

ABSTRACT

Title of Dissertation: The Emergence of Viola as a Solo Instrument:
Twentieth Century Viola Repertoire

Dong-Wook Kim, DMA Viola Performance, 2013

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

The viola did not truly rise to its position as a solo instrument before the twentieth century. Solo and sonata repertoire for the instrument was very limited, and in orchestral music, the viola part was often used to fill in harmonies with little melodic material. There were also very few viola concertos compared to those written for the violin or the cello before the twentieth century. After 1900, more composers began to write for the viola, encouraged by the emergence of virtuosic soloists such as Lionel Tertis and William Primrose. There were also important contributions to the viola repertoire by several composers who were themselves violists, most notably Rebecca Clarke, Frank Bridge, and Paul Hindemith.

Viola players of today cannot possess a well-rounded solo repertoire without playing twentieth-century works. There are currently many new works being written and played for the instrument, and it is evident that composers have persevered in writing substantial repertoire for the viola. The works included in my programs are heard frequently on viola recitals, in addition to being historically significant. As I did this project, I was eager to make my first public performance of

these nine pieces, all of which have been written in the twentieth century. I hope this will demonstrate the emergence of the viola from what Tertis called the “Cinderella” of instruments to a beautiful and viable solo vehicle.

My first recital consisted of *Sonata for Viola and Piano* by Rebecca Clarke, *Sonata, Op. 11 No. 4* by Paul Hindemith, and *Suite for Viola and Piano* by Ernest Bloch. The second recital included *Sonata for Viola and Piano* by Arnold Bax, *Sonata for Viola and Piano* by George Rochberg, and *Sonata for Viola and Piano, Op. 18* by York Bowen. The third consisted of *Sonata for Viola and Piano* by Dmitri Shostakovich, *Concert Piece* by George Enescu, and *Sonata 1939* by Paul Hindemith.

These recitals were performed at the Gildenhorn and Ulrich recital halls at the University of Maryland; they are recorded on compact discs, which can be found in the Digital Repository at the University of Maryland (DRUM).

**THE EMERGENCE OF VIOLA AS A SOLO INSTRUMENT:
TWENTIETH CENTURY VIOLA REPERTOIRE**

by

Dong-Wook Kim

**Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirement for the degree of
Doctor of Musical Arts
2013**

Advisory Committee:

Professor Katherine Murdock, Chair

Professor Evelyn Elsing

Professor James Ross

Professor Rita Sloan

Professor Sung Won Lee, Dean's Representative

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Chapter 1: Recital I

March 5, 2011, 8:00 p.m.

**Joseph & Alma Gildenhorn Recital Hall
Clarice Smith Performing Arts Center
University of Maryland**

Dong-Wook Kim, Viola
Li-Tan Hsu, Piano

Dissertation Recital I
The Viola Works Written in 1919

Sonata for Viola and Piano (1919)

Rebecca Clarke
(1886-1979)

- I. Impetuoso
- II. Vivace
- III. Adagio

Sonata for Viola and Piano in F major, Op.11 No. 4 (1919)

Paul Hindemith
(1895-1963)

- I. Fantasie
- II. Thema mit Variationen
- III. Finale mit Variationen

Intermission

Suite for Viola and Piano (1919)

Ernest Bloch
(1880-1959)

- I. Lento – Allegro
- II. Allegro Ironico
- III. Lento
- IV. Molto Vivo

Program Notes

*Rebecca Clarke – Sonata for Viola and Piano

In a genre of music mainly led by male composers, it is refreshing to study a major sonata written by a female composer. Rebecca Clarke (1886-1979) was a relatively new phenomenon in the viola world and was already a mature woman of thirty-three in 1919. Her compositional career peaked in a short period, beginning with the viola sonata that she entered in a 1919 competition sponsored by Elizabeth Sprague Coolidge. This sonata tied for first place with a composition by Ernest Bloch and was premiered at the Berkshire Music Festival in 1919, a revolutionary year for the viola as a solo instrument. In 1976, it was performed by Toby Appel (viola) and Emanuel Ax (piano) for a WQXR Radio broadcast of Clarke's ninetieth birthday tribute. Clarke's preface on the first page of the sonata, aptly quotes the French poet Alfred de Musset's *La Nuit de mai* (May Night, 1835) to set the mood of the piece: 'Poet, take up your lute; the wine of youth, this night is fermenting in the veins of God.' Appropriately, this poem alludes to the sonata's post-Romantic ethos. Clarke's viola sonata is an example of post-Romantic sonata form in the impressionistic style.

