

Hardy

The British Piano Sonata, 1870-1945

From the start of the English musical renaissance, British composers were preoccupied with Germanic principles of sonata writing, despite their subsequent exposure to influences outside this tradition - late romantic music, French impressionism, Russian nationalism, Scriabin, British folk music, African-American music and neo-classicism. Regardless of education, or the climate at the Royal College and the Royal Academy, fully explored here, the Austro-German tradition proved inescapable. This first study of the subject offers detailed commentary on key works, with plentiful musical examples, revealing influences and techniques, and demonstrating composers' attitudes towards the genre; the reception history of the piano sonata is also discussed, to build up a picture of public musical taste. An appendix contains transcripts of interviews, including one with Sir Michael Tippett; these are particularly significant, as most of the subjects are now dead. Also included is a useful reference section, cataloguing the sonatas, as well as a full discography chronicling the recording history of each sonata. Dr LISA HARDY studied music, mathematics and education at the University of Keele, and researched her PhD at Goldsmiths' College, University of London. She works as a freelance piano and flute teacher and accompanist in Northumberland.



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