

## ABSTRACT

Title of Dissertation: THE VIOLIST AS COMPOSER

Sarah Marie Hart, Doctor of Musical Arts, 2015

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Department of Music

The search for interesting and rewarding repertoire is a lifelong process for the modern violist. Because of the viola's belated acceptance as a solo instrument, only the occasional solo viola piece appears in the Baroque, Classical, and Romantic periods, giving violists special incentive to embrace new sources of repertoire, including transcriptions of works for other instruments, new works by living composers, and rediscovered works by lesser-known composers. This dissertation explores another means by which violists have contributed to the concert repertoire: composing their own music.

Music written by violists with performing careers follows in a historical tradition of player-composers, especially pianist-composers such as Ludwig van Beethoven, Franz Liszt, and Sergei Rachmaninov, whose intimate knowledge of their instrument resulted in beloved works of art. In order to highlight music that stems from this intersection of performance and composition, I adopted the following criteria for a violist-composer's inclusion in the project: specialization in the viola over other instruments, including the violin; professional performance career, usually in an ensemble, on recordings, or in a

teaching position; particular interest in writing for the viola within the compositional oeuvre; and chronological overlap of performance and compositional undertakings.

I crafted, prepared, and performed three recital programs of music by violist-composers, selecting works that appealed to me as a performer and represented a variety of instrumentations, styles, and genres. The chosen pieces highlight themes common to violist-composers, including improvisatory gestures, exploration of tone colors, stylistic crossover from non-classical music, pedagogical goals, technical virtuosity, and chamber music for multiple violas. Featured composers are Alessandro Rolla, L. E. Casimir Ney, Lionel Tertis, Henri Casadesus, Maurice Vieux, Paul Hindemith, Rebecca Clarke, Tibor Serly, Lillian Fuchs, Paul Walther Fürst, Atar Arad, Michael Kugel, Garth Knox, Paul Coletti, Brett Dean, Kenji Bunch, Scott Slapin, and Lev Zhurbin.

The dissertation includes live recordings of the three recitals with program notes discussing the composers and their music. A list of violist-composers, including those not featured on the recital programs, appears as an appendix, providing the basis for further exploration by violists seeking engaging new concert repertoire.

THE VIOLIST AS COMPOSER

by

Sarah Marie Hart

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## INTRODUCTION

The search for interesting and rewarding repertoire is a lifelong process for the modern violist. Because of the viola's belated acceptance as a solo instrument, only the occasional solo viola piece appears in the Baroque, Classical, and Romantic periods. In comparison to violinists and cellists, whose repertoires include numerous works from the major composers of each period, violists have greater incentive to embrace new sources of repertoire, including transcriptions of pieces written for other instruments, new works by living composers, and rediscovered music by lesser-known composers. This dissertation explores another method through which many violists have contributed new repertoire: composing their own works.

Music written by violists with performing careers follows in a historical tradition of player-composers. The keyboard music of Johann Sebastian Bach, the piano music of Ludwig van Beethoven, Franz Liszt, and Sergei Rachmaninov, and the violin music of Niccolò Paganini and Eugène Ysaÿe are only a few examples of masterpieces created by player-composers whose performance experience yielded intimate knowledge of their instrument. The music of violist-composers uniquely reflects both their personal identities as violists and their physical relationship with the instrument. Experience in chamber music, orchestral playing, teaching, or with music outside the Western classical tradition shapes each violist's motivations for composing as well as the style of their works. In addition to possessing a deep knowledge of the instrument's strengths and weaknesses, performers often compose with their viola in hand, incorporating the physicality of sound production and kinesthetic sense of tension and release.

In order to highlight music that stems from this intersection between performance and composition, I must distinguish violist-composers from composers who casually play or played the viola and from musicians who specialized in viola and composition during separate stages of their careers. I used the following criteria for inclusion in this dissertation: 1) specialization in the viola over other instruments, including the violin; 2) professional performance career, usually in an ensemble, on recordings, or holding a teaching position; 3) particular interest in writing for the viola within the compositional oeuvre; 4) chronological overlap of performance and compositional endeavors. Most violist-composers have performed or recorded their own works. Appendix A lists musicians considered violist-composers for the purposes of this project.

