonata, No. 2, Second movement, mm. 11-20, C1′

The ending of C1′ in the violin on E leads to the return of the sighing figure with the return of C1 in the piano in m. 22. The repeated sighing figure and the descending sequence of a fragmented C1 (mm. 22-29) – a three-note group in two voices moving in opposite directions – bridge to the following section (see Ex. 3.56).
Example 3.56: Violin Sonata, No. 2, Second movement, mm. 21-25, the transition to Section B

A rising semitone E-F, an inversion of the opening sighing figure, opens the middle section (Section B), where Intro.T is further developed, as if the recollection of memory becomes clearer and clearer. Furthermore, this section illustrates the typical “progressive animation” of Ferguson’s music; the tempo becomes faster, the thematic antiphony between the violin and the piano becomes more intense, and the rhythmic pattern and interaction becomes more active and complicated. As a result, the progressive animation creates a much thicker thematic web and a much more passionate expression.
Section B can be divided into two halves based on two thematic ideas – an extended Intro.T followed by a modified Intro.T (Intro.T'). An accelerating scalar extension of the rising semitone E-F eventually evolves into a complete recall of Intro.T in m. 35 (see Ex. 3.57). Then, the sequence of Intro.T, with an increasing tempo and a further extension through the sequence of a motivic cell of Intro.T – an augmented second or third leap and a step in the same direction – leads to a climax in m. 48.

Example 3.57: Violin Sonata, No.2, Second movement, mm. 29-41, Intro.T

in Section B

The climax opens the second half of Section B, where another motivic cell from Intro.T, an ascending step followed by an ascending octave leap replaces the sighing figure and joins with the ascending side of the arch Intro.T (Intro.T') (see Ex. 3.58).
Example 3.58: Violin Sonata, No.2, Second movement, mm. 46-53, Intro.T’ in Section B

Here both instruments share imitatively in the presentation of Intro.T’ with an accompaniment of widely arpeggiated sixteenths in triplets in the piano’s left hand. The intensive dialogue between the violin and the piano with ascending register and
increasing dynamic accumulates forward momentum. A sudden interruption of the momentum in m. 57, where both the dynamic and the register drop down, provides a great effect setting off for the strongest climax of the whole movement in m. 59 (see Ex. 3.59).

Example 3.59: Violin Sonata, No.2, Second movement, mm. 57-59, the climax

The momentum before the climax is regained by a motivic imitation between the violin and the piano in mm. 57-58. In addition, the chromatic key change – F to F# – through the enharmonic spelling Ab-G# before the climax (m. 58) and the appoggiatura sonority of the climax (m. 59) – the violin’s G# and the piano’s D major chord further intensifies the dramatic tension. The appoggiatura effect in m. 59 is reinforced by the added G# in the arpeggiated accompaniment of a D major triad in the piano.
The return of Section A, like the second movement of the first sonata, does not return to the tonic E immediately. Instead, the restatement of both T1 and C1' is tonally a process of returning to the tonic. A firm arrival of the tonic E is at the end of the restated C1' (m. 89). This creates the last climactic moment of this movement with its strong dynamic and high register of both instruments. Afterwards, the two instruments have their last conversation based on the rising whole tone of C1 (mC1) in the violin and a modified C1 in the piano (C1") (see Ex. 3.60).

Example 3.60: Violin Sonata, No.2, Second movement, mm. 99-108, mC1 and C1" in the ending
The piano’s C1” is gradually fragmented to a falling whole tone answered by the rising whole tone of the violin, and both fade *niente poco a poco*.

**Third Movement**

As mentioned before, Ferguson started composing this sonata with the third movement right after the end of World War II. Contrary to his usual style as a slow worker, he finished this movement was finished very quickly, which, as Mr. Neaman described, seemed an immediate and needed release of Ferguson’s anger at the wastage during the war time.\(^{84}\)

