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UMI®
THE THREE VIOLIN SONATAS OF
BRITISH COMPOSER WILFRED JOSEPHS (1927-1997)

DOCUMENT

Presented in Partial Fulfillment of the Requirements for the Degree
Doctor of Musical Arts in the Graduate School of The Ohio State University

By

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The Ohio State University
2000

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ABSTRACT

This study examines the three violin sonatas of Wilfred Josephs (1927-1997), one of the most important and prolific contemporary British composers. Josephs is internationally known for his concert music as well as compositions for television and film. Josephs’ music language combines the characteristic features of the Second Viennese School, Impressionism and post-Romanticism with his own natural melodic gift and irrepressible sense of humor. This combining of various twentieth-century styles with personal characteristics represents a new trend among contemporary British composers.

This study includes a brief biography of Wilfred Josephs, a discussion of his musical style and influences, and a survey of his violin works to provide a general background of Josephs’ life and music. The analysis and discussion of Josephs’ three violin sonatas, written in 1965, 1975, and 1978, focuses on aspects of structure, melody, rhythm, sound, tone color, motivic relationship, and compositional technique. The last chapter draws attention to interesting performance problems in each of the sonatas. The document will perhaps enlighten violinists and motivate them to explore and perform these musically rewarding works; provoke further scholarship on Josephs’ enormous output; and encourage a wider performance of his music.
Dedicated to

my parents,

Lin Yi-Lung <林義隆> and Tzou Chin-Chu <鄒金菊>,

and to my wife,

Chen Ru-Ping <陳如萍>
ACKNOWLEDGMENTS

I wish to express my sincere gratitude to my advisor, Professor Michael Davis, for his inspired teaching, constant encouragement, and patience, which have led me to this point in my educational career, and for his generosity in providing me the precious chance to look at the manuscripts of all of Josephs' violin compositions, which made this document possible. I must also thank the members of my document committee, Professor Burdette Green, for his stimulating discussions and thoughtful editing, and Professor William Conable, for his dedication and support. My special thanks go to the Wilfred Josephs Society in England and Mr. Matthew Eve, chairman of the society, for providing me much valuable information about the composer. The use of examples from the composer's manuscripts is gratefully acknowledged with special thanks to the Wilfred Josephs society and the composer's widow. Finally, I wish to express my eternal appreciation to my parents, Lin Yi-Lung <林義隆>, Tzou Chin-Chu <鄒金菊>, and my sister Lin Tzu-Ching <林子晴>, for their constant love, encouragement and support; and to my wife, Chen Ru-Ping <陳如萍> for her generous spirit, patient support and many acts of kindness; to her family for their boundless generosity, patience, and loving support.
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INTRODUCTION

Wilfred Josephs (1927-97) is considered one of Britain’s most distinguished contemporary composers. He is internationally known for his concert music and stage music as well as compositions for television and film, such as *I Claudius*, *The Great War*, *Swallow and Amazons*, and *Cider with Rosie*. He wrote scores for more than 120 British television productions, 30 feature films, and as many documentary programs. In the field of concert music, Josephs’ compositions had passed opus 180, with an incomplete *Second Cello Concerto* at the time of his death. He wrote 12 symphonies, 5 operas, 4 ballets, instrumental concertos, sonatas, and chamber music.

I first became interested in Wilfred Josephs’ music when I heard the recording of his violin works by Michael Davis and Nelson Harper; it contains the *Chacony*, *Sonata No. 1, Solo Sonata, Sonata No. 3 and Siesta*. From Michael Davis, currently Professor at The Ohio State University, I further obtained recordings of Josephs’ *Requiem*, *Variations on a Theme of Beethoven*, the *Violin Concerto* (first performance in 1997), and tapes of two recitals of Josephs’ chamber music given in 1992, while Josephs was the Distinguished Visiting Professor at The Ohio State University. Josephs’ violin music immediately caught my attention because of his appreciation of
the violin, his natural gift for writing melody, and his ability to provide various scenes through his music.

During my study with Professor Michael Davis at the Ohio State University, I learned that he had a lifelong friendship with Wilfred Josephs and that most of Josephs' violin works were dedicated to him. With his generous assistance, I had the opportunity to look at the manuscripts of all of Josephs' compositions for violin.

Very little has been written about Wilfred Josephs aside from magazine and newspaper articles. To promote interest in the music of this unique composer of both classical and commercial music, the Wilfred Josephs Society was established in 1994. From Matthew Eve, chairman of the Wilfred Josephs Society, I received some newsletters from the society, biographical information about Josephs and his music, various pages from Josephs' own unpublished autobiography, and a tape containing some of Josephs' violin music, including the first performance of Sonata No. 2 in a BBC broadcast recital. Four articles from the New Grove Dictionary of Music and Musicians, Contemporary British Music, Contemporary Composers, Music Teacher became the primary published resources for my research.

To my knowledge, no analytical work on Josephs' violin music has been written. His unpublished autobiography is concerned more with personal information than with statements about his technique and style. Marianne Barton's article "Contemporary Composers Series: Wilfred Josephs" in Music Teacher is helpful in offering a brief analysis of Josephs' compositional style. Francis Routh's paragraphs in her book Contemporary British Music offers a useful analysis of Requiem but does not have much to say about his chamber music. The most helpful information about

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Josephs' violin works is provided by Bernard Jacobson. His article in *Music Journal* in 1966 commented on the first performance of Josephs' *First Violin Sonata*. The record jacket notes of the recording of Josephs' violin works *Chacony, Sonata No. 1, Solo Sonata, Sonata No. 3 and Siesta* offer a general description on the style characteristics of these works.

The present work is intended to extend knowledge of Josephs' three violin sonatas and to promote interest in their performance. This document is divided into six chapters. Chapter 2 contains three sections: a brief biography to contribute to the understanding of the composer and his music in all genres, a discussion of influences on his musical style, and a review of his entire corpus of violin works. Chapters 3-5 explore the historical background and some of features of the three violin sonatas which span a period of over thirty years. In a general analysis, the discussion considers structure, texture, and rhythm as well as the melodic and motivic relationships in these works. The last chapter draws conclusions about interesting performance problems associated with each of the sonatas. It is my hope that this document will provoke further scholarship on Josephs' enormous output and encourage a wider performance of his violin music.
CHAPTER 2

WILFRED JOSEPHS

2.1 Biography

The British composer Wilfred Josephs was born in Newcastle upon Tyne on 24 July 1927, the fourth and youngest son of Russian/South Shields Jewish parents. He died on 17 November 1997 in London. Although he had been interested in music since his early childhood, Josephs did not at first take up music as a career. He was educated at Rutherford Grammar School from 1939-45. At the age of ten, he tried to play the difficult Chopin A flat Etude (Op. 25 no. 1) in F major on the piano. Then, Josephs was encouraged by his brother Cyril to take piano lessons, and these tentative lessons did teach him how to read music; the rest he taught himself.¹ Josephs’ interest in composing gradually developed during these years. According to Matthew Eve, “back at Rutherford in 1940, Joseph’s interest in music flourished when he was discovered penning masterpieces on full-score, hand-ruled staves in free periods, often borrowing complex figures and motifs from Dvorak or Saint-Saëns.”²

In 1945, Josephs followed his two older brothers to the University of Durham Medical School in Newcastle, but switched to the Dental School soon after arriving. He recalled, “At that time, just after the war, doctors were on call pretty well all the time, and I wanted to write music. So I reckoned very craftily that, if I changed over to dentistry and worked during office hours only, I would have time to compose.”

Josephs qualified in dental surgery in 1951, and served as a Dental Officer during two years of army service, being posted to Germany. According to his biography and curriculum vita, Josephs received his first musical studies in composition with Dr. Arthur Milner in 1947. During his college and army years, most of his spare time was taken up by composition, although very few works from this period have been permitted to survive.

Josephs returned to England due to his father’s sudden illness in 1953; he studied with Professor Alfred Nieman in the following two years as recipient of the Wainwright Scholarship at the Guildhall School of Music and Drama in London. This scholarship allowed Josephs to travel to Newcastle and assist in the nursing of his increasingly sick father. He consigned himself to composing during this painful time period. Josephs recalled: “I wrote an entire symphony—my first—opus 9, in which I depicted his gradual disintegration and death; he died in the music before he died in real life [in 1955]. It was agony for me.” The first symphony, with its dedication “In

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3 Barton 25.
4 Eve.
5 Obtained from Matthew Eve, chairman of The Wilfred Josephs Society, in April 2000.
6 Barton 25.
7 Eve.
memory of my father,” was performed in London’s Royal Festival Hall by London Philharmonic Orchestra under Sir Eugene Goossens in 1955. After his father’s death in 1955, Josephs returned to London as a student at the Guildhall School of Music and worked as a dentist during the day at Unilever house.

By the mid- to late-1950s, Josephs had written a number of compositions. His music began to be featured in broadcasts by the BBC and public performances at the Society for the Promotion for New Music. String Quartet No. 1, Op. 6 (completed in May, 1954) won third prize for the composer in the 1956 Liege International String Quartet Competition in Belgium and second prize in the Cobbett competition in England. This work won further awards in succeeding years, including the William Yeates Hurlstone Trophy in England in 1957 and the Harriet Cohen Medal in 1959. The String Quartet had its first performance on 17 December 1955 in London by the Cantilena Quartet, led by violinist Michael Davis, who became the composer’s lifelong friend. His comedy-overture The Ants written in 1955 also won first prize in the Jeunesses Musicales competition of 1962.

In 1958, Josephs was awarded a Leverhulme Scholarship, which enabled him to study in Paris for a year with one of Schoenberg’s most distinguished pupils, Max Deutsch. His study with Max Deutsch helped him to assimilate the lessons of serialism and the Second Viennese School. The Cello Concerto Cantus Natalis of 1961-2 “displays an arrestingly individual use of techniques derived from serialism while emancipating itself with increasing sureness from the grip of twelve-note

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8 Eve.
chromaticism."^9

Josephs achieved international fame in 1963 when his Requiem, Op.39 won first prize in the prestigious International Competition run by La Scala and the city of Milan. The large-scale Requiem, written in memory of the Jewish dead of World War II, uses the Hebrew Kaddish Prayer for the Dead as text. The work based on an earlier string quintet, was written when Josephs felt impelled to respond after seeing the newsreels of concentration camps that were replayed on television during the trial of Adolf Eichmann in 1961.10

The Requiem had its world premiere at La Scala conducted by Nino Sanzogno on 28 October 1965, and the Halle Orchestra gave its British premiere in 1966. A performance in Cincinnati in 1967 led to another commission, for the anti-war piece Mortales, op.62, for choir, children’s choir and orchestra. Mortales was commissioned by the Cincinnati May Festival and premiered by the Cincinnati Symphony Orchestra in 1970.

The Requiem has an unconventional formal structure and orchestration. The work consists of ten movements, nine of them slow. It is “essentially a meditation in ten movements... with reflective sections for string quintet and orchestra alone between the solo and choral passages.”11 It is written for solo bass, baritone (or bass-baritone), solo string quintet (2 cellos), double chorus, 2 percussion, harp and strings. The first,

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fifth and ninth movements are for string quintet alone and the seventh is for orchestra alone. Writing in *The New Grove Dictionary of Music and Musicians*, Hugo Cole offered the following observations:

Apart from the more convoluted first and fifth movements, the music is mostly simple and austere, reflective rather than dramatic, relying little on strong contrasts for its effects. The absence of much variety in mood, texture or speed in *Requiem* is not due to lack of technical resourcefulness, for Josephs is master of many styles and manners.\(^\text{12}\)

Further, the *Times* writer commented that “the work made a great and immediate impression, and confirmed Josephs as a composer with the ability to write seriously in a style that had immediate appeal.”\(^\text{13}\)

The success of *Requiem* relieved Josephs from the need to earn his living from dentistry. The composer was now able to devote himself entirely to composition. In 1965, the BBC Monitor film study of Josephs, *A Musician’s Mind*, was televised, and in the next year, the BBC’s *Composer’s Portrait* was broadcast.