This sonata consists of three movements. The first movement, marked *Impetuoso*, begins with a vibrant trumpet-like fanfare of fifths from the viola, which is immediately followed by a quasi-cadenza. A few measures later, the viola accelerates into the *Poco Agitato* section, featuring Clarke's prominent use of the pentatonic scale. Reappearance of the first theme closes the movement with 32nd-

note arpeggios in the viola accompanying the triplets of the piano. The movement on the whole is characterized by the alternation of impetuosity and gradual softening.

The second movement, marked *Vivace*, is a brilliant scherzo, a scramble of sparkling chromatic sixteenth-note runs in the viola part and rapid responses from the piano. In the viola part, quick leaps to high harmonics and the prominent use of pizzicato passagework throughout lend a virtuosic, sprightly air to the movement. The scherzo is balanced by a trio, a section showing stark dynamic and motivic contrast.

The finale opens in a meditative mood with slowly moving music in the mid-range voice of the viola. However, this middle-range is not maintained throughout the movement; most of it is written in treble clef in the high register of the viola, intensifying the emotion felt at the beginning. Clarke brings the movement to a forceful close with the return of the sonata's triumphant opening statement.

***Paul Hindemith – Sonata for Viola and Piano in F major, Op. 11, No. 4**

Paul Hindemith (1895-1963) wrote his viola sonata Op. 11, No. 4 in 1919, the year he switched from violin to what Lionel Tertis named the “Cinderella” of instruments. He initially played violin at the Frankfurt Conservatory, and started to study composition in 1912. In 1914, he joined the Frankfurt Opera Orchestra as a violinist, and was later appointed as a concertmaster. However, in 1917, he was called up to the German army and served for two years during the First World War. After the war, he returned to the opera orchestra as a member of the viola section.

Hindemith initially appeared to be following in the steps of the late Romantic

composers, but he began to shift his tendency to a more modern style around 1919. He wrote a number of sonatas for the viola, seven in total, and this one is perhaps the most accessible and melody-driven of any of his viola sonatas. The viola sonata seems to have two stylistic sources: first, the influences from the music of Debussy, Reger, and Franck, reflected in the expansive harmony and flexible phrasing; second, his own style developed as a viola player. In particular, there is a relationship between Hindemith and Debussy that reflects Hindemith's respect for the French composer, whose influence can be seen in Hindemith's belief that music should be composed for specific purposes.

This work was somewhat unusual for the time in that it consists of three movements played without a break: Fantasie, Theme with Variations, and Finale (with Variations). The first movement is spun out of the dreamlike atmosphere established by a lyrical melody in the viola over calm piano accompaniment. Hindemith expands the idea by broadening structure in both instruments. After a series of short quasi-cadenzas full of melismatic flourishes, this movement, by far the shortest of the three, finishes with a restatement of the main theme in a thicker, fuller, more elaborate sound world. This unwinds itself into a delicate and seamless transition to the melody that creates the theme for the variations of the next two movements.

The simple folk theme which starts the second movement is in mixed meter of alternating 2/4 and 3/4 time, allowing for flexible phrase lengths. Continuing the effect of the theme, the first variation is characterized by a calmness and simplicity evocative of a pastoral landscape. The remaining three variations, in contrast, range

from capricious to rhapsodic and driving. They showcase such a great variety of sounds and techniques that we almost cannot imagine all of these things laid out in the same movement.

The last movement starts in the middle of Variation 4 and combines both the lively and expansive aspects of Hindemith's idea in this work. The main theme of the movement reappears several times throughout, and in Variation 5, the viola recalls melodic figures reminiscent of the second movement. The last variation closes this piece with a wild and passionate expression of the theme that pervades the movement, both instruments building up to a frenetic and powerful conclusion in a *ffff* dynamic. The movement is dominated by a series of capricious tempo changes, which also serve as transitions between the various fantastical variations.

