

ABSTRACT

Title of Dissertation: FROM THIRD FIDDLE TO CENTER STAGE:
HOW LIONEL TERTIS, MAURICE VIEUX,
AND FYODOR DRUZHININ EXPANDED
THE ROLE OF THE VIOLA IN THE
TWENTIETH CENTURY

Dana M. Rokosny, Doctor of Musical Arts, 2019

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

Not until the turn of the twentieth century did the role of the viola begin to expand and eventually blossom into the prominence that it occupies today. Violists today enjoy the same idolizing attention that violinists and cellists have enjoyed for a few hundred years. Three violists are particularly important in the advancement of the viola during the twentieth century: Lionel Tertis (1876–1975), Maurice Vieux (1884–1951), and Fyodor Druzhinin (1932–2007). All contributed in expanding the role of the viola in the areas of virtuosity, pedagogy, and repertoire.

This dissertation explores the significance of these three violists and provides a pathway to sources available relative to each artist. The performance aspect of this project included three recitals, each centered upon one of the three violists. Works included were selected from those dedicated to and/or commissioned by that violist, and works each violist composed or arranged for the instrument.

The recital based upon Lionel Tertis included a movement from Ralph Vaughan Williams' *Suite; The River* and the *Old Irish Air* composed and arranged by Tertis respectively; the *Sonata* for viola and piano by Sir Arnold Bax; a piece by William Henry Reed; a movement from York Bowen's viola concerto; and Benjamin Dale's work for six violas.

The next was based upon the French violist, Maurice Vieux. The first half consisted of a *Romance* by Gabriel Grovlez; a concert étude by Vieux; a movement by Joseph Jongen's for viola and orchestra; and the *Ballade* by Philippe Gaubert. The second half continued the character with a programmatic work by Stan Golestan; Max Bruch's *Romanze*; another of Vieux's études; and the *Soliloque et Forlane* by Reynaldo Hahn.

The final recital centered upon Fyodor Druzhinin, a violist and composer for whom the revered Shostakovich *Sonata* was written; performed on the second half of this program. The first half consisted of Grigori Frid's first viola sonata and a duo for violas by Druzhinin. The appendices include the three recital programs; discographies; articles or books written by or about these three violists; as well as lists of compositions; arrangements; and commissions and dedications.

FROM THIRD FIDDLE TO CENTER STAGE: HOW LIONEL TERTIS,
MAURICE VIEUX, AND FYODOR DRUZHININ EXPANDED THE ROLE OF
THE VIOLA IN THE TWENTIETH CENTURY

by

Dana M. Rokosny

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2019

Advisory Committee:
Professor Katherine Murdock, Chair
Professor Daniel H. Foster
Professor James Stern
Professor Eric Kutz
Professor Andrew Baden

© Copyright by
Dana M. Rokosny
2019

Dedication

To my Mom, because you did not get your chance.

To my Dad, because of your sacrifices, I was able to do this.

Thank you for your never-ending encouragement.

Acknowledgements

I would like to acknowledge my husband, Benjamin Greanya for his endless, compassionate support while pursuing this degree and dissertation project.

Table of Contents

Dedication.....	ii
Acknowledgements	iii
Table of Contents	iv
Introduction	1
Lionel Tertis - ‘The First Great Virtuoso of the Viola’	3
Maurice Vieux - Viola Virtuoso of France.....	16
Fyodor Druzhinin	30
Appendix A- Recorded Track Listings.....	40
Appendix B- List of Compositions.....	43
Appendix C- List of Dedications and Commissions	45
Appendix D- List of Arrangements and Editions.....	49
Appendix E- Discographies.....	50
Appendix F- List of Articles/Books Written by Each	52
Appendix G- Words to <i>The River</i>	53
Appendix H- Reynaldo Hahn Examples	55
Annotated Bibliography	57

Introduction

It is to be regretted that there is no special class for the Viola. This instrument, notwithstanding its relation to the violin, needs individual study and constant practice if it is to be properly played. It is an antique, absurd, and deplorable prejudice that has hitherto handed over the performance of the tenor part to second- or third-rate violinists. Whenever a violinist is mediocre, it is said, "He will make a capital tenor." From the stand-point of modern music this is false reasoning, for trashy parts are no longer written for the orchestra (at least by the great masters), but each has an interest proportionate to the effect to be reproduced, and a condition of inferiority in any on part with regard to any other is not recognized.¹

In this letter to his friend, Humbert Ferrand, Hector Berlioz remarked on the dearth of attention to the viola regarding the curriculum at the Paris Conservatoire in the mid-nineteenth century. Historically, so-called ‘third-rate violinists’ became violists. Despite the growing presence and importance of the viola in mid–late nineteenth century chamber music, the level of virtuosity on the instrument remained mostly stagnant, thus the stereotype pervaded, despite a few outliers like Niccolò Paganini, Henri Casadesus, L. Casimir-Ney, and Oskar Nedbal. Not until the turn of the twentieth century did the role of the viola begin to expand and eventually blossom into the prominence it occupies today. Violists today enjoy the same star-like attention that violinists and cellists have enjoyed for a few hundred years.

Credit can be given to many, but three violists are particularly important in the advancement of the viola during the twentieth century: Lionel Tertis (1876–1975), Maurice Vieux (1884–1951), and Fyodor Druzhinin (1932–2007). Each violist came

¹ Maurice Riley, *The History of the Viola, Vol. I* (Ann Arbor: Braun-Brumfield, 1980), 184.

from a unique period and region, but all contributed to expanding the role of the viola in the areas of virtuosity, pedagogy, and repertoire.

This research will provide evidence of how these three violists expanded the role of the viola in the twentieth century and provide a pathway to sources available on their respective history relating to the instrument. The methods of expansion and how they are pertinent to each violist include: commissioning, arranging, and composing works for the viola; the achievement of greater virtuosity; and the violist as soloist. This provokes further investigation into their pedagogical influence and the historical, political, and geographical effect on each violist.

Knowing the history of one's instrument is important to be an informed performer and teacher. This history includes physical developments of the instrument; repertoire; its role in solo, chamber music, and orchestral settings; and notable performers and teachers. The physical developments of the viola will not be discussed because they were mostly stabilized by the era of these violists. Defining the ways in which each of the violists influenced the reception of the viola as a prominent solo instrument will result in a better understanding for violists today. This information will help guide today's violist in how they may continue to expand its role and legacy.

Lionel Tertis - 'The First Great Virtuoso of the Viola'

The Cinderella [viola] branch of the orchestra was considered to be one of the necessary and unavoidable evils which had to be endured. Then this wonder of miracles appeared on the scene. How he did it, no one knows; but the fact was due from A to Z to Tertis...when the history of music here and abroad came to be written, this saving of the orchestra's 'distressed area' would be recognized as his greatest achievement.²

The above is a written recollection of a speech that Sir Thomas Beecham gave at Tertis's retirement dinner in 1937. This is one of many similar accounts by prominent musical figures of the time, captured in his autobiography, *My Viola and I* that exemplifies Tertis's remarkable impact on the role of the viola.

Tertis was fortunate to have matured during an exciting time in history. The First Industrial Revolution was underway with more and more mechanization appearing in daily life. The English Musical Renaissance occurred between 1840 and 1940, during which *salon* concerts became popular, which generated a wealth of creative output among English composers.

Tertis was born in 1876 in Hartlepool, England, though his family moved to London soon after. He began his musical studies on the piano and progressed quickly, giving his first public concert at the age of six. He grew up quite poor so, once he turned thirteen, he left home to make a living as a pianist to fund his musical studies. He began studying the violin at the Trinity College of Music, where he was enrolled intermittently over the course of a few years. He spent a brief six months studying in Leipzig, Germany but returned upon realizing that the quality of study was not an improvement from what he was already receiving at home.

² Lionel Tertis, *My Viola and I* (Boston: Crescendo, 1974), 85.

Tertis then enrolled in the Royal Academy of Music (RAM) studying violin with Hans Wessley. Soon after, he began playing viola in a string quartet at school. In the course of a few years, he progressed at the RAM as sub-professor and then full professor of viola, eventually playing in a quartet with his former teacher, Wessley.

While professor at the RAM, Tertis implored his colleagues and the composition students to compose new music for the viola. Frederic Corder was the professor of composition and was heavily influenced by Wagner's late romantic style; his was the first English translation of Wagner's *Ring Cycle*. Significantly, Corder instructed all of the composers represented on this program and all were influenced and immersed in the late romantic tradition. He created a fund for these commissions at the Academy and the result was one of the greatest libraries of viola music in the world. Tertis's remarks on its creation are below, taken from an excerpt included in John White's book on Tertis, from a column he wrote in the *Daily Telegraph* about the emergence of the viola as a solo instrument:

When I began playing the viola I had to keep going on arrangements of violin pieces I made. There was nothing to play on the viola in the way of solos. Fortunately for me, I attracted the attention of some composer friends of mine – Arnold Bax, York Bowen, B. J. Dale, J. B. McEwen, W. H. Bell, and others... There is a field with regard to the viola so far very little exploited by composers... The viola has a peculiarly sympathetic human character, which blends most readily with the voice.³

Tertis includes a similar observation in his autobiography.

Benjamin Dale and York Bowen were the first to make contributions to the new solo literature, followed soon after by Arnold Bax. These three were all students at the RAM at about the same time, around 1900, and goaded by my constant pressure for works for the viola, they provided the beginning of a library with music for the viola and viola and orchestra.⁴

³ John White, *Lionel Tertis: The First Great Virtuoso of the Viola* (Suffolk UK: Boydell Press, 2006), 66.

⁴ Tertis, *My Viola and I*, 34.

Ironically, while playing in the Queen's hall orchestra with Sir Henry Wood, Tertis went from last chair in the second violin section to principal viola in the course of a year. As Beecham's testament states above, this was not for the stereotypical reasons of being a sub-par violinist.

As a viola soloist, Tertis traveled the world, performing his arrangements, compositions, and new dedicated works by his colleagues (see appendix B–D). He was a sought-after chamber musician and played with the world's renowned instrumentalists on a regular basis, including Pablo Casals, with whom he shared a birthday. The BBC frequently broadcasted his performances, and Tertis created an extensive discography, the source of which is included in appendix E. His students included some of England's most successful violists and thus impacted the quality of viola playing nationally and abroad. Tertis also wrote a number of columns and articles (see appendix F), most notable is his *Beauty of Tone in String Playing*, where he describes the need for beautiful tone, and how to execute it.

Tertis's accolades and tributes are too many to list here. All of them support the fact that he did more for the viola than any other before or after him. Fortunately, there are two others who greatly contributed to this expansion and may share in the credit. Of the works for viola associated with Lionel Tertis listed in appendix B–D, the works below were chosen for this dissertation.

Ralph Vaughan Williams (1872–1958): *Prelude*, selection from Suite for Viola and Orchestra (1934)

Like many of the composers on this program, Ralph Vaughan Williams was an accomplished violist. Though he especially loved Tertis's playing and would have himself pursued life as a professional violist, his family felt it would not be a reputable or secure way of making a living. Fortunately, Vaughan Williams' love of the viola is evident in the way he wrote for the instrument. This is exemplified in the *Fantasia on a Theme of Thomas Tallis*, which contains a substantial viola solo typical of the melancholic timbre of the instrument, and *Flos Campi*, his work for solo viola, mixed chorus and orchestra which was dedicated to Tertis.

Additional works by this composer which feature the viola include The *Phantasy Quintet* (1912) which includes two violas, the *Romance* for viola and orchestra (1914)⁵, Four Hymns for tenor, piano, and viola obbligato (1914), and the viola solo in the slow movement of his *London Symphony* (1914).⁶ By making the viola prominent in these works, Vaughan Williams shows his enthusiasm and devotion to the instrument.

The *Suite* for Viola and Orchestra was commissioned by and dedicated to Tertis. The premiere of the work was given by Tertis on November 12, 1934 under Malcom Sargent. The *Suite* consists of an unusual collection of smaller pieces, lumped into three groups. They may be played as a complete set, a single group, selected movements, or a single movement as chosen for this program. Group I contains three movements, *Prelude*, *Carol*, and *Christmas Dance*, all centering upon the theme of Christmas. Group II consists of a *Ballad* and *Moto Perpetuo*. As in group I, the final group is also three more movements: *Musette*, *Polka Melancolique*, and *Galop*, all dance character pieces. The

⁵ approx. 1914, date unknown. The work was discovered by his widow, but likely written for Tertis and possibly the first of his works for viola.

