

ABSTRACT

Title of Dissertation: VOCAL LYRICISM IN THE VOICE OF THE VIOLA

Valentina Alaaeldin Shohdy, Doctor of Musical Arts, 2018

Dissertation directed by: Katherine Murdock, Associate Professor of Viola, School of Music

This dissertation performance project explores how the interpretation of instrumental music can be influenced and informed by the vocal repertoire of various composers throughout music history. The first recital draws comparisons in compositional style by pairing an instrumental work with a piece of vocal chamber music by the same composer. The first pairing includes two pieces by Johannes Brahms; *Zwei Gesänge* for Alto Voice, Viola, and Piano, Op. 91 and *Sonata in E flat Major* for Viola and Piano, Op. 120, No. 2, while the second pairing features two pieces by Frank Bridge; *Three Songs* for Medium Voice, Viola, and Piano and *Allegro appassionato and Pensiero* for Viola and Piano.

The second recital considers how text can inform phrasing and other aspects of interpretation with transcriptions for the viola that were originally written for voice. The first half of the recital features two songs by John Dowland, *Flow My Tears* and *If My Complaints Could Passions Move*, which influenced Benjamin Britten to write his *Lachrymae, reflections on a song of Dowland* for Viola and Piano, Op. 48. The second half of the recital introduces the music of Franz Schubert, first with his *Sonata in A minor, "Arpeggione"*, for Viola and Piano, D. 821, followed by four songs, *Wanderers Nachtlied*, D. 768, *Die Forelle*, D. 550, *Der Tod und das Mädchen*, D. 531, and *Ständchen*, D. 957, which later influenced him to write several of his instrumental works.

The third recital presents works that were directly inspired by the vocal styles of various cultures and religions around the world. The first half explores the cantorial style of the Hebrew tradition as interpreted through works of two Jewish composers; Joseph Joachim's *Hebrew Melodies On Poems of Byron* for Viola and Piano, Op. 9 and Ernest Bloch's *Suite Hébraïque* for Viola and Piano. The second half begins with the evolving style of twentieth-century France with Charles Martin Loeffler's *Quatre Poèmes* for Mezzo Soprano, Viola, and Piano, Op. 5, and ends with a snapshot of Russian culture represented by Sergei Rachmaninoff's *Vocalise*, Op. 34, No. 14, a song originally written for voice without text. ,

VOCAL LYRICISM IN THE VOICE OF THE VIOLA

by

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Dedication

To my parents, Tatiana and Alaaeldin Shohdy, for their unconditional love, unending support, and unwavering belief in me.

Acknowledgements

To my family and friends - you are my village. Thank you for keeping me grounded and filling my life with love, laughter, and encouragement.

To all of my teachers and mentors who have been a part of this journey - thank you for sharing your knowledge and guidance, both in music and in life.

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Recital Program #1

Valentina Shohdy, Viola
with Jordan Swett, Mezzo Soprano
and Andrew Welch, Piano
December 10, 2017. 5PM, Ulrich Hall

Johannes Brahms (07 May 1833 - 03 April 1897)

Zwei Gesänge for Alto Voice, Viola, and Piano, Op. 91 (1884)

- I. Gestillte Sehnsucht
- II. Geistliches Wiegenlied

Sonata in E flat Major for Viola and Piano, Op. 120, No. 2 (1894)

- I. Allegro amabile
- II. Allegro appassionato
- III. Andante con moto - Allegro

Intermission

Frank Bridge (26 February 1879 - 10 January 1941)

Three Songs for Medium Voice, Viola, and Piano (1907)

- I. Far, far from each other
- II. Where is it that our soul doth go?
- III. Music when soft voices die.

Two Pieces for Viola and Piano

- I. Pensiero (1905)
- II. Allegro Appassionato (1908)

Song Text and Translations for Recital #1

Johannes Brahms, *Zwei Gesänge* for Alto Voice, Viola, and Piano, Op. 91 (1884)

1. Gestillte Sehnsucht

*poem by Friedrich Rückert*¹

In goldnen Abendschein getaucht,
Wie feierlich die Wälder stehn!
In leise Stimmen der Vöglein hauchet
Des Abendwindes leises Wehn.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein,
Ihr sehnenenden Wünsche, wann schlaft ihr ein?

Ach, wenn nicht mehr in goldne Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen
Mit sehndem Blick mein Auge weilt;
Dann lispeln die Winde, die Vögelein
Mit meinem Sehnen mein Leben ein.

1. Appeased Desire

*translated by Waldo Lyman*²

Steeped in the golden light of evening,
How solemnly the forests stand!
In the soft voices of birds breathes
The gentle stirring of the evening wind.
What whisper the wind and the birds?
They whisper the world to sleep.

¹ Brahms, Johannes. *Zwei Gesänge for Alto Voice, Viola, and Piano, Op. 91*. (New York: International Music Company, 1960).

² Ibid.

Desires which always arise
In the heart that is without peace or rest,
Longings that trouble the soul,
When will you rest, when will you cease?
To the sounds of whispering wind and the birds,
You longing desires, when will you be lulled to sleep?

When no longer into golden distances
My spirit hastens on wings of dreams,
No longer on the eternal distant stars
My eyes are fixed with a longing gaze;
Then the winds, the birds shall lull
My life and my longings.

2. Geistliches Wiegenlied

text by Lope de Vega, adapted by Emanuel Geibel³

[Joseph, lieber Joseph mein,
Hilf mir wiegen mein Kindelein fein,
Gott, der wird dein Lohner sein,
Im Himmelreich, der Jungfrau Sohn,
Maria, Maria.]
Die ihr schwebet um diese Palmen
In Nacht und Wind,
Ihr heil'gen Engel, stillt die Wipfel!
Es schlummert mein Kind.
Ihr Palmen von Bethlehem in Windesbrausen,
Wie mögt ihr heute so zornig sausen!
O rauscht nicht also, schweiget,
Neiget euch leis und lind,
Stillt die Wipfel! Es schlummert mein Kind.
Der Himmelsknabe duldet Beschwerde;
Ach, wie so müd er ward vom Leid der Erde
Ach, nun im Schlaf, ihm leise gesänftigt,
Die Qual zerrinnt,
Stillt die Wipfel, es schlummert mein Kind.
Grimmige Kälte sauset hernieder,
Womit nur deck ich des Kindleins Glieder!
O all ihr Engel, die ihr geflügelt
Wandelt im Wind,
Stillt die Wipfel, es schlummert mein Kind.

³ Johannes Brahms. *Zwei Gesänge for Alto Voice, Viola, and Piano, Op. 91*. (New York: International Music Company, 1960).

2. Sacred Lullaby

*translated by Waldo Lyman*⁴

[Joseph, my good Joseph,
Help me to rock my darling child,
God will be the one to reward you
In the Heavenly Kingdom of the Virgin's Son,
Maria, Maria.]
You who fly above these palm trees
In the night and the wind,
You holy angels, silence the treetops!
My child is asleep.
You palms of Bethlehem, in the raging wind,
How can you rustle so angrily today,
Do not sigh thus, be silent,
Sway softly and gently.
Silence the treetops! My child is asleep.
The Child of Heaven suffers pain;
He was so weary of the sorrows of the earth.
Now gently soothed in sleep
The agony leaves him.
Silence the treetops, my child is asleep.
Bitter cold descends,
With what can I cover my child's limbs?
All you angels, who on wings
Hover in the air,
Silence the treetops, my child is asleep.

Frank Bridge, *Three Songs* for Medium Voice, Viola, and Piano (1907)

1. Far, far from each other

*text by Matthew Arnold (1822–1888)*⁵

Far, far from each other
Our spirits have flown,
And what heart knows another?
Ah! who knows his own?

Blow ye winds! Lift me with you!
I come to the wild.

⁴ Johannes Brahms. *Zwei Gesänge for Alto Voice, Viola, and Piano, Op. 91*. (New York: International Music Company, 1960).

⁵ Frank Bridge. *Three Songs for Medium Voice, Viola, and Piano*. (London: Thames Publishing, 1982).

Fold closely, O nature!
Thine arms round thy child.

Ah! calm me! restore me
And dry up my tears.
Oh thy high mountain platforms,
Where morn first appears.
(written November 1906)

2. Where is it that our soul doth go?
poem by Heinrich Heine (1797–1856); translated by K. F. Kroeker⁶

One thing I'd know,
When we have perished,
Where is it that our soul doth go?
Where, where is the fire, that is extinguished?
Where is the wind?
Where is the wind but now did blow?
Where is it? Where is it? Where is it that our soul doth go?
When we have perished.
(written Christmas 1906)

3. Music when soft voices die.
text by Percy Bysshe Shelley (1792–1822)⁷

Music when soft voices die,
Vibrate in the memory.
Odours when the violets sicken,
Live within the sense they quicken.

Rose leaves when the rose is dead,
Are heaped for the beloved's bed.
And so my thoughts when thou art gone,
Love itself shall slumber on.
(written January 1907)

⁶ Frank Bridge. *Three Songs for Medium Voice, Viola, and Piano*. (London: Thames Publishing, 1982).

⁷ Ibid.

Chapter 1: Vocal Chamber Music

“The basic aim of song is not mere formal beauty, but rather characteristic beauty. Song is a dual art and at its best there is a fusion of text and tone. Melody and the span of its phrases, harmony and the color of its chords, form and the shape of its being - all result from text, which, prior to song stood alone, but now in song finds a fuller meaning.”⁸

Art is a representation of feeling. Humankind needs art as it allows people an outlet to channel their feelings. Poets have the unique ability to share their thoughts through eloquent prose. Composers can imagine beautiful melodic lines with heart-breaking harmonies to accompany this prose. Performers are then met with the task of interpreting the words of the poet through the music of the composer in a clear and captivating way. The hope is that their interpretation will paint a picture for the listener in which the original visions are realized, and perhaps enhanced.

