HISTORICAL AND ANALYTICAL ASPECTS OF WILLIAM FLACKTON'S
SONATAS FOR VIOLA AND KEYBOARD (OPUS 2, NOS. 2, 4,
6, 8) WITH PARTICULAR ATTENTION TO THE SONATA IN
D MAJOR (OPUS 2, NO. 4), A LECTURE RECITAL
TOGETHER WITH THREE RECITALS OF SELECTED WORKS
OF G. P. TELEMANN, L.V. BEETHOVEN, W. A. MOZ-
ART, J. BRAHMS, C. DEBUSSY, W. FLACKTON,
M. COLGRASS, F. SCHUBERT, I. STRAVINSKY,
E. FINCKEL AND P. HINDEMITH

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of
DOCTOR OF MUSICAL ARTS

By

George G. Rosenbaum, B.M., M.M.

Denton, Texas

December, 1991
HISTORICAL AND ANALYTICAL ASPECTS OF WILLIAM FLACKTON'S
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An examination of solo viola repertoire shows only a modest output of original music until the twentieth century. The majority of commonly performed music in the Baroque period is either transcribed or arranged. The few original compositions are scarce and therefore valuable. Most of the original literature comes from Germany and Italy, and very little from England.

These four sonatas of William Flackton (1709-1798) are probably the earliest collection of sonata literature written for the viola. They exist with a few other string sonatas from the Baroque period in England. It is essential to establish their place in English baroque music and to develop a performance milieu or stylistic preference that leads up to and lasts through the time span of Flackton's sonatas. The final tool to establish an interpretive plan will be to present a general analysis of the four sonatas with special emphasis on the D major sonata (opus 2, no. 4).
When a body of works for the viola is relatively unknown this repertoire should be examined. Not only do these sonatas fill a void in a repertoire that suffers from paucity, but it also offers interesting possibilities of research into English performance practice for stringed instruments of that period.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.
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Graduate Chamber Music Recital

GEORGE ROSENBAUM, Viola

with

Natalie Ardino, Soprano
Tim Ardino, Guitar
William Cooper, Piano
Jennifer Price-Thomas, Violin

Tacy Edwards, Flute
Jane McCormick, Cello
Juliet Olszewski, Harp

Program

Sonata for Viola & Guitar (1740) by Georg Philipp Telemann (1681-1767)
Largo
Allegro
Soave
Allegro

Duet "With Two Eyeglasses Obbligato" by Ludwig van Beethoven (1770-1827)
for Viola & Cello (1796)

Quartet for Flute & Strings by Wolfgang Amadeus Mozart (1756-1791)
K. 285 (1777)
Allegro
Adagio
Rondeau

Intermission

Two Songs, Op. 91 (1884) by Johannes Brahms (1833-1897)
Gestillte sehnsucht (Ruckert)
Gestliches Wiegenlied (Geibel)

Sonata for Flute, Viola & Harp (1915) by Claude Debussy (1862-1918)
Pastorale
Interlude
Finale

Presented in partial fulfillment of the requirements for the Degree of Doctor of Musical Arts

MONDAY, OCTOBER 3, 1988
8:00 P.M.; RECITAL HALL
Graduate Recital

GEORGE ROSENBAUM, Viola

with

William Cooper, Piano
Michael Kingan, Percussion

Program

Sonata for Viola and Piano
Op. 2 No. 6

Andante
Allegro
Minuetto I and II

Sonata for Viola and Piano
Op. 120 No. 2

Allegro Amabile
Allegro Appassionato
Andante con moto

Intermission

Variations for Four Drums and Viola

Introduction
Variations I - V
Finale

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

MONDAY, JANUARY 23, 1989
RECITAL HALL
8:00 P.M.
UNIVERSITY OF NORTH TEXAS
College of Music

presents
Graduate Recital

GEORGE ROSENBAUM, viola
assisted by:

Dr. William Cooper, piano

Wednesday, April 24, 1991  6:15 p.m.  Recital Hall

PROGRAM

Concerto for Viola and Piano
  Largo
  Allegro
  Andante
  Presto
Sonata for Viola and Piano "Arpeggione"
  Allegro moderato
  Adagio
  Allegretto

- intermission -

Elegie for Unaccompanied Viola (1944)  I. Stravinsky
Pastorale for Viola and Piano (1967)  Edwin Finckel
Sonata for Viola and Piano, Op. 11, No. 4  P. Hindemith
  Fantasie
  Thema mit Variationen
  Finale (mit Variationen)