⁶ William E. Everett, "Ralph Vaughan Williams' Suite for Viola and Orchestra," *Journal of the American Viola Society* 13, no. 2 (1997): 9–16.

entire suite lasts approximately twenty-three minutes. It is scored for two flutes, one oboe, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion, celesta, harp, and strings. Vaughan Williams also created the piano reduction.

The imitation of Christmas bells is heard in the *Prelude* by the use of arpeggiated chords in the viola in the opening of the movement. It is also reminiscent of the preludes of J.S. Bach from his solo suites for cello, as it has a “quasi-improvisational fantasia in a baroque manner”.⁷ Two sections with a dance-like character in 9/8 meter add to the pastoral character often connected to the Christmas season.

Lionel Tertis (1876–1975): *The River*, selection from *Three Sketches* (1953)

Lionel Tertis was greatly inspired by the lyrical playing and beautiful sound quality of world-renowned violinist, Fritz Kreisler. The two met in 1904 when Tertis was principal of the Queen’s Hall Orchestra. Kreisler performed the concertos of Brahms, Henri Vieuxtemps, and Frédéric d’Erlanger. On hearing Kreisler, Tertis expressed that;

*for me the experience of hearing him play was like falling in love. His glowing tone, his vibrato, unique and inexpressibly beautiful, his phrasing, which in everything he played was so peculiarly his own, the manly grace of his bow arm, his attitude, at once highly strung and assured, the passionate sincerity of his interpretations...the most heavenly tone-quality and expression I’ve ever heard from any violinist living.*⁸

This inspiring experience prompted Tertis to work tirelessly as an artist and to further promote the viola. Almost twenty years later, much to his delight, Tertis performed Mozart’s *Sinfonia Concertante* with Kreisler in Boston, New York, and London.

⁷ Everett, 10.

⁸ White, 10.

Kreisler composed and arranged many short, delightful works for the violin considered *salon* pieces which were much in fashion at the time. Tertis's original compositions and arrangements for the viola, compiled into a few published albums, are a result of his desire to create more suitable works for the viola in the same vein as these salon pieces. This effort served to please a wider range of audiences and expand the repertoire of the viola even further. *The River* is the third piece of Tertis's *Three Sketches* and a perfect example of this style. It is just a few minutes in length and very lyrical in character. There are words to the piece written by Tertis and it may be performed by soprano and piano as well (appendix G). The piano provides an undercurrent of thirty-second note arpeggios mimicking the sound of rippling water, or a river, while the viola spins a light and catchy melody over it. The piece is then repeated with the viola playing the tune an octave higher. It was recorded by Tertis June 17, 1927. The other two pieces are titled, *The Blackbirds* and *A Tune*.

Old Irish Air: Traditional, arr.

Old Irish Air is a traditional song of Ireland that Tertis arranged for viola and piano in 1925. This and arrangements of other short pieces like a few of Mendelssohn's *Songs Without Words*, additionally contributed to the collection of *salon* pieces for the viola. The first known performance by Tertis was Easter Sunday in 1932. This, and the *Three Sketches* were first recorded by Tertis in his collection of recordings, *The Complete Columbia Recordings* (1924–33).

Sir Arnold Bax (1883–1953): Sonata for Viola and Piano (Jan 9, 1922)

Pianist and composer Sir Arnold Bax wrote a number of works for viola at Tertis's encouragement. The *Sonata* for viola and piano is one of his most frequently performed and best-known works. His other works for viola includes the: *Elegiac Trio* for flute, viola, and harp; *Fantasy Sonata* for harp and viola; *Legend* for viola and piano; *Phantasy* for viola and orchestra; and *Concert Piece* for viola and piano.

Bax and Tertis were colleagues and friends at the RAM. Bax was a fine pianist and the two toured and played many concerts together, including the premiere of his *Sonata*, given in the Aeolian Hall in London on November 17, 1922. The two had great admiration for each other; Tertis expressed his gratitude for Bax's contribution to the viola repertoire, stating to his longtime friend, Colin Scott-Sutherland:

*I owe a deep debt of gratitude to Sir Arnold Bax, for he wrote many works for the viola which was of immense benefit for the viola as a solo instrument. I consider one of the best of his works was the viola and piano Sonata. I am proud that he should have written so many works for me and for my campaign for the instrument.*⁹

Bax, a person preoccupied with youth and romance, had an affinity for the culture and landscape of Ireland. This developed after reading an epic poem by William Butler Yeats titled, *The Wanderings of Oisín*. Bax visited Ireland frequently, first in 1902, and his music was thus influenced by the pastoral folk tunes and melancholic nature of its people. Bax said of his first visit to Ireland that the "Celt within me stood revealed," a powerful statement of its effect on him. Between his first visit and the Easter Uprising in 1916, Ireland was struggling for independence. The uprising had a great effect on Bax as

⁹ White, 62.

he began composing the *Sonata* in 1921, heard in the lamenting and melancholic character of the melodies. The uprising also inspired Bax to write a number of poems titled, *A Dublin Ballad* and *Other Poems*, but they were censored and never published.¹⁰

The *Sonata* for viola and piano consists of three movements, *Molto Moderato-Allegro*; *Allegro energico, ma non troppo presto*; and *Molto Lento*. Bax's affinity for Ireland and his youthful romantic nature are quite evident in the character of this work. The opening viola melody marked *molto tranquillo* is evocative of a melancholic, pastoral character. The importance of this melody is highlighted when Bax revisits it at the end of the work as an epilogue, a frequent characteristic of his compositions.¹¹ Bax develops the opening motive to show virtuosity and playfulness. The listener can hear moments evoking mystical colors and sounds throughout, showing influences of Debussy, Ravel, Scriabin, and Strauss. The second movement is scherzo-like, containing running sixteenth-note passages and interruptive chords in the viola (played both with the bow and pizzicato). It is strong and heroic in character, if almost forceful. The opening viola solo of the last movement is marked *declamato*, or declamatory, but evolves into a more contemplative, pleading character.

William Henry Reed (1875–1942): Rhapsody for Viola and Piano (1918)

Endearingly called 'Billy Reed' by his close friend and British composer, Edward Elgar, Reed was the author of the biography titled, "Elgar, as I knew him". W. H. Reed spent his career as a violinist, composer, and later, a conductor. He composed many

¹⁰ Lewis Foreman, "Sir Arnold Bax," *Grove Music Online* (2001).

¹¹ Ibid.

works for violin in the popular *salon* style. One of the leading violinists of his day, Reed became concertmaster of the London Symphony from its formation in 1904 until 1935, a few years before his death in 1942. Like all of the composers on this program except Tertis, Reed studied composition with Frederic Corder. His violin studies were with the renowned French violinist, Émile Sauret.

Reed and Tertis became close friends, playing in the Queen's Hall Orchestra and chamber music together at the RAM, as students and later professors. Tertis urged Reed to compose music for the viola and the result is the *Rhapsody* for viola and orchestra (or piano). It was first performed in Hereford in 1928. Subsequent performances of the work were with the Municipal Orchestra in Brighton, England and then in Bath, England with the Pump Room Orchestra on October 22, 1930.¹²

The piece is a sweeping, romantic, and virtuosic work for the viola. The melodies give way to moments of both expansiveness and intimacy. As stated in a July 1927 positive review from *The Strad* magazine, the *Rhapsody* is “a good solo written with a knowledge of the viola, and with good thematic material well worked out. The Andantino which follows a broad Allegro is very musical, and there is a striking technical development in the Finale”.¹³

**York Bowen (1884–1961): *Andante Cantabile* from Concerto for Viola and
Orchestra in C minor, Op. 25 (1907)**

¹² White, 118.

¹³ Ibid., 87.

York Bowen is best known as “a pianist of remarkable brilliance”, though he was also an accomplished violist, hornist, organist, and of course composer.¹⁴ As a pianist, he won many accolades. After studying piano at the Blackheath Conservatoire, Bowen won the Erard Scholarship to begin piano and composition studies at the RAM with Tobias Matthay and Frederic Corder, respectively. While there, he won all of the school’s top prizes in both divisions. After some time teaching at the Tobias Matthay Pianoforte School, he was appointed professor of piano at the RAM from 1909 to 1959 and remained there until shortly before his sudden death in 1961. Bowen and Tertis had a close and productive professional relationship. The plethora of excellent music for the viola composed around the same time by Bowen is a result of Tertis’s encouragement to compose for the instrument. Interestingly, Bax and York Bowen began their studies the very same day.

The first performance of this work was given on March 26, 1908 by Lionel Tertis, conducted by Landon Ronald. It was given at the Queen’s Hall for the Royal Philharmonic Society which was, in its ninety-sixth year at the patronage of King and Queen Alexandra of Denmark and additional members of royalty. This was Tertis’s first of eleven appearances at the Royal Philharmonic Society concerts.

Bowen was also influenced by Bax, Korngold, Debussy, Liszt, Strauss, Elgar, Chopin, and Russian nationalist composers. This is demonstrated by his use of orchestral coloring or timbre and his harmonic progressions with jazz influences through French composers. The sounds of French Impressionism are also evident in the use of dissonance, uncommon chords and chordal juxtaposition.

¹⁴ Monica Watson, “York Bowen,” *Grove Music Online* (2001).

This work is typical of the late romantic style Bowen used throughout his career. His works remain tonal throughout, yet the sonic palette is expanded through the use of chromaticism. The standard forms of the romantic period are largely adhered to, yet one finds additional melodic material to the stated themes. Because Bowen was a student of Corder, his instruction was also steeped in Wagnerian romanticism.

Further evidence of these influences is in his use of a large romantic era-size orchestra for this concerto. In addition, the work is full of exceptionally lyrical themes. New melodies appear even in the development and recapitulation, which makes defining the form lightly elusive. Despite this, the concerto is still steeped in the romantic tradition. It contains three movements, fast-slow-fast, with the structure of the characteristic form maintained in each. The exception is in the last movement, which does not have a rondo. There are long virtuosic cadenzas in all three movements, contributing to the considerable technical demands on the violist. The use of the diatonic key system with chromatic harmonies leans toward the late romantic and the overall character is more heroic than sentimental.

Benjamin Dale (1885–1943): Introduction and Andante for Six Violas (1911)

Benjamin Dale, the youngest of seven, grew up in Northern London, England. He began studies on the piano and organ early on, progressing quite quickly. This led him to be accepted into the RAM at the young age of 15.

Dale entered the RAM as a peer of Arnold Bax, York Bowen, and W.H. Reed, and began composition studies with Frederick Corder. He was also a peer of Rebecca

Clarke and Myra Hess; Clarke was a violist/composer who also contributed to the expanding role of the viola by writing works for the instrument and performing them on tours, often with pianist Myra Hess, particularly her *Sonata* for viola and piano (1919).

Tertis had recently premiered two works by Dale dedicated to him, the *Suite* for viola and orchestra, Op. 2 and the *Phantasy*, Op. 4 for viola and piano. The *Suite* was well received, as stated by Joseph Holbrooke, “we have to go to the sextets, symphonies and variations of Brahms to find anything so lovely.”¹⁵ Tertis asked Dale to write a short work for him and five of his viola students. Dale obliged, and *A Short Piece (Introduction and Andante)* for Six Violas, Op. 5 was written. The five Tertis students who performed the premiere with him were Eric Coates, Raymond Jeremy, Dorothy Jones, James Lockyer, and Phyllis Mitchell. The premiere was given June 9th, 1911 as part of a lecture-recital given by Tertis at Aeolian Hall. Dale’s teacher, Frederic Corder described it as “a work of remarkable beauty, power, and originality. The effect of the whole of it is almost Beethovenian in majesty and grandeur and has a melodic sweep such as none other of the present generation of string-writers seems able to approach.”¹⁶ Additional pieces on the lecture-recital included: *Fantasy* by Cyril Scott; *Poeme* by York Bowen for viola, harp, and organ; and a piece by Joseph Holbrooke. Scott, Bowen, and Dale played piano on the program.

The score is an excellent example of the rich, late romantic style written just before the outbreak of the first World War, with influences of Wagner and Debussy. The violist and viola scholar, John White describes the piece as “a worthy English counterpart

¹⁵ John White, “Benjamin Dale and the Viola,” *An Anthology of British Viola Players* (Lancashire: Comus, 1997), 73.