Johannes Brahms (1833-1897)

Johannes Brahms is widely considered to be one of the most significant composers of the nineteenth century. He was an incredibly versatile writer who found success in all genres, including solo lieder, chamber music, and orchestral literature. His compositional style influenced the Romantic period so profoundly that his works still stand as pillars of that repertoire today.

Born less than a decade after the prolific song composer Franz Schubert, Brahms was also held in high regard for his vocal compositions, and has been credited with

⁸ James Husst Hall. *The Art Song*. (Norman: University of Oklahoma Press, 1953), 3.

further developing the art song in the second half of the nineteenth century. Brahms wrote numerous songs for solo voice with piano accompaniment, which was quite fitting, as the human voice is the most natural storyteller. However, he composed only two songs in which he introduced another instrument to compliment the voice, the viola.

Zwei Gesänge for Alto Voice, Viola, and Piano, Op. 91 (1884)

In 1883, Brahms learned that the marriage of his friends, violinist Joseph Joachim and his wife, contralto Amalie Weiss, was troubled. In an attempt to help save the relationship, Brahms wrote *Gestillte Sehnsucht*, or *Appeased Desire*, for the couple, hoping they would come together to perform the piece. Unfortunately, their marriage did not last and thus, a proper dedication to the couple was not included in the official publication.⁹

The movement begins with a solo line in the viola part. Within the first eight bars, Brahms captures the rich timbre that the instrument offers, immediately revealing why it as the proper choice to act as a counterpart for the alto voice. Brahms often used nature as his muse, as he did in this piece. Set to a poem by Friedrich Rückert,¹⁰ Brahms writes fluid sixteenth-notes in the viola part, which are arpeggiated across all four strings, to depict the billowing winds of the text. After a wide range of colors are portrayed in the opening phrase, the voice enters like the ray of golden light that the text describes, shining over the harmonies in the viola part.

Zwei Gesänge, or *Two Songs*, was first published in 1884; one year after the first song was written. However, the second song was originally composed several years

⁹ Max Friedlander, *Brahms's Lieder*. (London: Oxford University Press, 1928), 154.

¹⁰ Walter Nieman, *Brahms*. (New York: Alfred A. Knopf, 1929), 377.

earlier. In 1863, Brahms wrote *Geistliches Weigenlied*, or *Sacred Lullaby*, as a gift to Joachim and his wife upon the birth of their son, whom they had named Johannes after the composer. Brahms wrote the piece based on an old Catholic song about the Nativity by Lope de Vega, which was later translated from Spanish by Emmanuel Geibel.¹¹

The first words of the text read, “Joseph, lieber, Joseph mein”, which in English translate to “Joseph, my good Joseph”. The first stanza is not sung by the voice, but instead, is implied by the opening melody in the viola part. The vocal line floats effortlessly above the viola line when it enters, taking over the melody. In the text, the words, “Es schlummert mein Kind”, which in English mean, “My child is asleep”, are continuously repeated. To illustrate this refrain, Brahms intertwines the two voices to create a cascading melody that is nothing less than enchanting. The rolls of arpeggiated eighth-notes in the piano accompaniment fill out the harmony and provide a sense of rhythmical rocking, which further characterizes this lullaby.

Sonata in E flat Major for Viola and Piano, Op. 120, No. 2 (1894)

After an incredibly fruitful career, Brahms had vowed to retire from composition in 1890. The following year, he had the opportunity to hear clarinetist Richard Mühlfeld perform. This encounter effectively changed the composer’s vision of the instrument as well as his outlook on his own career. As a result, Brahms wrote four substantial works for clarinet in the last several years of his life including two sonatas, a trio, and a quintet.¹² His compositional approach to the two sonatas effectively altered the landscape of the genre for the next century.

¹¹ Walter Nieman, *Brahms*. (New York: Alfred A. Knopf, 1929), 377.

¹² Peter Latham, *The Master Musicians: Brahms*. (London: J. M. Dent & Sons Ltd., 1948), 70.

Unlike many other pieces that have been posthumously transcribed for the viola by various editors, Brahms himself transcribed the two clarinet sonatas for viola. The first movement, titled “Allegro amabile”, begins with a beautifully lyrical melody that spans the full range of the instrument in just the opening phrase. In the “Tranquillo” section of the movement, Brahms expands on the triplet motif that he introduces earlier in the development. In both instances, he writes a slurred legato marking above the triplets. In the original edition, Brahms was clearly considering the possibilities of articulation that were specific to a woodwind instrument, rather than to that of a stringed instrument. However, these markings remain unchanged in the transcription, as they are well suited on the viola. The clarinet and the viola are not only similar in range, but both share a spoken and lyrical quality.

The second movement is a scherzo, titled “Allegro appassionato”. In the middle section, Brahms capitalizes on the viola’s facility by writing chords in his transcription, which enhance the grandeur of the “Sostenuto”. The third movement, titled, “Andante con moto - Allegro”, is written as a theme and variations. The variations granted Brahms the freedom to experiment with character and style; he alternates between the two instruments when writing the melody and often upsets the harmonic rhythm of the movement, a technique for which he became quite well-known. The “Allegro” section marks the beginning of an intricate interplay between the viola and piano, which continues through the end of the movement. The *Sonata in E flat Major* was his last composition of chamber music.

Frank Bridge (1879-1941)

Frank Bridge was an English composer and violist, who is perhaps most often recognized as the teacher and mentor of fellow English composer Benjamin Britten.¹³ In his earlier years of composition, Bridge focused mainly on chamber music, writing for many different arrangements of small ensembles. As a violist himself, he wrote several pieces in which the viola played a prominent role.

Three Songs for Medium Voice, Viola, and Piano (1907)

In *Three Songs for Medium Voice, Viola, and Piano*, much of the part writing is presented as a duo for viola and voice, rather than as a proper trio with piano. Like Brahms, Bridge uses the viola line as an equal counterpart to the vocal line to depict the text. This is especially evident in the last of the three movements, *Music when soft voices die*. Set to a poem by Percy Bysshe-Shelley, the third movement was written in 1903, before the other two songs.¹⁴ Throughout the entire piece, the piano has running sixteenth-note passages that sound as though they were influenced by the impressionistic style of Debussy. These sweeping rolls provide a velvet layer of sound atop which the voice and the viola share an incredibly beautiful and tender duo.

The second movement, *Where is it that our soul doth go?*, was written in 1906 and set to a text by German poet Heinrich Heine. The shortest of the three movements, it opens with the voice asking the haunting question posed in the title. Overall, this song has a thinner texture than the other two songs. This is only magnified by the call and

¹³ Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, 2nd ed. vol. 4. "Bridge, Frank." (London: Macmillan Publishers Limited, 2001), 346.

¹⁴ Fabian Huss, *The Music of Frank Bridge*. (Woodbridge: The Boydell Press, 2015), 31.

response nature of the two melodic parts, which continues throughout the movement. In the closing statement, Bridge writes a weakening viola line over a syncopated rhythm in the piano part, which gradually dies away until the end.

The first movement, *Far, far from each other*, is set to a text by fellow English poet Matthew Arnold. Also written in 1906, this movement has the most complex piano part of the three movements. The piano part alternates between foreshadowing or restating the motifs presented in the other two parts. As the movement progresses, Bridge not only uses the piano part to fill out the harmonic and rhythmic textures, but moreover, has it serve as another voice to help illustrate the images of the text.

Pensiero and Allegro appassionato for Viola and Piano (1905, 1908)

Pensiero and *Allegro appassionato* are only two of the many pieces that Bridge wrote for the viola and piano. Although several of his compositions for this duo have fallen into a category that is better characterized for study, these two pieces are often paired together as they are both character pieces, albeit highlighting two very different sides of Bridge's compositional style. *Pensiero*, written in 1905, has a brooding character that remains somewhat suppressed, even through the climax of the piece. The viola was the instrument often chosen by composers to describe a sense of lament or longing, due to its particular timbre. *Pensiero* encompasses both of these sentiments in the opening and in the climax of the piece, respectively.

Allegro appassionato, written in 1908, is more of a showpiece for the viola, of which there were so few written before the twentieth century. Beginning quite high in register, the piece spans the full range of the viola, showcasing the virtuosic qualities of the instrument. Until the twentieth century, the viola was often regarded as a supportive

instrument, providing harmonic balance or rhythmic structure to an ensemble. It sometimes had a prominent role in chamber music and was particularly celebrated by composers of the Romantic era, but was rarely chosen to be the focal point of a solo piece.

Over the course of his life, Bridge played viola with many different ensembles, including his years spent as the violist of the English String Quartet, of which he was also a founding member, and his guest appearances with the Joachim Quartet. As a result, Bridge tried to redefine the role of the viola through his compositions. Additionally, there was a prevalent shift in compositional style away from classical form at the turn of the twentieth century. This shift made room for other changes in artistic perspective, which helped Bridge to promote the viola as a featured instrument. “The poetic insight and consummate technique of his work promise it a permanent place in history.”¹⁵

¹⁵ Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, 2nd ed. vol. 4. “Bridge, Frank.” (London: Macmillan Publishers Limited, 2001), 347.