This movement is set in a rondo form (see Table 6), which, like the third movement of the first sonata, can be divided into two halves; the second half is the "developmental” recapitulation of the first, only not with retrograded order of the sections.
<table>
<thead>
<tr>
<th>Division</th>
<th>Section A</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials</td>
<td>mT1+C1</td>
<td>T1+C1'</td>
<td>T2</td>
<td>mT1+C1</td>
<td>trans.1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Keys</td>
<td>Octatonic: C#-F#</td>
<td>Octatonic: F#</td>
<td>Octatonic: F</td>
<td>Fm-Gm-Am</td>
<td>Octatonic: A-F#</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>1</td>
<td>9</td>
<td>23</td>
<td>35</td>
<td>50</td>
<td>62</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Division</th>
<th>Section B</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials</td>
<td>T3</td>
<td>T3'</td>
<td>mT3</td>
<td></td>
</tr>
<tr>
<td>Keys</td>
<td>Em</td>
<td>EM-C#m</td>
<td>Dm</td>
<td>Gm</td>
</tr>
<tr>
<td>Measure</td>
<td>72</td>
<td>80</td>
<td>87</td>
<td>97</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Division</th>
<th>Section A'</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials</td>
<td>mT1+C1</td>
<td>T2</td>
<td>mT1+C1</td>
<td>trans.1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>110</td>
<td>118</td>
<td>129</td>
<td>141</td>
<td>147</td>
<td>162</td>
<td>179</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Division</th>
<th>Section B'</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials</td>
<td>T3</td>
<td>T3'</td>
<td>mT3</td>
</tr>
<tr>
<td>Keys</td>
<td>DM</td>
<td>EM-C#m</td>
<td>Dm</td>
</tr>
<tr>
<td>Measure</td>
<td>184</td>
<td>194</td>
<td>204</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Division</th>
<th>Coda</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials</td>
<td>Intro.T</td>
<td>T1+C1'</td>
<td>T2</td>
<td>mT1</td>
</tr>
<tr>
<td>Keys</td>
<td>F#m-Bm</td>
<td>Octatonic: D</td>
<td>Bbm-Fm</td>
<td>Fm-F#m</td>
</tr>
<tr>
<td>Measure</td>
<td>223</td>
<td>239</td>
<td>257</td>
<td>269-285</td>
</tr>
</tbody>
</table>

Table 6. Violin Sonata, No.2, Third movement - Rondo form
The opening section (Section A) begins with a motivic antiphony between an angry sounding four-note motive (mT1) in the violin and a tritone countermotive (C1) in the piano (see Ex. 3.61).

Example 3.61: Violin Sonata, No.2, Third movement, mm. 1-10, mT1 and C1

Then mT1 is extended into an ascending octatonic scale contrasted with a descending octatonic scalar pattern in the piano at the end of the phrase. The opening eight bars function as a short introduction, which foretells the motivic materials and the agitated mood of the movement and at the same time presents a process of establishing the
tonic – from the focal note C# of both mT1 and C1 to the tonic F#. The juxtaposition of C#-D (mT1) and the G-D-C# (C1) is based on the same sonority as the ending sound of the introduction of the first movement (m. 13) – a juxtaposition of the dominant and the Neapolitan chord of F#. Moreover, the C#-G dyad formed by the last C# of mT1 and the first note G of C1 emphasizes a tritone sonority, as does C1. Then the following passage is based on an octatonic theme (T1) – the extension of mT1 – underlined by a tritone ostinato figure, serving as a modified C1 (C1') (see Ex. 3.62).

Example 3.62: Violin Sonata, No. 2, Third movement, mm. 11-15, T1+C1'

The agitated T1 gradually loses its turbulent energy and eventually yields to a swirling legato melody (T2) with a simple open-fifth C#-G# arpeggio accompaniment (see Ex. 3.63).
Example 3.63: Violin Sonata, No. 2, Third movement, mm. 32-41, T2

This T2 provides an emotional relaxation from the previous agitated passage. This relaxation, however, is short lived. An ascending scalar pattern based on the sequence of a mordent (mm. 47-49) gradually increases the dynamic level and leads to the return of mT1, emphasized with a stretched rhythmic pattern from 6/8 into 2/4 meter in the piano. The antiphony of the octatonic mT1 between two instruments leads to a climax in m. 62, where new material (trans.1) is introduced as a transition to the following section (Section B).
This trans.1 is a double-function phrase (see Ex. 3.64); it brings down the climax and ends the first thematic area with a different thematic material character and a more singing quality, for anticipating a "rhapsodic" new theme (T3) in Section B.

Example 3.64: Violin Sonata, No. 2, Third movement, mm. 62-68, the trans.1

In addition, the whole trans.1 is based on four pitches C, B, A and F, which are presented both melodically in the violin and harmonically in the piano. Its thematic construction is similar to T1' in the development section of the first movement (see 110
Ex. 3.49), especially its tritone sonority formed by an F chord with an added B. The B-pedal in the left hand and the C-A arpeggio, without the root F, in the right hand, nevertheless, place more emphasis on the semitone/whole-tone clashes between the two hands in the piano.