¹⁶ *Ibid.*, 74.

to Schoenberg's *Verklärte Nacht*".¹⁷ Despite such positive reception of the work in England, it was not as well liked during the Berkshire Festival in the United States. Tertis was to perform the work at Elizabeth Sprague Coolidge's Berkshire Festival in 1923. Rebecca Clarke, Waldo Warner, Tertis, Hugo Kortschak, Edward Kreiner, and Nicolas Moldavan were the violists. Mrs. Coolidge had originally asked Frank Bridge to join the performance, but he declined. Bridge was at the festival and took a mood upon overhearing an afternoon rehearsal. In John White's book on Tertis, he documents the dismay of Bridge:

*One viola in hot weather is too much. Consequently six! are as you can imagine. The most glorious out-of-tuneness. Pleugh. How damned glad I am that I refused to play. The solo viola is gliding about...The slides are the prima donna stunt. An apportamento or portamento in front of the note every time. Like a sick sea gull. Gives me the creeps.*¹⁸

The piece is in two sections, an *Introduction* and an *Andante*, though the later tempo marking is *Lento espressivo*. As a whole, the work uses the full range of the viola, including a tuning down of the C-string to a G in the sixth part and sailing as high as the A-flat, nearly two octaves above the open A string (plus the use of fingered harmonics), in the first viola part.

¹⁷ Ibid.

¹⁸ White, *Tertis*, 70.

Maurice Vieux - Viola Virtuoso of France

Violist Maurice Vieux is considered the founder of the Modern French Viola School. He composed, championed, and premiered many works for the viola, was a virtuoso performer himself, and a committed teacher. Vieux was born April 14, 1884 in Valenciennes of northern France. His father was a railroad worker and an amateur violinist and poet. After beginning violin lessons with his father, Vieux entered the Paris Conservatoire at the age of fifteen to begin studies with Théophile LaForge. His teacher was the first professor of viola at the conservatoire, rectifying the complaints of Hector Berlioz that there should be an adequate teacher of the viola, given the growing demands in the orchestral repertoire.

Vieux advanced quickly and won *premier prix* at the age of eighteen, gaining numerous superlatives from critics. He made a name for himself shortly out of school and began a long tenure with the Paris Opéra Orchestra in 1907, a year later becoming principal viola until 1949. He became Professor of Viola at the conservatoire after LaForge's death in 1918 and was solo violist with the *Société des Concerts du Conservatoire*, an orchestra supported through the Paris Conservatoire made up of its professors and their best pupils.

Vieux was also a sought-after chamber musician and soloist. He performed regularly with renowned musicians Pablo Casals, Eugène Ysaÿe, Marguerite Long, and Jacques Thibaud. He was a member of the chamber music group, *Quatuor Firmin Touche*, which premiered works by Gabriel Fauré, Claude Debussy, Camille Saint-Saëns,

Jean Françaix, and Darius Milhaud. As a soloist, he premiered the works of Max Bruch, Joseph Jongen, Florent Schmitt, Philippe Gaubert, Reynaldo Hahn, and many others.

Vieux left an impressive legacy of accomplished students. Most enjoyed successful careers teaching in conservatories or as orchestral violists throughout France and Europe. Additionally, many études and concerti were dedicated to them as well. See appendix B–D for works composed by, dedicated to, and arranged by Vieux. Of the works for viola associated with Maurice Vieux listed in appendices B–D, the works below were chosen for this dissertation.

Gabriel Grovlez (1879–1944): *Romance, Scherzo, et Finale* (1932)

Pianist, conductor, and composer Gabriel Grovlez studied at the Conservatoire de Paris and was a student of Gabriel Fauré and a great admirer of Claude Debussy. He worked as piano professor at the *Schola Cantorum*, a rival conservatory to the Paris Conservatoire, from 1899–1909. He maintained additional appointments as conductor and director of the *Opéra-Comique* and the *Théâtre des Art*, respectively. Later, he was conductor of the *Opéra de Paris* from 1914 to 1933. Grovlez was an internationally engaged opera conductor, conducting in Monte Carlo, Lisbon, Cairo, New York, and Chicago. (CITE Grove Grovlez) While in Paris, Grovlez also conducted the first performance of Ravel’s *Ma mère l’Oye* (Mother Goose Suite) and for a year, the *Ballet Russes*.

The *Romance, scherzo et finale* was the *pièce de concours* for 1932.¹⁹ Scholar, Alain Louvier remarks that Grovlez's compositions, "are cultivated and finely coloured, achieving individuality despite a melodic and harmonic indebtedness to Fauré".²⁰ The work opens with a rhapsodic introduction outlining the key of g-sharp minor with rhythmically varied, wide-ranging arpeggios in the viola part. The section labeled *Romance* contains the marking *la [sixteenth-note] assez brève*, meaning to play the repetitive dotted-eighth and sixteenth motive as if it is double-dotted, essentially making the dotted-eighth note longer and the sixteenth twice as short. The *Scherzo* section contains the same dotted rhythmic figure but now in triplet form, creating a vibrant dance character. The *Finale*, is in ABA form. The A section contains challenging running sixteenth note passages in the viola. An abrupt change into a quick $\frac{3}{4}$ meter with syncopated sixth chords brings new thematic material for the B section. Material from the A section returns and brings the piece to a close, with a long crescendo of an ascending arpeggio and a rhythmically accelerated scale flourish to finish.

**Joseph Jongen (1873–1953): *Poème Elégiaque* from *Suite Pour Orchestra et Alto*
Principal Op. 48 (1915)**

Joseph Jongen was a Belgian pianist, organist, and composer. He was trained at Liège Conservatoire, in Liège, Belgium. After completing his musical studies, Jongen traveled across Europe for four years. During this time, he visited Berlin, meeting Max

¹⁹ The *pièces de concours* are compositions that were used for exams or juries at the Paris Conservatory in the late nineteenth through the early twentieth centuries.

²⁰ Alain Louvier, s.v. "Gabriel Grovlez," *Grove Music Online* (2001).

Bruch and Richard Strauss, and experienced the premier of *Ein Heldenleben* and *Don Juan*, also conducted by Strauss. Jongen spent time taking lessons with Strauss as well. After visits in Bayreuth and Munich, Jongen found himself in Paris, enticed by the *Exposition Universelle* of 1900.²¹ While there, he became acquainted with Gabriel Fauré and Vincent d'Indy. In the last of his travels to Rome, he also worked with the French composer Florent Schmitt. These experiences and acquaintances certainly left a strong impression on Jongen, and it is evident in his music. One scholar says of his music, "whatever the period and the influences, his style is instantly recognizable, and his manner is noteworthy for its unique eclecticism, which Jongen himself preferred to think of as internationalism."²²

There seems to be discrepancy about the dedication of the suite. It is marked *à Maurice Vieux* on the published work; however, as stated on the program notes of an album of Jongen's works for viola performed by Thérèse-Marie Gilissen, it was inscribed by Jongen to have been for Lionel Tertis.²³ This is also confirmed in John White's book about Tertis. It seems that Tertis, "ignored two fine works by Belgians, the Suite by his friend Joseph Jongen, which was published in 1928, and the Concerto by Jan Rogister, which had been available since 1914".²⁴ Despite the contradictions in the published music, the possibility is strong it was indeed intended for Tertis. Jongen did indeed spend the years during World War I in England composing, concertizing, and playing chamber music in the Belgian Quartet, a piano quartet that included Lionel

²¹ Known as the Paris Exposition in English, a world's fair showing the achievements of the past century and new inventions for the next.

²² John Scott Whiteley, s.v. "Joseph Jongen," *Grove Music Online* (2001).

²³ Christine Gyselings, trans. H. C. Wilson, "Joseph Jongen: Suite pour principal alto et orchestra, Introduction et dance, and Allegro Appassionato," by Thérèse-Marie Gilissen, viola, recorded in 1985 with Musique en Wallonie, Belgium, MW 80050, 33 1/3 rpm.

²⁴ White, *Tertis*, 94.

Tertis. Even still, there is no other mention of this discrepancy in other sources consulted. Perhaps since Tertis did not premiere or perform the work, Jongen redacted his original dedication for subsequent publication, instead dedicating it to Vieux. Jongen dedicated his other viola works to Vieux after serving as a judge for the Paris Conservatoire's juries. For the later reasons, the author included this piece on the program of works dedicated and composed by Maurice Vieux instead of the program based on Lionel Tertis.

Jongen finished the work, *Suite pour orchestra et alto principal*, Op. 48 in September of 1915 during his time living in England. It does not follow the standard form of a solo concerto, but instead has two contrasting movements titled *Poème Élégiacque* and *Finale*. Only the first movement was selected for this program.

Maurice Vieux (1884–1951): *Études de Concert No. 1 and No. 4 pour Alto et Piano* (1930 and 1927)

Maurice Vieux composed many works for the viola, though nearly all of them are in the form of études. Vieux was a committed teacher, forgoing frequent invitations to tour to maintain continuity with his students. He dedicated most of the études to his students, which also speaks to his deep commitment to them. The twenty solo études, *Vingt études pour alto*, are each dedicated to his most exemplary students. The *Dix études sur des traits d'orchestre* (Ten orchestral studies) are also for the advanced player. The author recommends two articles by violist LeeAnn J. Morgan analyzing the études. The

articles are great sources for discovering the specific technique in each to master.²⁵

Additional useful and excellent études include: *Dix études sur les intervalles* for viola solo (1931), *Dix nouvelles études* for viola solo (posth. 1956), and *Six Études de concert* for viola and piano (1928–1932).

All of Vieux's works are for viola alone, aside from his *Scherzo* and the six concert études. The *Étude de Concert* No. 1 is dedicated to: Madeleine Martinet, who won the *premier prix* for viola at the conservatory in 1930, and the *Étude de Concert* No. 4 to Raymond Belinkoff, who won the same prize in 1927. The two-page concert pieces are technically challenging yet musically gratifying and could work well as an encore, or to fill out a recital program. Both works chosen for this program have an ABA form, with the return of A being shorter than the first. Both also contain slow-fast-slow sections. The technical demands on the violist are exceptional in each étude. In the first, there are double-stops with large string crossings, and broken arpeggios in the A section. The B section contains a very fast scherzo with frequent string crossings, and shifts. The fourth étude begins with a *leggiere* triplet passage in the less than resonant key of f minor. The next section contains challenging slurred running sixteenth notes with chromaticism and challenging string crossings at a quick tempo.

Vieux's compositions show his dedication to his students and to the expansion and prominence of the role of the viola. In 1928, Vieux wrote an article titled, *Considération sur la technique de l'alto* (On viola technique) published in the French journal, *Courrier Musicalet Theatrical*; a translation was published in the *Journal of the*

²⁵ LeeAnn J. Morgan, "Vieux's Other Etudes," *Journal of the American Viola Society* 7, no. 3, (1991): 7–13.

American Viola Society by Rick Anderson 1991.²⁶ Maurice Riley summarizes the article succinctly by stating that, “Vieux emphasized the need for violists of the twentieth century to develop a level of technique equal to that required for contemporary violinists”.²⁷ This level of demand led to his students winning 103 *premier prix* during Vieux’s tenure at the conservatoire.

Philippe Gaubert (1879–1941): *Ballade* for Viola and Piano (1938)

French composer Philippe Gaubert studied the violin at a young age and then switched to the flute. At the *Conservatoire de Paris*, he studied with Paul Taffanel and took composition classes. Gaubert was known as Taffanel’s “most celebrated student” and won *premier prix* for flute.²⁸ Eventually, he became professor of flute at the conservatoire and, like Grovlez, principal conductor of the *Opéra de Paris* in 1920. Before his appointment at the opera, Gaubert worked as assistant conductor and then after service in World War I, principal conductor of the *Société des Concerts*.

The *Ballade* for viola and piano was the *pièce de concours* for viola in 1938 and 1966. Like all pieces on this recital program, save for his own compositions, the dedicatee was Maurice Vieux. Sharing a harmonic language similar to Grovlez, Gaubert was also influenced by Fauré. The *Ballade* opens with a rhapsodic, improvisational, and virtuosic introduction moving through a number of keys with fast arpeggiated chords. Two main contrasting sections run through the work. The first continues the rhapsodic

²⁶ Maurice Vieux, translated by Rick Anderson, “Considération sur la technique de l’alto (On viola technique),” *Journal of the American Viola Society* 7, no. 2 (Fall 1991): 5–6.