In 1960, Josephs met television and film producer Claude Whatham, and this meeting opened the door for the composer to begin composing music for television. Their collaboration started with Whatham’s series *The Boer War* in 1960, and they worked together on a total of 26 productions. These included *D.H. Lawrence* (1965), *A Voyage Round My Father* (1969), *Cider With Rosie* (1971), *Disraeli* (1977) and the

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\(^{13}\) “Wilfred Josephs,” *The Times*. 8
films Swallows and Amazons (1973) and All Creatures Great and Small (1974).  

The BBC television series The Great War in 1964 was at the time the largest television project in the world: 26-episodes of 40 minutes each and each shown twice in the week. The success of Josephs' incidental music for The Great War, “with its whooping signature tune reminiscent of Mahler,” led to another astonishing score for the BBC in 1977, I, Claudius, a series based on Robert Graves's books.

A children's musical in 3 acts, The King of the Coast (1962-8), was awarded an Arts Council/Guardian Prize in 1969. Variations on a Theme of Beethoven, Op.68, written in 1969, was premiered by the London Symphony Orchestra under Andre Previn at Carnegie Hall, New York on 23 January 1970. This work takes the Minuet of the G major Piano Sonata as its theme, and it was dedicated “In honour of the 200th anniversary (1970) of Beethoven's birth (1770).”

Wilfred Josephs was composer-in-residence at the University of Wisconsin during the summer of 1970. In 1972, he was invited by Roosevelt University in Chicago to be composer-in-residence and visiting professor in composition, orchestration and instrumentation. Josephs later received the Honorary Doctor of Music of the University of Newcastle-upon Tyne in 1978. In the same year, a children's opera, Alice Through the Looking Glass and What Alice Found There, Op. 101, was commissioned by the Harrogate Festival with Arts Council of Great Britain

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14 Eve.
15 Eve.
Funds. The libretto, written by Josephs himself, was based on Lewis Carroll’s Alice books.


In 1982, Wilfred Josephs visited Australia for the first time for the recording of his Symphony No. 5 and *Variations on a Theme of Beethoven* by the Adelaide Symphony Orchestra, conducted by David Measham. In the next year, the composer returned to Australia for the recording of his *Requiem* by the same artists.

His opera in 3 acts, *Rebecca*, Op. 126, based on the novel by Daphne du Maurier was written in the years 1981-83. The opera was commissioned by Opera North and sponsored by Schweppes; it received the first performance on 15 October 1983 in Leeds, England. Marianne Barton says in praise of the opera: “Some of Josephs’ most lyrical writing can be heard in *Rebecca*, while the tension of the drama is maintained throughout. Whatever the mood on stage, the music feels unmistakably right.”

Barton also notes that Josephs at first preferred *Abelard and Heloise* as the subject for the commissioned opera. When the composer and Opera North eventually decided upon du Maurier’s *Rebecca*, Josephs had trouble completing Act I to his satisfaction due to the novel’s structure. Nevertheless, the opera was warmly received by the audience and critics when it was premiered in 1983. An article in *The Times* (1997)
offered the following commendation: "Daphne Du Maurier’s story well suited his sense of atmosphere, his mastery of orchestral expression and his skill in writing strong, singable melodies."

In 1985, Josephs signed a three-year publishing agreement with Novello & Company. The commissions included the *Clarinet Quintet*, Op. 135; the overture *Caen Wood*, Op. 136; *Circadian Rhythms; Alice in Wonderland*, Op. 144 (the second children’s opera for Harrogate Festival); the chamber work *Serenade to the Moon*, Op. 141; and a piano concerto *Disconcerto*.

From 1986-87, Josephs revisited the United States for the performance of some of his works, including *Requiem, Symphony No. 7* and *Canzonas* (Philadelphia in 1986), *Solo Violin Sonata* (Columbus, Ohio in 1986), and *Viola Concerto* (Columbus, Ohio in 1987). In April and November of 1986, he was invited to give lectures in Philadelphia and at Northwestern University and The Ohio State University. His *Violin Sonata No. 3*, dedicated to Michael Davis and Nelson Harper, was begun in November 1986 and completed in October 1987 during the period of his American trips.

Josephs spent most of the year 1988 in writing music for the 18 part television series *Art of the Western World*. Meanwhile, the BBC often broadcast his compositions, including *Symphony No. 5, Concerto for Light Orchestra, String Quartet No. 4, String Quintet*, Op. 32, and *Quartet Prelude in Honour of Joseph Haydn*, Op. 124, No. 1. In 1988 he was appointed Music Consultant to the London International Film School.

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19 "Wilfred Josephs," *The Times.*
He completed the theme and incidental music for *Art of the Western World* in 1989; his concert pieces composed in that year include the wind sextet *Papageno Variations*, Op. 153 and *Second Sonata for Brass Quintet*, Op. 154. In the meantime, Josephs devoted himself to the writing of *Cyrano de Bergerac*, a 3-act ballet commissioned by choreographer David Bintley for the Royal Opera House, Covent Garden. This work took him almost a year and half to complete, and the world premiere took place on 2 May 1991 at the Royal Opera House, Covent Garden under Barry Wordsworth. Paul Jackson in his article of the *Dance Now* offered this description: “Josephs wrote the score using a metamorphosing technique. Unlike Wagner, who would identify a character with huge blocks of sound. Josephs wrote melodies for each character which developed in a symphonic style during the ballet. There are motifs for each character and for each aspect of that character.”

Josephs was the featured composer at the 1990 Harrogate Festival and his children’s opera *Alice in Wonderland*, Op. 144 received its first performance at the festival in August. A critic comments that Josephs’ works for children “gave children readily accessible music to sing without making any artistic compromises.”

In 1992, Wilfred Josephs was Distinguished Visiting Professor at The Ohio State University, Columbus Ohio where he composed his *Violin Concerto* for Michael Davis. He spent the period 30th March to 6th June at the University giving lectures and composing the concerto. In Josephs’ own unpublished autobiography, he wrote: “I managed to compose the short score whilst there and complete the orchestration in

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21 “Wilfred Josephs,” *The Times.*
England later. It’s written of course for Michael – my ‘tame violinist’ for whom virtually all my violin works have been written over the years and when we achieve a premiere, Michael will be the soloist.”

Indeed, Davis gave the world premiere of the *Violin Concerto* on 12 October 1997 as part of Josephs’ 70th birthday celebrations. Other works premiered in the celebrations include *Lovesong Book 1 for Soprano and Orchestra*, Op. 107, *Arabesques for Piano*, Op. 150, and *Threnody for Organ or String Orchestra*, Op. 179.

In March 1997, Josephs had accepted Adrian Sunshine’s invitation to give a lecture and demonstration at Middlesex University. This was his last professional engagement. After years of chronic ill-health, Josephs died in London at the age of 70 on 17 November 1997. Michael Davis recalls: “He did indeed have some chronic health problems which we were aware of for years. He was extremely overweight and had some heart problems. However, for many years he also suffered with sleep apnea, and this most likely was the immediate cause of his death. He passed away quietly in his own apartment during the night.”

Wilfred Josephs played an active part in English musical life on behalf of composer and he was generous with his time and warm in his dealing with his fellow musicians. Josephs was a Council Member of the Composers’ Guild of Great Britain and Royal Philharmonic Society, and member of the British Academy of Film and Television Arts, PACT, Association of Professional Composers, Musicians’ Union, Park Lane Group, British Film Institute, and the Performing Rights Society.

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22 Wilfred Josephs, unpublished autobiography, 175.

23 Interviewed by author on June 8, 2000.
2.2 Musical style and Influence

The music style in Josephs' compositions of the early 1950s is relatively traditional. Bernard Jacobson notes: "Josephs' music showed a recognizable personality from the start, but works of the early 1950s...were still clearly a product of familiar English historical-pastoral tradition." His study with Max Deutsch helped the composer assimilate the style of the Second Viennese School. His works of the 1960s that utilize individual techniques derived from serialism include the *Cello Concerto*, Op. 34 (1961-62) and *Fourteen Studies* (for solo piano), Op. 53 (1966).

However, Josephs did not restrict his music style to serialism in his later compositions. He said in 1964, "The twelve tone style has come and gone for me, and I have found my own style in works that have appeared abroad--seldom in England." Marianne Barton also commented that:

For a year he wrestled with the disciplines of 12-note technique and compositions of the early 1960s show a preoccupation with serialism although without the sparseness of texture usually associated with the Second Viennese School, and without strict adherence to a 12-note row. Josephs regards serial techniques as a discipline like counterpoint.

Moreover, Josephs himself, in an interview by Marianne Barton, gave an exceedingly clear description of his composition technique:

24 "Bernard Jacobson, *Contemporary Composers* 455.
26 Barton 25.
I am very much in favour of the 12-note system as such—you learn all you can about it, all the things you can do with it like inversion and retrograde, and then you forget it, using it subsequently only as and when you want to. I use serial techniques, but not with 12-note music. One of things I do well is write tunes, and if I don’t, I feel as if I am betraying myself. I no longer feel guilty about writing tunes; if I’ve written a really good one I feel marvelous!\(^27\)

From the viewpoint of stylistic influences, it is hard to give a clear classification of Josephs’ music. Marianne Barton, in her article in *Music Teacher*, provides a valuable observation about Josephs’ musical style: “While American critics make comparisons with Walton and Vaughan Williams, there is nothing intrinsically English about his style. He himself acknowledges a great debt to Debussy and Ravel, although he must be one of the few people to be relatively unimpressed by Ravel’s orchestration.” In his fourth symphony, “much of the full-orchestra writing is reminiscent of early and middle period Stravinsky. The relentless war-like rhythm evokes Shostakovich.” In *Rebecca*, “Josephs acknowledges the influence of Janacek in the aspect of dramatic pacing.” Barton also mentions that Beethoven and Brahms are Josephs’ favourite composers and says that “Josephs himself finds that Mozart becomes increasingly important to him as he gets older.”\(^28\) Indeed, Josephs’ outstanding melodic gift can be easily and consistently noticed in his music. He himself even said: “I am a romantic composer; if people tear me apart for that then that’s their loss.”\(^29\)

\(^{27}\) Barton 25.
\(^{28}\) Barton 27.
\(^{29}\) Jackson 63.
Hugo Cole, in his article in *New Grove Dictionary of Music and Musicians*, offers an observation that clearly explains Josephs' compositional approach:

There are, all the time, certain characteristics common to all his works — clarity of expression, economy of means, great skill in orchestration and considerable powers of invention. He has said that he found his own style through non-English works, and his music seems to stand rather apart from that of English contemporaries, even though American observers have detected affinities with Walton and Vaughan Williams. Josephs has the confidence and the technical ability, as well as the persistence and will, to treat great and universal themes; but there is nothing perfunctory or mechanical in the lightest of the occasional pieces, which he also turns out with so much skill.

2.3 Violin works

Wilfred Josephs wrote eight works for violin as a recital instrument, including *Siesta*, Op. 8; *Solo Violin Sonata*, Op. 15; *Chacony*, Op. 38; three sonatas for violin and piano (Op. 46, Op. 90 and Op. 147); *Violin Concerto*, Op. 169; *Symphony No. 12* ‘*Sinfonia Quixotica,*’ Op. 175. Most of the works were dedicated to and premiered by the violinist Michael Davis because of a lifelong friendship that began in the 1950s when they were both students in Guildhall School of Music and Drama. The Cantilena Quartet led by Davis in 1955 gave the first performance of Josephs' first String Quartet. Soon after that performance, Josephs wrote *Siesta*, Op. 8 for the violinist to premiere in Manchester at a Tuesday Mid-Day Concert. The character of the piece is suggested by the superscription at the head of the score: “He is asleep in the sun: she

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30 Hugo Cole 712.
tempts him but habits die hard—now is siesta time—only for siesta.”  