***Ernest Bloch – Suite for Viola and Piano**

Along with the Hindemith Sonata Opus 11 no. 4 and the Clarke Viola Sonata, this interesting and colorful piece by the Swiss composer Ernest Bloch (1880-1959) introduces a broader and more dramatic range of music for the viola than it had previously known. Bloch, whose life was divided between America and Europe, played an active role not only as a teacher but also as an orchestral conductor and composer. He wrote the *Suite for Viola and Piano*, while living in New York, and a few months later arranged the piano part for orchestra. The viola was not yet popular as a solo instrument at this time, and while the composition of the Suite was most likely spurred by the Coolidge competition, Bloch wrote to the violist Louis Bailly:

"The viola has always been one of my favorite instruments. It can express the whole

range of feeling and passions with an intensity and colour that very few people imagine.”¹

This suite is perhaps the most successful work among his compositions for the viola.

A year later, this orchestral version of his suite was premiered by the National Symphony Orchestra led by Artur Bodanzky with Louis Bailly as soloist.

Bloch entered this suite in the Berkshire Festival Competition in 1919 and won the Coolidge prize that year after finishing in a tie with the viola sonata of Rebecca Clarke. It was Elizabeth Sprague Coolidge herself who was asked to cast the deciding vote on the works written by two of her personal friends, and she did so in favor of this suite. It was as a result of this controversy that juries for subsequent festival competitions were required to contain an odd number of adjudicators. At the time Bloch wrote this suite, he was composing pieces with a Jewish content. In this work, however, he portrayed his exotic and romantic visions of the Far East, Sumatra, Borneo, and Java. In his own words:

“My Suite does not belong to my so-called ‘Jewish works’—though, perhaps, in spite of myself, one may perceive in a very few places a certain Jewish inspiration. It is rather a vision of the Far East... that inspired me... Java, Sumatra, Borneo those wonderful countries I dreamed of so often though I was never fortunate enough to visit them myself in any other way than in my imagination.”²

This work is a wonderfully evocative creation of the composer’s imagination as well as a strong piece of music which stands on its own. The work is in four movements, the first and last of which are two to three times longer than the middle ones.

The first movement, marked *Lento*, begins with a dramatic rising arpeggio in the piano, in the words of the composer “a kind of savage cry, like that of a fierce bird

¹ Joseph Lewinski, *Necessary Music*, <http://nessessarymusic.blogspot.com/2010/06/ernest-bloch-helvetia-suite-pour-alto-et.html> (June 10, 2010)

² Alexander Knapp, *Bloch*, <http://jewishquarterly.org/2010/07/bloch/> (July, 2010)

of prey”, while the viola establishes a mysterious and meditative mood in the *pianissimo* dynamic. After the slow statement of the introduction, the piano leads to the main idea of a joyous and exotic scene characteristic of the jungle. In the middle of the movement, Bloch seems to express his loneliness as he wanders restlessly between fragments of the various themes and motives. However, the focus is re-energized as he adopts a facet of the main theme of the movement and concludes the movement with main melodies carried gloriously by the viola. As Bloch describes this:

*“Like a sun rising out of clouds, in the mystery of primitive Nature, one of the earlier viola motives arises in a broader shape, Largamente, and the movement ends, as it began, with the meditation of the viola.”*³

The scherzo second movement, known as “Simian Stage”, conveys a mysterious and ironic atmosphere with fast-slow-fast tempo changes. It also reveals another point of view; Bloch describes this in his own notes:

*“It is a curious mixture of grotesque and fantastic characters, of sardonic and mysterious moods. Are these men, or animals, or grinning shadows? And what kind of sorrowful and bitter parody of humanity is dancing before us—sometimes giggling, sometimes serious?”*⁴

The third movement, played with mute, is the only slow movement of the piece. It is based on the story of Bloch’s close friend, whose travels in Java included a nocturnal visit of the island’s villages. This movement communicates a feeling of exoticism, which Bloch describes most colorfully:

“. . . arrival at small villages in the darkness. . . the distant sounds of curious, soft, wooden instruments with strange rhythms. . . dances, too. . . Many years have passed since my friend told me all this; but the beauty and vividness of his impressions I could

³ Yizhak Schotten, *American Historic*, <http://www.newworldsrecords.org/uploads/fileZIOL7.pdf>

⁴ David Ewen, *The World of Twentieth Century Music* (Englewood Cliffs: Prentice-Hall Inc., 1968), 95

never forget—they haunted me; and almost unconsciously I had to express them in music.”⁵

Bloch’s prominent use of the minor mode and dissonant harmonies, juxtaposed with winding, wave-like viola melodies, evoke perhaps a dark ocean scene.