²⁷ Riley, *The History of the Viola*, Vol. 2 (Ann Arbor: Braun-Brumfield, 1991), 170.

²⁸ Edward Blakeman, s.v. “Philippe Gaubert,” *Grove Music Online* (2001).

character of the introduction with frequent tempo changes and rubato. The second, a fast *scherzando*, presents passages with great technical challenges for the violist and is very violinistic, if not borderline more suited to the flute. Despite this, the majority of the work remains mostly idiomatic for the viola. The final section of the work again demands great virtuosity of the violist, containing fast slurred and spiccato arpeggiation, slurred broken octaves, all reaching to the highest range of the instrument.

It is clear that since Gaubert and Grovlez both conducted the *Opéra de Paris* while Maurice Vieux was principal viola, they were well acquainted with each other and that this led to the conductor/composer's dedications to the great violist. This not only contributed to expanding the repertoire of the viola and the technical demands of the violist, but also to elevating the role and prominence of the viola among orchestral instruments.

Stan Golestan (1875–1956): *Arioso et Allegro de Concert* (1932)

Romanian composer Stan Golestan was a friend and contemporary of Georges Enescu. Enescu dedicated a substantial composition to Maurice Vieux's teacher, Théophile LaForge, first professor of viola at the *Paris Conservatoire*; the well-known and often played, *Concertstück* for viola and piano (1906). Later, Golestan would dedicate his only work for viola to LaForge's successor, Maurice Vieux.

Together Golestan and Enescu created the *Societatea Compozitorilor Romani* (Romanian Composers Society), inspired by nationalistic tendencies and the folk music

research of Bela Bartók and the Romanian Constantin Brailoiu.²⁹ They outlined criteria inherent in Romanian folk music as a guideline for composers of the society. Romanian music was to include *parlando* (a monotonous, chant-like recitative that is accompanimental to a vocal line, lending a spoken quality); dance music (specifically the *Hora*, popular in much of Romania); a well-known melody to be used as thematic material; and/or combining all of the above.³⁰

Based on the above criteria, Golestan most certainly composed this piece with the Romanian traditions in mind, despite immigrating to France to complete his musical education at the *Conservatoire National de Music de Paris* and the *Schola Cantorum*. During his studies, he was awarded the Georg Enescu composition prize. His teachers included Vincent D'Indy, Albert Roussel, and Paul Dukas.

Golestan taught composition at the *École Normale de Musique de Paris*. Additionally, he enjoyed a career as a music critic and maintained a column in the French publication *Le Figaro* for twenty years. Golestan also “founded the review *L’album musical* (1905) and was secretary general of the International Confederation of Dramatic and Musical Criticism”.³¹ The most poignant observation of his work comes from the composer himself stating, “I wanted to achieve a musical recollection of the raw, melancholy, pastoral atmosphere that vibrates in our open skies”.³² A composer after the author’s own heart.

²⁹ Christine Placilla, “The Romanian Nationalist Influences on the viola works of Stan Golestan and Georges Enescu,” *Journal of the American Viola Society* 17, no. 1 (2001): 39.

³⁰ Ibid.

³¹ Voriel Cosma and Ruxandra Arzoiu, s.v. “Stan Golestan,” *Grove Music Online* (2001, updated 2015).

³² Ibid.

As a result of the dedication and quality of the piece, the *Arioso et allegro de concert* was selected as *pièce de concours* at the Conservatoire in 1933 and 1939. The piece is divided into two different sections with an introduction, played without a break; a traditional double form (ABAB), with programmatic elements. The first section, *Arioso* is a *parlando* based on the lament, *Când pacurarul a pierdut oile* (when the shepherd lost his sheep), or *Doîna*. The viola line is melancholic in character, exemplifying the sorrow of the shepherd and the story he tells. The piano accompaniment contains undulating, arpeggiated eighth notes characteristic of a *parlando*. Golestan uses the cadenza to mimic the improvisational character typical in Romanian folk music. An improvisational character is evident in the frequent use of rubato in the *Arioso* sections.

Cadential material is also used to transition into the return of the *Allegro* section, which is completely contrasting in character. The shepherd has found his sheep and he is now ecstatic and dancing a traditional Romanian dance, the *Hora*.³³ The *Hora* is danced in a circle with joined hands or interlocking arms, traditionally accompanied by a violin. The repetitive thematic material in the viola and seemingly sporadic accented notes in a long series of sixteenth notes creates rhythm that sounds erratic.

**Max Bruch (1838–1920): *Romanze* for Viola and Orchestra in F Major, Op. 85
(1911)**

In the shadow of Johannes Brahms, Bruch spent much of his career as a freelance composer, taking advantage of Germany's expanding choral societies. He was also engaged as a conductor throughout Germany, for three short years in Liverpool,

³³ Placilla, 40.

England, and as a guest in the United States. Additionally, he taught a composition masterclass at the *Hochschule für Musik* in Berlin from 1890–1911, where he worked alongside Joseph Joachim and guided composition students such as Ottorino Respighi and Ralph Vaughan Williams.³⁴

Bruch wrote a number of works for violin and viola in and around 1911 including the *Eight Pieces* for clarinet, viola, and piano, Op. 83 and two years later, the *Double concerto* for clarinet and viola, Op. 88. Between these, Bruch composed the *Concert Piece* for violin and orchestra, Op. 84 for violinist and violist Willy Hess, a friend and advisor for his string compositions after the passing of the famous violinist Joseph Joachim in 1907. Hess also gave the premieres of the previously mentioned works including the *Romance* for viola and orchestra. It is surprising that the *Romance* was not also dedicated to him but to Maurice Vieux, at that time, known as the greatest violist in France. There is no known account of the two meeting, only that Bruch was aware of his exemplary reputation as a virtuosic violist.

The inscription below the title on the score reads, *Hern Maurice Vieux, Solobratschisten der Großen Oper und der Conservatoire-Concerte in Paris zugeeignet, Komponiert 1911*, translated as; ‘Hern Maurice Vieux, principal violist of the Grand Opera and the Conservatory Concert Society, composed in 1911’.³⁵ Bruch also created a version for violin and completed his own piano reduction. The premier was given on

³⁴ Arnold Whittall, “Germany: Cross-Currents and Contradictions,” *Music and Society: The Late Romantic Era: From the mid-19th century to World War I* (Englewood Cliffs, New Jersey: Prentice Hall, 1991), 354.

³⁵ Max Bruch, *Romance for Viola and Orchestra in F major, Op. 85, piano reduction*, ed. Urtext (Munich: G. Henle Verlag, 2014).

February 18, 1912 at the *Société des Concerts de Conservatoire* with Philippe Gaubert unexpectedly leading the orchestra at the last minute.³⁶

The single-movement work is in a tight sonata form. As the title of the work suggests, it conveys a romantic character with sweeping melodic lines and rich romantic harmonies, exemplifying Bruch's mastery in creating heartfelt melodies of significant affect to the listener. The work is typical of the late-romantic style also heard in the music of York Bowen. Interestingly, Bruch and Bowen were resistant to the changing musical times, and aside from the effects of World War I in Bowen's case, suffered progressive isolation from their colleagues and the public because of this resistance.³⁷

Reynaldo Hahn (1874–1947): *Soliloque et Forlane* for Viola and Piano (1937)

French composer, tenor, and pianist Reynaldo Hahn was born in Caracas, Venezuela to German and Spanish parents. The family did very well in South America and relocated to Paris when Reynaldo was four. Because of the family's wealth and privilege, Reynaldo associated with some of the most influential and respected people of France throughout his life, including royalty and the famous writer, Marcel Proust. At the age of ten, he began studies at the *Paris Conservatoire* with Jules Massenet, Charles Gounod, Camille Saint-Saëns, and Émile Decombes. While there, he was a fellow student with Maurice Ravel and matured into a prolific composer and a masterful song writer.

³⁶ D. Kern Holoman, *The Société des Concerts du Conservatoire, 1828–1967* (Los Angeles: University of California Press, 2004), 340.

³⁷ Christopher Fifield, s.v. "Max Bruch," *Grove Music Online* (2001).

The *Soliloque et forlane* was the *pièce de concours* for viola in 1937. It is in two movements marked *Andante* and *Allegro Scherzando*, respectively. The piece was first orchestrated, but a score is not known to exist. A soliloquy is when a character speaks to oneself, in the context of a staged work. Thoughts or feelings are communicated in a way that the audience is privy to, but the rest of the characters are not. The character gives the illusion that these thoughts are unspoken, private reflections. Use of this device is evident in the viola line by use of step-wise motion, representing spoken word. The juxtaposition of large leaps here too, first in the piano and then imitated in the viola, add to the lamenting character of the music. The broad triplet motive primarily moves in step-wise motion as well, additionally mimicking spoken word. Throughout, the *Soliloque* consists of gorgeous melodic lines and rich, but not dense, harmonies in the piano.

The fast and exciting *Forlane* is a *scherzando* dance in 6/8 time. The *forlane* is a lively and flirtatious courtship dance with origins in the northern Italian province of Slavic-settled Friulia, near Venice. The dance is characterized by either running eighth notes or a dotted eighth-sixteenth plus an eighth motive, in four bar phrases. The piano part mostly acts as a drone or rhythmic support as is characteristic for this dance. Often heard accompanying this dance are castanets, mandolins, and/or drums. It became very popular in Venice in the 1600's and made its way to France and into the *baroque* dance suites.³⁸

Interestingly, the main motive of the *Soliloque* appears to be inspired by the introductory piano material in Hahn's song, *Pholoé* the eighth of *Ten études latines* (1899–1900) (appendix H). The interval of a descending fifth that precedes a small scale

³⁸ Patrick O'Connor, s.v. "Reynaldo Hahn," *Grove Music Online* (2001).

and then returns to the starting pitch and repeats again, is present in both pieces though in different keys. Also similar is the syncopated material in the vocal part, and the second motivic material in the viola line, both in step-wise motion. Given that the composer wrote so many melodies, it is not surprising that some may have inspired elaboration in to other instrumental works.

Fyodor Druzhinin

Violist, teacher, and composer Fyodor Druzhinin was born in Moscow, Russia in 1932 to an educated family, or what is sometimes referred to as the *Russian Intelligentsia*. Druzhinin was a young boy when his family experienced the effects of World War II in Moscow. The family attempted to flee but changed their minds at the last minute and remained in their home through the air raids. Druzhinin experienced years of fear, terror, and hunger which left impressions he would never forget, expressed in his autobiography.

Times change, people leave us, we reconsider our values, theories perish, systems break down, philosophies evolve — it is amazing that so much can happen in a single lifetime. Memories of youth and infancy linger throughout one's life and the older you become the more brightly they burn in your soul and illuminate your life, even when it is already departing into the shadows.³⁹

Druzhinin began violin lessons very young and later enrolled in the Central Music School of Moscow. He barely passed the entrance exams into the school because his scales were so poorly executed, and he did not prepare a standard piece from the violin repertoire. Despite this, his personality shined through when he performed one of his original compositions.

At age eleven, Druzhinin switched to the viola and began his studies with Nikolai Borisovich, with whom he credited for saving his technique. He was eventually accepted into the Moscow Conservatory, studying with the violist of the Beethoven Quartet, Vadim Borisovsky. Borisovsky died in 1957, and in 1964 Druzhinin later took over as violist of the quartet. To Druzhinin's surprise, the composer Dmitri Shostakovich was at

³⁹ Fedor Druzhinin, *Memoirs: Pages from the Life and Works*, translated by Mark Polonsky (Moscow: Museum Graeco-Latinum, 2015), 8.

his first reading with the quartet. This was the beginning of a close friendship that ultimately lead to Druzhinin being the dedicatee of his *Thirteenth String Quartet* and his final work, the *Sonata for Viola and Piano*, Op. 147.

Druzhinin became professor of viola at the Moscow Conservatory after Borisovsky's death. His students went on to successful careers as soloists, orchestral and quartet violists, and professors of viola. Among his most well-known students are: Yuri Bashmet, Yuri Tkanov, Alexander Brobovsky, Svetlana Stepchenko, and Vera Borisova. Since Borisovsky and Druzhinin worked so closely with Shostakovich, specifically with his string quartets, their students received privy details about the works and how to approach them. This is especially true of the *Viola Sonata*. Of the works for viola associated with Fyodor Druzhinin listed in appendix B–D, the works below were chosen for this dissertation.