Michael Davis notes that the spirit of the superscription “so aptly captured in his bitter-sweet bitonality, always makes its point.”  

Jacobson further remarks, “Even this unpretentious miniature has its trouvaille—in this case, subtly convincing interchange between 6/8 and 3/4 meters that may owe something to Ravel (think of the slow movement of the G major Piano Concerto) but sounds entirely personal.”  

The Solo Violin Sonata, Op. 15, was written in 1957 for Davis; the two artists revised it together in 1987. Alan Loveday first performed the sonata on 1 April 1958 in Wigmore Hall, London. Josephs, in his unpublished autobiography, wrote: “Siesta opus 8, and Solo Violin Sonata opus 15 were written for Michael Davis and premiered in 1955 and 1958 though the latter was first performed by Alan Loveday—possibly because Michael had settled in America. Since then Michael has performed the solo sonata all over the place and I have now revised it for publication in the near future.”  

Jacobson, in the liner notes for the recording of Josephs’ violin works, offered the following commentary about this work:

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33 Jacobson, record jacket notes.

34 Wilfred Josephs, unpublished autobiography 81.
All of these violin and piano works [in this recording] are inventive in different ways in their instrumental interrelations. The Solo Violin Sonata must of course make its points without such combinations of resource, and it does so with remarkable assurance, reinforcing melodic clarity with real and implied harmonic writing of surprising power and breadth.\(^{35}\)

The Chacony for violin and piano, Op. 38, was written between April 1962 and 1963 for Davis, who gave the first performance with Richard Woitach at Carnegie Hall, New York, on 23 October 1963. The title is an old English form of the term Chaconne, an early variation form, and the current composition is constructed as a set of variations as well. The variations are built around the single pitchclass of B natural that “comes and goes, advances and retreats, and is frequently present only by implication.”\(^{36}\) Robert Collis mentions that the composer employed various techniques on both violin and piano to produce a wide variety of tonal effects, including sul ponticello, sul tasto, con sordino, glissando, pizzicato and harmonics for the violin, and, for piano, “novel martellato effects with double pedaling, as well as the use of harmonic tones of ethereal quality produced by holding silent chords before striking other pitches.”\(^{37}\)

Among Josephs’ three violin sonatas, completed in 1965, 1975 and 1987, No. 1 and No. 3 were dedicated to Michael Davis with the collaborating pianists Robert Sutherland and Nelson Harper respectively, and No. 2 was dedicated in memory of Joe Jacobson.

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\(^{35}\) Jacobson, record jacket notes.

\(^{36}\) Jacobson, record jacket notes.

\(^{37}\) Robert Collis, record jacket notes, Walton Sonata, Berkeley Sonatina, and Josephs Chacony, performed by Michael Davis and Rosemary Platt (OMR 78292).
Cohen, one of his publishers and friends. Josephs wrote two entirely different works which he titled *Sonata No. 2*, opus 90. The first was performed in a BBC broadcast recital by Michael Davis and Bernard Sumner. However, the composer was dissatisfied with the work and withdrew the composition, replacing it with the *Sonata No. 2* which was given its first performance also in a BBC recital by György Pauk and Peter Frankl. These three sonatas for violin and piano with their individual formal structures and musical styles will be further discussed in Chapters 3-5.

Josephs wrote his *Violin Concerto*, Op. 169 in 1992 while staying in Davis's house in Columbus, Ohio, when he was a distinguished visiting professor at The Ohio State University. According to the starting and completion dates on the manuscript, he spent less than a month on the piano version. The concerto is structured in three movements; it demonstrates the composer's natural melodic gift and irrepressible sense of humor and can be characterized as romantic in style. James Stevens notes that "this work can hold its own against any twentieth century violin concerto."\(^{38}\) Davis gave the premiere performance of the *Violin Concerto* on 12 October 1997, one month before Josephs' death.

Josephs' unperformed *Symphony No. 12 'Sinfonia Quixotica' for Violin and Contrabass soli and large orchestra*, Op. 175 was written in 1995 in London. This work was written for Michael Davis and American Bassist Gary Karr with the collaboration of the two artists. *Sinfonia Quixotica* is constructed of four continuous movements, and it "combines virtuosity with lyricism but always within a melodic and

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coherent framework. It was Josephs' intention that this composition be played in 1997 to celebrate Cervantes's 450 birthday and the composer's own 70th birthday; however, it still awaits its premiere.

CHAPTER 3

Sonata No. 1, Op. 46

I. Lento-Allegro
II. Intermezzo: Allegretto ritmico
III. Molto adagio e sostenuto
IV. Molto prestissimo e con fuoco
V. Reprise: Allegretto ritmico
VI. Grave

Josephs’ first violin sonata was written in 1965 and dedicated to Michael Davis and Robert Sutherland, who gave its first performance on 22 October 1965 at the Metropolitan Museum of Art, New York. This sonata was finished two years after Josephs’ distinguished work Requiem won First Prize at the International Composing Competition of the City of Milan and La Scala in 1963. Before this violin work, Josephs had already composed Chacony for violin and piano, Siesta for violin and piano, and Solo Sonata for violin and other string compositions including the first and second String Quartets, Concerto da Camera for solo violin, piano and string orchestra, and the Cello Concerto.

According to the starting and completion dates of this work, shown on the cover page of his manuscript, Josephs spent less than two months composing this first violin sonata. It is structured in six fairly short movements. In an article for the Musical
Journal in 1966, Bernard Jacobson offered the following observation: "It [the first sonata] is an arresting work rich in subtle melodic, harmonic and rhythmic ideas and developing a cogent and fascinating interplay between violin and piano ..... It is an altogether beautiful work deserving of further performance."¹ In the record jacket notes for the VMM recording, Jacobson provides further commentary about this piece:

The First Sonata is laid out on thoroughly original lines in six movements, and neatly illustrates Josephs' fresh approach to the functions of individual movements within a cyclic structure. The delicately understated Intermezzo that stands second makes a modified return appearance (as Reprise) after a furiously driving fourth movement that many composers might have been tempted to use as finale. To much more imaginative effect, Josephs here makes his Reprise lead directly into a last short slow movement where the characters of the two instruments are brought into a lucid final unity-through-contrast.²

The influence of Josephs' study with Max Deutsch in 1958-9 can be noticed in this violin sonata. For instance, the beginning of the first movement presents the impression of a twelve tone row and, as Jacobson observes, Josephs employs the cyclic approach to unify the whole composition. The opening theme, which consists of three motives provides the most important material in this work. Josephs utilizes these motives in varied rhythms, intervals, or note values to unify the whole composition. The interval of the fourth is a prominent feature, and it is noteworthy that every movement of the work begins with an ascending fourth.

Furthermore, as the score suggests, Josephs intended to connect the last three movements into a large unit. At the end of the fourth movement, he marked "very short pause before V," and there is no break at all between the fifth and sixth movements. Indeed, in the recording by Michael Davis and Nelson Harper, the two artists follow the composer's idea and connect the three movements sequentially.

As is his custom, Josephs does not provide a key signature in any of the movements; the style of the first sonata is dodecaphonic and its tonality is obscure. He constructed his melodic phrases by using just a few motives. In these motives, some particular intervals (fourths, seconds, and sevenths) are preferred. Overall the harmony of the work is dissonant. Furthermore, cadences for the phrases and sections are usually disguised, and regular or symmetrical phrases are seldom to be found.

Josephs prefers to vary the rhythmic patterns extensively; thus, the rhythmic vocabulary in this sonata is large. The meter is freely altered according to his conception of the demands of the musical ideas. Above all, he likes to expand the register range and challenge the dynamic capabilities of both instruments. Intimate dialogue between the two instruments is a constant feature of this work. As a violin player myself, I find this sonata to be a very convincing chamber music composition.

3.1 First Movement: Lento-Allegro

The first movement comprises three sections defined by tempo: 
Lento-Allegro-Piu Tranquillo and Josephs emphasizes these divisions with double bar markings. The dark and simple introduction, Lento, leads to the rhythmical and agitated Allegro section, which is the main body of the movement. Near the end of the
movement, the brief *Piu Tranquillo* reestablishes the mood that was introduced at the beginning. This scheme makes the form obvious.

Moreover, we find that the composer consistently utilizes the motives from the opening theme of the *Lento* section to build up the rest of the first movement. Without a clear key center, we frequently find his harmony dissonant and thin. Because he used certain large intervals as his basic materials, the phrase contours tend to be leaping instead of linear.

**Beginning of the first movement, mm.1-15**

The *Lento* section starts in 3/4 with the solo piano in a low register marked at an extremely soft dynamic (ppp). In keeping with the *simplice senza espressione* instruction, a dark and ambiguous feeling permeates the section.

![Music notation](image)

*Example 3.1: Sonata No. 1, first movement, beginning, mm.1-15.*
The first ten pitches are not repeated; this gives an impression of a ten-tone row. The Lento introduces several important motives, which are consistently employed throughout the movement. Motive a (measures 1-2) is an ascending perfect fourth (E\textsuperscript{b}-A\textsuperscript{b}) while motive b (measures 3-5) is composed of a rising half step and a descending whole step (C-C\#-B). Then, motive a is repeated an octave and a half step higher (E-A). Interestingly, in measures 7-8, Josephs expands the three-note motive b (the intervals between the notes are enlarged) and combines it with motive a, represented as an unexpected ascending augmented fourth. This is designated as the motive b\textsuperscript{'} (F\#-G\#-F-B). The third motive (motive c), which can be found in measures 9-10, consists of a descending major sixth and a descending major second (C-E\textsuperscript{b}-D\textsuperscript{b}). Again, measures 11-12 can be defined as a varied motive c since these two measures have the same melodic contour and rhythm as in measures 9-10. The first fifteen measures are constructed with the motives in the following order: a-b-a-b\textsuperscript{'}-c-c-b.
Violin entrance in Lento section, mm. 15-26

The muted violin enters at measure 15, imitating the piano's opening.

![Example 3.2: Sonata No. 1, first movement, Lento section, violin entrance, mm. 15-26.](image)

The first five notes in the violin are an exact transposition of the opening of the movement, which can be described as motive \( a \) followed by the motive \( b \).

Subsequently, motive \( b' \) can be found from measures 19-20 and is followed by two appearances of a modified motive \( b \), while motive \( c \) occurs at measures 21-25 in the piano part.

Excerpt from Lento section, mm. 24-32

After the violin's statement of the theme, there are two descending chromatic lines in the violin and piano respectively.
Example 3.3: Sonata No. 1, first movement, Lento section, mm. 24-32.

The line in the violin begins with the note C⁴ while the left hand of the piano begins with C. This creates a parallel image visually but a dissonant sound aurally. Between violin and piano, a series of minor seconds (actually minor sixteenths) become major sevenths when the line of the piano left hand drops out and the right hand proceeds in the treble clef. These themes and lines are the principal ideas of the Lento section.

Beginning of Allegro section, mm. 52-56

The Allegro section begins at measure 52. Motives a and b reappear in the violin part with a major change of rhythm. A series of up-beat sixteenth notes tied with dotted eighth notes forms the initial rhythm of the Allegro section, creating a syncopated feeling and providing dramatic contrast to the Lento section.
Example 3.4: Sonata No. 1, first movement, beginning of Allegro section, mm. 52-56.

The piano steps in on the downbeats, which also establishes an agitated mood in the section. The section begins with 4/4 (preceded by a short measure in 1/16); however, Josephs frequently changes time signatures in the Allegro to create phrases of irregular lengths. Three phrases can be clearly sensed in the beginning of the section; they all conclude with triplet patterns composed of the intervals of the perfect fourth, derived from motive $a$. These triplet patterns are located in measure 56, measures 61-2, and measure 67.
Transformations of the opening theme of the Allegro section

There are several transformations based on the opening theme of the Allegro section which show Josephs' remarkable composing skill in terms of variation. These passages all begin with ascending fourths.

mm. 63-65

Example 3.5: Sonata No. 1, first movement, transformations of the opening theme of the Allegro section
(to be continued)
Example 3.5: Sonata No. 1, first movement, transformations of the opening theme of the Allegro section
(to be continued)
Example 3.5: Sonata No. 1, first movement, transformations of the opening theme of the Allegro section.