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
UNIVERSITY OF NORTH TEXAS
College of Music

presents

A Graduate Lecture Recital

GEORGE ROSENBAUM, viola
assisted by
William Cooper, piano

Monday, October 21, 1991  6:15 p.m.  Recital Hall

HISTORICAL AND ANALYTICAL ASPECTS OF WILLIAM FLACKTON'S SONATAS FOR VIOLA AND KEYBOARD
SONATAS FOR VIOLA AND KEYBOARD
OPUS TWO, NOS. 2, 4, 6, 8) WITH
PARTICULAR ATTENTION TO THE
SONATA IN D MAJOR (OPUS TWO, NO. FOUR)

Sonata in D Major for Viola and Keyboard  William Flackton
I.  Adagio
II.  Allegro
III.  Minueto 1 and 2

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

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In the death notices of Gentleman's Magazine edition of 1798 the name of a Mr. William Flackton first appears. Over the course of two pages, he is listed as a bookseller and printer in Canterbury who is also a member of the church of England. Among his closest friends, the venerable Bishop Horne of the cathedral - eulogizes Mr. Flackton as a good Christian. Flackton is remembered as having studied music for organ and violin and having composed hymns for the Canterbury choirbooks. With regard to his other compositions (none listed), the obituarist states that Flackton's music, "may not be suited perhaps to the taste of the present age however his compositions possessed a refined and elegant taste."¹ In H.R. Plomer's Dictionary of Booksellers and Printers 1726-1775 Flackton and his brother John are listed as booksellers and printers of music. William Flackton is listed as an "amateur musician and was for a time organist of Faversham Church."²

The viola repertoire from the Baroque period is quite limited. Later music, especially from the twentieth century, is more accessible. With so small an existing repertoire available it seems that any original viola music


from the Baroque, Rococo, and Classical periods would be well known at this time through modern performance editions, recordings or research. Indeed this set of viola sonatas by William Flackton is listed in both Margaret Farish's *String Music In Print* (first and second editions)\(^3\) and Karl Zeyringer's *Literatur für Viola* (both editions as well).\(^4\) Given the value of original viola music in England, in particular and the Baroque period as a whole, is there a reason these sonatas are not better known?

The answer itself for the obscurity of these sonatas may be explained in Flackton's original preface to the first edition of these sonatas: (See Figure 1, next page)


\(^4\) Karl Zeyringer - *Literatur Für Viola*, (Hartberg, Austria: Julius Schonwetter, 1963), 106.
Mr. Flackton's Original Preface

These Solos for a Tenor Violin are intended to shew that Instrument in a more conspicuous Manner, than it has hitherto been accustomed; the part generally allotted to it being little more than a dull Ripiano, an Accessory or Auxiliary, to fill up or compleat the Harmony in Full Pieces of Music; though it must be allowed, that at some particular Times, it has been permitted to accompany a Song, and likewise to lead in a Fugue; yet even then, it is assisted by one, or more Instruments in the Unisons or Octaves, to prevent, if possible, its being distinguished from any other Instrument; or, if it happens to be heard but in so small a space as a Bar or two, 'tis quickly overpowerd again with a crowd of Instruments, and lost in Chorus.

Such is the Present State of this Fine Toned Instrument, owing, in some Measure, to the Want of Solos, and other Pieces of Music, properly adapted to it.

The Author takes this Opportunity of acknowledging his particular Obligations to Mr. Abel, for inspecting this Work in Manuscript before it went to the press; the Publication of which, it is hoped, may be productive of other Works of this kind from more able Hands, and establish a higher Veneration and Taste for this excellent, tho' too much neglected Instrument.

Mr. Flackton's footnotes:

1) The greatest Masters allow the Tenor Violin to have a particular Delicacy of Tone.
2) Upon Enquiry at all the Music Shops in London for Tenor Solos, none were to be found, neither was it known by them that any were ever Published.
3) Since this Work was printed, several Publications have appeared, intitled Quarterns and Quintettos, wherein a much greater Regard is paid to the Tenor than usual and considering the present growing Attention given to it, by the most eminent Composers, little Doubt is to be made of seeing it soon rank amongst the first Class of Instruments.

The original date of publication of the first set of sonatas (opus 2, nos. 2, 4 and 6) is 1770 according to a first edition print in the British Museum. Walter Bergmann, in his preface to the fourth sonata (opus 2, no. 8) states, "the first set was obviously a success because Flackton added to the second edition of opus two a supplement consisting of two further sonatas, one for the violoncello and one for the viola in 1776," while labeling the viola sonata as opus 2, no. 8. The first edition print of this sonata from the supplement is also in the British Museum library.