Recital Program #2

Valentina Shohdy, Viola
with Andrew Welch, Piano
February 10, 2018. 5PM, Ulrich Hall

John Dowland (1563 - 1626)

Flow My Tears (1596)

If My Complaints Could Passions Move (1597)

Benjamin Britten (22 November 1913 - 04 December 1976)

Lachrymae, reflections on a song of Dowland for Viola and Piano, Op. 48 (1950)

Intermission

Franz Schubert (31 January 1797 - 19 November 1828)

Sonata in A minor, "Arpeggione", for Viola and Piano, D. 821 (1824)

I. Allegro moderato

II. Adagio

III. Allegretto

Wanderers Nachtlied, D. 768 (1824)

Die Forelle, D. 550 (1817)

Der Tod und das Mädchen, D. 531 (1817)

Ständchen, D. 957 (1828)

Song Text and Translations for Recital #2

John Dowland

*Flow My Tears (1596)*¹⁶

Flow my tears fall from your springs,
Exil'd forever let me mourn:
Where night's blackbird her sad infamy sings,
There let me live forlorn.

Down vain lights shine you no more,
No nights are dark enough for those
That in despair their last fortunes deplore,
Light doth but shame disclose.

Never may my woes be relieved,
Since pity is fled;
And tears, and sighs, and groans my weary days, my weary days
Of all joys have deprived.

From the highest spire of contentment,
My fortune is thrown,
And fear, and grief, and pain for my deserts, for my deserts,
Are my hopes since hope is gone.

Hark you shadows that in the darkness dwell,
Learn to contemn light,
Happy, happy they that in hell
Feel not the world's despite.

*If My Complaints Could Passions Move (1597)*¹⁷

If my complaints could passions move,
Or make Love see wherein I suffer wrong:
My passions were enough to prove,
That my despairs had govern'd me too long.

O Love, I live and die in thee,
Thy grief in my deep sighs still speaks:
Thy wounds do freshly bleed in me,
My heart for thy unkindness breaks:

¹⁶ John Dowland. *Flow My Tears*. (London: Stainer & Bell, Ltd., 1925).

¹⁷ John Dowland. *If My Complaints Could Passions Move*. (London: Stainer & Bell, Ltd., 1925).

Yet thou dost hope when I despair,
And when I hope, thou mak'st me hope in vain.
Thou say'st thou canst my harms repair,
Yet for redress, thou let'st me still complain.

Can Love be rich and yet I want?
Is Love my judge, and yet am I condemn'd?
Thou plenty hast, yet me dost scant:
Thou made a god, and yet thy pow'r contemn'd.

That I do live, it is thy pow'r,
That I desire it is thy worth:
If Love doth make men's lives too sour,
Let me not love, nor live hence-forth:

Die shall my hopes, but not my faith,
That you that of my fall may hearers be
May here despair, which truly saith,
I was more true to Love than Love to me.

Franz Schubert

Wanderers Nachtlied, D. 768 (1824)¹⁸

Über allen Gipfeln ist Ruh',
in allen Wipfeln spürest du kaum einen Hauch;
die Vöglein schweigen, schweigen im Walde.
Warte nur, warte nur, balde ruhest du auch,
warte nur, warte nur, balde ruhest du auch.

Traveler's Night Song, D. 768 (1824)¹⁹

Over all the peaks there is rest;
in all the treetops you can barely perceive a breath of air;
the birds are silent, are silent in the forest.
Just wait, just wait, soon you too will rest;
just wait, just wait, soon you too will rest.

¹⁸ Franz Schubert. *Schubert Songs to Texts by Goethe: Wanderers Nachtlied, D. 768*. (New York: Dover Publications, Inc., 1979).

¹⁹ Ibid.

Die Forelle, D. 550 (1817)²⁰

In einem Bächlein helle, da schoss in froher Eil'
die launische Forelle vorüber wie ein Pfeil.
Ich stand an dem Gestade und sah in süßer Ruh'
des muntern Fischleins Bade im klaren Bächlein zu,
des muntern Fischleins Bade im klaren Bachlein zu.

Ein Fischer mit der Rute wohl an dem Ufer stand
und sah's mit kaltem Blute, wie sich das Fischlein wand.
So lang dem Wasser Helle, so dacht' ich, nicht gebricht,
so fängt er die Forelle mit seiner Angel nicht,
so fängt er die Forelle mit seiner Angel nicht.

Doch endlich ward dem Diebe die Zeit zu lang,
er macht das Bächlein tückisch trübe,
und eh ich es gedacht, so zuckte seine Rute,
das Fischlein, das Fischlein zappelt dran,
und ich mit regem Blute sah die Betrogne an,
und ich mit regem Blute sah die Betrogne an.

The Trout, D. 550 (1817)²¹

In a bright brook the capricious trout shot by
like an arrow in its happy haste.
I stood on the bank and in sweet repose watched
the merry fish swimming in the clear brook,
the merry fish swimming in the clear brook.

A fisherman with his rod stood on the bank
and cold-bloodedly watched the fish darting about.
I thought, "As long as the water does not lack clarity,
he will never catch the trout with his line,
he will never catch the trout with his line."

But finally the thief lost patience; he slyly muddied the brook,
and before I knew it his rod twitched and
the little fish, the little fish was wriggling on the hook.
And I, all excited, looked at the deceived victim,
and I, all excited, looked at the deceived victim.

²⁰ Franz Schubert. *Fifty-Nine Favorite Songs: Die Forelle, D. 550*. (New York: Dover Publications, Inc., 1985).

²¹ Ibid.

Der Tod und das Mädchen, D. 531 (1817)²²

Das Mädchen:

Vorüber, ach vorüber, geh' wilder Knochenmann! Ich bin noch jung,
geh', Lieber, und rühre mich nicht an, und rühre mich nicht an.

Der Tod:

Gib deine Hand, du schön und zart Gebild,
bin freund, und komme nicht zu strafen.
Sei gutes Muths! ich bin nicht wild,
sollst sanft in meinen Armen schlafen.

Death and the Maiden, D. 531 (1817)²³

The girl:

"Go away, oh, go away, you fierce skeleton! I am still young;
Go, my friend, and don't touch me, and don't touch me."

Death:

"Give me your hand, you beautiful, delicate creature;
I am a friend and do not come to punish.
Be of good cheer! I am not fierce;
you shall sleep softly in my arms."

Schwanengesang, "Ständchen", D. 957 (1828)²⁴

Leise flehen meine Lieder
durch die Nacht zu dir;
in den stillen Hain hernieder,
Liebchen, komm zu mir!

Flüsternd schlanke Wipfel rauschen
in des Mondes Licht,
des Verräthers feindlich Lauschen
fürchte, Holde, nicht,

Hörst die Nachtigallen schlagen?
ach! sie flehen dich,
mit der Töne süßen Klagen
flehen sie für mich.

Sie verstehen des Busens Sehnen,

²² Franz Schubert. *Fifty-Nine Favorite Songs: Der Tod und das Mädchen, D. 531*. (New York: Dover Publications, Inc., 1985).

²³ Ibid.

²⁴ Franz Schubert. *Complete Song Cycles: Ständchen, D. 957*. (New York: Dover Publications, Inc., 1970).

kennen Liebesschmerz,
rühren mit den Silbertönen
jedes weiche Herz,

Lass auch dir Brust bewegen,
Liebchen, höre mich!
bebend harr' ich dir entgegen!
komm, beglücke mich!

*Swansong, Serenade, D. 957 (1828)*²⁵

Thru the darkness, soft entreating,
float my songs to thee;
thru the grove in silent greeting,
dearest, come to me!

Waving slender treetops glisten,
with the moon alight,
no unfriendly ear will listen,
fear not, angel bright.

Hear the nightingales lamenting!
Ah! they sing to thee!
praying thee for sweet relenting,
mercy shown to me.

Love they know, and all its yearning,
all its joy and smart,
but their song to mercy turning,
ev'ry tender heart.

Let their silver tones placate thee,
dearest, hear my plea!
here with throbbing heart I wait thee!
come, and gladden me!

²⁵ Franz Schubert. *Complete Song Cycles: Ständchen, D. 957*. (New York: Dover Publications, Inc., 1970).

Chapter 2: Vocal Transcription

John Dowland (1563-1626)

John Dowland is revered as one of the most significant composers of English lute music. A lutenist himself, he wrote many books of songs for the instrument, including *The First Booke*. This was the first publication in which all of the parts of a collection of songs were printed together, an innovation that greatly impacted the possibilities of performances for the genre. Not only did it enable all of the performers to read off of one score, but it also allowed a single performer to play and sing multiple parts at once.²⁶

If My Complaints Could Passions Move (1597)

Included in *The First Booke* is one of Dowland's most famous galliards, *If My Complaints Could Passions Move*. The galliard and other dance forms were quite popular during the Renaissance period, as much of the music composed in England at the turn of the seventeenth century served as entertainment in the royal courts. Thus, several of these dance forms can be found in Dowland's music. "Dowland revelled in the discipline of finding precise correspondences between poetic meter and musical rhythm, line and phrase lengths, rhyme and dance structure, creating a number of flawless masterpieces in the process".²⁷

Flow My Tears (1596)

Another popular dance form used by Dowland was the pavane. It is from this

²⁶ Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, 2nd ed. vol. 7. "Dowland, John". (London: Macmillan Publishers Limited, 2001), 531.