Starting at measure 63, the piano right-hand presents the theme in quarter notes on the beat while the left hand follows with sixteenth notes in the low register striking at the very end of each beat. The passage of measures 78-82 also starts on the downbeat; however, the quarter notes are followed by staggered eighths this time. From measure 107, a third voice is added, which is played forcefully by the violin pizzicato. The
texture becomes heavier due to the appearance of chords in both instruments. A canonic version can be found in measures 149-55; here, the ascending patterns lead to the climax of the movement. A single but strong voice begins with the violin in the dynamic of \textit{ff subito}; the violinist is requested to play at the frog with all down bows. The solo violin is succeeded by an accented piano entrance. When the violin restates the theme, the composer asks both players to increase the dynamic without any \textit{accelerando} or \textit{ritardando} to \textit{fff} with passion at measure 155.

Following with climax, the tension is relieved by a line of long note values in the violin. Interestingly, motive \textit{b} is employed in an enlarged version. A transition (measures 168-87) composed of chromatic lines, preceding the \textit{Piu Tranquillo}, takes the form of a fragmented dialogue between the violin and piano.

\textbf{Connection between sections Allegro and Piu Tranquillo, mm. 186-91}

\begin{center}
\includegraphics[width=\textwidth]{connection_ex3.png}
\end{center}

Example 3.6: Sonata No.1, first movement, connection between sections \textit{Allegro} and \textit{Piu Tranquillo}, mm. 186-91.
The closing section *Piu Tranquillo* starts from measure 188 and once again emphasizes motive *a*, the interval of an ascending fourth. In this example, motive *b* can be recognized in the measure preceding the *Piu Tranquillo* section and in the last three notes at measure 191.

**End of *Piu Tranquillo*, mm. 198-203**

![Music Example](image)

Example 3.7: Sonata No. 1, first movement, end of *Piu Tranquillo*, mm. 198-203.

The last three notes on the violin consist of an ascending half step and a descending diminished third. However, the diminished third, being enharmonic, sounds exactly the same as a major second to listeners. Therefore, we can conclude that the composer finishes the first movement by restating motive *b*.
3.2 Second Movement: *Intermezzo*

As suggested in the title, the second movement is set in a relatively casual style. It is written in the meter 9/8 and has a waltz-like flavor. In terms of formal structure, it can be defined as a rondo with an introduction and a codetta. The division of the sections is presented in the following table:

<table>
<thead>
<tr>
<th>Bars</th>
<th>Section</th>
<th>Material</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-13</td>
<td>Introduction</td>
<td>Motives $a$, $b$, &amp; $b'$ from movement I</td>
<td>Piano only; left-hand ostinato</td>
</tr>
<tr>
<td>13-20</td>
<td>A</td>
<td>Motives $a$, $b$, &amp; $c$</td>
<td><em>Con Sordino</em> on violin; syncopated rhythm</td>
</tr>
<tr>
<td>21-28</td>
<td>B</td>
<td>Motive $a$ &amp; new motive</td>
<td>Varied fourth intervals; new motive: ascending chromatic patterns on violin</td>
</tr>
<tr>
<td>29-36</td>
<td>A</td>
<td>Motives $a$, $b$, &amp; $c$</td>
<td>Varied section A</td>
</tr>
<tr>
<td>37-44</td>
<td>B</td>
<td>Motive $a$ &amp; new motive</td>
<td>Varied section B; end of section A appears on right hand piano</td>
</tr>
<tr>
<td>45-51</td>
<td>A</td>
<td>Motives $a$, $b$, &amp; $c$</td>
<td>Varied section A</td>
</tr>
<tr>
<td>51-60</td>
<td>Codetta</td>
<td>Motives $a$ &amp; $b$</td>
<td>End with diminished fifth on violin and perfect fifth on piano</td>
</tr>
</tbody>
</table>

Table 3.1: The distribution of sections and material in the second movement of Sonata No. 1.
Second movement, introduction, mm. 1-13

The piano begins with a two-measure ostinato figure in the low register. This figure is derived from motive $a$ of the first movement, an ascending fourth; however, Josephs has modified the rhythm here by reducing the note value of the first pitch and extending the second one.

Example 3.8: Sonata No.1, second movement, introduction, mm. 1-13.

The right-hand of the piano joins in with a single long note at measures 8-9; two notes are added in the second entrance of the right hand of the piano at measures 10-11, and the phrase can be recognized as a transposed variant of motive $b$. The third appearance presents a modified motive $b'$ in measures 12-13. Therefore, the piano introduction of the Intermezzo is based on the motives $a$, $b$, and $b'$ of the Lento section in the first movement.
The muted violin entrance begins with motives $a$ and $b$ in syncopated rhythm.

Example 3.9: Sonata No.1, second movement, section A, mm. 14-20.

At measure 16, the ascending triplet figure leads to a tune that bears a clear rhythmic accent of triple meter. Since the beginning of the movement, this is the first time that the waltz character has been positively established. Motive $c$ appears twice at measures 18-19; however, its second appearance is not located on the downbeat. This change provides an interesting and unexpected rhythmic shift. At measure 20, a row of triplets (intervals of the perfect fifth with passing notes inserted) finishes the section in the ascending direction.
Section B, mm. 21-28

In this episode Josephs utilizes motive a in the left hand piano part.

Example 3.10: Sonata No.1, second movement, section B, mm. 21-28.

The ascending contour still exists although the intervals are slightly modified each time. The original perfect fourth of motive a has been varied as augmented fourth, diminished fourth, and major third in the first three appearance in measures 21-26 and then returns to the perfect fourth in measures 27-28. The violin adopts a new figure that is composed of three ascending chromatic pitches. This figure appears three times in downward direction to provide a closing effect for the B section.
End of the second movement, mm. 56-60

Example 3.11: Sonata No.1, end of second movement, mm. 56-60.

Both the violin and piano complete the movement with a descending fifth interval (measures 59-60), which is the reverse of the opening gesture of this movement. The violin presents a diminished fifth while the piano plays the perfect fifth. Interestingly, the notes played by violin appear an eighth note earlier to avoid the dissonance and a minor second interval emerges between the violin and left-hand piano. Although the instruments end in unison, (actually two octaves apart) their last notes are staggered.
3.3 Third Movement: *Molto adagio e sostenuto*

The slow third movement is written in 4/4 in a mysterious and dreamy musical style. The whole movement is to be played in a very soft dynamic level (*ppp*). The movement is in three sections (A—B—A') marked by fermatas. The division of sections is presented in the following table:

<table>
<thead>
<tr>
<th>Bars</th>
<th>Section</th>
<th>Material</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-13</td>
<td>A</td>
<td>Motives a, b, &amp; c form movement. I</td>
<td>Slow tempo; soft dynamic; first chord matches the interval relationships of the first three notes in movement I</td>
</tr>
<tr>
<td>14-26</td>
<td>B</td>
<td>Motives a, b, &amp; c</td>
<td>More lyrical; imitative texture</td>
</tr>
<tr>
<td>27-34</td>
<td>A'</td>
<td>Motive a, b, &amp; c</td>
<td>Recalls section A; motive b is presented in the loudest dynamic level of the movement.</td>
</tr>
</tbody>
</table>

Table 3.2: The distribution of sections and material in the third movement of Sonata No. 1.

In the final A' section, when the piano right-hand emphasizes the motive b with a suddenly strong dynamic level (*f*) in measure 27-28, the surprising effect predicts the incoming fierce movement.
Beginning of third movement, section A, mm. 1-12

The third movement returns to the mood of the *Lento* section of the first movement due to its similar slow tempo, soft dynamic markings and simple writing.

Example 3.12: Sonata No.1, third movement, beginning of section A, mm. 1-12.

The chords played by the piano left-hand are mostly constructed of the intervals of fourths and thirds; these two intervals match the relationship between the first three notes of the first movement. At measure 10, the top voice of the chords can be recognized as motive *a* in ascending and descending directions. The triplets in the violin lead to a pause (measures 8-9); again, the intervals of fourths and thirds can be clearly identified. Motives *b* and *c* are also present in this example. Motive *b* is utilized by the composer in both piano and violin. At measures 5-7, motive *c* is presented twice in the two voices of the piano.
In mm. 14-15, the first three notes of the piano can be recognized as motive b except that the last note is unexpectedly transposed an octave lower. Compared to section A, the B section is more lyrical because of its linear writing style. The chords forming the background are gone; the linear writing in both instruments creates an imitative texture.
The brief return of section A, mm. 27-34

Example 3.14: Sonata No.1, third movement, the brief return of section A, mm. 27-34.

Measures 27-34 recall the beginning of the movement. The first chords in these two places are exactly the same except for the dynamic level. Motive $b$ in the piano right-hand (measures 27-28) is written in the loudest dynamic level of the whole movement. Furthermore, the dynamic between the two hands of the piano differs widely: $ppp$ against $f$, which provides a distinct contrast for the listeners. As mentioned above, the surprising effect contrasts to the rest of the movement and forecasts the next stormy movement.

The ending of the movement is noteworthy. From measure 30, Josephs gradually enlarges the note values of the triplets. The triplets in a beat (measure 30) are enlarged as three half notes in one measure (measure 31). The last three notes (measures 32-33) becomes a further enlargement for listeners. One can recognize that the composer
employs motive $c$ at the last four measures in a descending direction; however, the third pitches of these two appearances of motive $c$ are written an octave lower and the music is gradually led to an extremely low register.
3.4 Fourth Movement: *Molto prestissimo e con fuoco*

The fourth movement has the most exciting and passionate musical character of any of the six movements. It proceeds straightforwardly without any stops, and without the frequent meter changes present in other movements. In this movement, Josephs creates a dramatic effect by means of contrasts in texture: sections in heavy chords contrast markedly with the sections in single notes.

**Beginning of the fourth movement, mm. 1-17**

The beginning of the fourth movement recalls the *Allegro* section of the first movement. The first ten measures share the same pitches as those of the *Allegro* section of the first movement.

Example 3.15: Sonata No.1, fourth movement, beginning, mm. 1-17.
The rhythm in the fourth movement is an enlargement of the patterns in the first movement; however, the patterns sound exactly the same because, in the fourth movement, each measure can be treated as a beat. In order to elevate the dynamics to a stronger level to meet the style of con fuoco, Josephs, in this appearance of this phrase, marks ff and accents on both violin and piano parts to intensify its exciting character.

Excerpt from fourth movement, mm. 71-85

Measures 71-85 comprise one of the transformations of the opening theme.

Example 3.16: Sonata No.1, fourth movement, mm. 71-85.
Every single pitch of motive $a$ and $b$ is consistently accented ($sfz$) to further emphasize the agitated and spirited character of the movement. The register between the two hands of the piano is gradually pulled apart in this passage to increase the tension of the music to a high point.

**The diamond shape gestures in the fourth and first movements**

The piano part from measures 110-17 resembles a diamond shape graphically; the intervals between the hands gradually become wider and then return to the beginning single note.

![Example of the diamond shape gestures in the fourth and first movements](image)

**Fourth movement, mm. 110-17.**

Example 3.17: The diamond shape gestures in the fourth and first movements (to be continued)
Fourth movement mm, 260-68.

First movement, mm. 138-9.

Example 3.17: The diamond shape gestures in the fourth and first movements.

The same pattern later reappears at measures 260-68. In both examples, the violin plays the pitch $B^\flat$ in different kinds of rhythmic figures above the diamond shape gesture of the piano part. In measures 110-7, the violin’s pitch $B^\flat$ is written in an
accelerant rhythmic pattern with the accents. In measures 260-8, the violin presents the $B^b$ in the form of double stops in octaves. Actually, this particular writing has occurred in measures 138-9 of the first movement while a long $B^b$ pitch is sustained for two measures on violin. These references dramatically unify this movement with the first.