Bloch himself titled the final movement “Land of the Sun (China)” and ironically described the movement as “the most cheerful thing I ever wrote.” His use of the tempo marking *Molto Vivo* and the pentatonic scale in this movement express his imaginary vision of the world of oriental music. Bloch recycles materials from the previous movements in the middle section, in which he unifies and summarizes the whole of his thoughts in the suite. He closes the entire piece with a simple rhythmic pattern comprised only of half and eighth notes, creating a celebratory finish to a piece rich in ideas and imagination.

⁵ <http://www.newworldsrecords.org/uploads/fileZ1OL7.pdf>

Chapter 2: Recital II

May 5, 2012, 8:00 p.m.

**Joseph & Alma Gildenhorn Recital Hall
Clarice Smith Performing Arts Center
University of Maryland**

**Dong-Wook Kim, Viola
Li-Tan Hsu, Piano**

**Dissertation Recital II
The Viola Works by American and British Composers**

Sonata for Viola and Piano (1922)

Arnold Bax
(1883-1953)

- I. Molto Moderato
- II. Allegro energico ma non troppo presto
- III. Molto Lento

Sonata for Viola and Piano (1979)

George Rochberg
(1918-2005)

- I. Allegro Moderato
- II. Adagio Lamentoso
- III. Fantasia: Epilogue

Intermission

Sonata for Viola and Piano No. 1 in C minor, Op. 18 (1905)

York Bowen
(1884-1961)

- I. Allegro Moderato
- II. Poco Lento e cantabile
- III. Finale

Program Notes

*** Arnold Bax – Sonata for Viola and Piano (1922)**

In the early twentieth century, British viola player Lionel Tertis encouraged young composers to produce many works for solo viola while he taught viola at London Royal Academy of Music. All viola works by Arnold Bax (1883-1953) were written with influence from Tertis, as Bax and his contemporaries took to Tertis's enthusiasm. Although Bax is well known for his orchestral music, he also wrote a large amount of chamber music, especially in groupings that included viola, written during his best days in his musical life.

Though Bax was not well-known while a student of the composer York Bowen at the London Royal Academy, Bax's works are nowadays more often played than those of his former teacher. In 1929, Bax recorded his viola sonata with Tertis as Bax started to earn a reputation as a pianist; at the same time he tried to continue building up his compositional career. After World War I, he became one of the leading composers in Britain and dedicated his viola sonata to Tertis in 1922. It was premiered by Bax and Tertis at the Aeolian Hall in London on November 17, 1922, and is regarded as one of Bax's most well-known works today.

This sonata comprises three movements. The piano establishes the melancholic mood of the first movement, which the viola carries through with a main theme which runs through in the first and the last movements of the piece. After tranquil voices are sounded from both instruments, the music transitions into brilliant and heroic passagework with the viola accelerating to an Allegro. In the

middle section of the movement, Bax interrupts the peaceful melody with intense and furious outbursts of double stops in the viola's high register. The audience clearly recognizes the return of the composer's guiding motif for the piece at the end of the movement, bringing a sense of closure to the conflict of melodic versus interruptive passages.

The next movement shows a different idea of Bax's than the first. The persistent repetition of loud and articulate rhythmic figures evokes a fierce battle scene. Then the composer picks up the exciting rhythms of an Irish dance. He calls for special coloristic effects in the piano, continuing to unveil hidden gems of the piece before rounding out the movement.

The slow opening section to the last movement at first appears to share similarities with the opening character of the sonata, but the mood is suddenly changed to a state of chaos (especially prominent in the piano) in the middle of the movement. At the conclusion, Bax returns to quote an entire passage directly from the very beginning of the piece thus bringing us back full circle.

*** George Rochberg – Sonata for Viola and Piano (1979)**

George Rochberg (1918-2005) is one of the representative composers of the twentieth century in the United States. He was born in 1918 and received a Bachelor's degree from Montclair State Teacher's College. Rochberg also studied composition at the Mannes School of Music and the Curtis Institute, where he started his first professional career as a faculty member in 1948 after World War II. In 1950, he was impressed by the possibilities of serial music and began to study twelve-tone theory at the American Academy in Rome with composer Luigi

Dallapiccola. During his time in Rome, he followed the compositional trends of the twentieth century. In the 1960s, he developed convictions about the role of music in society when he found out that music retains its shape with feeling rather than thinking, and he would subsequently spend a long time making sense of serialism throughout his career.