The gradual augmentation of the pace of the trans.1 leads to the rhapsodic T3, initiated by the piano alone in m. 72. A semitone conflict once again occurs between the melodic voice in the right hand and the harmonic background in the left hand, D and D#, respectively (see Ex. 3.65).

Example 3.65: Violin Sonata, No. 2, Third movement, mm. 69-78, T3 in Section B
The chordal progression in the harmonic voice also shows a semitone relationship—a B major chord followed by a C major chord. Moreover, the added F# in the C major chord, considered as the suspended note from the previous B major chord, creates a tritone sonority between F# and C, a prominent sonority in Section A. T3 is taken over by the violin and its intervallic leaps, such as fifths and sixths, are expanded wider to octaves, which makes the violin's T3 more angular than the piano's. The piano takes over the lead in m. 87 and presents a modified T3 (T3'), whose simple scalar outline is decorated with the motivic cells of T3, the octave leap and the mordent (see Ex. 3.66). The violin plays an ascending countermelody with the piano's T3' until m. 93, where the violin takes over the presentation of T3' and the piano returns to an arpeggiated accompaniment.

Example 3.66: Violin Sonata, No. 2, Third movement, mm. 87-96, T3'
The violin's presentation of T3' is extended by an ascending sequence of the mordent, a motivic cell of T3'. Its rising register with increasing dynamic level leads to a climax in m. 97, intensified by the piano's rocking eighth-note accompaniment. This section itself is another example of progressive animation, achieved by the gradual speeding rhythmic pace in the piano's accompaniment — quarter-note, quarter-note triplet to eighth-note — and the increasing complexity of the thematic web. In addition, the constant absence of the down beat in the accompanimental pattern throughout this section enhances the impulse of the forward motion and the rhythmic interaction between the melody and the accompaniment. After the climax in m. 97, the register descends and the dynamic diminishes and the accompanimental pace slows gradually, hinting the ending of this section. A juxtaposition of two chords a half-step apart, D and Eb, Ferguson's typical sonority, leads to the return of Section A (Section A') (see Ex. 3.67). The resolution on G in the violin melody marks the pivot point of this movement, where the first half ends and the renewed recapitulation of the first half begins.

Example 3.67: Violin Sonata, No. 2, Third movement, mm. 107-112, the ending of Section B
In Section A', mT1 returns in the violin with a very quiet dynamic, echoed by the piano’s C1. Then mT1 is extended through the thematic antiphony between violin and piano, which gradually increases the dynamic level. Later in mm. 132-145, mT1 is strengthened even more through a texture thickened by added pedal notes (see Ex. 3.68), which also result in pervasive dissonant intervals such as seconds, tritones and sevenths.

Example 3.68: Violin Sonata, No. 2, Third movement, mm. 130-137, mT1 in Section A'

The return of the swirling T2 is presented now in a more singing style with an augmented pace (see Ex. 3.69), creating greater contrast to the stormy mT1 than did the first appearance of T2 in Section A. Notice that the displacement of the beats (C#) in the piano accompaniment creates a cross rhythmic interaction between the two instruments.
The thickened mT1 returns at a sudden forte after the soft ending of the nostalgic T2 in m. 162, which, as Mr. Neaman remarked, shows Ferguson's protest against the loss of lives and the wastage in the war. The dissonant sonority resulted from the added pedal notes of the thickened mT1 further enhances the expression of bitterness and anger.
In Section B', the piano's presentation of T3 is truncated while the T3' is extended to
an even higher register. This causes an even more intensive climax (m. 204) than in
its first presentation in Section B.

The soft ending of Section B' closes on a single note C# held by the violin,
followed by a silent pause. The piano breaks the silence with a very distant and
dreamy sound as it brings back the nostalgic introductory theme at a very spacious
pace. The violin then takes over in m. 227 (see Ex. 3.70).

Example 3.70: Violin Sonata, No. 2, Third movement, mm. 219-228, Intro. T
in the coda

116
Its extreme contrast in character and pace to the rest of the movement creates a powerful effect of retrospection – the last emergence of a fragmentary memory through which the listener sinks into the past. Unlike the unresolved retrospection of Intro.T in the previous movement, the fading retrospective melody in the violin comes to a resolution in D in m. 239. At the same time, the ending D of the violin, like the ending note of the first half (m. 110), functions as the opening note of the agitated C1, which steals back quietly and brings the listener back to the present. The last flourish of both mT1, extended by a motivic antiphony, and T2, with a melodic doubling of the sixth and an augmented rhythm, leads to a climactic ending for this sonata. The closing figure – one last statement of the opening mT1 and the tritone C1 – provides a terse conclusion for the movement, which ends as it begins (see Ex. 3.71).