Fyodor Druzhinin (1932–2007): Sinfonia a due, Duo for two Violas
(c. 1970's, pub. 2003) (*In memory of Romain Gary*)

As mentioned before, Druzhinin was also a composer and he took composition classes at the Central School and the Conservatory. He was fortunate enough to work with Shostakovich, Alfred Schnittke, Andrei Volkonsky, Mieczyslaw Weinberg, and Roman Ledenyov on his compositions, and all were very encouraging of his composing. Shostakovich, Weinberg, Ledenyov, and Grigori Frid all composed and dedicated viola pieces to Druzhinin (appendix C).

Regarding the *Sinfonia a due*, Druzhinin recounts a specific interaction with Schnittke:

*...he asked me what I was working on. I said that I was attempting to complete a duet for two violas, but that I found myself in some doubt because the thematic material was running away with itself towards a good symphony or quartet. The which Alfred replied: "I advise you to limit it to just the two instruments and if you manage to do so you will create a rare musical form. After all, there are a great number of quartets and symphonies and few duets of similar quality. Finish it as a duet and show me."*⁴⁰

Druzhinin brought him the finished score and recording, after which Schnittke advised him to shorten the *Menuett* movement. Druzhinin took his advice despite Schnittke later redacting his suggestion and advising Druzhinin to actually keep it. Though his encounter with Schnittke and completion of the recording occurred in the early-mid 1970's, the work was not published until 2003, shortly before his death.

The work is in three movements with the second and third performed *attacca*. The writing is very virtuosic for the viola as it contains double stops, chords, extended techniques, up-bow spiccato, hyper-extended upper range in the first part, ricochet bowings, and challenging interlocking rhythms. As Druzhinin remarked, there is a lot of thematic material, but it is well developed in each movement.

The duo is inscribed *In memory of Romain Gary*. Gary (also known under another pen name, Émile Ajar) was a famous Russian-born French author who won the *Prix Goncourt* under both names. There is no known evidence of a connection between Druzhinin and Gary during their lives. It is thus assumed that Druzhinin admired Gary.

Grigori Frid (1922–2012): Sonata for Viola and Piano No. 1, Op. 62 (1971)

⁴⁰ Druzhinin, 222.

Pianist, painter, writer, and new music propagandist Grigori Frid was a prolific Russian composer. His non-compositional legacy includes paintings held in private collections around the world and the founding and leadership of the *Moskovskii Molodezhnyi Muzykal'nyi Klub* (Moscow Musical Youth Club) from 1965 until his death in 2012. He came from intellectual and artistic family. His teachers were Genrikh Litinsky, Reinhold Glière, and Vissarion Shebalin.

Many of his compositions were created in the traditional Russian style with the use of romantic and folk melodies, and with great influence from Stravinsky and Shostakovich. “Frid’s memoirs contain interesting reminiscences about his personal contacts with Shostakovich, who spoke well of Frid’s music, including his First Sonata for Viola and Piano, Op. 62; and among his friends at the Conservatoire Frid was regarded ‘an apologist of Stravinsky’”⁴¹ In his later works until his death, Frid was influenced by the Second Viennese School. He began writing music for smaller ensembles and integrating the use of dodecaphony (twelve-tone serialism).

Sonata No. 1 for viola and piano, Op. 62 is his second work for viola, written in 1971 after the Viola Concerto (1965). Both of these works were dedicated to Fyodor Druzhinin; both are somber and introverted, yet expansive in character. The sonata contains three movements, with the second and third performed without a break, *attacca*. The first movement *tranquillo e molto cantabile*, begins with a muted viola solo using less than half of the range of the instrument before returning down to the starting pitch of ‘E’ as the piano enters. The thematic material presented in the work as a whole is

⁴¹ Elena Artamonova, “Grigori Frid: Complete Music for Viola and Piano” by Elena Artamonova and Christopher Guild, recorded July 15–16 2015, with Martin Anderson, on Toccata Classics, TOCC 0330.

expertly woven together. Material from the first movement appears at the end of the second, to transition into the third and set up the character of that movement.

The agitated and fierce character of the second movement, *Allegro* is exemplified by fast, punctuated passages in the piano contrasting the lugubriously brooding lines in the viola part. The first and second movements each loosely contain a structure of sonata-allegro form with material to create an exposition, development, recapitulation, and short coda. The third movement, *Lento*, largely unmetered, is cadenza-like for the viola with periodic, supportive chords in the piano. With the markings *ad libitum* and *espressivo e molto rubato* Frid guides the interpreter to conclude that the character be lamenting and dramatic. All of this underlines the general evocations of Frid's music to be expansive, visiting heavy philosophical questions of suffering and spirituality.⁴²

Dmitri Shostakovich (1906–1975): Sonata for Viola and Piano, Op. 147 (1975)

One of the most revered composers of the twentieth century, Dmitri Shostakovich was also prolific, composing fifteen symphonies, fifteen string quartets, six concerti, operas, song cycles, numerous piano works, and film scores. He was born in St. Petersburg, Russia and began piano studies at a young age. He then attended the Petrograd Conservatory under the tutelage of Alexander Glazunov. His graduation piece was his First Symphony and it gained him work in Moscow. Shostakovich was also a fine pianist who performed recitals frequently.

⁴² Artamonova.

The sonata was his last work and is considered to be autobiographical; it is the culmination of a lifetime of challenges, wisdom, and occasional hope. Toward the end of his life, Shostakovich battled many health issues and became preoccupied with the theme of death in his music. “In fact, the theme of death appeared first in his *Symphony No. 14* and from then on it came to dominate all of his works: *Quartet No. 15*, *Symphony No. 15*, the *Suite on Verses of Michelangelo*, and finally the *Viola Sonata*,” remarks Druzhinin.⁴³

The idea of writing a viola sonata was Shostakovich’s; he phoned Druzhinin to inquire about a few passages to see if they would be playable. At this time, the work was already in a mature state and he knew he was dying; every day counted. Shostakovich asked him about the fast, consecutive double-stop fourths in the second movement. Druzhinin insisted that they would not be a problem and to “not rein in his ideas; he should write it just as he imagined it and then violists would have to get to work to learn how to play whatever the score demanded.” The fourths were kept in the score, and indeed, violists expanded their technique to learn the passages.

In Druzhinin’s memoir, he includes a few quotes from his phone conversations with the composer, who was too ill to meet in person. One was specifically about the Sonata. Shostakovich wanted to be sure Druzhinin understood the structure and character of the piece, so he instructed him to be sure, “[t]he first part is a *novella*, the second is a *scherzo*, the finale is an *adagio* in memory of Beethoven. You mustn’t mix them up: each section is distinct...distinct.”⁴⁴

Work on the sonata began in April of 1975; and by early July, Shostakovich put the final touches on it and sent the score off to be prepared for Druzhinin. By August 6,

⁴³ Druzhinin, 145.

⁴⁴ Ibid., 147.

Druzhinin received the piece and immediately set to work with the pianist, Mikhail Muntyan, playing it through themselves just days before Shostakovich passed on August 9th. Druzhinin and Muntyan gave an intimate preview of the work in Shostakovich's home on his birthday, September 25th, and then the official premiere on October 1st in Leningrad Hall. Here Druzhinin gives an his account of the audience's reception:

*The sonata was so powerful that it had an almost hypnotic effect on the listeners. There was only one unoccupied seat in the hall, overflowing with flowers, Dmitry Dmitrievich's place. Evgeny Aleksandrovich Mranvinsky sat near it with my wife at his side. She tells me that he cried without stopping, like a child, and at the end of the sonata he was literally shaking with sobs. To speak of the sonata being a success would simply have been improper. What happened on the platform and in the hearts of the audience that night was something greater than music. When we finished playing I held the score high over my head, directing all the applause towards the music.*⁴⁵

As stated above, there are three movements; *Moderato (Novella)*, *Allegretto (Scherzo)*, and *Adagio (in Memory of Beethoven)*. The work begins with hypnotic open strings pizzicato in the viola for four bars before the piano enters with a twelve-tone theme, used throughout. The two voices are opposing, and because the movement is to represent the composer's life, one wonders if this simple juxtaposition reveals his inner conflict. The viola part represents the control and censorship under which he composed, while the piano line represents the flexibility and freedom he wished to include in his music.

Shostakovich often used quotations in his work. Some were of his own music, some paid tribute to other composers but were not direct quotations. In the second movement, he directly quotes music from his incomplete opera, *The Gamblers* by creating an exact reduction for viola and piano of the orchestral overture. Later in the

⁴⁵ Druzhinin, 153.

movement, he quotes the opening theme from the *Prelude* of the Suite for Two Pianos, Op. 6, which was dedicated to his deceased father. This theme also appears in the last movement and consists of a series of descending fourths.

In the last movement of the work, Shostakovich paid *homage* to Beethoven in his haunting recreation of the *Piano Sonata quasi una fantasia*, Op. 27, No.2, known as the “Moonlight Sonata”. Manashir Jakubov shares a quote in the preface to the facsimile edition of the sonata that shows Shostakovich’s reverence, “Beethoven, is one of my favorite composers, one of those whom I feel closest. His œuvre had a great influence on me during my early years as well as later on. Many of my works were composed under the influence of his genius.”⁴⁶ The movement opens with arpeggiated eighths in the piano left hand closely reminiscent of the opening arpeggiated triplets of Beethoven’s sonata. The closing material is in the warm, calming key of C major, seeming to represent acceptance, resignation and peace with a hollowness that is found in the repeated rhythmic motive borrowed from Beethoven’s work.

⁴⁶ Manashir Jakubov, “A Bridge Over the Past into the Future”, in Dmitri Shostakovich, *Sonata for Viola and Piano, Op. 147 Facsimile Edition* (Sikorski 2222A, 2001) 5.

Conclusion

The enormous effect these three violists had on the expansion of viola repertoire is evident in the sheer amount and varied bouquet of music associated with each musician. One could create some twenty recital programs or more from the works listed in appendix B–D. By encouraging the composition of more adventurous and demanding works for the viola, it raised expectations for a higher level of technical virtuosity and artistry on the instrument. This created a ripple effect throughout the viola world; more violists encouraged and commissioned compositions for the viola, and more composers dedicated works to violists. The author was even a recipient of such a dedication for a viola concerto!

Upon researching these three musicians, it is clear that there is still more to discover and learn. It provokes interest to further investigate other notable violists, and to cast light on hidden and forgotten works. It is evident that the knowledge passed down from Tertis, Vieux, and Druzhinin is still somewhat localized to their respective regions. It is also evident that most viola curriculums in the United States are heavily influenced by a Germanic tradition of repertoire. Let this project additional encouragement for violists everywhere to continue seeking and performing music for viola that is lesser known or is outside of the traditional canon. This effort will be rewarded with a greater depth of knowledge for the violist, as well as a much richer variety of viola music heard by audiences.

As soloists, chamber musicians, orchestra musicians, composers, arrangers, and teachers, Tertis, Vieux, and Druzhinin had a dramatic effect on shifting the perception of

the viola. The hope is that the result of this legacy will continue to be heard by violists and concert goers alike, every time a violist walks onto center stage.