**Excerpt from fourth movement, mm. 152-65**

After the restless excitement from the beginning of the movement, the music is simplified to a single voice on the violin, which is subsequently joined by another line in the piano right-hand.

Example 3.18: Sonata No. 1, fourth movement, mm. 152-65.
The motives utilized in the violin’s line are presented in the following order: \(a-b-b-b\).

Josephs remarks on the manuscript that all notes in the line of the violin are to be played as down-bows with a strong and increasing dynamic level. This passage, although simple, is powerful and emphatic.

3.5 Fifth Movement: \textit{Reprise: Allegretto ritmico}

The fifth movement is a modified recurrence of the second movement. In this reprise, the introduction is omitted. The whole movement divides into six sections in the order of: A (mm. 1-8) – B (mm. 9-16) – A (mm. 17-24) – B (mm. 25-32) – A (mm. 33-39) – Codetta (mm. 40-45). Each section is exactly the same as the corresponding section of the second movement except for the codetta.

3.6 Sixth Movement: \textit{Grave}

The final slow movement, which serves as a coda, has the squarest and simplest rhythmic organization of the six movements. As mentioned above, Josephs meant that there should be no significant pause between the \textit{Reprise} and the final slow movement. The slow tempo recalls the opening section of the sonata. Along with the recurrences of the motives, this movement can be described as a reminiscence of the \textit{Lento} section of the first movement.
Connection between the fifth movement and the sixth movement

Example 3.19: Sonata No. 1, connection between the fifth and sixth movements.

The Reprise ends with a chord in eighth-note value on violin, and then the piano immediately commences after the double bar with an extremely soft dynamic (ppp).

At the beginning of the movement, motives \( a \) and \( b \) are now written in half notes accompanied by chords in whole notes located on the down beats.

Motives \( a, b, \) & \( c \) in counterpoint, mm. 16-17 and mm. 22-25

Example 3.20: Sonata No. 1, sixth movement, motives \( a, b, \) & \( c \) in counterpoint, mm. 16-17 and mm. 22-25

(To be continued)
Example 3.20: Sonata No. 1, sixth movement, motives a, b, & c in counterpoint, mm. 16-17 and mm. 22-25.

One can notice that in these two examples from measures 16-17 and measures 23-25, Josephs compresses three initial motives into two measures in the violin part. These two double-stop passages contain motives a, b, and c, in decent counterpoint.

End of sixth movement, mm. 32-38

Example 3.21: Sonata No. 1, end of sixth movement, mm. 32-38.
After a descending chromatic passage played by the violin (in harmonics) and piano in extremely high registers (measures 26-30), the final movement is completed with motive c in the violin part (measures 32-38). The falling character of motive c provides a proper atmosphere for the ending of the work. However, the final chord on the violin (a minor seventh) remains dissonant for five measures while the piano whispers its dream-like echo in an extremely soft dynamic level (ppppp).
There are two entirely dissimilar versions of Sonata No. 2 written by Wilfred Josephs, and both of them bear the same opus number. Josephs completed the first one in September 1974, and dedicating the work to his wife as a present on their 18th wedding anniversary (20 September 1974). According to his close friend, violinist Michael Davis, Josephs withdrew the sonata after the first performance due to his dissatisfaction with the work. During the next year, Josephs wrote a replacement; the work was begun on 14 October 1975 and completed on 11 December of the same year. It was dedicated to the memory of Joe Cohen one of Josephs’ publishers and friends.

The sanctioned second sonata was first performed by violinist Gyorgy Pauk with pianist Peter Frankl and recorded by the British Broadcasting Corporation on 29 November 1976. The sonata is constructed in five movements, first three of which are
played with the violin muted. In this sonata, each movement has its individual materials. The cyclic references are hardly to be found across the five movements.

4.1 First Movement: *Andante misterioso*

As suggested in the title of the movement, the first movement opens with a mysterious statement on the muted violin. The influence of the Second Vienna School can be noticed in this movement. Here, the composer abandoned traditional tonality and the idiom gives an impression of serialism. The brevity of the movement, the wide intervallic leaps, and the application of ‘pointillism’ are reminiscent of Anton Webern’s music. Moreover, as Webern does, Josephs derives the entire musical substance from small motives.

The first movement can be divided into three sections plus a coda: Section I (mm. 1-19) – Section II (mm. 20-35) – Section III (mm. 36-65) – Coda (mm. 66-73). Section I is comprised of eight motives each of which is fairly individual. Section II freely develops fragments derived from section I. A close comparison reveals that the eight motives of section I are utilized in modified form in section III, and in the same order. Josephs’ exquisite composition technique is readily apparent in this movement.
Example 4.1.1: motives $a$ & $b$ in section I, mm. 1-4

Example 4.1: Sonata No. 2, first movement, section I, motives $a$ & $b$, mm. 1-4.

The muted violin plays the motives $a$ and $b$ in section I (measures 1-2 and measures 3-4) softly and senza vibrato. These two motives give an impression of serial music because the figures lack a sense of key center and most of the pitches are not repeated. In section III, motive $a$ and $b$ are distributed to violin and piano in measures 36-40; the wide intervallic leaps between the instruments obscure the original form of these two motives.
Motives c, d, and e in section I, mm. 5-11

The violin presents motives c, d, and e in double stops.

Example 4.2: Sonata No. 2, first movement, section I, motives c, d, and e, mm. 5-11.

The first three ascending dyads of motive c are parallel fourths, and they are followed by a dissonant interval, the minor second; horizontally, motive c bears chromatic characteristics. Immediately in the following motives, Josephs starts to employ variation techniques. In motive d (measures 6-7) and motive e (measures 8-11), fragments from motive a and c are simultaneously presented in the two voices of the violin: the top voice utilizes the last four notes from motive a while the chromatic progression of motive c can be found in the bottom voice. Motives d and e alternate
between consonance and dissonance, and the intervals of the double stops gradually close together and then move apart again. Motives \( c, d, \) and \( e \) reappear in measure 41-44 in section III in varied form and are presented by both instruments this time.

Example 4.1.3: motive \( f \) in section I, mm. 11-15

Motive \( f \) in the piano (measures 12-14) illustrates Josephs' application of pointillistic texture.

As in the music of Webern, "the overall texture is broken up into a series of separate gestures," and the texture is made up of a number of individual "points."\(^1\) Although, in this movement, the "points" are presented in the form of dyads, the interval leaps between the two hands are still noticeable. The reappearance of motive \( f \) in section III locates in measures 47-50 where the pointillistic texture is still maintained and the rhythm has been modified.

Example 4.4: Sonata No. 2, first movement, section I, Motive $g$ and $h$, mm. 15-18.

Motive $g$ is played by the piano left-hand in a low register. Except for the first note, this motive is marked staccato. Since the beginning of the movement, this is the first time that a motive is to be played in a percussive style with clear articulation. It is noteworthy that the rhythmic pattern in motive $g$ is gradually accelerated to contrast with the pointillistic writing in motive $f$ and the linear character in the following motive $h$. Motives $g$ and $h$ reappear later in section III on violin in measures 51-58. The pizzicato technique on violin is required to maintain the assertive character of the original motive $g$. 
4.2 Second Movement: *Prestissimo*

The second movement is written in the style of a *perpetuum mobile*; it moves at an extremely fast tempo and is to be played at a very soft dynamic level. The time signature, \( \frac{1}{J} \), indicates that each measure is to be played in the tempo of \( \frac{J}{88} = c. \) Motive *a* (not inherited from the first movement), composed six eighth-notes, opens the movement (see example 4.5), and this pattern permeates almost the entire movement. This restless movement whispers like the wind from its beginning on the muted violin to its end with a series of harmonics. The whole movement can be divided into four sections of approximately the same length. The division of sections is displayed in the following table:

<table>
<thead>
<tr>
<th>Bars</th>
<th>Section</th>
<th>Material</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-81</td>
<td>A</td>
<td>Motive <em>a</em></td>
<td><em>Perpetuum mobile</em> style</td>
</tr>
<tr>
<td>82-147</td>
<td>B</td>
<td>Motive <em>a &amp; b</em></td>
<td>Three-voice imitation in the same style</td>
</tr>
<tr>
<td>148-198</td>
<td>A'</td>
<td>Motive <em>a</em></td>
<td>Recurrence of section A</td>
</tr>
<tr>
<td>199-225</td>
<td>Transition</td>
<td>Motive <em>c</em></td>
<td>Six repeated pitches and trills</td>
</tr>
<tr>
<td>226-322</td>
<td>Coda</td>
<td>Motive <em>b and c</em></td>
<td>Lively; end with long trill, harmonics in <em>glissando</em></td>
</tr>
</tbody>
</table>

Table 4.1: The distribution of sections and material in the second movement of Sonata No. 2.
Beginning of section A, movement II, mm. 1-12

Section A of movement II begins with rapid eighth-note figures (motive a) on the muted violin while the piano accompanies with dotted half notes.

Example 4.5: Sonata No. 2, second movement, beginning of section A, mm. 1-12.

The violin line has a small range and often moves chromatically, which increases the sense of perpetual motion. Due to the sustained pedalling on the piano, the single notes pile up from the first to the last at measure 15; this creates an extended chordal sound.
Excerpt from section A, movement II, mm. 19-23

At measure 19, a third voice, the piano right-hand, is added between the violin and the piano left-hand. The two piano voices share the same melodic contour in contrapuntal style. Each voice contains groups of descending thirds, but the left hand consistently plays its pitches on the downbeats while the right hand is more rhythmically free.

Excerpt from section A, movement II, mm. 26-34

In measures 26-28, the violin part presents leaps between groups of three eighth notes. From measure 29, the violin presents a series of trills, which continue the leaping motion.
Example 4.7: Sonata No. 2, second movement, section A, mm. 26-34.

The pattern composed of two staccato notes in the very low register of the piano (measures 29-36) can be traced back to measures 26-27 of the first movement. The piano right-hand part presents motive $a$, in alternation with the staccato pattern in the left hand, while the violin plays long trills.
Example 4.8: Sonata No. 2, second movement, end of section A, mm. 76-82.

Measures 76-81 can be described as the end of section A; the same gesture is also used later to finish the A' section (measures 222-26). Overall, this ending moves in a descending direction. The repeated staccato notes on violin are followed by a downward sweep on piano, which is contrary to the ascending piano line with larger note values in the beginning of section A (measures 1-7).
From measure 82, a three-voice imitation begins section B. The initial eighth-note figure, motive $a$, still serves as the main material to be utilized in this section. The violin first starts motive $a$ and the piano right-hand joins in one measure later. However, these statements are not exactly the same. In the piano's statements in measures 83-84 and mm. 84-85, three more notes are added to motive $a$ at the beginning. As usual, Josephs seldom repeats a motive in exactly the same way, even in this imitative writing.
The witty and lively coda section begins with motive b, which consists of three eighth notes separated by eighth rests in the piano left-hand, and it is soon joined by the right hand in the same rhythm.

Example 4.10: Sonata No. 2, second movement, beginning of the Coda section, mm. 226-32.

This same rhythmic gesture was also introduced in section B (measure 121); here, however, the melodic contour is expanded. Motive b in the coda is constructed of an ascending third and a descending fourth or fifth. This motive serves as the main element in the first half of the coda. At measure 230, the violin weaves in a repeated-note motive (motive c) and the two motives appear alternately on piano and violin.
The violin starts the closing section with a long trill from D to E♭ over a sustained open-string D (measures 303-18). Underneath, there are two descending lines played by the piano in staccato style (measures 306-11 & measures 314-18).

Example 4.11: Sonata No. 2, second movement, closing section of the coda, mm. 303-22.
At the very end, the series of ascending *glissando* harmonics on violin played on the D string end the movement with a flourish in contrast to the character of the following funeral march movement.