Example 3.71: Violin Sonata, No. 2, Third movement, mm. 280-285, the ending
CHAPTER 4

SOME PERFORMANCE PRACTICE ISSUES

A comparison of these two violin sonatas, separated by fifteen years, shows a consistency of Ferguson's compositional style. We see the balance of structural proportion and emotional contrast as well as the strong sense of organic unity established through thematic connections. The structures within movements are often clearly defined, but the first violin sonata is more sectional while the second one is more continuous. The sections of the first sonata are connected through motivic anticipation, which is clear and predictable; the motive of a new thematic section is usually anticipated at the end of the previous section. In the second sonata, the sections of the music flow more continuously from one to another. Even though the motivic anticipation is not obvious in the second sonata, the sections are unified tightly through shared motivic cells. The characters of the thematic materials, though sharing similar motivic cells, show more contrast. In addition, the second sonata shows more motivic development and thematic transformation than the first one; the motives in the first sonata are usually extended through sequencing, while the motives
in the second sonata are expanded or extended with more variety – different characters and different paces.

Tonally, Ferguson’s fondness for semitone conflict appears as a very important sonority in both sonatas, usually related to his use of the flatted second of a minor scale and the Neapolitan chord. In his second sonata, the sonority of the tritone becomes much more prominent, which is also true in both his *Five Bagatelles* and *Piano Sonata*, composed during the same period as the second violin sonata. In addition, the melodic contour becomes more angular in his second violin sonata. The themes in the first sonata are more linear, or sometimes with wide intervallic leaps that are frequently later filled in with steps. The themes in the second sonata, though often quite linear, tend to feature wider and more dissonant intervallic leaps, such as octaves, sevenths or ninths.

The interaction between lines or instruments is active in both sonatas, although the piano and the violin do not share as much thematic material in the first sonata as in the second sonata. In the first sonata, for instance, the piano usually takes the lead to present the transitional figures after the violin’s presentation of the main themes; or the piano plays a counter melody or motive answering or contrasting to the violin’s main themes. In the second sonata, the violin and the piano frequently share the main themes, playing together either in melodic doublings or imitatively, which makes the thematic web more complicated than in the first sonata.

In both sonatas rhythmic interaction for the duo is prominent, especially the cross rhythm. In the second movement of the first sonata, for example, the two-against-three cross rhythm pervades, and the pulses are often articulated with accents,
which have to be executed clearly by both instrumentalists in order to bring out the
rhythmic conflict. The displacement of accents also occurs frequently, by irregular
accompanimental patterns, accents on the weak beats, or syncopations. The two
instrumentalists have to be keenly aware of each other’s parts in order to make the
ensemble work successfully.

In both sonatas, the instrumental writing is both traditional and idiomatic, and
the technical level is challenging but not extremely difficult. The timbres of both
instruments are widely explored: the piano part, with Brahmsian octave doublings and
arpeggiated chords, covers a wide range of the register, and the high timbre of the
violin is heard as often as its deep G string sound. Ferguson’s instrumental writing
emphasizes the essential nature of the instruments. The violin part emphasizes the
violin’s singing quality and sometimes demonstrates its potential for virtuosity, such
as in the perpetually moving sixteenths in the second movement of the first sonata and
the aggressive articulated eighths in the third movement of the second sonata. The
piano part mostly provides the harmonic accompaniment, due to its chordal capacity,
but the two hands are sometimes treated as two voices, especially in the second sonata:
one hand provides the harmonic arpeggios and the other a thematic antiphony with the
violin’s melodic line. The composer’s advantage in being a pianist shows in
Ferguson’s piano writing; the patterns of chords and arpeggios fall naturally under the
hands, and the chordal stretches are usually within an octave. In terms of ensemble
writing, except for the thematic antiphony and the rhythmic interaction mentioned
earlier, the register and the pace of motion between the two instruments are carefully
orchestrated; nothing is lost, even when the texture is thick or busy.

120
With respect to performance practice, teamwork and partnership between the two players is very important for performing both sonatas. The thematic antiphony and the rhythmic interaction mentioned above require that both players be aware of each other’s parts to decide on the leadership or to achieve a balance between the two players. In the first sonata, the leadership of the two voices is easily differentiated because frequently they are playing different thematic materials. When both instruments do share the same thematic material, they play the thematic material alternatively without overlapping statements. The players have to make sure that the imitative statements, such as the agitated M2 and M4 in Section C’ of the third movement (see Ex. 3.34 and Ex. 3.35), are played as an intensive dialogue with great continuity between the two players.