²⁷ Ibid, 534.

form that his most famous song, *Flow My Tears*, was derived. Originally composed in 1596 as an instrumental piece, the pavane *Lachrimae* was first published in *The Second Booke of Songs*.²⁸ In *Flow My Tears*, Dowland makes it clear that capturing the meaning of the text was an essential part of his compositional process. The song begins with what later became known as the “falling tear motif”. He uses this motif throughout the piece, as it aptly describes the somberness of the title. Dowland writes very few rests for the vocal part, which implies that breaths should be taken at the ends of phrases, much like lines of text would be spoken. However to set the words, “And tears, and sighs and groans”, he writes an eighth-note rest after every comma in the text, imitating the sighs and groans of which the text speaks.

Finally, Dowland moves stepwise between a B-natural and an E-flat, outlining the tritone of a harmonic minor scale. The natural submediant scale degree followed by the raised leading tone emphasizes the stirring feeling that the text elicits in the last stanza. “*Lachrimae* exemplifies the novel aspects of Dowland’s music. It marks the transition from functional dance music to abstract instrumental music”.²⁹ The instrumental arrangement of *Flow My Tears* marked the first appearance of abstract music, changing the expectation of the genre in years to come. Dowland’s compositions were early examples of art songs; his work served as a predecessor to the much more dramatic lieder that would later define Schubert as a composer.

²⁸ Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, 2nd ed. vol. 7. “Dowland, John”. (London: Macmillan Publishers Limited, 2001), 534.

²⁹ Ibid.

Benjamin Britten (1913-1976)

An influential composer of the twentieth century, Benjamin Britten is equally well-known for his operatic works and his instrumental works. After spending three years in North America as a pacifist objecting European fascism, Britten returned to England in 1942 with a new compositional outlook. In the decade following, he composed several operas including *Peter Grimes*, *The Rape of Lucretia*, *Albert Herring*, and *The Little Sweep*.³⁰ At the end of a decade filled with writing vocal music, Britten composed his *Lachrymae, reflections on a song of Dowland* for Viola and Piano, Op. 48.

Lachrymae, reflections on a song of Dowland, Op. 48 (1950)

In 1947, Britten and his partner, vocalist Peter Pears, created the Aldeburgh Festival. Britten was originally from Aldeburgh, a small town on the East coast of England where the festival soon became an annual summer fixture. Two years later, Britten met violist William Primrose while he was on tour in the United States, and invited him to the festival the following summer. After agreeing to perform, Britten wrote the *Lachrymae* for Primrose to show his appreciation for Primrose's participation.³¹

The piece is divided into ten individually titled short sections, most of which are variations on the Dowland song, *If my complaints could passions move*. In the opening, Britten illusively outlines the theme with intervals in the left hand of the piano part alongside chords that build gradually in the viola part. In the sixth utterance, or "Reflection", Britten quotes another Dowland song, *Flow My Tears*, which is presumably

³⁰ Eric Walter White, *Benjamin Britten: His Life and Operas*. (Berkeley: University of California, 1970), 55.

³¹ Michael Oliver, *Benjamin Britten*. (London: Phaidon Press Limited, 1996), 142.

the song for which Dowland was most famous. The variations continue to grow in complexity until the last section. After a storm of running thirty-second notes in the viola part, the theme finally emerges. Britten reiterates the opening fragments of the theme as it modulates through several different key areas. Ultimately, he produces the theme in its entirety in the original key of the Dowland song.

In 1976 as his health was quickly deteriorating, Britten wrote a new arrangement of *Lachrymae* in which he scored the piano accompaniment for string orchestra. In completing this arrangement, he fulfilled a promise he had made to Cecil Aronowitz, violist of the English Chamber Orchestra and personal friend to Britten.³² Although it was based off of the original piano part, the timbre of the strings changed the effect of the accompaniment drastically throughout the piece. In many ways, the sound of a string orchestra amplifies the quotes of the Dowland songs as they were originally written for another string instrument, the lute. Both arrangements are frequently performed today.

Franz Schubert (1797-1828)

Franz Schubert spent the vast majority of his career writing vocal music, composing over six hundred songs. However in 1824, he shifted his compositional focus to instrumental music. It was during this year that several of his most famous works were written. The list of compositions includes his *String Quartet in D minor*, “Death and the Maiden”, D. 810, his *Octet in F Major*, D. 803, his *String Quartet in A minor*, “Rossamunde”, D. 804, and his *Sonata in A minor*, “Arpeggione”, D. 821.³³

³² Michael Oliver, *Benjamin Britten*. (London: Phaidon Press Limited, 1996), 208.

³³ Martin Chusid, “Schubert’s Cyclic Compositions of 1824”, (*Acta Musicologica*, Vol. 36, Fasc. 1, Jan. - Mar., 1964, International Musicological Society), 37.

Sonata in A minor, “Arpeggione”, for Viola and Piano, D. 821 (1824)

This sonata is the only substantial work for the arpeggione that still exists in mainstream performance. The piece was likely commissioned by Schubert's friend Vincenz Schuster, a virtuoso of the fretted, six-stringed instrument that had been invented the previous year.³⁴ Several transcriptions of the piece have been produced for different instruments, including both viola and violoncello, since it was first published. While the violoncello is held similarly to the arpeggione and is tuned in the same register, the viola is an equally appropriate alternative to the arpeggione in both richness and timbre. In either case, there are elements in the piece that prove to be challenging to recreate on a modern instrument. Additionally, the bow has straightened substantially over the centuries, departing from the curved bow that was used to play the arpeggione.

Consisting of three movements, two of which are to be played without pause, the sonata is written in true sonata form. The first movement begins in the title key of A minor, modulating to the dominant key in the development, and returning back to A minor for the recapitulation and coda. Although all three movements have lyrical qualities, the first movement is the most melodic, covering the wide range of the instrument. The second movement begins with a simple but incredibly beautiful melody. With an uncomplicated accompaniment in the piano part, it is easy to imagine that Schubert was composing this melody with the voice in mind. The whole movement is calm, due in large part to the continuously steady eighth-notes in the piano part.

As it comes to an end, the arpeggione part has a quasi cadenza, much like the recitative after an aria. In some ways, this cadenza foreshadows the operatic quality of the

³⁴ Aquino, F. Avellar de. "Six-Stringed Virtuoso". (The Strad Magazine, Harrow, Middlesex, UK, v. 109, n. 1297, May 1998), 500.

third movement. Like the scenes changing in an opera, the third movement begins without pause. Schubert plays with several characters throughout the movement, each one palpable but different from the next.

In the middle of the third movement, Schubert alters his writing from the vertical virtuosic string crossings of one section to the horizontal operatic lines of the next section. Even when writing instrumental music, Schubert could never fully escape his vocal roots. In the middle of the movement, Schubert transforms the piece into what can only be compared to an operatic chorus, producing a vision of a group of people singing and dancing on stage.

Wanderers Nachtlied, D. 768 (1824)

In 1824, the same year that Schubert wrote his *Sonata in A minor for Arpeggione and Piano*, D.821, he had almost completely ceased writing vocal music with the exception of one song, *Wanderers Nachtlied*. This piece is set to one of the most famous poems by Johann Wolfgang von Goethe, which was written in 1780. In total, Schubert set seventy-five of Goethe's texts to music, however *Wanderers Nachtlied* is unparalleled. "This is a conjunction of the purest genius: one of the greatest poems in the world, and one of the greatest pages of music - only fourteen bars long but perfect in every way, the ideal combination of simplicity and deep feeling."³⁵ The piece begins with a solemn and steady two-bar introduction in the piano part. The vocal line enters in the same character, with a string of repeated B-flats that ground the listener in the tonality of the piece.

Schubert chooses certain compositional techniques in this song to most effectively

³⁵ Graham Johnson, *Franz Schubert: The Complete Songs, Volume Three*. (New Haven: Yale University Press, 2014), 343.

depict the elements of nature that Goethe so peacefully describes. His decision to use stepwise motion rather than leaps are all made with great attention to detail in the text. When there is mention of birds, the previously calm piano part transitions into a syncopated rhythm in the right hand, which creates a sense of flutter. As the song comes to a close, there is a moment of virtuosity in an otherwise placid movement. Schubert restates the line, “Warte nur, warte nur, balde ruhest du auch”, which in English means, “Wait, wait, soon you too will be at rest”. He emphasizes this refrain with an appoggiatura followed by a fermata in the vocal part. After this climactic moment, Schubert ends the piece much like it began, with piano part playing B-flat octaves alone.

Die Forelle, D. 550 (1817)

As a prolific composer of song, many of Schubert’s instrumental works were inspired by a lied he had written previously in his career. Schubert wrote the fourth movement of his *Piano Quintet in A major*, “The Trout”, D. 667 in 1819 as a theme and variations based on the lied of the same name which he had written in 1817. *Die Forelle* was originally composed as a setting to a poem written by Christian Friedrich Daniel Schubert in 1782.³⁶

As opposed to many of Schubert’s dark and brooding story lines, *Die Forelle* is one of the few happier songs written by the composer. The ascending arpeggiated sextuplets followed by accented eighth-notes in the piano part give the entire piece a lighter feeling. “The glint of adjacent semitones sparkles in the musical stream as the fish breaks the pattern of a normal arpeggio and, at the same time, the water’s smooth surface.

³⁶ Graham Johnson, *Franz Schubert: The Complete Songs, Volume One*. (New Haven: Yale University Press, 2014), 577.