Appendix A- Recorded Track Listings

Dissertation Recital No. 1: Works by and dedicated to Lionel Tertis

March 3, 2018. 2pm, Ulrich Recital Hall

Dana Rokosny, viola and Josiah Stocker, piano

Guests: Bryce Bunner, Caroline Castleton, Karin Kilper, Eva Mondragon,
and Heidi Remick, viola

- | | |
|---|---------------------------------------|
| [1] Selection from Suite for viola and orchestra (1934)
I <i>Prelude</i> | Ralph Vaughan-Williams
(1872–1958) |
| [2] Selection from <i>Three Sketches</i> (1953)
III <i>The River</i> | Lionel Tertis
(1876–1975) |
| [3] Old Irish Air | Traditional, arr. Lionel Tertis |
| Sonata for viola and piano (1922) | Sir Arnold Bax
(1883–1953) |
| [4] I <i>Molto Moderato- Allegro</i> | |
| [5] II <i>Allegro energico, ma non troppo presto</i> | |
| [6] III <i>Molto Lento</i> | |
| [7] <i>Rhapsody</i> for viola and piano (1927) | William Henry Reed
(1875–1942) |
| [8] Concerto for viola and orchestra in C minor, Op. 25 (1907)
II <i>Andante Cantabile</i> | York Bowen
(1884–1961) |
| [9] <i>Introduction and Andante</i> for six violas (1913) | Benjamin Dale
(1885–1943) |

Dissertation Recital No. 2: Works by and dedicated to Maurice Vieux

November 4, 2018, 5pm, Ulrich Recital Hall

Dana Rokosny, viola and Jessica McKee, piano

- | | |
|---|---------------------------------|
| [1] <i>Romance, Scherzo, et Finale</i> (1932) | Gabriel Grovlez
(1879–1944) |
| [2] Selection from Suite for viola and piano, Op. 48 (1915)
<i>I Poème Elégiaque</i> | Joseph Jongen
(1873–1953) |
| [3] <i>Étude de Concert</i> No. 1 pour alto et piano (1930) | Maurice Vieux
(1884–1951) |
| [4] <i>Ballade</i> for viola and piano (1938) | Philippe Gaubert
(1879–1941) |
| [5] <i>Arioso et Allegro de Concert</i> (1933) | Stan Golestan
(1875–1956) |
| [6] <i>Romanze</i> for viola and orchestra in F Major, Op. 85 (1911) | Max Bruch
(1838–1920) |
| [7] <i>Étude de Concert</i> No. 4 pour alto et piano (1927) | Maurice Vieux |
| [8] <i>Soliloque et Forlane</i> for viola and piano (1937) | Reynaldo Hahn
(1874–1947) |

Dissertation Recital No. 3: Works by and dedicated to Fyodor Druzhinin

February 18, 2019. 8pm, Gildenhorn Recital Hall

Dana Rokosny, viola and Jessica McKee, piano

Guest: Daniel H. Foster, viola

Sonata for viola and piano No. 1, Op. 62 (1971)

Grigori Frid
(1915–2012)

- [1] I *Tranquillo e molto cantabile*
- [2] II *Allegro*
- [3] III *Lento*

Sinfonia a due, Duo for two violas (Pub. 2003)
(*In memory of Romain Gary*)

Fyodor Druzhinin
(1932–2007)

- [4] I *Moderato - Allegro*
- [5] II *Menuett*
- [6] III *Finale*

Sonata for viola and piano, Op. 147 (1975)

Dmitri Shostakovich
(1906–1975)

- [7] I *Moderato*
- [8] II *Allegretto*
- [9] III *Adagio*

Appendix B- List of Compositions

List of works composed by Lionel Tertis for viola

Note: (MS) is marked for unpublished works, where a manuscript exists

Crimond (Psalm 23) for viola and cello (MS)

Hier au soir: Penée musicale for viola (or violin) and piano (Schott, 1925; Josef Weinberger, 2012)

Rêverie for viola and piano

Romance for viola (or violin) and piano (Schott, 1923)

Sunset (Coucher du soleil) for viola (or violin or cello) and piano (Chester, 1923); for cello and string quartet (MS); for viola and piano (Comus, 2006)

Three Sketches for viola and piano (I) *Serenade*; revised as *A Tune*;

(II) *The Blackbirds* for viola (or violin) and piano (Augener, 1954; Comus, 2006);

(III) *The River* for viola (or soprano) and piano, words (MS) by Tertis (Comus, 2006)

Variations on a Four Bar Theme of Handel for viola and cello (Francis, Day and Hunter, 1961)

Variations on a Theme of Handel for 2 violas (1935); original work based on the Passacaglia by Johan Halvorsen (Comus, 2001)

List of works composed by Maurice Vieux for viola

Six Études de concert for viola and piano (Éditions Alphonse Leduc; Éditions Max Eschig; Associated Music Publishers, 1928–1932)

Scherzo for viola and piano (Éditions Alphonse Leduc, 1928)

Ten Études sur des traits d'orchestre (Éditions Alphonse Leduc, 1928)

Ten Études sur les intervalles for viola solo (Éditions Alphonse Leduc, 1931)

Vingt Études for viola solo (Éditions Alphonse Leduc, 1927)

List of works composed by Fyodor Druzhinin for viola

Fantasia for viola and piano/orchestra, In memory of Vadim Borisovsky (1980)

Prodigal Son Duet for viola and bass (1978)

Sinfonia a due, Duet for two violas (c. 1970's, pub. 2003)

Sonata for solo viola (quotes Romeo and Juliet) (1961)

Variations for viola solo (1968)

Appendix C- List of Dedications and Commissions

List of works dedicated to or commissioned by Lionel Tertis.

For a complete list of works associated with Tertis (i.e. editions, premieres, transcriptions, often performed), refer to pp 349–359 of *Lionel Tertis: The First Great Virtuoso of the Viola* by John White.

- Bate, Stanley. Concerto for Viola and Orchestra (Schott, 1951)
- Bax, Sir Arnold. *Phantasy* for viola and orchestra (Murdoch & Co, 1922)
- *Sonata* for viola and piano (Murdoch & Co., 1923; Chappell, 1943)
- Bliss, Arthur. *Sonata* for viola and piano (Oxford University Press, 1934)
- Bowen, York. *Viola Concerto*, Op. 25 (1907) (Josef Weinberger, 1998)
- *Fantasia* for viola and organ (Josef Weinberger, 2006)
- *Fantasie* for four violas (1907) (Rarities for Strings, 1983)
- *Melody for the G String*, Op. 47, for viola (or violin) and piano (Swan & Co., 1923; Josef Weinberger, 2000)
- *Melody for the C String*, Op. 51 No. 2 (Swan & Co., 1923; Josef Weinberger, 2000)
- *Phantasie-Trio*, Op. 24, for violin, viola (or cello), and piano (Ascherberg, Hopwood & Crew)
- *Poem* (Romantic Poem), Op. 27 (1911) for viola, harp (or piano) and organ (Josef Weinberger, 2012)
- *Romance* (1900; viola version 1904) in D flat for violin/viola and piano (Comus, 2004)
- *Sonata* No. 1 in C minor, Op. 18, for viola and piano (Schott, 1907)
- *Sonata* No. 2 in F, Op. 22, for viola and piano (Schott, 1911)
- Bush, Alan. *Dance Melody and Song Melody*, Op. 47 (Joseph Williams, 1959)
- Carse, Adam. Concerto for viola and orchestra (MS unknown)
- Coates, Eric. *First Meeting* (1941/42) for viola and piano (Josef Weinberger, 2006)
- Dale, Benjamin. *Introduction and Andante*, Op. 5 for six violas (Corda, 1996)
- *Phantasy*, Op. 4 for viola and piano (Schott, 1912)
- Suite, Op. 2 for viola and piano (Novello, 1913)

- *Romance and Finale* (Suite No. 2) for viola and orchestra
- (Bowen) *English Dance* for viola and piano (Comus, 2003)
- Dunhill, Thomas. *Triptych*, Three impressions for viola and orchestra, Op. 99 (Oxford University Press, 1945)
- Farjeon, Harry. *Deux morceaux* (Andante and Scherzo) for viola and piano (Schott, 1911/12); also known as: *Two Sketches* for viola and piano (Schott, 1917)
- *Concertstück* for viola and piano
- Harding, Kenneth. *Concertante* for five violas (Corda Music, 2006)
- Holst, Gustav. *Lyric Movement* (1934) for viola and small orchestra (Oxford University Press, 1948, 1971)
- Jacob, Gordon. *Nocturne* for viola and cello (Corda Music, 1996)
- Suite for eight violas 'In memoriam Lionel Tertis' (Anglo-American, 1980)
- McEwen, John. *Breath o' June* and *The Lone Shore* for viola and piano (1913) for viola (or violin) and piano (Anglo-French Music Co., 1918)
- Concerto for viola and orchestra (1901) *first twentieth century concerto for viola and first piece written for Tertis)
- *Chaleur d'été* for viola and piano
- *Nocturne* in D flat for viola and piano (1917)
- Pitt, Percy. *Solo* (1915) for viola and orchestra
- Reed, William. *Rhapsody* in D major for viola and orchestra/piano (Augener, 1927)
- Sonata for violin and viola.
- Scott, Cyril. *Fantasie* (1911) for viola and piano (Schott, 1930)
- *Ballade* (1934) for viola and piano
- Trowell, Arnold. Sonata for viola and piano
- Vaughan Williams, Ralph. *Flos Campi* for solo viola, mixed chorus, and small orchestra (Oxford University Press, 1928)
- Suite for viola and small orchestra (Oxford University Press, 1936)
- Walthew, Richard. *A Mosaic in Ten Pieces* for viola and piano/orchestra (1900) Boosey & Hawkes, 2012)
- Walton, Sir William. Concerto for viola and orchestra (Oxford University Press, 1930)

Warner, Waldo. Suite in D minor, Op. 58 for viola and string orchestra (Josef Weinberger, 2012)

Wolstenholme, William. *Légende*, Op. 45 for viola and orchestra (MS, unknown)

Wray, John. Suite for six violas (MS)

List of works dedicated to or commissioned by Maurice Vieux

Bournonville, Armand. *Appassionata* in C minor (Costa 1929)

Bruch, Max. *Romance* for viola and orchestra, Op. 85 (1911)

Büsser, Henri. Catalane sur des airs populaires for viola and orchestra or piano, Op. 78 (1926)

— Rhapsodie arménienne sur des thèmes populaire in B minor for viola and piano, Op. 81 (1930)

Cools, Eugene. *Andante Serio*, Op. 96 (Eschig 1929)

Gaubert, Phillipe. *Ballade* for viola and piano, (Schott 1938)

Grovlez, Gabriel. *Romance, Scherzo et Finale* for viola and piano (1932)

Hahn, Reynaldo. *Soliloque et forlane* for viola and piano (1937)

— *Romanesque* for violin, viola and piano (Southern Music Company, 1988)

Inghelbrecht, Désiré-Émile. *Impromptu* in F minor for viola and piano (1922)

Jongen, Joseph. *Allegro appassionato* for viola and piano/orchestra, Op. 79 (1925)

— Suite pour orchestre et alto principal, Op. 48 (1928)

— *Introduction et danse* for viola and piano or orchestra, Op. 102 (1935)

— Trio for violin, viola, and piano in F Minor, Op. 30 (1907)

— Suite in D Major for viola and orchestra, Op. 48 (1928)

Jullien, Rene. *Lied*, Op. 36, (Eschig, 1938)

Magellan, Jules. *Nocturne et Rondeau, Costallat* (1935)

Maugüé, J.M.L. *Allègre, lent et scherzo* for viola and orchestra (1927)

Rougnon, Paul. *Fantasie-Caprice* in G major for viola and piano (1922)

Schmitt, Florent. *Légende* for alto and orchestra (also for saxophone and for violin)

Sporck, Georges. *Allegro de Concert* (Eschig, 1933)

List of works dedicated to Fyodor Druzhinin

Frid, Grigori. Sonata Op. 62 No.1 for viola and piano (1972)

— Concerto for viola and chamber orchestra (1972)

Ledenyov, Roman. *Concerto-Poem* in A minor, Op. 13 for viola, strings, and vibraphone
(1963/64)

Shostakovich, Dmitri. Sonata for viola and piano, Op. 147 (Sikorski, 1975)

— String Quartet No. 13 in B flat minor, Op. 138 (1970)

Volkonsky, Andrei. Sonata for viola and piano, Op. 8 (1968)

Weinberg, Mieczyslaw. Sonata No. 1 (1971) for unaccompanied viola

Appendix D- List of Arrangements and Editions

List of works arranged by Lionel Tertis

Tertis's arrangements are numerous, please see pp 349–359 of *Lionel Tertis: The First Great Virtuoso of the Viola* by John White.

List of works arranged by Fyodor Druzhinin

Brahms, Johannes. *Sapphische Ode* Op. 94 No. 4; original for voice and piano

Chopin, Frédéric. *Nocturne*; original for piano solo

Grieg, Edvard. *Evening in the Mountains* Op. 68 No. 4; original for piano solo

Mozart, Wolfgang Amadeus. *Andante* from the Sonata in C Major

Wolf, Hugo. *Song after Konstantin G. Mostras*; original for voice and piano

Appendix E- Discographies

Discography of Lionel Tertis

For a complete list of works performed and/or recorded by Tertis, refer to pp 326–384 of *Lionel Tertis: The First Great Virtuoso of the Viola* by John White.