After the death of his twenty-year-old son in 1964, however, Rochberg denied serialism and used chromaticism with idioms of tonal music. As a result, his music after 1980 shows mixed elements of modern and romantic music. Brigham Young University and the American Viola Society commissioned this viola sonata in celebration of William Primrose's seventy-fifth birthday. This sonata was composed in 1979 and premiered by Joseph de Pasquale and Vladimir Sokoloff at the Seventh International Viola Congress on the Brigham Young University campus.

Rochberg's viola sonata consists of three movements. The first movement begins with a melody in the viola of wide intervallic leaps arching from the low registers to approaching the highest range of the viola, articulating the composer's painful expression with the soaring lines of rising sevenths and falling fourths. After this, Rochberg develops a new phrase with wandering fast notes within a dense chromatic framework. The movement closes with the same material of the opening followed by a quiet pizzicato.

The second movement, marked 'Adagio lamentoso,' begins with a repeated ostinato of waves of receding eighth notes in the piano, creating a feeling of hopeless but irresistible yearning. It is almost as if Rochberg allows the listeners to be a part of his deep sorrow over the loss of his beloved son. The movement closes in the

same manner as the end of the previous movement, completing the beautiful and sad picture.

Movement III, *Fantasia*, is a short epilogue to this sonata in that it contains all melodies and themes heard in the first two movements. In concluding this piece, Rochberg utilizes frequent tempo changes to highlight certain notes, which capture those moments in time that cannot be recreated. The compositional techniques Rochberg employs throughout the sonata may be viewed as his reaction to the brevity and preciousness of human life.

*** York Bowen – Sonata No. 1 in C minor for Viola and Piano, Op. 18 (1905)**

York Bowen (1884-1961) was born in Crouch Hill, London in 1884. His mother gave him piano and harmony lessons at an early age and sent him to the North Metropolitan College of Music. At the age of fourteen, Bowen won a scholarship to enter the Royal Academy of Music. He also studied composition with Frederick Corder, whose compositional ideas influenced Bowen's melodic style. In 1909, Bowen was appointed as a professor of the Royal Academy and performed his own works with musicians such as Fritz Kreisler, Joseph Szigeti, Lionel Tertis, and Sylvia Dalton, who would become his wife.

Bowen's two viola sonatas were completed within a year of each other, in 1905 and 1906, while Bowen was still a student; they were innovative for their time in their use of the viola as a solo instrument. These sonatas are very well composed with attractive timbral and mood changes, and the booklet note of Lewis Foreman lauds Bowen as a "fresh breeze blowing through British music." Bowen wrote for and dedicated the works to Lionel Tertis, a most prominent violist of the time. He

also composed many symphonic and chamber works, but was most prolific in the instrumental area, writing sonatas for almost every instrument. Bowen's repertoire for viola and piano is particularly rich, and it is interesting to note that all these compositions are the masterworks of his youthful years. The composer and Tertis premiered the first of Bowen's viola sonatas at Aeolian Hall in London in May 1905.

In the beginning of the sonata, the viola makes its dark entrance after two bars of welcoming gestures from the piano. Both the viola and the piano lead the music alternately in their own characters throughout the first movement. Bowen uses both lyrical and rhythmic elements to amplify the contrast between the musical material occurring in the two instruments. He gives an especially important role to the viola in leading the movement to its emotional climax, which is characterized by wide range of register and frequent double-stopping.

The viola opens the second movement, painting a picturesque landscape with a poignant cantabile melody. The movement spills into a fantasy-like texture replete with key and meter changes. After the fantasy section, the music develops the opening materials with extended rhythmic patterns and dynamic changes, and Bowen finishes the movement in a subdued tone with *pianissimo* and *dolcissimo* markings.

The finale begins with furious scale-like outburst in the viola. Following a piano bridge with pauses, the music quickly changes pace, and an Irish dance of slightly mischievous character is introduced as the main theme. In the middle section, the viola develops the melodic and rhythmic materials of the beginning with many tempo changes, and the listener may notice the return of the main theme of

the movement. Bowen inserts a recitativo section before ending the sonata; the recitativo allows both instruments to build up harmonic intensity, serving as a structural climax. Finally, the viola plays the main theme again and ends the sonata with a virtuosic scalar flourish in the original key of the work.

Chapter 3: Recital III

April 13, 2013, 8:00 p.m.