With this chromatic gleam we hear a visible ripple of sparkling white water”.³⁷ Paired with a syllabic vocal line, the two parts create a spritely texture that is reminiscent of a folk song. Although the song is in modified strophic form, this texture continues throughout the second stanza. To describe the plot twist in the third stanza, Schubert alters the piano accompaniment slightly; the right hand outlines a triad in triplets while the vocal line sings a repeated B-flat. This sullen character helps the listener to imagine the cloudy brook that is depicted in the text, building suspense right before the trout is caught.

Although many transcriptions for various voice types exist, the song was originally composed in D flat Major. In later versions, a four-bar introduction was added, repeating the same music of the opening theme without the melodic line. However in the original composition, the voice and piano begin the piece together.

Der Tod und das Mädchen, D. 531 (1817)

Similarly to *Die Forelle*, Schubert wrote the opening chord progression of the second movement of his *String Quartet in D Minor*, “Der Tod und das Mädchen”, D. 810 based on the song of the same title, which he had written seven years earlier in 1817. The piece was composed to a text of Matthias Claudius, which was published in 1775.³⁸

As described in the title, this piece has two very distinguishable roles: Death, and The Maiden. These two distinct voices have very different characters that are both at play in one short piece, which is unlike many of Schubert’s solo songs. The lied opens with the ominous rhythm of a quarter-note followed by two eighth-notes. Other composers

³⁷ Graham Johnson, *Franz Schubert: The Complete Songs, Volume One*. (New Haven: Yale University Press, 2014), 579.

³⁸ Ibid, 554.

such as Beethoven used this same rhythm to portray a funeral march. Similarly, Schubert uses this rhythm to announce the presence of death. After the eight-bar solo piano introduction, The Maiden appears, pleading with Death not to take her away. Schubert writes rests in between each of her lines, creating an anxious and breathless quality in the vocal part.

In measure fifteen, The Maiden sings the interval of a falling fifth as the text reads, “Vorüber, ach vorüber, geh’ wilder Knochenmann!” In English, this translates to “Go away, oh, go away, you fierce skeleton!” although in the following measures, both The Maiden and the listener come to realize that her time has come to end. Death enters with the same rhythm from the opening, repeating the same note for every individual word of text. Death softens as it speaks and ultimately prevails, persuading The Maiden as he says, “sollst sanft in meinen Armen schlafen”, which in English means “you shall sleep softly in my arms”. The piece ends as it began, with the piano playing the fatal theme alone.

Ständchen, D. 957 (1827)

In 1827, Schubert wrote *Schwanengesang*, which in English, translates to *Swansong*. This collection was aptly titled, as the composer was nearing the end of his own life. The fourth song in the set of ten, *Ständchen*, is one of his most well-known songs, which often stands alone in performances. While he was composing *Schwanengesang*, Schubert was simultaneously writing his final instrumental work, his *String Quintet in C Major*, D. 928. Lasting almost an hour in length, the quintet is one of his longest, as well as one of his greatest chamber music compositions. Schubert was very ill in the years leading up to his death, which influenced his compositional style

during this time. The quintet has a contemplative nature, which could have been a reflection of Schubert's personal thoughts as he faced his own mortality.

Like the quintet, *Ständchen* has an introspective quality. The song is set to a poem by Ludwig Rellstab, which was written sometime before 1825.³⁹ Due to its popularity, the song has been transcribed for many different instruments and voice types. Schubert was recognized for writing the most enchanting melodies, of which *Ständchen* is a leading example. The opening theme elicits bittersweet feelings as the text describes a lover that is calling out to his beloved. Schubert writes melodic leaps, which give the listener hope as they rise, and which fill the heart with sorrow as they fall. Staccato chords in the piano part accompany this melody, as if Schubert was trying to recreate the sound of a lute, which the lover might have been playing to serenade his beloved.

The piece remains in the home key of D minor for the first stanza before modulating to the dominant key at the beginning of the second stanza. At the end of that stanza, Schubert briefly writes in D Major to reflect the mention of the moon in the text, before returning back to D minor. This juxtaposition of major and minor is another technique that characterizes Schubert's writing and further plays with the emotions of the listener. After the opening material is repeated, Schubert writes an eight-bar phrase before the vocal line re-enters. "The eight-bar interlude that now follows is one of the great Schubertian miracles. Derived in the most subtle manner from the singer's unfolding melody, it is the musical essence of the preceding serenade compressed into instrumental, rather than vocal, terms."⁴⁰ This is yet another example of Schubert's

³⁹ Graham Johnson, *Franz Schubert: The Complete Songs, Volume Three*. (New Haven: Yale University Press, 2014), 20.

⁴⁰ Ibid, 22.

genius. After years of writing vocal music, he was able to capture the spirit of his compositional style in a simple eight-bar instrumental phrase. In this moment, the accompaniment becomes an equal part to the vocal line, possibly representing the voice of the beloved, and redefines the role of accompaniment in song.

In the last stanza of the poem, the text reveals a sense of urgency that is mirrored in Schubert's writing. This last section of the piece is often performed faster, although not marked in the score, with a breathlessness that is seemingly filled with concern. The voice and piano respond in dialog to each other as equal parts through the height of the song. The staccato figure returns in the piano part after the last line of text, closing the song in D major, and arriving with the sense of contentment for which the lover had been searching throughout the piece.

Recital Program #3

Valentina Shohdy, Viola
with Jordan Swett, Mezzo Soprano
and Andrew Welch, Piano
March 16, 2018. 8PM, Gildenhorn Hall

Joseph Joachim (28 June 1831 – 15 August 1907)

Hebrew Melodies On Poems of Byron for Viola and Piano, Op. 9 (1855)

- I. Sostenuto
- II. Grave
- III. Andante cantabile

Ernest Bloch (24 July 1880 – 15 July 1959)

Suite Hébraïque for Viola and Piano (1951)

- I. Rhapsodie
- II. Processional
- III. Affirmation

Intermission

Charles Martin Loeffler (30 January 1861 – 19 May 1935)

Quatre Poèmes for Mezzo Soprano, Viola, and Piano, Op. 5 (1904)

- I. La Cloche fêlée.
- II. Dansons la gigue!
- III. Le son du cor s'afflige vers les bois.
- IV. Sérénade

Sergei Rachmaninoff (01 April 1873 – 28 March 1943)

Vocalise for Viola and Piano, Op. 34, No. 14 (1915)

Song Text and Translations for Recital #3

Charles Martin Loeffler, *Quatre Poèmes* for Mezzo Soprano, Viola and Piano, Op. 5 (1904)

1. La Cloche fêlée.

Il est amer et doux, pendant les nuits d'hiver,
D'écouter, près du feu qui palpite et qui fume,
Les souvenirs lointains lentement s'élever
Au bruit des carillons qui chantent dans la brume.

Bienheureuse la cloche au gosier vigoureux
Qui, malgré sa vieillesse, alerte et bien portante,
Jette fidèlement son cri religieux,
Ainsi qu'un vieux soldat qui vielle sous la tente!

Moi, mon âme est fêlée, et lorsqu'en ses ennuis
Elle veut de ses chants peupler l'air froid des nuits,
Il arrive souvent que sa voix affaiblie

Semble le râle épais d'un blessé qu'on oublie
Au bord d'un lac de sang, sous un grand tas de morts,
Et qui meurt, sans bouger, dans d'immenses efforts!

*Ch. Baudelaire*⁴¹

1. The riven bell.

How sad it is, yet sweet, on winter's night to sit
Beside the flickering fire, and watch the smoke a-climbing;
Old recollections then will through one's memory flit,
Awakened by the bells, that in the mist are chiming.

Ah! happy is the bell whose throat is strong and sound,
Bell that, in spite of age, keeping its strength and beauty,
Flings ever steadfastly its sacred voice around,
Like some brave warrior old, forever there on duty.

Ah! riven is my soul; and when in its distress
'T would people with its songs the cold night's loneliness,
There often will be times, when its voice, weak and shaken,

⁴¹ Loeffler, Charles Martin. *Quatre Pœmes for Voice, Viola, and Piano, Op. 5*. (New York: G. Schirmer, Inc., 1904).

Sounds like the wounded groans of one who lies forsaken
Beside a pool of blood, with corpses heaped above,
And in an awful struggle dies, - yet does not move.

*Translated by Henry G. Chapman*⁴²

2. Dansons la gigue!

Dansons la gigue!
J'aimais surtout ses jolis yeux,
Plus clairs que l'étoile des cieux,
J'aimais ses yeux malicieux.
Dansons la gigue!
Elle avait des façons vraiment
De désoler un pauvre amant,
Que c'en était vraiment charmant!
Dansons la gigue!
Mais je trouve encore meilleur
Le baiser de sa bouche en fleur,
Depuis qu'elle est morte à mon coeur.
Dansons la gigue!
Je me souviens, je me souviens
Des heures et des entretiens,
Et c'est le meilleur de mes biens.

Dansons la gigue!

*Paul Verlaine*⁴³

2. On with the dancing!

On with the dancing!
Above all else I loved her eyes,
That shone like stars in midnight skies;
No malice in them you'd surprise.
On with the dancing!
She had a way with her, I swear,
To drive poor lovers to despair,
That was delightful, I declare.
On with the dancing!
But now I know that what was best,
Was when her flower-like mouth she pressed
To mine. She died upon my breast.
On with the dancing!
I mind them well, I mind them well -

⁴² Loeffler, Charles Martin. *Quatre Pœmes for Voice, Viola, and Piano, Op. 5*. (New York: G. Schirmer, Inc., 1904).

⁴³ Ibid.

