

*“This Kind of Music is not...calculated so much for public Entertainment, as for private Amusement. It is rather like a Conversation among Friends.”*

18th-century advertisement for sonatas<sup>8</sup>

*York Minster Cathedral, located in York, England, is the largest Gothic cathedral in northern Europe. Begun in 1220 and completed in 1470, its nave is the second highest in England.*



## Matthew Camidge (1764–1844)

Four members of the **Camidge** family were organists and composers in direct succession at York Minster Cathedral (York, England) for over 100 years. **Matthew Camidge** held the position from 1799–1842.

- **John Camidge** (ca. 1734–1803), the father of Matthew, was thought to have studied with George Frideric Handel (1685–1759) in London before returning to York. It is believed that he began the tradition of singing excerpts from Handel’s *Messiah* at Christmas and Easter services instead of using anthems.
- Matthew was trained in London as a choirboy at the Royal Chapel, but returned to York where he assisted his father and succeeded him upon his retirement. Matthew became well known throughout northern England as an organist, conductor of oratorios, and as a director of large music festivals.
- He published 25 sonatas and sonatinas and, as was customary, most had violin and cello accompaniments. The *Sonatina in G Major* is in **sonata-allegro form**. Typical of this form, the dramatic tension created in the **development section** is resolved at the **recapitulation**, when the opening theme and the home key both return.

Sonata-allegro form developed out of Baroque binary form and is a flexible framework of three sections (exposition, development and recapitulation) in a two-part structure.

### Sonata-Allegro Form

Part	A		B	
Section	Exposition		Development	Recapitulation
Theme	1	2		1 2
Key relationship	I	V	V	I
	(G major)	(D major)	(D major)	(G major)

<sup>8</sup> *New Grove Dictionary*, s.v. “Sonata.”

# Sonatina in G Major

(first movement)

**Allegro moderato**

Matthew Camidge  
(1764–1844)

PART A  
Exposition

5 2 1 4 5 3 3 1 2 1 4

*f* Theme 1 *p*

Key: G major (I)

5 1 4 1 3 1 4 1 4 5 3 3 1 2 1 4 5 1 4 1 3 1

*f* *p*

10 4 1 4 1 2 1 5

*mp* Theme 2

Key: D major (V)

14 4 1 2 5

*pp*

18 4 4 1 3 1 5 4 1 2 1 3

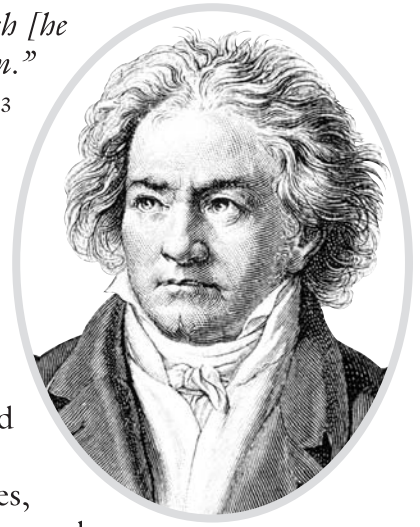
*mp* *mf*

“...with one foot in classicism and one in romanticism, taking the best of each [he fused] them into that higher something we have called “Beethovenism.”

Robert Haven Schauffler (1879–1964), author, lecturer and musicologist<sup>23</sup>



## Ludwig van Beethoven (1770–1827)

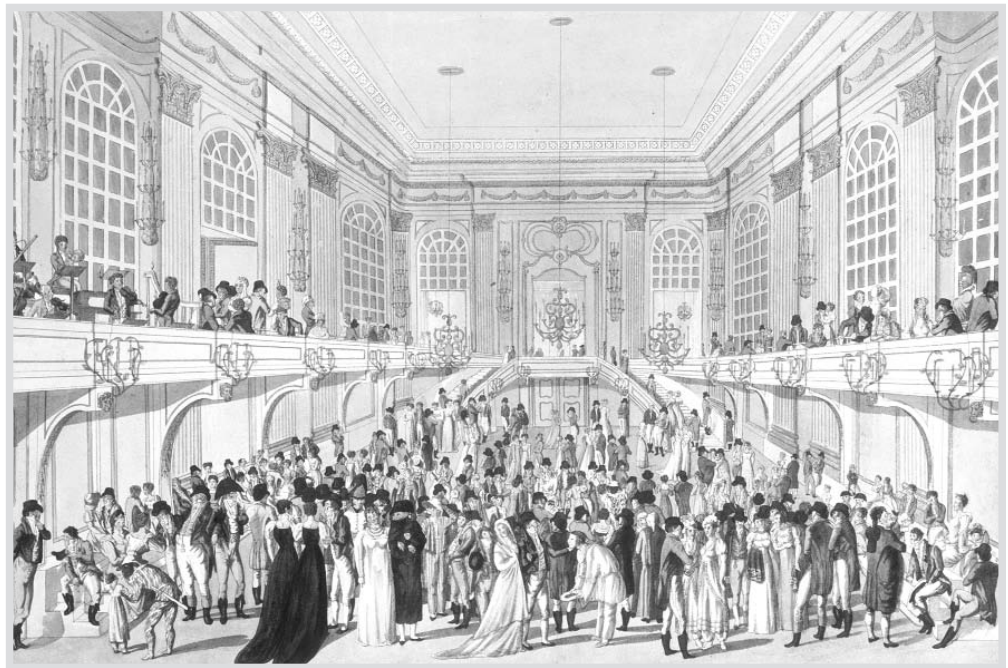


A revolutionary by nature with a powerful personality, **Ludwig van Beethoven's** struggle with deafness was directed to creative energy that transformed the sonata framework, which was established by Haydn and Mozart, into symphonies, chamber music, piano sonatas and concertos of deeply felt personal expression. It is estimated that 10,000 people attended his funeral in Vienna.

- Before the late-18th century, music was primarily for religious services and entertainment for royalty and the public. Emotions expressed were common to humans, and not personal, because audiences were best pleased by music that was not too difficult and not too serious.
- At the beginning of his career, few recognized Beethoven's genius as a composer. He was better known as a pianist. Since his early teachers were musicians first, and not professional pianists, he was basically a self-taught pianist. His performances were a phenomenon of “fiery expression,” with wrong notes, broken hammers and strings, and an emotional intensity that overpowered audiences, especially in his improvisations.
- He once performed his C major *Piano Concerto No. 1*, Op. 15, in the key of B major because the piano was out of tune by a half tone. His **five piano concertos** are among the best selling classical recordings of all time. His **32 piano sonatas** are a landmark in the history of music and have been nicknamed the pianists' *New Testament* (the *Old Testament* being J. S. Bach's *Well-Tempered Clavier*).

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*Masqued Ball in the Redoutensaal by Joseph Schütz on occasion of the Congress in Vienna, with the performance of Beethoven's Seventh Symphony and his composition “Wellington's Victory in the Battle of Vittoria.” Color print located in the Historisches Museum der Stadt Wien, Vienna, Austria*



<sup>23</sup> *The Beethoven Companion*, s.v. “A Summing Up,” by Robert Haven Schauffler (Garden City, NY: Doubleday & Company, Inc., 1972), 1,199.

# *M*inuet in E-flat Major

Ludwig van Beethoven (1770–1827)

WoO 82

**Moderato**  $\frac{3}{4}$

*mf*

7 *dim.* *cresc.*

14 *dim.* *p*

21 *f*

28 *Fine*