I programmed three recitals by selecting works that appealed to me as a performer, creating balanced programs and representing the range of instrumentations, styles, and genres characteristic of violist-composers. I also sought to highlight themes I noticed in exploring compositions by violist-composers, including improvisatory gestures, exploration of tone colors, stylistic crossover from non-classical music, pedagogical goals, technical virtuosity, use of anachronistic styles to fill perceived gaps in the repertoire, and chamber music for multiple violas. The chronology of the chosen works spans the development of the viola as a solo instrument, with only two pieces older than one hundred years, many written by well-known proponents of the viola, and nearly half written by composers actively working today in 2015. In order to introduce as many new voices as possible, I included no more than one work from each composer.

## RECITAL PROGRAMS

## The Violist as Composer

DMA Dissertation by Sarah Hart

Recital 1 of 3

Monday, May 13, 2013, 8:00 p.m.

Leah M. Smith Hall, Clarice Smith Performing Arts Center  
University of Maryland – College Park

Sarah Hart, viola

Hsiang-Ling Hsiao, piano

Charlie Powers, cello

Sonata for Viola and Piano (1919) . . . . . Rebecca Clarke (1886–1979)

*Impetuoso**Vivace**Adagio*

Prélude 20 (1849) . . . . . L. E. Casimir Ney (1801–1877)

Intermission

Duo für Viola und Violoncello, opus 17 (1958) . . . . . Paul Walter Fürst (1926–2013)

*Praeludium**Kanzonette**Intermezzo**Recitativ**Finale*

Sonata for Viola Solo (1992) . . . . . Atar Arad (b. 1945)

*Melancholia**Alla Bulgarese**Finale sul ponticello*

The Violist as Composer

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Recital 2 of 3

Monday, April 21, 2014, 8:00 p.m.  
Ulrich Recital Hall, Tawes Fine Arts Building  
University of Maryland – College Park

Sarah Hart, viola  
Matthew Maffett, viola and violin  
Hsiang-Ling Hsiao, piano  
Sheng-Tsung Wang, violin  
Char Prescott, cello

- Suite for Two Violas (2007) . . . . . Scott Slapin (b. 1974)  
Tune  
Reflection  
Lullaby  
Song and Dance
- “From My Heart,” from *Three Pieces for Viola and Piano* (2003) . Paul Coletti (b. 1959)
- Première Étude de Concert* (1928–1932) . . . . . Maurice Vieux (1884–1951)
- Characteristic Study No. 11 (1965) . . . . . Lillian Fuchs (1901–1995)  
*Dolendo, Moderato, Dolendo*
- The 3 Gs* (2005). . . . . Kenji Bunch (b. 1973)
- Intermission
- Intimate Decisions* (1996) . . . . . Brett Dean (b. 1961)
- Concerto in B Minor in the Style of Handel (1924) . . . . . Henri Casadesus (1879–1947)  
*Allegro moderato*  
*Andante ma non troppo*  
*Allegro molto*
- “Bagel on the Malecón (2005),” from *The Vjola Suite* . . . . Ljova (Lev Zhurbin) (b. 1978)

The Violist as Composer

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Recital 3 of 3

Monday, March 30, 2015, 8:00 p.m.

Ulrich Recital Hall, Tawes Fine Arts Building

University of Maryland – College Park

Sarah Hart, viola

Efi Hackmey, piano

Chaerim Smith, violin

Rondo “Mozart-Kugel” for viola and piano (1999) . . . . . Michael Kugel (b. 1946)

Concerto for Viola and Orchestra (1929) . . . . . Tibor Serly (1901–1978)

*Moderato ma risoluto*

*Andante sostenuto*

*Allegro*

Intermission

Little Duo No. 3 in Bb Major, Op. 13, BI 105 (1823) . . . . . Alessandro Rolla (1757–1841)

*Andantino*

*Allegretto: Tema Rossini*

“One Finger” (2009) . . . . . Garth Knox (b. 1956)

“The Blackbirds” from Three Sketches (1952) . . . . . Lionel Tertis (1876–1975)

Viola Sonata, Op. 11, No. 4 (1919) . . . . . Paul Hindemith (1895–1963)