Supporting the theory that these original sonatas for viola are the first set of viola sonatas to be written by a British composer, Bergmann, as well as Renzo Sabatini.

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8 Ibid.

9 Anna Harriet Heyer, op. cit.

10 William Flackton, "Sonata No. 4, etc . . .," op. cit.

and Watkins Shaw\textsuperscript{12} state that Flackton's preface and, in particular Flackton's second footnote,\textsuperscript{13} substantiates these works as the earliest sonatas for the viola in England. The dates of composition and publication also support these findings. It has been reasonably established through these sources that the sonatas are the first known published works for the viola by any English composer. The sonatas were composed in the years 1770 and 1776 and are constructed in a traditional Baroque manner. According to common practice, Flackton's designated tempi relate directly to the speed of harmonic changes as well as the length of phrases and sections bound by these changes. All opening movements are slow movements as indicated by tempo markings and the speed of harmonic change within the phrases.

Figs. 2-5

Largo Grazioso\textsuperscript{14}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure1.png}
\caption{Largo Grazioso}
\end{figure}


\textsuperscript{13} William Flackton - "Sonata in G etc. . . .," \textit{op. cit.}

Charles Burney\textsuperscript{18} observes, in the vocal music of Handel, the elaborate ornamental style of singing, and the profound influence of Italian composers Corelli and Geminiani on instrumental composition. Flackton was

\textsuperscript{15} William Flackton - "Drei Sonaten etc . . .," \textit{op. cit.}

\textsuperscript{16} William Flackton - "Sonata in G etc . . .," \textit{op. cit.}

\textsuperscript{17} William Flackton - "Sonata No. 4 in C minor etc . . .," \textit{op. cit.}

certainly exposed to this style of performance and interpretation of music and was profoundly influenced by it. Although Flackton (by his own admission) considered himself an amateur, he had obviously been familiar with the music of Corelli and Geminiani and incorporated their rules and suggestions into his own compositions. It appears evident that the treatises of Geminiani\textsuperscript{19} were accessible to Flackton who we know was a violinist and that Flackton utilizes many of Geminiani's interpretations of ornaments whether written out or indicated by a sign. Two other treatises that would have been available to Flackton at that time in England were written by Thomas Mace\textsuperscript{20} and Christopher Simpson\textsuperscript{21}. Although sections of both treatises deal extensively with the correct use and execution of ornaments, both texts predate Flackton himself and predate the sonatas by over one hundred years. Probably as much an influence on Flackton's writing as anything theoretical was the presence of Charles Frederic Abel in England during the years of 1759-1787. This "complete and perfect master of


\textsuperscript{20} Thomas Mace - \textit{Musick's Monument}, Part Three (New York: Broude Brothers, 1966), 64.

\textsuperscript{21} Christopher Simpson - \textit{The Division-Viol}, (New York: Schirmer, Inc., 1955), 81.
the gamba\(^{22}\) as Burney described him, concertized extensively in England and it seems improbable that Flackton would not have had the opportunity to attend a concert given by Abel. Acknowledgement of Abel's inspection of these sonatas in the preface seem to be evidence enough of, at the very least, an informal association if not somewhat more. It is also probable that Flackton heard many performances of Matthew DuBourg, the English-Irish violinist, and Michael C. Festing, both of whom studied with Geminiani.

The slow movements of the sonatas are more heavily ornamented than any of the other movements. Although Flackton leaves the implementation of the ornaments up to the performers for the most part, the first movement of the D major sonata is the most embellished movement of all of the sonatas. A comparison of the modern editions\(^{23}\) with the first edition print\(^{24}\) of this movement shows that the modern edition contains all of Flackton's own ornaments. The three other sonata movements are not as embellished as this movement and the first edition prints do not indicate extensive ornamentation by Flackton. Harmonic changes occur very quickly - on every beat and at times within the beat. Sophisticated uses of suspensions and appoggiaturas are

\(^{22}\) Charles Burney, op. cit., 331.

\(^{23}\) William Flackton - "Drei Sonaten etc . . .", op. cit.