In the second sonata, the two players share the same thematic presentations together more frequently, so the smooth passing of a thematic idea from one player to another is even more important. The Intro.T offers a very good example (see Ex. 3.39): the beginning note Gb of the violin statement should be played as if it continues from the ending note F of the previous piano statement in the left hand (m. 2). Furthermore, the two players have to be careful about the balance of the thick thematic web caused by the overlapping of their imitative statements. In Section B of the second movement (mm. 46-53) (see Ex. 3.58), for instance, both players have to listen to each other’s dotted motive of the theme to make sure the alternation of thematic presentations between them is clear. Especially, the piano has to make sure that its thicker texture does not overpower the violin’s single line. Moreover, the two players have to be careful about voicing when playing the melodic doublings in thirds.
between two instruments. In the exposition of the first movement, for instance, when T2 is played by both instruments in parallel thirds (mm. 49-55)(see Ex. 3.46), the violin, the top voice of the third, should stand out more than the piano. Notice that when T2 returns in the recapitulation in m. 140, the piano becomes the top voice of the third doublings. Only three bars later (m. 144), the violin takes over the top voice of the third again.

The rhythmic complexity caused by the two-against-three cross rhythm between the two voices can be reduced if the common rhythmic pulse shared by the two instruments is well established. In the beginning of the second movement of the first sonata, for instance, the two players should sense a one-measure pulse together while subdividing their own beats in 6/8 (in two) and 3/4 (in three) (see Ex. 3.11). A similar idea can be applied to T3 and T3' (see Ex. 3.66) in the third movement of the second sonata; in spite of the meter indication in 4/4, the two players should keep a common pulse in two because of the quarter-note triplet accompaniment in the piano. Sometimes, the displacement of accent beats in the piano's accompanimental pattern can be confusing. For instance, in the third movement of the second sonata, the violin's augmented T2 in Section B' is accompanied by the piano's half-note triplet in a two-measure unit, because of its rhythmically displaced C#s in the bass (mm. 147-160) (see Ex. 3.69). As the articulation indicates, the pianist should be sure to bring out the first C# of the three-C# group of a two-measure unit, and the violinist should feel the same pulse – two measures as a single unit.
The variety of tone colors is another aspect the performers should pay attention to. The transformation of the violin's T1 in the development of the first movement of the second sonata, for instance, should start with an airy and dreamy sound, little or senza vibrato, with the piano's quiet and lightly touched accompanimental arpeggios (mm. 81-83) (see Ex. 3.48).\footnote{87} A similar sound, only even plainer, could be applied to the opening of the violin's C1' in Section A of the second movement of the second sonata (mm. 11-12) (see Ex. 3.55). Despite its piano marking, C1' should be played in \textit{pp} and almost "immobile" without vibrato.\footnote{88} Opposed to this dreamy and plain sound is the aggressive articulation in the fast movements of both sonatas. Notice that an accent marking , as in the trans.2 of the first movement of the second sonata, is Ferguson's heaviest accent marking (see Ex. 3.45).\footnote{89} The piano pedal marking is also very specific; a slur marking on a single note or chord without tying it to another one, as , usually means that the note or chord is held longer than its indicated note value by the piano's left pedal. The specific pedal markings also show Ferguson's intention of a certain articulation of harmonic sonority. In the last three bars of the second movement of the second violin sonata, the piano's falling second F# and E in the high register are held together by the piano's pedal, creating a bell-like sonority (see Ex. 3.60).
CONCLUSION

Ferguson's music presents a consistent compositional style with a gradual maturation in accomplishing his musical goals. Through the thirty years of his composing career, Ferguson established an individual voice for expressing himself through music, with different instrumental media, but eventually came to believe that his individuality, identifiable to the listener as his personal style, seemed merely to repeat itself. This awareness of repetitiveness in his works compelled Ferguson to seek a new voice with which to represent himself. Unfortunately he found himself unable to do so. With his strong sense of self-criticism, Ferguson refused to repeat himself and stopped composing.