*Fantasie*

*Thema mit Variationen*

*Finale (mit Variationen)*

## NOTES ON RECITAL 1

Monday, May 13, 2013 / 8:00pm / Leah H Smith Hall

The violist-composers represented on tonight's recital span over 200 years of history; they differ in nationality, type of performing career, and when they became interested in composing. While the four pieces do not resemble one another in musical style, a few common elements may be noted over the course of the program that could stem from the composers' experience with the viola, including improvisatory gestures, open strings, interesting pizzicato and harmonics, and designation of color through fingering markings. While the compositions of Casimir Ney, Paul Walter Fürst, and Atar Arad are likely unknown to most, I begin with the familiar brilliance and lush color of the Rebecca Clarke Viola Sonata.

### **Sonata for Viola and Piano** (1919)

Rebecca Clarke (1886–1979)

“There is something about playing in a quartet that makes one in some subtle way part of the atmosphere of the music and gives one an insight not otherwise to be gained . . . and it is this that impels many a musician to give up everything for chamber music, though he knows that it will never bring him either riches or personal fame.”<sup>1</sup>

Though she would become more prolific as a chamber musician than a composer, Rebecca Clarke began playing the viola at the suggestion of her composition teacher. Sir Charles Stanford at the Royal College of Music in London recommended she switch from violin to viola so she might be “right in the middle of the sound, and [she] can tell how it is all done.”<sup>2</sup> Clarke went on to study viola with Lionel Tertis and left home in her early twenties to begin a professional performance career, a bold move for a proper

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<sup>1</sup> Rebecca Clarke, “The Beethoven Quartets as a Player Sees Them,” *Music & Letters* 8, no. 2 (April 1927): 178.

<sup>2</sup> Rebecca Clarke, “I Had a Father Too” (unpublished memoir), p. 154, as discussed in “Rebecca Clarke: An Uncommon Woman,” by Nancy Reich, in *Rebecca Clarke Reader*, ed. Liane Curtis (Bloomington: Indiana Univ. Press, 2004), p. 11.

Englishwoman at the time.<sup>3</sup> Clarke supported herself for two decades as a soloist, chamber musician, and orchestra player. Her passion for chamber music is evident from her writings on “The History of the Viola in Quartet Writing” and “The Beethoven Quartets as a Player Sees Them” during the 1920s.<sup>4</sup>

Clarke’s success as a composer began in earnest with the Sonata for Viola and Piano of 1919 which earned runner-up to the Viola Suite by Ernest Bloch in the Competition of the Berkshire Chamber Music Festival sponsored by prominent music patron Elizabeth Sprague Coolidge. Clarke’s sonata originally tied for first place with Bloch’s suite in two rounds of blind committee votes, prompting Coolidge herself to break the tie in favor of Bloch. The revelation of Clarke’s identity caused much surprise to the committee; Coolidge described their reactions to Clarke, saying “You should have seen their faces when they saw it was by a woman!”<sup>5</sup>

The uniqueness of Clarke’s performance career as a woman in the early twentieth century indeed pales in comparison to the rareness of women composers at the time. Critical reviews of her music betray the novelty of a woman writing in large-scale instrumental forms: “Women composers usually write songs well, and with one or two outstanding exceptions do little else. Rebecca Clarke reverses the process.”<sup>6</sup> Clarke even

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<sup>3</sup> Nancy Reich, “Rebecca Clarke: An Uncommon Woman,” in Curtis, *Rebecca Clarke Reader*, 11–12.

<sup>4</sup> Rebecca Clarke, “The History of the Viola in Quartet Writing,” *Music & Letters* 4, no. 1 (January 1923): 6–17; Rebecca Clarke, “The Beethoven Quartets as a Player Sees Them,” *Music & Letters* 8, no. 2 (April 1927): 178–190.

<sup>5</sup> Rebecca Clarke, “Rebecca’s 1977 Program Note on the Viola Sonata,” in Curtis, *Rebecca Clarke Reader*, 116.