\(^{24}\) Anna Harriet Heyer, op. cit.
examples supporting the proposition that Flackton was an accomplished composer, more so than would be expected of an "amateur." There is nothing new or ground-breaking as Flackton demonstrates good working knowledge of compositional technique and "ample competence . . . with considerable individuality and expressive power."\(^\text{25}\)

The sonatas utilize traditional textures. It is interesting to note that according to the first edition prints, Flackton supplies not only a viola line but a completely composed keyboard part without figured bass. However, Flackton does include a cello part labeled "Basso originale"\(^\text{26}\) with complete figured bass indications.

All four sonatas begin with a slow movement. Two of the sonatas, the sonata in C major (opus 2, no. 2) and the sonata in C minor (opus 2, no. 8) are structured in four movements alternating slow-fast. These sonatas differ from sonata da chiesa works of Corelli, Geminiani or Torelli in that Flackton gives dance titles to some of the movements, labeling them Siciliana and Minuetto. Indeed, all four sonatas conclude with a two-part Minuetto movement but specifically the C major and C minor sonatas have the additional Siciliana movement. Burney cites in his writings of performance practice in England at this time that Italian

\(^{25}\) Watkins Shaw, *op. cit.*

\(^{26}\) William Flackton - "Drei Sonaten etc . . . .," *op. cit.*
influence was prevalent. Flackton adheres to this practice by indicating many ornaments such as trills, appoggiaturas, graces, etc:

Fig. 6

![Music notation of ornamentation example 1](image1)

and also by written out divisions:

Fig. 7

![Music notation of ornamentation example 2](image2)

particularly in the slow movements of these sonatas.

The second movements of the sonatas are partite movements with few ornamental markings. The melody lines do not avail themselves easily to any additional ornaments or embellishments.

Fig. 8

![Music notation of ornamentation example 3](image3)

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27 William Flackton - "Sonata in C minor etc . . .", op. cit.
28 William Flackton - "Sonata in C etc . . .", op. cit.
29 William Flackton - "Sonata in C etc . . .", op. cit.
The third movements of the sonatas in C major (opus 2, no. 2) and C minor (opus 2, no. 8) are labelled "Siciliana" and are Italian dance movements in 6/8 meter. Although both Sicilianas are written in the harmonically related keys of A minor (in the C major sonata) and G minor (in the C minor sonata) respectively, there are distinct differences between the two movements which are separated by six years. The Siciliana of the C major sonata (1770) is extensively ornamented with graces, trills and appoggiaturas.

This movement is written in canon between viola and continuo, and Flackton suggests that the continuo player ornament the part in the same manner as the viola part in

30 William Flackton - "Sonata in C minor etc . . .," op. cit.
31 William Flackton - "Sonata in C etc . . .," op. cit.
performance. Flackton even writes "a duo voci" to indicate his desires that one part mirrors the other. In contrast, the Siciliana of the C minor sonata (1776) has very few ornaments (editorial) and is written in a much different style.

Unlike the C major sonata, the Siciliana of the C minor sonata is a single melismatic melody line with vertical harmonic accompaniment. This Siciliana is also twice as long as the former although neither movement has any repeat signs. Both concluding movements are marked "Minuetto," but even these movements are contrasting. Both movements contain variations on the Minuetto. The C major sonata moreover, contains a Minuetto II as a direct contrast. This sonata has a Minuetto I (Fig. 12), a variation section of this minuet which is not repeated in the da capo (Fig. 13) and a contrasting Minuetto II in the key of C minor (Fig. 14).

32 William Flackton - "Sonata in C minor etc . . .", op. cit.
The earlier sonata again contains more ornaments (written and indicated) than does the latter. The differences show significant changes in Flackton's approach to the implementations of baroque ornaments. The C minor sonata is more identified with performance practice of the

\[33\] William Flackton - "Sonata in C etc . . .," op. cit.

\[34\] Ibid.

\[35\] Ibid.
time period (1776) in its utilization (or lack thereof) of ornaments in the two concluding movements. This latter sonata also employs original slur indications in the score more liberally in the minuetto movement than does its earlier counterpart. In addition, the later sonata does not include a Minuetto II as a contrasting section, but rather a variation, with no da capo.

The two middle sonatas in D major (opus 2, no. 4) and G major (opus 2, no. 6), both from 1770, offer some significant contrasts. Unlike the other two sonatas, these are both three movement works. This three movement format is more customary for the time period (1770) in which they are written. The tempo order by movement of both sonatas is slow-fast-minuetto.

In direct contrast, the second movement of each sonata is a fast movement with slower harmonic progressions and substantially less use of ornaments and embellishments for the melody line.