4.3 Third Movement: *Marcia Funebre*

In keeping with the style of the funeral march this movement is written in a very slow tempo (*Lentissimo*, \( \text{\textit{\#1} = c. 58} \)) with an extremely soft dynamic level (*ppp*).

The whole movement can be divided into three major parts as shown in the following table:

<table>
<thead>
<tr>
<th>Bars</th>
<th>Part</th>
<th>Section</th>
<th>Theme / Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-12</td>
<td>A</td>
<td>a</td>
<td>Dissonant cluster preceding the funeral march theme on solo violin muted</td>
</tr>
<tr>
<td>3-12</td>
<td>A'</td>
<td></td>
<td>The funeral march theme is accompanied by piano left hand</td>
</tr>
<tr>
<td>13-20</td>
<td>B</td>
<td>b</td>
<td>The funeral march theme in the piano right hand with the violin accompaniment in <em>pizzicato</em></td>
</tr>
<tr>
<td>21-39</td>
<td>B'</td>
<td></td>
<td>Violin accompanying the piano in <em>arco</em>, then becomes the melody</td>
</tr>
<tr>
<td>40-55</td>
<td>B</td>
<td>Trio</td>
<td>Most lyrical and tuneful melody of the movement; identifiable key center (A major); meter alternates between 3/4 &amp; 4/4</td>
</tr>
<tr>
<td>56-74</td>
<td>A'</td>
<td>a''</td>
<td>First chord bears a tonal harmony; funeral march theme comes earlier and divided between two voices; ends with the theme played <em>pizzicato</em> on the violin</td>
</tr>
</tbody>
</table>

Table 4.2: The distribution of sections and material in the third movement of Sonata No. 2.
Sections a & a' of part A, mm. 1-12

The third movement opens with the piano sounding a dissonant cluster in the piano in a very low register.

Marcia Funebre
Lentissimo (d=0.58)

Example 4.12: Sonata No. 2, third movement, part A, sections a & a', mm. 1-12.

The cluster consists of two diminished thirds a semitone apart \((G^\flat, A^\flat, B, \text{and } C)\) and presents a dark and gloomy atmosphere for the march that follows. The four-bar funeral march theme, played on the muted violin alone, consists of two two-bar sub phrases of which the first measures are the same. The phrase in measures 7-10 is extended from the two-bar sub phrase. Then, the cluster reappears in measures 11-12 with three more notes added above the original pitches. It becomes a chord consisting of seven chromatic pitches \((G^\flat, A^\flat, B, C, C^\#, D, \text{and } E^\flat)\). Measures 3-12 are repeated,
and in this second appearance, the funeral march theme is accompanied by octaves in the piano left-hand on the downbeats to reinforce the march style. The funeral march theme is continuously presented in Section b of Part A in the piano right-hand while the violin plucks the march rhythm *senza sordino*.

**Trio (Part B), mm. 40-51**

The brief but impressive Trio section (part B) in measures 40-55 contains the most lyrical and tuneful melodic line of the whole composition.

Example 4.13: Sonata No. 2, third movement, Trio (Part B), mm. 40-51.
A five-measure introduction on the piano is followed by the lyrical line on the violin (senza sordino) with soft dynamics and dolce style. In the first half of the Trio, tonal harmony and an identifiable key center (A major) can be detected. Here, the composer freely alternates the meter between 3/4 and 4/4. The patch of tonal harmony in this Trio has a very short appearance (only 11 measures); one can note that, from measure 51, the harmony becomes elusive once again, presaging the return of the funeral theme.

**Beginning of part A', mm. 56-59**

The part A' (measures 56-72) is shorter than part A, and the materials from part A are treated differently.

Example 4.14: Sonata No. 2, third movement, beginning of part A', mm. 56-59.

Unlike to part A, the first chord in part A' bears a tonal harmony (A♭, C, and F), and is played by the piano right-hand. The funeral march theme comes in earlier this time; it starts on the second beat of the same measure in which the chord is played. Moreover,
the funeral theme in part A' is divided between two voices with contrasting articulations: the staccato piano left-hand and slurred muted violin. Towards the end, a stronger funeral march style is presented by the piano with a detached sixteenth note on each beat forming a descending chromatic line. The third movement ends with the modified version of the funeral march theme played pizzicato on the violin.

4.4 Fourth Movement: *Molto Allegro*

The lively fourth movement opens with a series of whole notes on violin *senza sordino* while the piano accompanies in staccato quarter notes. The movement divides into five sections with a codetta that moves on to the last slow movement without break. The formal outline is presented as follows:

<table>
<thead>
<tr>
<th>Bars</th>
<th>Section</th>
<th>Material</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-32</td>
<td>A</td>
<td>Eight four-bar phrases</td>
<td>Lively; whole notes on violin accompanied by quarter notes on piano; a clever compositional technique</td>
</tr>
<tr>
<td>33-72</td>
<td></td>
<td>Irregular phrases</td>
<td>Varied settings; thicker texture and different rhythmic patterns on each voice</td>
</tr>
<tr>
<td>73-79</td>
<td>B</td>
<td>Irregular phrases</td>
<td>Fierce and vehement style; reminiscent of the fast movements of Shostakovich</td>
</tr>
<tr>
<td>98-114</td>
<td>A</td>
<td>Four-bar phrases</td>
<td>Varied setting</td>
</tr>
<tr>
<td>115-148</td>
<td>C</td>
<td>New material</td>
<td>Most lyrical section of the movement; characteristics of neoclassicism: contrapuntal texture &amp; conceivable tonal harmony (D-B-D♭-D majors)</td>
</tr>
<tr>
<td>149-164</td>
<td>A</td>
<td>Irregular phrases</td>
<td>Varied setting</td>
</tr>
<tr>
<td>165-169</td>
<td>Codetta</td>
<td>From section C</td>
<td>Lyrical; <em>attacca subito</em> to the fifth movement</td>
</tr>
</tbody>
</table>

Table 4.3: The distribution of sections and material in the fourth movement of Sonata No. 2.
Beginning of section A, mm. 1-12

Section A begins with a four-bar phrase on violin, which consists of four whole notes in a rapid tempo. The piano presents staccato quarter notes from the second beat of each measure as an accompaniment.

Example 4.15: Sonata No. 2, fourth movement, beginning of section A, mm. 1-12.

A clever compositional technique can be noticed in measures 1-32. After the first whole note on violin, the pitches of the three quarter notes in the piano part are repeated in quadruple augmentation in the violin in measures 2-4. Analogically, the three pitches in the piano part at measure 2 can be found in the violin part in measures 5-7. The rest can be deduced in the same manner until measure 32 in the violin part.
Varied settings in section A, mm. 33-39

From measure 33, Josephs presents a different setting of the previous material.

Example 4.16: Sonata No. 2, fourth movement, varied settings in section A, mm. 33-39.

A phrase composed of whole notes is given to the right hand of the piano. The piano left-hand plays two quarter notes on the weak beats, and the violin plucks three quarter notes starting from the second beat of each measure. Compared to the beginning of the movement, one can observe that the three voices in measure 33-39 have individual rhythmic patterns, and the music texture becomes thicker. More instances of resetting can be found in current and following A sections and codetta; they are located in measures 40-43, measures 51-55, measures 56-58, measures 59-72, measures 98-114, measures 149-54, and measures 156-63.
Beginning of section B, mm. 73-79

Section B is written in a strong dynamic level (**f**) with fierce and vehement musical style (*fierce*).

Example 4.17: Sonata No. 2, fourth movement, beginning of section B, mm. 73-79.

The repeated pitches on violin need to be played with strong bow strokes. It is noteworthy that, in measures 73-78, Josephs adds an additional pitch in each descending pattern in the violin part with a reinforcing chord on the first pitch of each pattern in the piano part. The strong rhythmic figures and the feeling of rhythmic displacement are reminiscent of fast movements in Shostakovich.
Beginning of section C, mm. 115-122

Section C has the most lyrical and graceful style in the fourth movement, in contrast to the previous sections.

Example 4.18: Sonata No. 2, fourth movement, beginning of section C, mm. 115-122.

Both instruments are given linear melodies in a contrapuntal texture. These lines need to be played in a soft dynamic level and in a calm mood. Moreover, key centers can be observed in this section: D major (measures 115-33)-B major (measures 133-36)-D\textsuperscript{b} major (measures 137-40)-D major (measures 141-48). In terms of musical style, some characteristics of neoclassicism can be noticed in this section, including contrapuntal texture and the perceptible tonal language.
4.5 Fifth Movement: *Epilogo*: *Grave*

Example 4.19: Sonata No. 2, end of fifth movement, mm. 20-37.

The fifth movement is connected to the previous movement. As suggested in its title, it functionally acts as a concluding section to the composition. Though the materials from the previous movements cannot be clearly noticed in this final *Epilogo*,

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it serves to bring the whole work to a satisfying conclusion. In terms of violin
performing practice, this movement mainly presents dynamic contrasts and various
violin techniques, including double, triple, and quartal stops, rapid string crossing over
diminished seventh chords, and single and double harmonics. This final movement
clearly presents the contrast between angularity and linearity in this work, and this is
particularly expressed in his writing of the violin part.
CHAPTER 5

Sonata No. 3, Op. 147

I. *Molto adagio e sostenuto-presto con fuoco*
II. *Prestissimo possibile*
III. *Tema con variazioni*

Josephs began his *Violin Sonata No. 3* on 20 November 1986 in Columbus, Ohio and completed the work on 23 October 1987 in Philadelphia, Pennsylvania; during the period when he had been invited to attend performances of his works in the United States and to give lectures around the country. This sonata is dedicated to violinist Michael Davis and pianist Nelson Harper, who gave the first performance at Wigmore Hall, London on 11 December 1990. They also gave the first American performance on January 16, 1990, in a live broadcast for WFMT, in Chicago.

According to Jacobson, this sonata is “smaller in physical proportions, and more gnomically allusive in manner.”¹ Jacobson offers these further observations about this work:

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The third sonata concludes with a sustained set of variations whose theme looks indirectly back to the opening of the first movement’s slow introduction. Here the most trouvaille-like movement is the middle one, marked to be played as fast as possible. This scurrying little piece recalls some of Brahms’ lighter scherzo-cum-intermezzos, just as the sonata as a whole follows that master in moving, with increasing maturity, towards a heightened compression of scale and simplicity of melodic manner. Some composers grow longer-winded with advancing years: Josephs, like Brahms, goes in the opposite direction.  

This sonata is basically characterized by a lyrical music style, rich harmonic language and asymmetrical phrase structure. Josephs employs the cyclic principle to unify the work, and the opening motives of the first movement are recalled at the very end of the third movement.

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2 Jacobson.
5.1 First Movement: *Molto adagio e sostenuto-presto con fuoco*

The first movement begins with a slow introduction, *Molto adagio e sostenuto*, which is followed by the dramatic *presto con fuoco* at measure 37. According to the changes of tone color and mood, the whole movement can be divided into five major sections. Each section opens prominently with a particular motive extracted from the introduction, and, as usual, motives from the first section are utilized by the composer in the following sections. The formal outline of divisions is presented in the following table:

<table>
<thead>
<tr>
<th>Bars</th>
<th>Section</th>
<th>Material</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-36</td>
<td><strong>Introduction</strong> <em>(Molto Adagio e sostenuto)</em></td>
<td>Motives a, b, b', c, &amp; c'</td>
<td>Parallel major triads as features of impressionism; cadenza-like passage on violin; an expressive melody</td>
</tr>
<tr>
<td>37-59</td>
<td><strong>I</strong> <em>(presto con fuoco)</em></td>
<td>Motives b', c, &amp; c'</td>
<td>Drum-like heavy chords; rhythmic in style; spirited &amp; agitated</td>
</tr>
<tr>
<td>60-87</td>
<td><strong>II</strong></td>
<td>Motive b'; new melody, &amp; motive c</td>
<td>Dream-like sound &amp; soft dynamic level; syncopated new melody; dolcissimo; violin muted</td>
</tr>
<tr>
<td>88-100</td>
<td><strong>III</strong></td>
<td>Motive b', c</td>
<td>Suddenly strong dynamic with heavy articulation; violin <em>senza sord</em></td>
</tr>
<tr>
<td>101-124</td>
<td><strong>IV</strong></td>
<td>Motive b' and melody from section II</td>
<td>Like section II; the melody from section II is given to violin and played in harmonics</td>
</tr>
</tbody>
</table>

Table 5.1: The distribution of sections and material in the first movement of Sonata No. 3.
Beginning of Introduction, mm. 1-13

The slow introduction begins with a series of parallel major triads on the piano that creates an exotic atmosphere.

