

Sonata for violin and percussion (with string bass obbligato) for violin and percussionist (vibraphone, string bass, tam-tam, (2000), ca. 27'

The Sonata for violin and percussion was composed in 2000.

When I was first considering the shape of the piece, I was visited by the idea of incorporating a string bass as one of the primary instruments – a sonata for strings, performed by a violinist and percussionist. As the work evolved, the bass was joined, first by a vibraphone, then by a tam-tam, which appears in the first movement. The amplified bass is used both as a pitched instrument, with its strings struck by yarn mallets, and as a wood drum, sounded with mallets and hands. In the closing movement, the percussionist plays a cadenza in which he freely improvises, treating the bass like a relative of the North Indian tabla drum family.

The work is set in three movements. *Aide-memoire* is very slow and sustained and follows a quiet and meditative path – an intuitive journey of reflection and recollection. The second movement is a sensuous dance inspired by the tango and its earlier incarnation, the habanera. After its slow recollection of the work's opening, the third movement bursts into a celebration of straight-ahead momentum. Its title – *Finale* – is not just a generic indication of its place: it reflects the dedication to the spirit of energy with which 200 years of sonatas have concluded.