Fig. 15-18

Allegro

![Sheet Music]

\[36^{36}\] William Flackton - "Sonata In C etc . . ."," op. cit.
The second movements of the sonatas are standard partite construction. The C major sonata has ornament markings on longer notes while the second movement of the C minor sonata is void of any ornaments at all save for two trills. These two movements do not offer anything
substantial in terms of specialized or unusual ornaments or notation.

However, the sonatas in D major (opus 2, no. 4) and the G major (opus 2, no. 6) do possess some pertinent stylistic features. The G major sonata is the last of the set of opus 2 to be written. We know this by Flackton's own publishing order of the sonatas of opus 2 and the first edition prints which were published by Flackton's own publishing house. The first movement of the G major sonata is partite in form and is more apt to have its two sections repeated, although no repeats are indicated. The first section is the least ornamented of all the sonata movements and leaves the decision to embellish individual notes or sections of phrases to the discretion of the performers. The second half of the sonata has the only occurrence of Italian-style melodic embellishments to be found in any of the sonatas.

Fig. 19

In the opening movements of the other sonatas, the ornamental writing remains consistent throughout. Flackton adheres to ornamental signs instead of written out melodic embellishment. The first movement of the G major sonata
fluctuates greatly between the performer's discretion of interpretation and strict adherence to the composer's wishes. This sonata contains the only extant cadenza to be found in any of the sonatas. The first edition prints clearly show that the cadenza is at least written out by Flackton and incorporated directly into the sonata. The other sonatas merely show fermatas at the cadential phrases with no indication as to how long or to what degree of complexity a cadenza should be interpolated.

The middle movement of the G major sonata is Flackton's most ambitious. This is the only sonata movement cast as a fugue, although the subject and development are perhaps a bit short. (See Fig. 17) For the only time in any of the sonata movements:

Fig. 20

(1) the viola line is used as an accompaniment rather than a melody

Fig. 21
(2) There is an extensive use of double-stops to clarify chord progressions.

Fig. 22

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</table>

(3) The original cadenza by Flackton is written out at the end of the movement.

It is apparent that there are two stylistic periods being incorporated together at the same time. The cadenza at the end of the second movement indicates performance practice, specifically Italian, that was in wide use throughout England and the European continent in the earlier years of the eighteenth century, especially in vocal performance. The Alberti Bass figures in the viola line (see Figure 20) are used as accompaniment for the melody that appears now in the keyboard. This is a compositional device or technique that has its infancy in this time period (1770) and grows in popularity and practical usage in the solo instrumental sonatas of the late eighteenth and early nineteenth centuries, especially those of Mozart and Beethoven. The sonata ends with a two-part Minuetto that is not unlike the other sonatas that have been discussed; nor is it unusual in its construction - a major key Minuetto I.
followed by a slower Minuetto II in the harmonic minor with a da capo.

The D major sonata (opus 2, no. 4) is the only sonata of the four where the ornaments given in the modern editions derive exclusively from Flackton. In fact, the entire sonata includes all of Flackton's ornaments for all three of its movements. In addition to the fact that Flackton's original ornaments are notated, all of the dynamic markings, including crescendos and diminuendos, are Flackton's own markings as well. None of the other sonatas have any original ornamental or dynamic markings at all except for the cadenzas of the G major sonata (opus 2, no. 6). This sonata stands apart from the other sonatas because of the extensive ornamental indications as well as the mannered style of writing as a whole.

Fig. 23

The viola line is more rhythmically complex in this opening movement than any of the other sonatas. Flackton, instead of providing a skeletal melody line to allow the soloist to interpolate his or her own embellishments, has filled out the melody line completely. Flackton leaves
nothing to chance in the proper execution of embellishments. The divisions are quite pronounced. Another interesting observation in measure two demonstrates that there is an alternation between an *inégale* rhythm on beats one and three followed by an appoggiatura figure on beats two and four.

*Fig. 24*

The divisions of Italian influenced embellishments permeate the entire first movement but practically in every other measure Flackton utilizes an *inégale* rhythm to give stress to certain beats and, in most examples, this French style of writing is found on either beat one or beat three. The keyboard part, which is also written out, demonstrates almost an equal share of Italian type ornamental writing but surprisingly few ornament signs.

*Fig. 25*

There is no sectionalizing throughout the first movement and there are no repeat signs used. In some cases
the keyboard part corresponds directly to the viola part as the accompaniment rhymically matches the melody at the distance of a third.