Example 5.1: Sonata No. 3, first movement, beginning of Introduction, mm. 1-13.

The top voice of the chords can be designated as motive $a$. In these successive chords, the intervals of parallel thirds, fourths, fifths, sixths and octaves are clear and obvious. The compositional technique of parallel chords has been frequently used in the 20th century and is usually regarded as a characteristic feature of impressionism, especially in the music of Debussy.

The second chordal passage (measures 5-6) is derived from motive $a$. The first three triads remain the same, and then the rest, although still moving in parallel
motion, no longer follow the same path. The second chordal passage has a varied rhythm in the first measure and a different melodic contour in the second. It is surprising that the last chord has a dissonant sound.

The violin’s entrance introduces motive \( b \) over the sustained final chord of the piano at measures 3-4. Motive \( b' \) (measures 7-10) is a modified form of motive \( b \), which has been lengthened by enlarging its rhythmic values. Josephs also intensifies the passionate expression of motive \( b' \) by raising the note \( C \) to \( C^\# \). Moreover, the center note of the motive \( b' \), \( D \) natural, is heard against the sustained \( D \) sharp on the piano, and this creates a harmonic dissonance.

The short motive \( c \) (measure 11) is basically the interval of fifth in descending direction. The composer immediately extends the motive in the following measure by adding a minor third upward and a minor second downward; we can designate measures 12-13 as motive \( c' \).

**Excerpt from Introduction, mm. 17-24**

In measures 17-18, motive \( b' \) is written in octaves for the violin. Then at measure 19 Josephs restates the last three-note figure with a time signature 3/4, and the interjection of a minor third. The smooth cadenza-like passage that is launched from these three notes, represents an example of the fluency of Josephs’ composing skill.
Example 5.2: Sonata No. 3, first movement, Introduction, mm. 17-24.

The cadenza is interrupted by a heavy chord on piano and by the reappearance of motive $b'$ played in a strong dynamic ($f$) with a heavy series of down bows. Then the motive $b'$ is repeated in harmonics in the dynamic $mp$, followed by gradual decrease into a very quiet and delicate style. In measures 21-23, Josephs explores different tone colors by using various performing techniques, including repeated down-bows, harmonics, and double stops.
The excerpt mm. 24-32 reveals Josephs' natural gift in writing melody.

Example 5.3: Sonata No. 3, first movement, Introduction, mm. 24-32.

In measures 24-28, motives $b'$ and $a$ on the piano function as an introductory passage for the most lyrical melody of the movement. Starting from the last quarter note in measure 28, this violin melody begins with an appearance of motive $b'$, extended into a four bar phrase. With its *dolce* marking, this melody has an especially refreshing and expressive quality. However, it lasts for a very brief period of time and never returns in the rest of the composition.
Beginning of section I, mm. 37-44

After the double bar at measure 37, section I, indicated *Presto con fuoco*, begins with a heavy chord marked *ff subito*. As indicated by the title, section I is written in a spirited and agitated musical style.

Example 5.4: Sonata No. 3, first movement, beginning of section I, mm. 37-44.
The first four measures of the *Presto* section consist of a series of chords in drum rhythm. Due to the lack of melodic shape, these four measures can be described as an introductory passage for the tuneful entrance of the violin at measure 41. This drum-like introduction might suggest the influence of Stravinsky on Josephs. The piano takes over the passionate melody from the violin at measure 42 and then the melody returns to the violin in double stops in the following measures.

**Excerpt from section I, mm. 48-53**

In measures 48-50, motives \( c \) and \( c' \) are utilized for the melody on the violin in a strong and accented dynamic level and sometimes in condensed rhythms.

Example 5.5: Sonata No. 3, first movement, section I, mm. 48-53.
In contrast to measure 11-13 (see example 5.1), the piano plays tremolos instead of the sustained chords. It is also noteworthy that in the violin three fifths in a row (measure 49) are written upward in octaves to create excitement. From measure 50-53, two patterns, sixteenth-note figures and motive $b'$ alternate between the violin and piano. Motive $b'$ is first stated by the piano (with interval changes). When the violin takes over, motive $b'$ is written in an extended range, and the melody leaps through three octaves.

**Excerpt from section I, mm. 54-58**

In the passage of measures 54-56, the rhythm of the dialogue between the two instruments becomes more complex.

Example 5.6: Sonata No. 3, first movement, section I, mm. 54-58.
The piano frequently can be heard right after the violin on the off beats. Both instruments are required to play an accent on the second note of each pattern. The violin is also asked to make a crescendo ($f < ff$) sixteen notes in duration on each pattern. In this passage, the two instruments, decisively lead the music to the climax of the movement.

**Beginning of section II, mm. 60-80**

In measures 60-61, motive $b'$ on piano leads to a new section that has a dream-like sound enhanced by a soft dynamic level ($p$ or $pp$ and dolcissimo).

Example 5.7: Sonata No. 3, first movement, section II, mm. 60-80.
From measure 62, the left hand of the piano repeats a C major chord while the right hand presents an eight-bar melody in syncopations. This eight-measure phrase is repeated at measures 70-77 where it is joined by the muted violin playing a succession of parallel thirds. The violin, at the end of this section (measure 80), also ends on the C major chord to present the feeling of a closing passage.

Excerpt from section II, mm. 81-87

This passage from measure 81 is written in a light yet humorous style.

Example 5.8: Sonata No. 3, first movement, section II, mm. 81-87.

The marking *ma distinto* and *pp* suggests those staccato notes should be played softly but clearly. Motive *c* is the main material utilized in this passage and a combination of a partial motive *b* and motive *c* can be recognized in measures 84-86.
Excerpt from section III, mm. 88-94

After the preceding humorous passage (measures 81-87), motive $b'$ reappears in a suddenly strong dynamic level at measure 88 with heavy articulation.

Example 5.9: Sonata No. 3, first movement, section III, mm. 88-94.

Measure 91 can be recognized as a recurrence of measure 54 and it is followed by a staccato passage on both instruments, which creates a chopped sound in a humorous musical style.

Beginning of section IV, mm. 101-109

Section IV from measure 101 can be seen as a reappearance of section II. Motive $b'$ in measures 101-102 is distributed between the two instruments. In the dolcissimo section that follows, the melody is given to the violin and is in written in harmonics. Both hands of the piano now play simple C chords in a low register.
through the end of the movement. The lengths of phrases become irregular and drawn out this time, freely leading the music to a close.

Example 5.10: Sonata No. 3, first movement, section IV, mm. 101-109.

Within this section, the register range between violin and piano becomes gradually wider, so that the top and bottom notes of the final chord are almost six octaves apart (see example 5.11). Along with the extremely soft dynamic ($ppp$), the first movement ends in a dissonant and faraway sound.

Example 5.11: Sonata No. 3, first movement, final chord, mm. 124.
5.2 Second Movement: *Prestissimo possible*

The second movement is unusually light in character for Josephs’ violin music. The offbeat pattern in both instruments is the most significant rhythmic figure throughout the movement. The movement can be divided into three parts and can be defined as a ternary form. The divisions are shown in the following table:

<table>
<thead>
<tr>
<th>Bars</th>
<th>Part</th>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td>A</td>
<td>a</td>
<td><em>Prestissimo Possibile</em>; off-beat figure</td>
</tr>
<tr>
<td>9-24</td>
<td></td>
<td>a'</td>
<td>Varied off-beat figure from section a</td>
</tr>
<tr>
<td>25-27</td>
<td></td>
<td>Transition</td>
<td>A series of sixteenth notes on violin</td>
</tr>
<tr>
<td>28-54</td>
<td>b</td>
<td></td>
<td>Strong pizzicato on violin followed by a staccato figure on piano</td>
</tr>
<tr>
<td>55-82</td>
<td>B</td>
<td>c</td>
<td>Airy; key signature (F major) is provided; tuneful melody of piano; parts A &amp; B are repeated</td>
</tr>
<tr>
<td>83-92</td>
<td>A'</td>
<td>a</td>
<td>Varied section a</td>
</tr>
<tr>
<td>93-113</td>
<td></td>
<td>c</td>
<td>Varied section c; time signature is changed (5/8)</td>
</tr>
<tr>
<td>114-128</td>
<td></td>
<td>a</td>
<td>Repeating the initial figure</td>
</tr>
</tbody>
</table>

Table 5.2: The distribution of sections and material in the third movement of Sonata No. 2.
Section a of part A, mm. 1-8

The second movement begins with section $a$, an eight bar phrase, constructed of offbeat patterns on both violin and piano in a fast tempo (*Prestissimo Possibile*) and in an extremely soft dynamic (*ppp*). The eight-bar phrase can be further subdivided into two four-bar phrases according to the bass line.

Example 5.12: Sonata No. 3, second movement, part A, section $a$, mm. 1-8.

The violin's figures, consisting of an eighth rest followed by four thirty-second notes and two eighth notes, center around the pitches E and D respectively. Underneath, the piano provides dotted quarter chords after the eighth rests. In terms of ensemble coordination, starting exactly together off the beat consistently could be a challenge for the two players.
Excerpt from section $a'$ of part A, mm 9-18

In measures 9-24 (section $a'$), the offbeat figure is still the main material utilized although the melodic contour is modified.

Example 5.13: Sonata No. 3, second movement, part A, section $a'$, mm 9-18.

The violin's offbeat pattern in section $a$ is simplified here in $a'$ as sixteenth notes. Section $a'$ also contains two four-bar phrases and an eight-bar extension. In section $a'$, Josephs consistently modifies the melodic contour within the offbeat figures by expanding the pitch range.
Transition of part A, mm 25-27

Example 5.14: Sonata No. 3, second movement, part A, transition, mm 25-27.

From measures 25-27, a series of sixteenth notes on violin functions as a transition between section $a'$ and the following section $b$. In the rest of the movement the composer often utilizes this sixteenth note figure in transitional passages. (e.g., measures 41-42 and measures 70-71).

Beginning of section $b$, mm. 28-36

The violin starts section $b$ of part A (at measure 28) with a strong pizzicato chord on the offbeat. The pizzicato is followed on the piano by a staccato figure that is composed of four repeated sixteenth notes. This sixteenth-note figure becomes the main material in this section, and needs to be played with a diminuendo.
From measure 34, this figure is played alternately by the piano and violin. Towards the end of section b, the initial material from section a has a short reappearance on the piano right hand in measures 43-45. Section b ends on a continuous series of repeated sixteenth notes, forming a bridge to the next section.
Beginning of Part B, mm. 55-66

The airy part B begins in F sharp major; here, Josephs offers a key signature, which is very unusual in Josephs’ violin music.

Example 5.16: Sonata No. 3, second movement, part B, mm. 55-66.

The piano’s tuneful and lively melody is accompanied by the violin’s staccato figure, which is a synthesis of materials from sections a and b: the rhythm is derived from the staccato figure of section b, yet is extended with some leaping intervals as in the motive from section a. With the offbeat motion, the violin part presents a crisp contrast to the piano’s flowing line. The composer indicates that this section is to be played softly but clearly enunciated.
After the repeat sign, part A' begins with a recurrence of section a at measure 83. In this reappearance, the rhythm and harmony of the piano part are varied, and the regularity of the phrases no longer exists. A major alteration is located where the section starts at measure 93. This section can be recognized as a recurrence of part B (or section c).