Ulrich Recital Hall
Tawes Fine Arts Building
University of Maryland

Dong-Wook Kim, Viola
Bora Lee, Piano

Dissertation Recital III
The Viola Works by European Composers

Sonata for Viola and Piano, Op. 147 (1975)

Dmitri Shostakovich
(1906-1975)

- I. Moderato
- II. Allegretto
- III. Adagio

Concert Piece for Viola and Piano (1906)

George Enescu
(1881-1955)

Intermission

Sonata for Viola and Piano (1939)

Paul Hindemith
(1895-1963)

- I. Breit. Mit Kraft
- II. Sehr lebhaft
- III. Phantasie
- IV. Finale (mit 2 Variationen)

Program Notes

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

The Sonata for Viola and Piano was the last work of Dmitri Shostakovich (1906-1975). This sonata was dedicated to Fyodor Druzhinin, violist of the Beethoven Quartet and a friend and colleague of Shostakovich, and Druzhinin gave its premiere performance in Moscow on October 1, 1975 after the death of Shostakovich.

Shostakovich was born in 1906 and lived through the period of the Russian Revolution and Civil War. As a young professional in Leningrad, he experienced the terrors of the Stalinist regime during the 1930's and witnessed the disappearance of friends, colleagues, and patrons alike. During World War II, Russia collapsed under attack by the armies of Nazi Germany; many of Shostakovich's young students were called to the front lines. After the war, his name was at the top of an official list of composers accused of formalism due to compositional tendencies; the next two names on the list were Prokofiev and Khachaturian. For the next few years, Shostakovich's music was not played, and he would not write symphonies until the death of Stalin in 1953.

Though Shostakovich's life was a little eased after 1953, half of a lifetime of suffering and nightmare was hard to forget. Moreover, his health began to break down with heart disease, and he began to lose the use of one hand. The most remarkable change in the characteristics of Shostakovich's late works is their ambiguous texture, which can be interpreted as a symptom of his weakened

physical state. He mostly used thin textures with great effect, but in his last works, the use of simple accompaniments and extended slow melodic lines also became more prominent. This is certainly evident in his viola sonata.

The viola opens the first movement with a slow somber pizzicato in broken fifths. A subsequent long arco phrase extends these cold and sardonic circumstances. This movement is characterized by a dark and wandering character with rapid tempo changes in the viola and the heavy commentary of piano chords in the middle section. Shostakovich has the viola paint a watchful atmosphere, calling for sul ponticello and tremolo passages that produce a somewhat disturbing spectral effect. The movement becomes quieter after a cadenza-like section and ends with similar material to the beginning.

The second movement is a scherzo—less playful than sarcastic and bitter—and features the prominent use of Shostakovich's representative hooked grace notes. Though some repeating rhythmic motives create the impression of a motoric drive, the music is capricious with many unexpected changes in rhythm, dynamic, and meter. This movement is reminiscent of the chase between an army and a good citizen during the Russian Revolution. After pervasive chaotic moments, the movement dies away on the piano.

The last movement of this sonata seems to be a continuation of the conclusion of the previous movement in both its character and sound concept in the viola part. The viola has a moody and dark solo introduction starting with a slow broken scale of descending fourths—marked *espressivo*; the piano makes its entrance joining in the same mood but with the increased expression of both hands

creating harmony and melody. Shostakovich uses double-stops and chromatic harmonies to conjure a hopeless feeling throughout the movement. The sonata makes its finish with muted viola and silent piano accompaniment, as if slowly greeting death.

*** George Enescu – Concert Piece (1906)**

George Enescu (1881-1955), one of the greatest Romanian musicians, was equally remarkable as violinist and composer. Carl Flesch, a renowned violinist and contemporary of Enescu, said *"It would be impossible to say which of his gifts deserves to be regarded as the greatest, since his qualities as composer, conductor, violinist and pianist were about equally outstanding."* Enescu contributed significantly to the development of music in his country, although many of his works were created in Paris.

In 1888, Enescu, a child prodigy, left Romania to enter the Conservatory of the Gesellschaft der Musikfreunde in Vienna, then a year later moved to France to study at the Paris Conservatory. Along the way, he worked with great musicians such as Brahms, Massenet, Fauré, Saint-Saëns, and Ravel. He graduated from the Paris Conservatory with a first prize in violin in 1899 at the age of eighteen, then also started a career as a composer. His first appearance in the United States as conductor was with the Philadelphia Orchestra in New York City, and he would frequently visit the United States to lead other orchestras.