Fig. 26

Although there are a few examples of Italian style embellishment used by Flackton in other movements of the other sonatas, this first movement clearly is the most ornately written of any movement in the entire set of sonatas.

The second movement, in contrast, is almost bereft of any ornament signs in both the viola and the keyboard parts. The viola line is clearly the melodic line of this movement. The keyboard part, again indicated, is very much accompanimental.

Fig. 27
The melody line is song-like in its melodic construction whereas the keyboard part is very vertical and homophonic. The motion of the harmonic construction is subordinate in importance to the more fluid melody line which gives the movement its direction. Again there are dynamics indicated and they, as well, are Flackton's own. However, there are fewer dynamic markings in this movement than in any of the other sonata movements. The dynamics indicated in the other sonatas are left to the performer and again it is interesting that this sonata is the only one of the four that Flackton specifically indicates all dynamics in his own hand. The form of this movement is partite with both sections repeated. Unlike the other second movements of the sonatas the main theme of the first section does not re-appear in the tonic key in the second section, rather the tonic key returns only in a series of sequences.

Fig. 28

The Minuettos I and II, as in the G major sonata, are contrasted. Although no tempi are indicated the meters used are the basis for the suggested tempi. The Minuetto I is in 3/8 meter indicating a quick tempo.
The movement is very ornamented in Flackton's hand with generous use of written trills,

many grace notes,

and other written divisions.
Once again this is the most embellished Minuetto movement of all the sonatas, which is in keeping with Flackton's approach to the entire sonata. The Minuetto II is directly contrasted in the harmonic minor. The meter changes to 3/4 time to indicate a slower tempo.

Flackton instructs the performers in their approach to the character of this movement with the indication legatissimo con espressione. It is unique to these sonatas and in this time period for composers to write any performance instructions. In modern editions instructions such as these are usually editorial markings, but in this case it is original. The dynamic markings in both the Minuetto I and II are left to the performer. While Flackton designated dynamic markings in the first two movements, he
does not in the third. The dynamic markings are not indicated but are consistent with performance practice of the time period. The meter indications of the Minuetto movements in both the D major and G major sonatas are identical (Minuetto I - 3/8, Minuetto II -3/4) while the character of both movements are quite different. The melody line in the G major Minuetto is more ornamental and graceful,

Fig. 34

MINUETTO PRIMO

whereas the D major Minuetto is more straight-forward and stately - the viola and keyboard parts are more harmonic.

Fig. 35

In addressing the ornaments and embellishments of these sonatas, it is clear that the divisions are to be strictly performed as notated. Especially in the D major sonata, where we have Flackton's own indications, the trills are
approached from the upper neighboring tone as is common practice of the period. Appoggiaturas are interpreted with equal proportion to the main notes to which they are attached and all embellishments are performed as written within the beat pattern they are consigned. The proper execution of ornaments and divisions, as addressed in the treatises of Geminiani\textsuperscript{40}, C.P.E. Bach\textsuperscript{41}, Quantz\textsuperscript{42} and Leopold Mozart\textsuperscript{43}, were performed with decreasing frequency during the last twenty-five years of the eighteenth century. While this is well documented in Burney\textsuperscript{44}, ornaments and divisions were still popular at this time.

Flackton's style is rooted in the Baroque tradition. He wrote his music in the style in which he was trained. Although he shows some acknowledgement to more contemporary compositional vocabulary of that period, there is no doubt as to his intentions and directions of performance practice. All divisions are clearly notated, all directions are clearly marked whether by his own hand or performance

\textsuperscript{40} Francesco Geminiani, \textit{op. cit.}


\textsuperscript{44} Charles Burney, \textit{op. cit.}, 329.
practice. The melody lines are not merely enhanced by the figured ornaments but are built upon them as well. To ignore the great number of ornaments and divisions takes away from the fluidity of ornamental quality of the melodic lines and the dramatic importance of dissonances within the harmonic structure. Although the style relates back to an earlier period, it is essential that proper performance practice relating to these four sonatas is vital to the overall construction of these works. Perhaps the music "may not be suited... to the taste of the present age," Flackton's writing "did so with ample competence and with considerable individuality and expressive power . . . far removed from mere echoes of stock material, and his viola sonatas survive for reasons beyond the mere paucity of the eighteenth-century repertory for the instrument." These elegant works enrich and balance historically the repertoire of the viola.

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45 "Obituary Notice etc . . . .," Gentleman's Magazine, op. cit.

46 Watkins Shaw, op. cit.
Bibliography