Those hours, and many a happy spell:
Best luck that ever me befell.
On with the dancing!
*Translated by Henry G. Chapman*⁴⁴

3. Le son du cor s'afflige vers les bois
Le son du cor s'afflige vers les bois
D'une douleur on veut croire orpheline
Qui vient mourir au bas de la colline
Parmi la brise errant en courts abois.

L'âme du loup pleure dans cette voix
Qui monte avec le soleil qui décline
D'une agonie on veut croire câline
Et qui ravit et qui navre à la fois.

Pour faire mieux cette plainte assoupie,
La neige tombe à longs traits de charpie
À travers le couchant sanguinolent.

Et l'air a l'air d'être un soupir d'automne
Tant il fait doux par ce soir monotone
Où se drolote un paysage lent.
*Paul Verlaine*⁴⁵

3. The horn's note sobs and struggles toward the wood
The horn's note sobs and struggles toward the wood,
Filled with the sadness of an orphaned cry
That flies away, among the hills to die,
Pressed by the winds, sharp-baying for its blood.

The wolf's soul wailing, in the cry you hear,
That at the sunset rises in distress;
An anguish that is well-nigh a caress -
That charms, yet fills you with a sickening fear.

As tho' t' enhance that plaintive dying call,
In ribband rifts the snow begins to fall
Across the incarnadined occident;

⁴⁴ Loeffler, Charles Martin. *Quatre Pœmes for Voice, Viola, and Piano, Op. 5*. (New York: G. Schirmer, Inc., 1904).

⁴⁵ Ibid.

And all the air seems like an autumn sigh,
So soft it is, 'neath the dull evening sky,
Along the peaceful landscape somnolent.

*Translated by Henry G. Chapman*⁴⁶

4. Sérénade

Comme la voix d'un mort qui chanterait
Du fond de sa fosse,
Maîtresse, entends monter vers ton retrait
Ma voix aigre et fausse.

Ouvre ton âme et ton oreille au son
De ma mandoline:
Pour toi j'ai fait, pour toi, cette chanson
Cruelle et câline.

Je chanterai tes yeux d'or et d'onyx
Purs de toutes ombres,
Puis le Léthé de ton sein, puis le Styx
De tes cheveux sombres.

Comme la voix d'un mort qui chanterait
Du fond de sa fosse,
Maîtresse, entends monter vers ton retrait
Ma voix aigre et fausse.

Puis je lourai beaucoup, comme il convient,
Cette chair bénie,
Dont le parfum opulent me revient
Les nuits d'insomnie.

Et pour finir, je dirai le baiser
De ta lèvre rouge,
Et ta douceur à me martyriser,
Mon Ange! Ma Gouge!

Ouvre ton âme et ton oreille au son
De ma mandoline:
Pour toi j'ai fait, pour toi, cette chanson
Cruelle et câline.

*Paul Verlaine*⁴⁷

⁴⁶ Charles Martin Loeffler. *Quatre Poèmes for Voice, Viola, and Piano, Op. 5*. (New York: G. Schirmer, Inc., 1904).

⁴⁷ Ibid.

4. Serenade

As tho' it were the voice of one that cries,
From where he lies buried,
Hear, lady, to thy chamber window rise
My voice harsh and wearied.

My mandolin thine ear a moment long,
Thine heart, too, surrender.
For thee it was, for thee I made this song,
So cruel, so tender.

I'll sing thine eyes that onyx are and gold,
Clear and unclouded,
Thy Lethe breasts that Stygian tresses hold
In the darkness enshrouded.

As tho' it were the voice of one that cries,
From where he lies buried,
Hear, lady, to thy chamber window rise
My voice harsh and wearied.

Then will I greatly praise, as is their right,
Beauties without number,
Whose mem'ries still come to me on a night
Deserted of slumber.

And then, to end, I'll tell thee of thy kiss,
All red-lipped and human,
Thy sweetness, with its agonizing bliss:
My angel - My demon!

My mandolin thine ear a moment long,
Thine heart, too, surrender.
For thee it was, for thee I made this song,
So cruel, so tender.

*Translated by Henry G. Chapman*⁴⁸

⁴⁸ Charles Martin Loeffler. *Quatre Poemes for Voice, Viola, and Piano, Op. 5*. (New York: G. Schirmer, Inc., 1904).

Chapter 3: Vocal Tradition

Joseph Joachim (1831-1907)

Joseph Joachim is one of the few composers who is equally recognized for both his violin playing and his compositions. Although he was born into a Jewish family, many of his major works do not reflect ties to his religious background. Instead, his style is more closely related to that of the prominent German composers of the time. Joachim spent his adolescent years as an apprentice to Felix Mendelssohn. Their relationship was truly defining for Joachim, as it is through Mendelssohn that he was introduced to other influential composers like Brahms and Beethoven. Early in his career, Joachim developed a strong connection to Beethoven; his violin concerto was one of the pieces Joachim played most often and for which he later composed his own cadenza.⁴⁹

In 1853, Joachim became the principal violinist at the Hanover Court. The fifteen years he spent in this position were also his most significant as a composer. Although he had not previously written pieces that were inspired by his Jewish heritage, Joachim began to alter his compositional style during these years as he openly rejected the values of the “New German School” that were introduced around this time. In 1855, Joachim founded his string quartet, ‘The Joachim Quartet’. In that same year, Joachim composed his *Hebrew Melodies On Poems of Byron* for Viola and Piano.⁵⁰

Hebrew Melodies On Poems of Byron for Viola and Piano, Op. 9 (1854)

Hebrew Melodies On Poems of Byron for Viola and Piano, Op. 9 is comprised of

⁴⁹ Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, 2nd ed. vol. 13. “Joachim, Joseph”. (London: Macmillan Publishers Limited, 2001), 126.

⁵⁰ Ibid.

three untitled movements, which are all in ternary form. The first movement opens with octaves in the left hand of the piano part, outlining the tonic key of G minor. Joachim marks this movement “Sostenuto”, for which this sustained introduction sets the tone. The viola part enters three bars later with a melodic line filled with poise and dignity, connecting the listener to the Jewish spirituality that is embodied by the piece. In each movement, Joachim writes a middle section that modulates to a major key area that is naturally lighter in character. However, the second section of the first movement modulates to C minor, creating little harmonic contrast throughout the movement.

The second movement, marked “Grave”, is the most solemn of the three movements. The first section is filled with the rhythmical figure of a dotted-eighth-note followed by a sixteenth-note. When repeated consecutively, this rhythm produces a somber march, which was often used to symbolize mortality. In the second phrase, Joachim writes sextuplets in the viola part under the marking “rubato”, or “freely”. The performer can interpret the expressive nature of this marking in many ways, creating a sound on the instrument that is similar to a person wailing or grieving. In the second section, marked “Un poco piu mosso”, Joachim writes a lyrical melody in the viola part that provides a stark contrast to the first section. Towards the end of this section, the two voices begin to interrupt each other with fragments of the opening material, gradually growing darker as they bring the return of the first section.

The third movement is marked “Andante cantabile”, which in Italian means, “Flowing, singingly”. Joachim begins the movement with a melody in the viola part that is incredibly song-like. Unlike the other two movements, there is less influence of the Hebrew style in the first half of the movement. However in the second section marked

“Poco piu mosso”, Joachim writes a folk-like melody that is grounded in his religious heritage. Here, he incorporates several melismatic turns in both parts that emulate the cantorial style of the Jewish tradition.

Ernest Bloch (1880-1959)

Ernest Bloch was born into a Jewish family in Geneva, Switzerland in the late nineteenth century. Although he spent his formative years studying in Europe, he lived most of his adult life in the United States, where he became one of the most influential Jewish composers of the twentieth century. Throughout his time in the States, Bloch held teaching positions at many different schools including The Mannes College of Music, The Cleveland Institute of Music, and later at the University of California, Berkley. Although he moved back to Switzerland in the 1930s, his stay was brief as anti-Semitism was spreading across Europe in the years leading up to World War II.⁵¹

Upon his return to the States in 1939, Bloch moved to Agate Beach, Oregon where he wrote several introspective compositions, including *Suite Hébraïque* for Viola and Piano. While the pieces of this period represent his unique compositional style, most of these works are lesser known, as other influential American composers, namely Barber and Copland, were rising in popularity during these years. The three movements that make up *Suite Hébraïque* were originally written as part of a set of five short pieces that Bloch composed in 1951. The other two pieces, *Meditation* and *Processional*, have since been paired together and are often performed as their own set.⁵²

⁵¹ David Ewen, *Twentieth Century Composers*. (Freeport: Books for Libraries Press, 1937), 181.

⁵² Walter Simmons, *Voices in the Wilderness: Six American Neo-Romantic Composers*. (Oxford: The Scarecrow Press, 2004), 91.

Suite Hébraïque for Viola and Piano (1951)

Almost a century after the publication of Joachim's *Hebrew Melodies*, Bloch wrote *Suite Hébraïque*. While the two pieces share similarities in structure and form (both are written in three movements which each follow ternary form), it is audibly evident that each composer interpreted the same cultural influence quite differently. *Suite Hébraïque* has a much more rhapsodic quality, creating a freedom in style and tonality that was characteristic of mid-twentieth-century music.

