



Jean-Marie Leclair's violin sonatas embody a stylistic fusion known as *les goûts réunis* in which the lyricism and the virtuosity of the Italian school are integrated with the dance idioms of French Baroque music. In this volume, the music reaches new heights of technical complexity in its filigree ornamentation and continuous multiple stopping while still incorporating much wistful beauty. In the *Sonata in D major*, however, Leclair's ambition expands yet further, as he combines innate lyricism and rustic drones in a prototype concerto form.

Jean-Marie LECLAIR

(1697–1764)

Violin Sonatas • Book 3

Op. 5, Nos. 5–8

(Pub. 1734)

Violin Sonata in B minor, Op. 5, No. 5

13:06

- 1 I. Allegro ma non troppo
- 2 II. Largo
- 3 III. Allegro – Prestissimo

4:41

2:42

5:37

Violin Sonata in C minor, Op. 5, No. 6 'Le Tombeau'

14:03

- 4 I. Grave
- 5 II. Allegro ma non troppo
- 6 III. Gavotta gratoso: Andante
- 7 IV. Allegro

2:24

3:41

4:17

3:38

Violin Sonata in A minor, Op. 5, No. 7

14:41

- 8 I. Largo
- 9 II. Allegro
- 10 III. Adagio
- 11 IV. Tempo Gavotta: Allegro

5:45

1:59

3:55

2:59

Violin Sonata in D major, Op. 5, No. 8

13:22

- 12 I. Allegro ma non troppo
- 13 II. Aria: Gratoso
- 14 III. Andante
- 15 IV. Allegro

4:28

2:54

2:19

3:33

Adrian Butterfield, Violin
Sarah McMahon, Cello • Silas Wollston, Harpsichord

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