Through the years, people have remembered or known Ferguson more for his public career as a pianist and his later career as a music editor than as a composer. In addition, his abandoning of composition and his slim output of works seem to work against the greater appreciation of his music and his recognition as a composer. It is hoped that this document will serve as a reminder that Ferguson was a composer with a significant production of profound and intellectual music. His music, though written between 1928-1959, does not show any astonishing evolution or application of any method or sound characterized as modern. Nonetheless, these sonatas pose difficult
performance for both performers technically and musically. With his classically
oriented mind, Ferguson combined his individual thought with the heritage of his and
expressed the synthesis through his compositions.

Ferguson certainly did not leave us as large an output as one might have hoped.
But, as with words, meaning and expression, rather than quantity, form the essence of
music. Ferguson took his time and made sure that his music was meaningful and well-
stated without redundancy. The 'musical words' he left for us, enriched with his
sincerity, are succinct in their statement but rich in content and deserve greater
attention and appreciation.
NOTES


2. Ibid.

3. Ibid.


7. Ibid.

8. Ibid.

9. Ibid.


18. Ibid.


20. Ibid.


24. Ibid., 86.

25. Ibid., 87.

26. Ibid., 89.


28. Ibid., 91.

29. Ibid.

30. Ibid., 92.

31. Ibid.

32. Ibid.


35. Ibid., 100.


37. Ibid. 94


39. Ibid.


47. Ibid. 19.

48. Ibid.

49. Matthews, "Chamber Music," 34.

50. Scaife, 19.


52. Ibid.


55. Scaife, 18.


58. Ibid., 6.


67. Ibid.

68. Ibid.


70. Ibid.


83. Ibid.

84. A conversation with Yfrah Neaman.

85. Ibid.

86. Yfrah Neaman, Violin Master Class in The Ohio State University, February 22, 2000.

87. Ibid.

88. A conversation with Yfrah Neaman.

89. Yfrah Neaman, Violin Master Class in The Ohio State University.
APPENDIX

LIST OF HOWARD FERGUSON’S WORKS

Cradle Song (1926) – for voice and piano (unpublished)

Five Irish folk Tunes (1927) – cello/viola with piano accompaniment

Two Ballads, Op. 1 (1928-33) – for baritone and orchestra

Sonata for Violin and Piano, No. 1, Op. 2 (1931)

Three Medieval Carols, Op. 3 (1932-33) – for voice and piano

Octet, Op. 4 (1933) – for two violins, viola, violoncello, doublebass, clarinet in Bb, bassoon and horn

Five Pipe Pieces (1934-35) – for treble, alto and tenor pipe

Partita, Op. 5a/5b (1935-36) – for orchestra (5a) or two pianos (5b)

Four Short Pieces, Op. 6 (1932-36) – for Bb clarinet (or viola) and piano

Four Diversions on Ulster Airs, Op. 7 (1939-42) – for orchestra

Sonata in F Minor for Piano, Op. 8 (1938-40)

Five Bagatelles, Op. 9 (1944) – for piano

Sonata for Violin and Piano, No. 2, Op. 10 (1946)

Chauntecleer, Op. 11 (1948) – for orchestra (withdrawn)
Concerto for Piano and String Orchestra, Op. 12 (1950-51)

Discovery, Op. 13 (1951) – five songs for voice and piano

Three Sketches, Op. 14 (1932-52) – for flute (or recorder or oboe) and piano

Two Fanfares, Op. 15 (1952) – for four trumpets in Bb and three trombones

Overture for an Occasion, Op. 16 (1952-53) – for orchestra

Five Irish Folksongs, Op. 17 (1954) – for voice and piano

Amore Langueo, Op. 8 (1956) – for tenor solo, semi chorus, chorus and orchestra

The Dream of the Rood, Op. 19 (1959) – for soprano (or tenor) solo, chorus, and orchestra
BIBLIOGRAPHY


_ _ _. The Sleeve-notes to records: Hyperion A66130 and A66193, EMI EL 7 496271.


_ _ _ “Howard Ferguson’s Amore Languido.” Tempo 41 (Autumn 1956): 7-10.


Scores


_ _ _ Octet for clarinet, bassoon, horn, two violins, viola, violoncello and double bass, op. 4. London: Boosey & Hawkes Ltd., 1933.

_ _ _ Partita for Two Pianos, op. 5b. London: Boosey & Hawkes Ltd., 1937.

_ _ _ Sonata in F Minor for Piano, op. 8. New York: Boosey & Hawkes Ltd., 1940.

_ _ _ Five Bagatelles for Piano Solo, op. 9. London: Boosey & Hawkes Ltd., 1944.

_ _ _ Sonata No. 2 for Violin and Piano, op. 10. London: Boosey & Hawkes Ltd., 1946.