The first movement, titled "Rhapsodie", has many characteristics of a cadenza. Bloch writes several sixteenth-note passages in the viola part, which connect his recurring thematic motifs. Although it is the longest of the three movements, these virtuosic runs make the movement feel like it happens in a whirlwind. "The essence of Bloch's religious feeling is dramatic; his lyricism is not one of contemplation, but of contrast between various dialectically opposed energies."⁵³

Perhaps the most notable difference between this piece and Joachim's composition is how each composer writes for the piano. In *Hebrew Melodies*, the piano part comments on the melody and more frequently plays as a supporting harmonic role whereas in *Suite Hébraïque*, the piano part is more developed. In the second and third movements, titled "Processional" and "Affirmation" respectively, the piano often shares the melody with the viola part to create a stronger and more unified voice. Together, the two parts emphasize two of Bloch's most famous idioms; repeated eighth-notes and the interval of an augmented fourth. Both of these motifs are prevalent in the cantorial singing style of the Jewish synagogue, which is fitting as "in his best work, the

⁵³ Guido Pannain, *Modern Composers*. (London: J.M. Dent & Sons Ltd., 1932), 209.

expression of his firm faith and spirituality of mankind always shows through.”⁵⁴

Charles Martin Loeffler (1861-1935)

Charles Martin Loeffler is another European composer who spent most of his adult life in the United States. While he was German by birth and studied with several composers from the German school, Loeffler adopted more of the French style of composition. Like Joachim, Loeffler was both a violinist and a composer. When he moved to the States in 1881, he began his position as second concertmaster of the Boston Symphony Orchestra, a post he held for over twenty years. Although he was respected for both crafts, Loeffler became more prominent as a composer in the second half of his life.⁵⁵

Even within the French tradition of composition, Loeffler had his own individual style of writing. His music was infused with impressionistic influences, although not quite in the style of Debussy or Ravel; it was rather more experimental in its innovation, similar to the music of Poulenc. “Early in his career he was considered avant-garde, primarily for his use of programmatic forms and advanced harmonies. He was also known as a symbolist and was frequently described as decadent for the bizarre and sinister moods that colored many of his works.”⁵⁶

Quatre Poèmes for Mezzo Soprano, Viola, and Piano, Op. 5 (1904)

Quatre Poèmes is a perfect example of Loeffler’s distinctive style. Loeffler originally wrote nine songs scored for this trio arrangement of voice, viola, and piano. In

⁵⁴ Guido Pannain, *Modern Composers*. (London: J.M. Dent & Sons Ltd., 1932), 209.

⁵⁵ Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, 2nd ed. vol. 13. “Loeffler, Charles Martin”. (London: Macmillan Publishers Limited, 2001), 61.

⁵⁶ Ibid.

1893, he set seven of these songs, including the last three songs of *Quatre Poèmes*, to texts by one of his favorite poets, Paul Verlaine. The other two songs, including the first movement of *Quatre Poèmes*, were set to poems by Charles Baudelaire.⁵⁷

Each poem has its own specific dedicatee and therefore its own distinct character. The first poem, titled “La cloche fêlée”, or “The riven bell”, was written for Madame J. Montgomery Sears, a photographer and patron of the arts in Boston. As a symbolist, Loeffler had a remarkable way of describing the title object of each of the poems. Halfway through the first poem, he writes a series of repeated harmonics in the viola line, each one followed by a rest, which denote the cracking of the bell described in the title. The second poem, titled “Dansons la gigue!” or “On with the dancing!” was written for artist Howard J. Cushing. Like its title, the piece is livelier than the other three songs, which is due in large part to Loeffler’s use of the 6/8 time signature that is very characteristic of dance movements.

The third poem is titled “Le son du cor s’afflige vers les bois”, or “The horn’s note sobs and struggles toward the wood”. Written for French violinist Eugène Ysaÿe, it is quite somber in character. After the opening phrase, Loeffler writes a short cadenza that hints at the impressionistic style that was popular among French composers at the turn of the twentieth century. Ironically, Loeffler chose to write this cadenza in the piano part, even though the movement’s dedicatee was a prominent violinist. Likewise, Loeffler writes an intricate viola part in the fourth movement instead of the third movement, despite the fact that the fourth movement was dedicated to French pianist, Raoul Pugno. The fourth poem titled “Sérénade”, or “Serenade”, opens with a series of pizzicato chords

⁵⁷ Ellen Knight, *Charles Martin Loeffler: Music in American Life*. (Urbana: University of Illinois Press, 1993), 110.

in the viola part. The viola elicits the sound of a lute, an instrument that was often called upon to provide the rhythmic counterpart to the lyrical vocal line in serenades of the French Renaissance. Loeffler uses this plucking technique throughout the movement to enhance the texture of the accompaniment.

Sergei Rachmaninoff (1873-1943)

A leading Russian composer of Romantic music in the early twentieth century, Sergei Rachmaninoff was also a virtuoso pianist. As such, many of the compositions for which he is most famous are piano pieces, including his four piano concerti and countless concert pieces for the instrument. Earlier in his career Rachmaninoff was greatly influenced by fellow Russian composers Tchaikovsky and Rimsky-Korsakov, who undoubtedly widened the scope of his compositional output.⁵⁸ Like several of these Russian contemporaries, Rachmaninoff was inspired by the liturgical music of the Russian Orthodox Church. He wrote several sacred vocal works throughout his life, as well as selections of secular vocal music including operas, choral works, and song cycles.

Vocalise for Viola and Piano, Op. 34, No. 14 (1915)

In 1912, Rachmaninoff wrote a set of fourteen vocal pieces that were published in 1915. Several of these songs were set to the poetry of the leading writers of Russian Romanticism. Like the movements of Loeffler's *Quatre Pœmes*, Rachmaninoff dedicated each of the songs of this set to a specific person. As each person was a vocalist, he was able to tailor his writing style to highlight the individual talents of each dedicatee.

⁵⁸ Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, 2nd ed. vol. 20. "Rachmaninoff, Sergei". (London: Macmillan Publishers Limited, 2001), 7.

The last song, titled *Vocalise*, was dedicated to soprano Anna Nezhdanova.⁵⁹

Unlike the other thirteen songs in the Op. 34 set, Rachmaninoff wrote this song without words. Instead, he requested that the melodic line be sung on an open vowel, subjecting the phrasing to personal interpretation. Between 1900 and 1902, Rachmaninoff wrote a set of twelve songs in his Op. 21, which served as a precursor to his Op. 34 set of songs. “In these songs he began to achieve a perfect balance between voice and accompaniment, using the piano to echo the sentiments of the text.”⁶⁰ Although there is no text in *Vocalise*, there is still a definite conversation between the piano and the voice. The piano part weaves in and out of the texture, providing commentary at the heights and ends of phrases. The vocal line is simple, but filled with a bittersweet sense of nostalgia that was prevalent in Russian music and culture.

Behind every piece of art there is a story. The inspiration for this story may appear in many forms; there may be an individual dedicatee, or a work may be composed in response to a life-changing event, either personal or universal. In instrumental music, the interpretation of this inspiration can be much more abstract or individual, as much of it is absolute music. In contrast, the interpretation of programmatic music is often simpler as there are words to depict. “Composer and performer alike approach the song through the poem”.⁶¹ However, even when text does not exist, as in the case of Rachmaninoff, there is always a sentiment behind the melody. After examining a selection of vocal works, it is clear that the interpretation of instrumental music can be influenced and informed by the vocal repertoire of various composers throughout music history.

⁵⁹ Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, 2nd ed. vol. 20. “Rachmaninoff, Sergei”. (London: Macmillan Publishers Limited, 2001), 715.

⁶⁰ Ibid.

⁶¹ James Husst Hall. *The Art Song*. (Norman: University of Oklahoma Press, 1953), 4.

Track Listing for Disc #1

Johannes Brahms (07 May 1833 - 03 April 1897)

Zwei Gesänge for Alto Voice, Viola, and Piano, Op. 91 (1884)

TRACK 01: Gestillte Sehnsucht

TRACK 02: Geistliches Wiegenlied

Sonata in E flat Major for Viola and Piano, Op. 120, No. 2 (1894)

TRACK 03: Allegro amiable

TRACK 04: Allegro appassionato

TRACK 05: Andante con moto - Allegro

Frank Bridge (26 February 1879 - 10 January 1941)

Three Songs for Medium Voice, Viola, and Piano (1907)

TRACK 06: Far, far from each other

TRACK 07: Where is it that our soul doth go?

TRACK 08: Music when soft voices die.

Two Pieces for Viola and Piano

TRACK 09: Pensiero (1905)

TRACK 10: Allegro appassionato (1908)

Valentina Shohdy, Viola
Jordan Swett, Mezzo Soprano
Andrew Welch, Piano

Recorded Live on December 10, 2017 in Ulrich Hall
University of Maryland School of Music College Park
Recorded and Mastered by Antonino d'Urzo, OpusriteTM

Track Listing for Disc #2

John Dowland (1563 - 1626)

TRACK 01: *Flow My Tears* (1596)

TRACK 02: *If My Complaints Could Passions Move* (1597)

Benjamin Britten (22 November 1913 - 04 December 1976)

TRACK 03: *Lachrymae, reflections on a song of Dowland* for Viola and Piano, Op. 48 (1950)

Franz Schubert (31 January 1797 - 19 November 1828)

Sonata in A minor, "Arpeggione", for Viola and Piano, D. 821 (1824)

TRACK 04: Allegro moderato

TRACKS 05-06: Adagio - Allegretto

TRACK 07: *Wanderers Nachtlied*, D. 768 (1824)

TRACK 08: *Die Forelle*, D. 550 (1817)

TRACK 09: *Der Tod und das Mädchen*, D. 531 (1817)

TRACK 10: *Ständchen*, D. 957 (1828)

Valentina Shohdy, Viola

Andrew Welch, Piano

Recorded Live on February 10, 2018 in Ulrich Hall
University of Maryland School of Music College Park
Recorded and Mastered by Antonino d'Urzo, Opusrite™

Track Listing for Disc #3

Joseph Joachim (28 June 1831 – 15 August 1907)

Hebrew Melodies On Poems of Byron for Viola and Piano, Op. 9 (1855)

TRACK 01: Sostenuto

TRACK 02: Grave

TRACK 03: Andante cantabile

Ernest Bloch (24 July 1880 – 15 July 1959)

Suite Hébraïque for Viola and Piano (1951)

TRACK 04: Rhapsodie

TRACK 05: Processional

TRACK 06: Affirmation

Charles Martin Loeffler (30 January 1861 – 19 May 1935)

Quatre Poèmes for Mezzo Soprano, Viola, and Piano, Op. 5 (1904)

TRACK 07: La Cloche fêlée.