A list is compiled online as well, made available by the Primrose International Viola Archive: <https://sites.lib.byu.edu/piva/discographies/hermann-tertis/>

Discography of Maurice Vieux

Faure, Gabriel – His Master's Voice: DB 5103/6 (1940); Marguerite Long, piano; Jacques Thibaud, violin; Maurice Vieux, viola; Pierre Fournier, cello. Quartets for piano and strings

Vieux performing Golestan's *Arioso et Allegro de Concert*:

<https://www.youtube.com/watch?v=ZHT2oCWUzgl>

Discography of Fyodor Druzhinin

Fyodor Druzhinin – Melodiya MEL CD 10 00867 (2004); Fyodor Druzhinin, viola; Mikhail Muntyan, piano (Glinka, Rubinstein); Larisa Panteleyeva, piano (Shostakovich)

1. Mikhail Glinka: Sonata in D Minor for Viola and Piano (1825–1828)
2. Anton Rubinstein: Sonata in F Minor for Viola and Piano, Op.49 (1855)
3. Dmitri Shostakovich: Sonata for Viola and Piano, Op.147 (1975)

Great Artists of the Moscow Conservatoire – Moscow Conservatory SMC 036 (1998); Fedor Druzhinin, viola; Maria Yudina, Anna Levina, Larisa Panteleyeva, piano

1. C.P.E. Bach: Sonata in G Minor
2. Mikhail Glinka: Sonata in D Minor for Viola and Piano (1825–1828)
3. Arthur Honegger: Sonata for Viola and Piano, H.26 (1920)
4. Paul Hindemith: Sonata for Viola and Piano, Op.11 No.4 (1919)

Rubinstein: Viola Sonata; Quintet for Piano & Winds – Russian Disc (1994); Fedor Druzhinin, viola; Larisa Panteleyeva, piano

1. Anton Rubinstein: Sonata in F Minor for Viola and Piano, Op.49 (1855)

Melodiya LP 33D-025045/6 (1969); Fyodor Druzhinin, viola; Chamber Orchestra of the Moscow Conservatory, Moscow Symphonic Orchestra

1. J.C. Bach/Henri Casadesus: Concerto in C Minor for Viola and Strings
2. Roman Ledenyov: *Concerto-Poem* in A Minor for Viola and Orchestra, Op.13 (1963–1964)
3. Grigory Frid: Concerto for Viola and Orchestra, Op.52 (1972)

Melodiya LP S10-08249/50 (1976); Fyodor Druzhinin, viola; Mikhail Muntyan, piano

1. Moisei Samuilovich Vainberg (Mieczysław Weinberg): Sonata No.1 for Solo Viola, Op.107 (1971)
2. Grigory Frid: Sonata for Viola and Piano, Op.62 No.1 (1971)

Appendix F- List of Articles/Books Written by Each

List of Articles/Books written by Lionel Tertis

Tertis, Lionel. “*Beauty of Tone in String playing.*” in *My Viola and I*. 1937.

—. *Cinderella No More*. London: Neville, 1953.

—. “Introduction to an English Viola.” *Music & Letters* 28: 1927, 214–22.

—. *My Viola and I*. Boston: Crescendo, 1974.

—. “The Art of String Quartet Playing.” *My Viola and I*. Surrey, England: Gresham Press, 1974. 145–155.

—. “The Viola – Its use a solo instrument.” *Music of the Day* in the *Daily Telegraph*. February 10, 1923.

List of Articles/Books written by Maurice Vieux

Vieux, Maurice. “Consideration sur la technique de l’alto,” (On Viola Technique).

Translated by Rick Anderson. *Journal of the American Viola Society*. Vol. 7,

No. 2, Fall 1991. 5–6. Originally in: *Courrier Musicalet Theatrical*. XXX, No. 7 (1928), 216.

List of Articles/Books written by Fyodor Druzhinin

Druzhinin, Fyodor. *Memoirs: Pages from My Life and Works*. Translated by Mark

Polonsky. Moscow: Museum Graeco-Latinum, 2015.

Appendix G- Words to *The River*

Reprinted with permission from The Tertis Foundation:

Dear Dana,

Thank you for your Email; apologies for the delay in replying as I had to do a bit of research.

I can confirm that the Tertis Foundation is happy to give permission for Clare Kidwell of the Jerwood Library to send you the transcribed words for *The River* and for you to use them in your dissertation.

I should add that if there is a public performance of the music then a royalty would need to be paid to the Performing Rights Society (PRS for Music) in the usual way. No royalty is payable for a reading of the words and we are happy to give permission for that if the occasion arises.

We wish you all the best with your dissertation which sounds very interesting.

ROBERT LYONS
Secretary, The Tertis Foundation

The River by Lionel Tertis

Forget me not the river stream doth whisper
to passing craft she bears each day up on her breast to nooks so green
so quiet 'midst schim'ring [sic] light so soft
she sweeps them with wafting breeze
she's seen cupids arrow play havoc at her side
and she's seen piteous mortals and their lives up on her bed ne'er more to join
with her in soothing gentle motion
and current that never lives
Flow flow on sweet river, flow flow on sweet river

Forget me not the river stream doth whisper
to fishermen who ply their rods from off her mossy banks her wealth
to capture with watchful eye and hand
surrounded by restful scene
She gives up her treasures without reproof or murmur
and she asks not for gratitude for all her gifts to nature as she flows
along her rippling way so winding
to join with her mother ocean
Flow flow on sweet river, flow flow on sweet river

Appendix H- Reynaldo Hahn Examples

à Maurice VIEUX

SOLILOQUE ET FORLANE

Reynaldo HAHN

Andante (♩ = 52)

ALTO

PIANO

pp

dim.

pp *tranquillo*

dolcis.

©1937 Éditions MAX ESCHIG
Paris, France

Tous droits réservés
pour tous pays.

VIII.

Pholoé.

TRÈS CALME.

CHANT.

PIANO.

p

Ou - blie, ô Pho - lo - é, la

lyre et les fes - tins, Les Dieux heu - reux,

COPYRIGHT BY HEUGEL & C^{ie} 1900.
H. & C^{ie} 2014 (S)

Copyright renewed in 1927

Annotated Bibliography

Books

Barrett, Henry. *The Viola: Complete Guide for Teachers and Students*. Tuscaloosa, AL: University of Alabama Press, 1978.

A guide for students and teachers. The source contains graded lists of repertoire for the viola and the technical and musical expectations associated with that grade; articles on wholistic approaches to playing the viola; technical aspects of teaching the viola; pedagogical aspects of teaching the viola; and an appendix of viola music in print.

Bax, Sir Arnold. *Farewell, My Youth and Other Writings*. ed. Lewis Foreman, Cambridge: Scholar Press, 1992.

An edition of collected letters and writings by British pianist and composer Sir Arnold Bax compiled and edited by Lewis Foreman.

Berlioz, Hector. *Memoirs from 1803–1865*. translated and ed. David Cairns. New York: Alfred A. Knopf, 1969.

An edition of collected letters and writings by renowned composer Hector Berlioz, translated and edited by David Cairns.

Cosma, Voriel and Ruxandra Arzoiiu. s.v. “Stan Golestan.” *Grove Music Online*, 2001, updated 2015.

An encyclopedic entry about the Romanian composer Stan Golestan by the preeminent scholars on him. The personal and professional life of the composer is summarized. Also included is a list of works by the composer and discussion of a selection of them.

Druzhinin, Fyodor. *Memoirs: Pages from My Life and Works*. translated by Mark Polonsky. Moscow: Museum Graeco-Latinum, 2015.

Memoirs is the translated autobiography of Russian violist, Fyodor Druzhinin. The translation was made possible by the help of Mark Polonsky. Druzhinin’s recollections include his early life; his years at the Central Music School and the

Moscow Conservatory; his studies with Vadim Borisovsky; his time as a member of the Beethoven Quartet; and his professional relationships with Dmitri Shostakovich, Alfred Schnittke, Andrei Volkonsky, Maria Yudina, Heinrich Neuhaus, Roman Ledenyov, and Igor Stravinsky.

Foreman, Lewis. "Sir Arnold Bax." *Grove Music Online*, 2001.

An encyclopedic entry about the British composer and pianist Sir Arnold Bax by the preeminent scholar on him. The personal and professional life of the composer is summarized. Also included is a list of works by the composer and discussion of a selection of them.

Holoman, D. Kern. *The Société des Concerts du Conservatoire, 1828–1967*. Los Angeles: University of California Press, 2004.

A comprehensive history of the *Société des Concerts du Conservatoire* (The Concert Society of the Conservatoire) from 1828–1967 in Paris, France. It was created by the philharmonic association of the Paris Conservatoire to be an orchestra comprised of professors and their best pupils. The book documents its formation, musicians, conductors, and premieres of works. In addition, it includes direction to an expired online resource that contains documentation of all of the programs, personnel, and chronology of the group. The updated url is: <https://web.archive.org/web/20070514034255/http://hector.ucdavis.edu/SdC/>

Hughes, Meirion and Robert Stradling. *The English Musical Renaissance 1840–1940: Constructing a National Music*. Manchester: Manchester University Press, 2001.

The book chronicles the history and politics surrounding what is known as the English musical renaissance that occurred from 1840 to 1940. It includes discussion of music composed before, during, between, and after the World Wars. The creation of a national music in the United Kingdom is discussed too.

Louvier, Alain. s.v. "Gabriel Grovlez." *Grove Music Online*, 2001.

An encyclopedic entry about the French composer and conductor Gabriel Grovlez by the preeminent scholar on him. The personal and professional life of the artist is summarized. Also included is a list of works by the composer and discussion of a selection of them.

O'Connor, Patrick. s.v. "Reynaldo Hahn." *Grove Music Online*, 2001.

An encyclopedic entry about the Venezuelan-born French composer and pianist Reynaldo Hahn by the preeminent scholar on him. The personal and professional life of the composer and performer is summarized. Also included is a list of works by the composer and discussion of a selection of them.

Potter, Tully. s.v. "Maurice Vieux." *Grove Music Online*, 2001.

An encyclopedic entry about the French violist Maurice Vieux by the scholar on him. The personal and professional life of the artist is summarized. The brief list of works is included.

Riley, Maurice W. *The History of the Viola, Vol. I*. Ann Arbor: Braun-Brumfield, 1980.

The first of two volumes about the history of the viola by American violist scholar Maurice Riley. The volume chronicles the history of the viola from the sixteenth century to the late twentieth century. It contains chapters relevant to renowned violists in the Americas, Europe, and Russia. Repertoire and method books for the viola are discussed as well as the challenges regarding the construction of the viola. Appendices of violist biographies, Argentine violists and makers, historical viola terminology, and a bibliography are provided.

—. *The History of the Viola, Vol. II*. Ann Arbor: Braun-Brumfield, 1991.

The second of two volumes about the history of the viola by American violist scholar Maurice Riley. The volume contains four distinct sections as outlined: the viola and its luthiers; recent research related to the viola; the history of the viola from 1980–1990; and an appendix containing brief biographies of well-known violists.

Tertis, Lionel. *Cinderella No More*. London: Neville, 1953.

The first of two autobiographies by the renowned British violist, Lionel Tertis. It includes the authors' first-hand accounts from his years after leaving home to work as a street musician to his retirement in 1937 and efforts to expand the role of the viola. It includes a diagram of the Tertis model viola which is discussed at length. A list of luthiers that made the viola at the time is included.

—. *My Viola and I*. Boston: Crescendo, 1974.

The second of two autobiographies by the renowned British violist, Lionel Tertis. It includes the authors' first-hand accounts from his years after leaving home to work as a street musician to receiving some of the highest honors possible as one of the preeminent violists of the century. The book was completed shortly before the author's death in 1975. It includes notable articles penned by Tertis: *Beauty of Tone in String Playing*, *The Art of String Quartet Playing*, and *Hints to Composers*. Also included is a list of luthiers who made the Tertis model viola, a list of viola solo repertoire, and a discography. This book is an updated and expanded version of the first autobiography, *Cinderella No More*.

Watson, Monica. *York Bowen: A Centenary Tribute*. London: Thames, 1984.

