ABSTRACT

Title of Dissertation: THE DISTINCTIVE VOICE OF PAUL HINDEMITH THROUGH THE VIOLA

Arvin Nathan Gopal, Doctor of Musical Arts, 2008

Dissertation directed by: Professor David Salness
School of Music

Paul Hindemith has made numerous contributions to the viola, both as a composer and performer. As a composer, he has written 7 sonatas for the viola, as well as a number of chamber and orchestral works which feature the viola as a solo instrument. As a violist, Hindemith was one of the only virtuoso soloists of his lifetime, and premiered virtually all of his solo compositions. Many of his pieces remain an integral part of the viola repertoire; Der Schwanendreher is one of the three major Twentieth-Century concertos for the viola. While some of his pieces are well-known, there are many others which are not performed with much frequency, due in part to the sheer output of this prolific composer. In this dissertation project, I performed Hindemith’s compositions for the viola as a solo instrument. Consideration was given to exclusively performing his 4 solo sonatas and 3 sonatas for viola and piano. His only viola duet, his only non-sonata written for viola and piano, and 2 of his viola concertos (Der Schwanendreher and Trauermusik) were included in this dissertation project to provide contrast and supplement the three recital programs. Through this dissertation project I have been able to gain a deeper understanding of the complex language of Hindemith and interpret his music in an approach that is accessible to both the performer and the audience. All performances took place in the Gildenhorn Recital Hall and Ulrich Recital Hall at the
University of Maryland. All collaborations with piano were performed with Eliza Ching.
The Duett for Viola and Violoncello was performed with Daniel Shomper, and the assisting musicians performing in the Trauermusik were Joel Ciaccio, Daniel Sender, Daniel Shomper, Cassandra Stephenson and Dana Weiderhold.
THE DISTINCTIVE VOICE OF PAUL HINDEMITH THROUGH THE VIOLA

by

Arvin Nathan Gopal

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 2008

Advisory Committee:
Professor David Salness, Chair
Professor Daniel Foster
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Arvin Gopal, viola
and
Eliza Ching, piano
Daniel Shomper, cello

Monday February 5, 2007
8:00PM
Ulrich Recital Hall

The Distinctive Voice of Paul Hindemith through the Viola

PAUL HINDEMITH (1895-1963)

Meditation aus dem Tanzspeil Nobilissima Visione
   Eliza Ching, piano

Sonata for Solo Viola, Opus 25 No. 1
   I.   Breit Viertel
   II.  Sehr frisch und straff (Viertel)
   III. Sehr langsam
   IV.  Rasendes Zeitmass. Wild. Tonschönheit ist Nebensache
   V.   Langsam, aber mit viel Ausdruck

~INTERMISSION~

Duett for Viola and Violoncello
   Daniel Shomper, cello

Sonata for Viola and Piano, Opus 25/4
   I.   Sehr lebhaft - Markiert und kraftvoll
   II.  Sehr langsane Viertel
   III. Finale: Lebhafe Viertel
        Eliza Ching, piano
Arvin Gopal, viola
and
Daniel Sender and Dana Weiderhold, violins
Cassie Stephenson, viola
Daniel Shomper, cello
Joel Ciaccio, double bass

Wednesday April 25, 2007
8:00PM
Ulrich Recital Hall

The Distinctive Voice of Paul Hindemith through the Viola

**PAUL HINDEMITH (1895-1963)**

Sonata for Solo Viola, Opus 11/5
- I. Lebhaft, aber nicht gecieilt
- II. Massig schnell, mit viel Warne vorgetragen
- III. Scherzo. Schnell
- IV. In Form und Zeitmass einer Passacaglia. Das Thema sehr gahalten

Trauermusik *Music of Mourning* for String Orchestra with Solo Viola
- Daniel Sender, violin
- Dana Weiderhold, violin
- Cassie Stephenson, viola
- Daniel Shomper, cello
- Joel Ciaccio, double bass

~INTERMISSION~

Sonata for Solo Viola (1937)
- I. Lebhafe Halbe
- II. Langsame Viertel - Lebhaft. Pizzikato - Wieder wie früher
- III. Massig schnelle Viertel

Sonata for Solo Viola Opus 31/4
- I. Auserst lebhaft
- II. Lied. Ruhig, mit wenig Ausdruck. Langsame Viertel
- III. Thema mit Variationen
Arvin Gopal, viola
and
Eliza Ching, piano

Sunday October 14, 2007
8:00PM
Joseph & Alma Gildenhorn Recital Hall

The Distinctive Voice of Paul Hindemith through the Viola

PAUL HINDEMITH (1895-1963)

Sonata for Viola and Piano Opus 11/4
I. Fantasie
II. Thema mit Variationen
III. Finale (mit Variationen)
    Eliza Ching, piano

Sonata for Viola and Piano (1939)
I. Breit, Mit Kraft
II. Sehr lebhaft
III. Phantasie
IV. Finale (mit zwei Variationen)
    Eliza Ching, piano

~INTERMISSION~

Der Schwanendreher – Concerto for Viola and Small Orchestra after Folk Songs
I. Zwischen Berg und tiefem Tal
II. Nun laube, Lindlein, laube! - Fugato: Der Gutzgauch auf dem Zaune sass
III. Variations: Seid ihr nicht der Schwanendreher
    Eliza Ching, piano
CD CONTENTS

CD 1
[1] Paul Hindemith: Meditation for viola and piano
[2-5] Paul Hindemith: Sonata for Solo Viola, Opus 25 No. 1
[7-9] Paul Hindemith: Sonata for Viola and Piano, Opus 25/4

CD 2
[6-8] Paul Hindemith: Sonata for Solo Viola, 1937
[9-11] Paul Hindemith: Sonata for Solo Viola, Opus 31/4

CD 3
[1] Paul Hindemith: Sonata for Viola and Piano, Opus 11/4
[6-8] Paul Hindemith: Der Sewhanendreher – Concerto for Viola and Small Orchestra after folk songs
Selected Bibliography