Example 5.17: Sonata No. 3, second movement, section c of part A', mm. 93-102.

However, the rhythm becomes asymmetrical because of the meter change to 5/8. The violin part here is derived from section a' except that an eighth rest is added in each measure. Therefore, the tuneful melody from part B, in this appearance, gives an unstable impression.
End of second movement, mm114-128

The second movement concludes with a very exceptional yet interesting ending.

Example 5.18: Sonata No. 3, end of second movement, mm. 114-28.

From the very beginning of the movement the violin persists in repeating the initial figure derived thirteen times while the piano plays chords on the downbeat instead of offbeat. This ending illustrates Josephs’ sense of the humor.
5.3 Third Movement: *Tema con variazioni*

The third movement bears the form of theme and variations. One can divide the movement basically into six sections according to the tempo markings indicated by the composer. An outline of the divisions is presented in the following table:

<table>
<thead>
<tr>
<th>Bars</th>
<th>Section</th>
<th>Tempo</th>
<th>Material / Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-49</td>
<td>Theme</td>
<td><em>Andante</em> ($\frac{4}{4}$ = c. 76)</td>
<td>motive $a$</td>
</tr>
<tr>
<td>50-66</td>
<td>Var. 1</td>
<td><em>Tempo I</em> ($\frac{4}{4}$ = c. 76)</td>
<td>motive $a$, lyrical</td>
</tr>
<tr>
<td>67-89</td>
<td>Var. 2</td>
<td><em>Vivo</em> ($\frac{4}{4}$ = c. 144)</td>
<td>motive $b$, spiritedly, rhythmic &amp; syncopated</td>
</tr>
<tr>
<td>90-113</td>
<td>Var. 3</td>
<td><em>Meno agitato</em> ($\frac{4}{4}$ = c. 120)</td>
<td>motive $b$</td>
</tr>
<tr>
<td>114-131</td>
<td>Var. 4</td>
<td><em>Piu Mosso-Comodo-Vivoo</em> ($\frac{4}{4}$ = c. 144-120-144)</td>
<td>3 distinct sections, tempo change, motives $b$ &amp; $a$</td>
</tr>
<tr>
<td>132-163</td>
<td>Var. 5</td>
<td><em>Comodo-Meno Mosso</em> ($\frac{4}{4}$ = c. 100-90)</td>
<td>closing variation, motive $a$ &amp; $b$ from mvt. I and motive $a$ from theme</td>
</tr>
</tbody>
</table>

Table 5.3: The distribution of sections, tempo, and material in the third movement of Sonata No. 3.

Theme and Variation 1 are established in a moderately slow tempo. In Variations 3-6, Josephs elevates the music to a spirited character, and the tempo ranges between 120 and 144 on each quarter note. Towards the end of the movement, an easy and leisurely pace gradually returns. Moreover, the composer freely modifies the lengths in each section according to his conception of the musical ideas.
Beginning of theme, mm. 1-14

The theme begins in 3/4 with an introduction on the piano. It consists of four phrases.

Example 5.19: Sonata No. 3, third movement, theme section, mm. 1-14.

The first is a three-bar phrase (motive a), which has the same melodic contour as the opening motive of the first movement. Then the three-bar phrase is repeated in measures 4-6, except that the last note ends with an ascending pattern. When the top voice reaches the highest pitch in the next phrase, the peak point of the introduction is achieved. The phrase of measures 11-14 is the most colorful one among the four because of the altered notes and subtle dynamic changes within the phrase.
Excerpt from theme, mm. 16-27

Motive $a$ is presented détaché in the left hand of the piano in measures 16-17 preceding the violin’s lyrical entrance at measure 17. The violin entrance also begins with the motive $a$ but in a varied rhythmic figure.

Example 5.20: Sonata No. 3, third movement, theme section, mm. 16-27.

In the rest of the section, Josephs freely varies the phrase length, the pitch of motive $a$, and the rhythm to increase the intensity of music. At the end of the first section, a cadenza with free expression and tempo is played by violin.
Variation 1 (measures 49-65) begins on the violin with a lyrical melody derived from motive \( a \), and this section has a more stable motion of triple meter because the piano frequently provides chords on the downbeat of the measure.

Example 5.21: Sonata No. 3, third movement, variation 1, mm. 49-59.

Then in measure 55-58 the rhythmic pattern becomes compressed. Along with the \textit{stretto} and \textit{crescendo} markings, the music is pushed towards a strong and passionate statement on double-stopped violin at measure 59. It is noteworthy that the composer adopts descending fourths in the \textit{stretto} section, contrary to the ascending pattern at the beginning of variation 1.
Beginning of variation 2, mm. 66-75

Variation 2 (measures 66-89) has a lively and spirited character, which is expressed by staccato notes on the piano and rhythmic or syncopated patterns on the violin.

Example 5.22: Sonata No. 3, third movement, variation 2, mm. 66-75.
The violin entrance at measure 66 can be designated as motive $b$ with a preceding ornamentation. The whole measure shares the similar melodic contour as motive $a$ of the movement. In measures 74-75, motive $b$ is stated in a vigorous style in which a passing tone is added. Motive $b$ is later utilized in the next variation (see example 5.23, measures 95-99). At the end of variation 2, several arpeggios are rapidly played by the violin, and this increases the sparkling effect in this variation.

Beginning of variation 3, mm. 90-99

Compared to variation 2, variation 3 (measures 90-114) is written in a less passionate music style; it has a thinner texture, less complex rhythm, and an unhurried melody.

Example 5.23: Sonata No. 3, third movement, variation 3, mm. 90-99.
As mentioned above, in measure 95, Josephs employs motive \( b \) from variation 2 in a softer dynamic level.

**Beginning of variation 4, mm 114-125**

Variation 4 (measures 114-32) consists of three distinct sections divided according to the indications of tempo: mm. 114-18 – mm. 119-23 – mm. 124-31.

Example 5.24: Sonata No. 3, third movement, variation 4, mm 114-125.
The phrase of measures 114-118 has received motive $b$ from the previous two variations, but in this appearance motive $b$ is placed on the weak beat. From measure 119, a slower tempo is indicated, and the music becomes less rhythmic. Then motive $b$ returns at measure 124, yet located on the downbeat. In measures 127-29, a reappearance of motive $a$ can be clearly noticed in both violin and piano parts.

Excerpt from variation 5, mm. 154-63

The last variation (measures 132-63) is composed in a gradually slower tempo and softer dynamic.

Example 5.25: Sonata No. 3, third movement, variation 5, mm. 154-63.
The melody in the triple meter has a leisure character and leads the music to a peaceful ending. In the final closing section, from measure 154 to the end, the three motives in this sonata are combined, including, in the order of appearance, the parallel chords from the first movement, the varied motive \(a\) from the theme in the current movement, and motive \(b\) from the first movement. This summary once again demonstrates Josephs' utilization of cyclic principles in his violin music.
CHAPTER 6

CONCLUSION

Wilfred Josephs is a British composer, whose music style is very different in character from that of other mainstream English composers, such as Walton or Vaughan Williams. Instead, his music language combines the characteristic features of the Second Viennese School, Impressionism, and post-Romanticism coupled with his own natural melodic gift and irrepressible sense of humor. Josephs was a prolific composer in every musical genre and was a master of every compositional form and style. However, in every composition the sense of his personal musical identity is never lost. As Bernard Jacobson claims, "Virtually all Josephs' music has displayed a still more striking gift: the gift of trouvaille (a "find" or "discovery" or "invention"). In every work, he has been able to seize and fix a moment of inspiration that renders the piece unique."¹ The Times critic also offers the following commentary: "Consistent in all his

music is a freshness of invention, a clear sense of structure and an excellent ear for instrumental sound.”

By examining Josephs’ three violin sonatas, one can observe that each has its own individual characteristics of music content. Even within a single composition, the composer often displays an eclectic source of music inspiration, presenting in highly personal combinations his approach to form, structure, sound, tone color, and technique.

Wilfred Josephs’ three violin sonatas, written in 1965, 1975 and 1987, were spaced over three decades. *Sonata No. 1*, written a few years after he studied with Max Deutsch, utilizes an individual technique derived from twelve-tone serialism. The first non-repeated ten pitches give the impression of a ten-tone row, and the work has an obscure tonality. In this sonata, the composer has applied his own view of motivic transformation and the cyclic principles. The initial motives in the opening section (*Lento*) are constantly employed in various forms within and between the other five movements.

Of his three violin sonatas, *Sonata No. 1* has the largest scale in dimension and the most complex music content. It was Josephs’ intention to connect the last three movements into a large unit. It is also the most demanding of the three sonatas for the violinist and pianist, both musically and technically. The atonal harmony, the complex and irregular rhythmic patterns, and the frequent mood changes still further increase the level of difficulty of ensemble between the two instruments.

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Sonata No. 2 displays various musical characteristics in its five individual movements. The mysterious first movement has certain features resembling the music of Anton Webern, including brevity, wide intervallic leaps, and the application of a pointillistic technique. The second movement is written in the style of a _perpetuum mobile_, in which an especially highly developed left-hand facility is required from the violinist. It moves at an extremely fast tempo, and its initial motive permeates the entire movement. The third movement, in three parts, bears the character and music content of a funeral march. This linear writing in a lyric style gives the violin a great opportunity to display its singing quality as a string instrument. The short middle section (Trio) contains the most tuneful and lyrical melody of the whole movement. Illustrating the composer’s natural gift for melodic writing, this section becomes the most impressive moment in the sonata. A clever compositional technique can be observed in the beginning of the fast fourth movement when the violin simultaneously duplicates the melodic line of the piano part in quadruple augmentation. The short and slow _epilogo_ concludes the whole composition with notable contrast between angularity and linearity.

The third sonata, written late in Josephs’ compositional career, is the shortest of the three and the most succinct in music content. The opening parallel chords create an exotic atmosphere, recalling the music of Debussy. The initial motives become the principal musical argument of the movement, and the drum-like introduction of the _presto_ section suggests the influence of Stravinsky.

Bernard Jacobson claims that the second movement has the strongest quality of the _trouvaille_ and recalls Brahms’ lighter scherzo-cum-intermezzos. The players begin
each bar exactly together but without a downbeat, a feature which provides great ensemble problems, but which is essential to expressing the character of the music.

Moreover, in section c of part A' (measures 93-113), the two players have to present different materials independently on an asymmetrical rhythm in 5/8 meter. This becomes yet another complicated for ensemble in this exceptional movement. The third movement, theme and variation, has a continuous formal structure without significant breaks between the variations. Josephs employs the cyclic principles in the structure of the work; the opening motives of the first movement are recalled at the very end of the third movement. As Jacobson mentions, this sonata is composed "with increasing maturity, moving towards a heightened compression of scale and simplicity of melodic manner."³

Wilfred Josephs' violin sonatas present challenging writing for both violin and piano. The atonal harmony, wide intervallic leaps in the melody, and the complex rhythm all need to be precisely and thoughtfully accomplished by both violinist and pianist. In order to accommodate the constant mood and color changes in these three sonatas, each player has to be capable of quixotically changing performing approach and style within and between movements. The dialogue writing between two instruments is a constant feature in his violin sonatas requiring sensitive communication between the two players.

It is noteworthy that Josephs indicates the approximately timing at the end of each movement and frequently at the ends of sections in the movements. The use of this

³ Jacobson.
timing technique is perhaps an influence of his numerous commercial writings and stage music. Music for film, television, and ballet must be carefully planned and must be written to a precise length. In the case of his concert music this indication of the timing thus provides an additional guideline for the player's interpretation.

Perhaps the most striking elements in his music are his originality in the development of small motives as well as the distinct contrasts between movements and sections. Josephs' three violin sonatas are a valuable and most attractive contribution to the violin repertory and deserve to be performed more often and introduced to a broader audience. It is hoped that this document will stimulate the interest of violinists who wish to enrich their repertoire of twentieth-century works.
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