The book chronicles the life and achievements of British pianist and composer York Bowen in the centenary year of his birth, 1984. It contains correspondence by the composer, a list of works, an index of names, and an index of works. The author was a former pupil of Bowen.

—. "York Bowen." *Grove Music Online*, 2001.

An encyclopedic entry about composer and pianist York Bowen by the preeminent scholar on him. The personal and professional life is summarized. Also included is a list of works by the composer and discussion of a selection of them.

Whittall, Arnold. "Germany: Cross-Currents and Contradictions." *Music and Society: The Late Romantic Era: From the mid-19th century to World War I*. Englewood Cliffs, New Jersey: Prentice Hall, 1991. 340–361.

The chapter discusses the musical climate in Germany from the mid-nineteenth century to World War I, known as the late-romantic era in classical music. The composers discussed include Richard Strauss, Max Reger, Max Bruch, Richard Wagner, and Gustav Mahler.

White, John, ed. *An Anthology of British Viola Players*. Lancashire: Comus Publications, 1997.

An anthology compiled and edited by British violist and scholar John White. It includes biographical information and first-hand accounts of the United Kingdom's best violists. It includes articles about violist composers that composed multiple

works for the viola like York Bowen, Ralph Vaughan Williams, Frank Bridge, Sally Beamish, Rebecca Clarke, and Benjamin Dale.

—. *Lionel Tertis: The First Great Virtuoso of the Viola*. Woodbridge, Suffolk UK: Boydell Press, 2006.

An exhaustive biography about the preeminent violist of the early to mid-twentieth century. Tertis's entire life is chronicled from birth through his final years. There are extensive details about performances, commissions, dedications, and collaborations with colleagues. Tertis's personal life is also documented. The Tertis model viola, Tertis's writings, lectures, BBC appearances, honors, and discography are all included. The bibliography contains additional sources for further research.

Whiteley, John Scott. s.v. "Joseph Jongen." *Grove Music Online*, 2001.

An encyclopedic entry about Belgian composer and pianist Joseph Jongen by the preeminent scholar on him. The personal and professional life is summarized. Also included is a list of works by the composer and discussion of a selection of them.

Zeyringer, Franz. *Literature for Viola*. Austria: Julius Schönwetter, 1985.

A comprehensive list of works for the viola, viola and piano, and viola with other instruments, in German. It is an updated edition and is also available to view online in English through the Primrose International Viola Archive with links to all combinations of solo and ensemble works that include the viola.

Articles/Dissertations

Dinerchstein, Viacheslav. "Shostakovich's Viola Sonata: A Historical Survey." DMA diss., Northwestern University, 2008.

A doctoral dissertation that explores the historical background of composer Dmitri Shostakovich's last work, the *Sonata for viola and piano*, Op. 147. It poses a hypothesis as to whether the sonata represents or was intended as a farewell from the composer. An extensive bibliography is contained.

Everett, William E. "Ralph Vaughan Williams' Suite for Viola and Orchestra." *Journal of the American Viola Society* 13, no. 2 (1997): 9–19.

An article about Ralph Vaughan Williams' *Suite* for viola and orchestra. The piece was dedicated to renowned British violist, Lionel Tertis. It is an in depth look at the history behind the piece and the musical influences evident in it.

Lane, Barnard. "Lionel Tertis's 1936 Edition of Vaughan Williams' *Suite for Viola and Small Orchestra*." in *Suite for Viola and Small Orchestra*. London: Oxford University Press, 1936. 15–24.

An article about Ralph Vaughan Williams' *Suite* for viola and orchestra. The piece was dedicated to renowned British violist, Lionel Tertis. It is an in depth look at the history behind the piece and the musical influences evident in it.

Gopnik, Adam. "The Made-up Man." in *The New Yorker*. January 1, 2018. Accessed online January 8, 2019.
<https://www.newyorker.com/magazine/2018/01/01/the-made-up-man>

An article in the *New Yorker* magazine about the famous author, Romain Gary. The author outlines the writer's storied past and makes a case for renewed interest in his works despite his deceitfulness about himself.

Jakubov, Manashir. "A Bridge Over the Past into the Future." in *Dmitri Shostakovich, Sonata for Viola and Piano, Op. 147, Facsimile Edition*. Sikorski: 2222A, 2001.

A scholarly article accompanying the facsimile edition of Dmitri Shostakovich's *Sonata for viola and piano, Op. 147*. The author presents the possible musical influences present in the work within the context of the composer's life and compositions.

Morgan, LeeAnn J. "Vieux's Other Etudes." *Journal of the American Viola Society* 7, no. 3, (1991): 7–13.

The second of two articles by Morgan about renowned French violist Maurice Vieux's études composed for the viola. The article surveys the Ten Orchestral Études, The Interval Études, Ten New Études, and the Six Concert Études. The first article discusses the Twenty Études written each for one of his students. The unique challenges for each set of études is discussed.

Placilla, Christine. "The Romanian Nationalist Influences on the viola works of Stan Golestan and Georges Enescu." *Journal of the American Viola Society* 17, no. 1 (2001): 39–48.

The author discusses the characteristics of Romanian music as defined by Georges Enescu and Stan Golestan through the formation of the *Societatea Compozitorilor Romani* (Romanian Composer Society). Enescu's *Concertstück* and Golestan's *Arioso et Allegro des Concert* each for viola and piano are discussed relative to the outlined characteristics.

Vieux, Maurice. Trans. by Rick Anderson. "Considération sur la technique de l'alto (On viola technique)." *Journal of the American Viola Society* 7, no. 2 (Fall 1991): 5–6.

An article written by French violist Maurice Vieux. It is the violist composer's plea to all violists that are teachers and performers, to emphasize the need to develop a high level of technique equal to what is required for contemporary violinists. The article originally appeared in French journal, *Courrier Musicalet Theatrical*; this is a translation by Rick Anderson published in 1991.

CD's, LP's (program notes)

Gyselings, Christine. trans. H. C. Wilson, "Joseph Jongen: Suite pour principal alto et orchestra, Introduction et dance, and Allegro Appassionato." by Thérèse-Marie Gilissen, viola. Recorded in 1985 with Musique en Wallonie, Belgium. MW 80050. 33 1/3 rpm.

Program notes to this LP include biographical information about Belgian composer Joseph Jongen, and his works for viola and orchestra. Also included is biographical information for violist, Thérèse-Marie Gilissen.

Artamonova, Elena. "Grigori Frid: Complete Music for Viola and Piano." by Elena Artamonova and Christopher Guild. Recorded July 15–16 2015, with Martin Anderson, on Toccata Classics. TOCC 0330.

Program notes for this CD are written by the violist performer on the recording. It includes all of the works written for the viola by Russian composer Grigori Frid. Elena Artamonova includes biographical information about the composer and informed research on the works presented. A short bibliography is included.

Musical Scores

Bax, Sir Arnold. *Sonata for Viola and Piano*. London: Murdoch, Murdoch & Co., 1923.

The viola part and piano parts are included in this edition. The score was essential in studying the piece included in the project.

Bruch, Max. *Romance for Viola and Orchestra in F major, Op. 85, piano reduction*, ed. Urtext. Munich: G. Henle Verlag, 2014.

The scholarly edition of Max Bruch's work for viola and orchestra. The score was essential in studying the piece included in the project and contains a scholarly article about the piece.

Bowen, York. *Concerto in C minor for Viola and Orchestra, Op. 85*. reduction for viola and piano. London: Josef Weinberger, 1998.

The viola part and piano reduction are included in this edition along with the scoring if performed with orchestra. The score was essential in studying the movement to be included in the project.

Dale, Benjamin. *Introduction and Andante, Op. 5 for Six Violas*. ed. John White. London: Corda Music Publications, 1996.

The score and parts for the piece by Benjamin Dale written for six violas. The score and parts were essential in studying and performing the work included in the project.

Druzhinin, Fyodor. *Sinfonia a Due for Two Violas, in memory of Romain Gary*. Moscow: Greko-latinskii kabinet ĬU.A. Shichalina, 2003.

The viola parts and score are included in this edition. The score was essential in studying and performing the work included in the project.

Frid, Grigori. *Sonata for Viola and Piano, Op. 62, No. 1*. Moscow: 1975.

The viola part and piano parts are included in this edition. The score was essential in studying and performing the piece included in the project.

Gaubert, Philippe. "Ballade for Viola and Piano, 1938." in *Pièces de Concours: from the Paris Conservatoire Repertoire Vol II*. ed. Jutta Puchhammer-Sédillot. Germany: Schott, 2016.

The piano score and viola part for the piece by Philippe Gaubert, edited by violist Jutta Puchhammer-Sédillot. The score and part were essential in studying and

performing the work included in the project. The work is compiled in the second volume of three published works for viola and piano of the *pièces de concours*.

Golestan, Stan. "Arioso et Allegro for Viola and Piano." in *Pièces de Concours: from the Paris Conservatoire Repertoire Vol II*. ed. Jutta Puchhammer-Sédillot. Germany: Schott, 2016.

The piano score and viola part for the piece by Romanian composer Stan Golestan, edited by violist Jutta Puchhammer-Sédillot. The score and part were essential in studying and performing the work included in the project. The work is compiled in the second volume of three published works for viola and piano of the *pièces de concours*.

Grovlez, Gabriel. "Romance, Scherzo et Finale for Viola and Piano." in *Pièces de Concours: from the Paris Conservatoire Repertoire Vol II*. ed. Jutta Puchhammer-Sédillot. Germany: Schott, 2016.

The piano score and viola part for the piece by Gabriel Grovlez, edited by violist Jutta Puchhammer-Sédillot. The score and part were essential in studying and performing the work included in the project. The work is compiled in the second volume of three published works for viola and piano of the *pièces de concours*.

Hahn, Reynaldo. *Soliloque et Forlane for Viola and Piano*. Paris: Éditions Max Eschig, 1937.

The viola part and piano parts are included in this edition. The score was essential in studying and performing the piece included in the project.

Jongen, Joseph. *Suite pour Alto et Orchestre, Op. 48*. Piano reduction. Paris: Lemoine, 1928.

The viola part and piano reduction are included in this edition. The score was essential in studying and performing the work included in the project.

Reed, William Henry. *Rhapsody for Viola and Piano*. Piano reduction. London: Augener, 1927.

The viola part and piano reduction are included in this edition. The score was essential in studying and performing the work included in the project.

Tertis, Lionel. *A Second Lionel Tertis Album: A Selection of Music Associated with Lionel Tertis*. compiled and ed. John White. Lancashire: Comus, 2006.

The album contains arrangements and compositions by renowned British violist, Lionel Tertis. It is compiled and edited by violist scholar, John White. The album was used to study and perform the traditional piece, *Old Irish Air* arranged by Lionel Tertis.

Tertis, Lionel. *Lionel Tertis: The Early Years, an Album of Favourites for Viola and Piano Book II*, compiled and edited by John White. Lancashire: Comus, 2006.

The album contains arrangements and compositions by renowned British violist, Lionel Tertis. It is compiled and edited by violist scholar, John White. The album was used to study and perform the piece, *The River* by Tertis.

Shostakovich, Dmitri. *Sonata for Viola and Piano, Op. 147, Facsimile Edition*. Sikorski: 2222A, 2001.

The facsimile edition of Dmitri Shostakovich's last composition, the *Sonata for Viola and Piano, Op. 147*. The score was essential in studying the piece included in the project and contains a scholarly article about the piece. It contains a scholarly article about the possible musical influences present in the work within the context of the composer's life and compositions.

—. *Sonata for Viola and Piano, Op. 147*. ed. Manashir Iakubov. Moscow: DSCH Publishers, 2006.

The viola part and piano parts are included in this edition. The viola part was edited by Fyodor Druzhinin and the publication by Manashir Iakubov. The edition includes a brief history of the work. The score was essential in studying and performing the piece to be included in the project.

Vaughan Williams, Ralph. *Suite for Viola and Small Orchestra*. London: Oxford University Press, 1964.

The viola part and piano reduction are included in this edition along with the scoring if performed with orchestra. The score was essential in studying the piece included in the project.

Vieux, Maurice. *Études de Concert No. 1 and No. 4 pour alto et piano*. Paris: Éditions Max Eschig, 1932.

The viola and piano parts are included in this edition. The score was essential in studying and performing the works included in the project.