TRACK 08: Dansons la gigue!

TRACK 09: Le son du cor s'afflige vers les bois.

TRACK 10: Sérénade

Sergei Rachmaninoff (01 April 1873 – 28 March 1943)

TRACK 11: *Vocalise* for Viola and Piano, Op. 34, No. 14 (1915)

Valentina Shohdy, Viola

Jordan Swett, Mezzo Soprano

Andrew Welch, Piano

Recorded Live on March 16, 2018 in Gildenhorn Hall

University of Maryland School of Music College Park

Recorded and Mastered by Antonino d'Urzo, Opusrite™

Annotated Bibliography

Abraham, Gerald, ed. *The Music of Schubert*. Port Washington: Kenniat Press, Inc., 1969.

This book analyzes Schubert's compositions. The chapters are divided by the different genres of instrumental and vocal music. The book also provides a chronological list of all of Schubert's compositions, as well as several musical examples at the end, which support the discussion in previous chapters.

Aquino, F. Avellar de. "Six-Stringed Virtuoso". *The Strad Magazine*, Harrow, Middlesex, UK, v. 109, n. 1297, May 1998.

This journal article provides a brief history of the arpeggione. The author gives an overview of the famous "Arpeggione" sonata, which was written by composer Franz Schubert, which distinguished the instrument in its debut and reception.

Byron, George Gordon. *Hebrew Melodies of Lord Byron*. W. Druglin: Leipzig, 1890.

This is a reprint of the original collection of poems that comprise the set of the twenty-three Hebrew Melodies written by Lord Byron. The book reads from right to left, as it was written first in Hebrew and then translated into English by Solomon Mandelkern.

Chusid, Martin. "Schubert's Cyclic Compositions of 1824", *Acta Musicologica*, Vol. 36, Fasc. 1 (Jan. - Mar., 1964), International Musicological Society.

This is a journal article focusing on Schubert's compositional output during the year of 1824. The author draws cyclical parallels between Schubert's compositions; it was in 1824 that he produced several of his most famous instrumental works and ceased writing vocal music with the exception of one song, *Wanderers Nachtlied*.

Evans, Edwin. "Modern British Composers. I. Frank Bridge", *The Musical Times*, Vol. 60, No. 912 (Feb. 1, 1919), Musical Times Publications Ltd.

This journal article is part of a set that discusses several different British composers from the Modern era. It introduces some of the challenges in reception of twentieth-century music, and how this influenced the compositional approach of British composers of that time period.

Ewen, David. *Twentieth Century Composers*. Freeport: Books for Libraries Press, 1937.

This is a discussion of modern music through the lives and works of eighteen composers, namely Ernest Bloch and Charles Martin Loeffler. As the author states, it was written for the layman in an attempt to provide a closer understanding of the genre. Each chapter includes biographical information about

the composer, as well as how their compositions exhibit characteristics of twentieth-century music.

Friedlander, Max. *Brahms's Lieder: An Introduction to the Songs for One and Two Voices*. London: Oxford University Press, 1928.

Originally written in German, this narrative provides an in-depth look at the solo songs of Brahms, which are organized by opus number. It contains multiple useful indexes, including an index of the poets whose work strongly influenced Brahms.

Frisch, Walter, ed. *Schubert: Critical and Analytical Studies*. Lincoln: University of Nebraska Press, 1986.

This is a study of Schubert's compositions through a collection of essays by various authors. Selections of the composer's instrumental and vocal works are discussed, including *Wanderers Nachtlied*, which is analyzed in a chapter written by Thrasybulos Georgiades titled, "Lyric as Musical Structure".

Gilman, Lawrence. "The Music of Loeffler" *The North American Review*, Vol. 193, No. 662 (Jan., 1911), University of Northern Iowa.

This is a subjective account of Loeffler's life and works. It seems the author's purpose is to highlight Loeffler as a great, but forgotten composer, in an attempt to expose his lesser-known works.

Johnson, Graham. *Franz Schubert: The Complete Narrative, Volume One*. New Haven: Yale University Press, 2014.

Johnson, Graham. *Franz Schubert: The Complete Narrative, Volume Three*. New Haven: Yale University Press, 2014.

These two books are part of a catalogue of all of Schubert's songs. For each song, the author gives the full text with an English translation, background on the individual song that includes Schubert's compositional style at that time, and specific musical examples.

Hall, James Husst. *The Art Song*. Norman: University of Oklahoma Press, 1953.

This book documents the art song through the lens of several different composers across Europe and America. Topics including development of form, reception, and problems with interpretation, are discussed.

Huss, Fabian. *The Music of Frank Bridge*. Woodbridge: The Boydell Press, 2015.

This book documents the life of the composer through his works by giving detailed music examples of his more famous pieces. There is also a chapter that is

specifically dedicated to Bridge's relationship with his student, fellow English composer Benjamin Britten.

Keller, James M. *Chamber Music: A Listener's Guide*. Oxford: Oxford University Press, 2011.

This is a chronicle of chamber music from Bach's music of the Baroque period through the contemporary compositions of Joan Tower. For the purposes of this dissertation, special attention was given to the chapters on the chamber music of Brahms and Schubert.

Knight, Ellen. *Charles Martin Loeffler: Music in American Life*. Urbana: University of Illinois Press, 1993.

This work chronicles Loeffler's life with a look through his works from a global perspective. The author divides Loeffler's compositions by geographical location, providing a timeline of his life through his music.

Latham, Peter, ed. *The Master Musicians: Brahms*. London: J.M Dent & Sons Ltd., 1948.

This book is part of a series that provides a focused history on several individual composers. Each edition chronicles the life of a composer through his defining compositional periods. In this edition on Brahms, the clarinet sonatas are presented as a focal point in the chapter that discusses his chamber music.

May, Florence. *The Life of Johannes Brahms, Vol. II*. Neptune City: Paganiniana Publications, Inc., 1981.

This is a biography of composer Johannes Brahms that examines his life through his relationships with fellow musicians. The author not only presents his works, but also discusses their reception in society.

Newman, William, S. *The Sonata Since Beethoven*. Chapel Hill: The University of North Carolina Press, 1969.

This is an intimate look at the sonata and its development since the era of Beethoven. The author addresses sonata form at length, including the compositional makeup of each individual movement. The sonata is catalogued through the years, with chapters that focus specifically on Schubert and Brahms.

Nieman, Walter. *Brahms*. New York: Alfred A. Knopf, Inc., 1929.

This book organizes the composer's works in two different sections. The first section provides a chronological history of his life, which includes influential musical events, while the second section divides the composer's works by category within the two compositional genres of instrumental music and vocal music.

Oliver, Michael. *Benjamin Britten*. London: Phaidon Press Limited, 1996.

This is an overview of Britten's life through the breadth of his works. It introduces some of his social and economical influences, rather than discussing his works from a strictly compositional standpoint.

Pannain, Guido. *Modern Composers*. London: J.M. Dent & Sons Ltd., 1932.

This is a review of eight selected composers of the modern era, including Ernest Bloch. The author places a strong focus on the composer's traditional Jewish influences.

Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*, 2nd ed. vol. 3. "Bloch, Ernest." London: Macmillan Publishers Limited, 2001.

Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*, 2nd ed. vol. 4. "Bridge, Frank." London: Macmillan Publishers Limited, 2001.

Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*, 2nd ed. vol. 4. "Britten, Benjamin." London: Macmillan Publishers Limited, 2001.

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Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*, 2nd ed. vol. 13. "Joachim, Joseph." London: Macmillan Publishers Limited, 2001.

Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*, 2nd ed. vol. 15. "Loeffler, Charles Martin." London: Macmillan Publishers Limited, 2001.

Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*, 2nd ed. vol. 20. "Rachmaninoff, Sergei." London: Macmillan Publishers Limited, 2001.

The New Grove Dictionaries are an invaluable set of resources that provide an extensive biography and history of music and musicians. Each article, about a specific composer, documents his life from childhood, through the height of his career, and in his final years, while providing a chronological list of his compositional works. Furthermore, a detailed bibliography is provided at the end of each article for extended research.

Simmons, Walter. *Voices in the Wilderness: Six American Neo-Romantic Composers*. Oxford: The Scarecrow Press, 2004.

Named after one of Bloch's symphonic compositions, this book recounts the lives of six Neo-Romantic composers. At the end of each chapter, the author provides an individual bibliography for further research on each composer.

White, Eric Walter. *Benjamin Britten: His Life and Operas*. Berkeley: University of California Press, 1970.

This is a biography of Benjamin Britten that chronicles the life of the composer through his works, specifically through his operas. The author had the invaluable privilege of having the book unofficially edited by Britten himself. The author provides a chronological list of Britten's works, as well as a list of the premiere performances of his operas.

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