Enescu lived in both Paris and Romania, but after the Soviet occupation of Romania he remained in Paris until his death. His works, particularly for strings, are always brilliant and virtuosic, making his music well-loved by string players. For

these reasons, his *Concert Piece* holds a cherished place in the viola repertoire for both performers and listeners. According to his own words, “*A piece deserves to be called a musical composition only if it has a line, a melody, or even better, melodies superimposed on one another*”.

The piece opens with peaceful and dreamy melodic lines in both instruments until undulating triplet figures and lively chromatic scales in the viola introduce a new rhythmic energy. The subsequent fairy tale-like stories of alternating long-short-long lengths are followed by dramatic development with inserts of sustained bars. In the *animato* section in the middle of the piece, the listener can imagine a battle scene of miniature soldiers, and the opening material re-appears for further development. As the music approaches the end, the composer makes use of fast running notes, rather than long melodic lines, to showcase the violist’s technical virtuosity.

*** Paul Hindemith – Sonata for Viola and Piano in C Major (1939)**

Paul Hindemith (1895-1963) was a composer, conductor, violist, educator, and theoretician. Hindemith began composing in a post-Romantic style, although his textures are generally not full, and moved toward a neoclassicism during the 1920’s. The music of the time became significantly contrapuntal, and Hindemith embarked on research on a system of harmony based on chords built from the fourth, rather than from the third. In 1930, Hindemith had consolidated his research and as he continued to develop his own personal style he began to produce a series of masterpieces and sonatas for almost every major instrument.

As the political climate in Germany escalated, Hindemith emigrated from

Germany to Switzerland in 1938, a move made more urgent by the fact that his wife was of partial Jewish ancestry. It was around this time that the composer-performer made several tours to the United States, performing on both viola and viola d'amore; he then moved to the United States in 1940 and joined the faculty of Yale University. While in the United States, Hindemith reached the peak of his productivity. Hindemith finally left the United States for Switzerland after gaining critical reputation with his late works, and yet at the same time his music was remarkably ignored. Ironically, the late works share a sound concept with late Schoenberg, despite Hindemith's idea of himself as the Anti-Schoenberg. This Sonata for Viola and Piano was premiered at Harvard University on 18 April 1939.

Hindemith assigns the viola the prominent role of opening the sonata with a strong and energetic melodic motive, followed by a brief statement of calm and emotional warmth. The declamatory motive reoccurs several times throughout the first movement, serving as a structural pillar. In the middle of the movement, for instance, the viola restates the opening material in a different meter and tempo. The piano starts to build up the last phrase, which the viola then takes over, and both voices drive to the end with a fiery descending passage.

The second movement is a lively scherzo with a mischievous air set by rapid and capricious meter changes. In the middle section, the viola and the piano engage in a dialogue of unexpected rhythmic interruption. Running notes passing between both instruments drive the movement to its final destination, embroidered by fanfare-like figures in the piano.

The third movement, a short and moving fantasy, begins with a dark and

mysterious slow-moving tune in the piano. However, the viola slowly changes the mood by employing a cadenza-like passage with numerous dynamic and tempo changes. It closes the movement with a reprise of the opening melody originally played by the piano.

The finale contains two variations utterly unrelated in both tempo and character, which are distinctly set apart by a fermata between sections. The quieter first variation is generally more enchanting, other-worldly and whimsical in character, than the second one. The sonata closes with the second variation, which begins with majestic chords in the piano and culminates with a heroic passage in the viola.

APPENDIX: CDs and Track Listings

CD #1: March 5, 2011

- Track 1-3 Rebecca Clarke *Sonata for Viola and Piano*
- Track 4-6 Paul Hindemith *Sonata for Viola and Piano in F major, Op. 11, No.4*
- Track 7-10 Ernest Bloch *Suite for Viola and Piano*

CD #2: May 5, 2012

- Track 1-3 Arnold Bax *Sonata for Viola and Piano in G major*
- Track 4-6 George Rochberg *Sonata for Viola and Piano*
- Track 7-9 York Bowen *Sonata for Viola and Piano no. 1 in C minor, Op. 18*

CD #3: April 13, 2013

- Track 1-3 Dmitri Shostakovich *Sonata for Viola and Piano, Op. 147*
- Track 4 George Enescu *Concert Piece*
- Track 5-8 Paul Hindemith *Sonata for Viola and Piano*

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