<sup>6</sup> Special from Monitor Bureau, London (October 30, 1925), as quoted in “Rebecca Clarke and Sonata Form: Questions of Gender and Genre,” by Liane Curtis, in *The Musical Quarterly* 81, no. 3 (Autumn 1997): 416.

recounts receiving a press clipping stating that her name was but a pseudonym for a man.<sup>7</sup>

Clarke's limited compositional output may relate to her response to these gender issues. She showed desire to adhere to societal ideals of femininity, at times using male pseudonyms for her own works and displaying great humility in not promoting her works over male composers whom she admired.<sup>8</sup> Yet her performance career may have also impacted the energy she had to compose. In a 1976 interview she spoke of composition as being all-consuming: "I can't do it unless it's the first thing I think of every morning when I wake and the last thing I think of every night before I go to sleep. . . And if one allows too many other things to take over, one is liable not to be able to do it."<sup>9</sup>

Clarke's Sonata for Viola and Piano opens with a bold fanfare and an improvisatory viola cadenza exploring the resonance of a single piano chord. After this introduction, the first theme of the movement's sonata form unfurls with unsettled striving, and the second theme's *langoroso* and *dolce espressivo* character fit with traditional thematic expectations. The short development returns to improvisatory gestures, combining themes in new ways and travelling the viola's range from open C up to a high E. The recapitulation of the first theme leads to a sense of catharsis; the second theme explodes in passion, perhaps revealing latent qualities in what had originally been a hushed presentation. The movement calms itself, though with a lingering sense of desire.

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<sup>7</sup> Clarke, "1977 Program Note," 116.

<sup>8</sup> Curtis, "Rebecca Clarke and Sonata Form," 404; Clarke discussed her use of pseudonyms in an interview with Robert Sherman broadcast August 30, 1976, published as "Robert Sherman Interviews Rebecca Clarke about Herself," in Curtis, *Rebecca Clarke Reader*, pp. 173–174. She reveals her deference to Ernest Bloch in Clarke, "1977 Program Note," 116.

<sup>9</sup> Rebecca Clarke to Robert Sherman, in "Robert Sherman Interviews Clarke," 176–177.

The second movement's *scherzando* character breaks the reverie, abounding in whole tone and pentatonic scales, muted pizzicato, flippant glissandi, and harmonics. A contrasting *espressivo* theme recalls the sensuousness of the first movement, but the sentimentality is discarded to end the movement with the grace and charm of a music-box.

The final *Adagio* opens with a simple, chant-like melody in the piano, which Clarke transforms throughout the movement using a broad palette of beautiful colors. Its final statement, marked *pianissimo lontano* for the piano and set against a glassy *ponticello* open C-string tremolo, gives way to a return of the first movement's improvisatory cadenza. Themes from both movements alternate to conclude with a heroic presentation of the piece's opening fanfare.

The general atmosphere of the sonata as a whole is captured in the poem "La nuit de mai" by Alfred de Musset, which Clarke quoted on her anonymous submission to the Coolidge Competition.<sup>10</sup> She chose to retain the final two of these lines in the published edition of the sonata.

Give me a kiss, my poet, take thy lyre;  
 The buds are bursting on the wild sweet-briar.  
 Tonight the Spring is born – the breeze takes fire. . .  
 My poet, take thy lyre. Youth's living wine  
 Ferments tonight within the veins divine.<sup>11</sup>

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<sup>10</sup> "Robert Sherman Interviews Clarke," 174.

<sup>11</sup> Rebecca Clarke, *Sonata for viola (or cello) and piano* (New York: Da Capo Press, 1986), p. 3. Full poem: Alfred Musset, "La Nuit de Mai," in *Oeuvres Complètes de Alfred de Musset*, vol 2 (Paris: Charpentier, 1877), p. 98-99. As translated by Emma Lazarus in *The Poems of Emma Lazarus, Volume II: Jewish Poems and Translations* (USA: Dover, 2015), pp. 232-233; original reads "Pöete, prends ton luth, et me donne un baiser; / La fleur de l'églantier sent ses bourgeons éclore. / Le printemps nait ce soir; les vents vont s'embraser; / . . . Pöete, prends ton luth; le vin de la jeunesse / Fermente cette nuit dans les veines de Dieu."

Selected Works by Rebecca Clarke:<sup>12</sup>

Morpheus for Viola and Piano, 1917  
 Lullaby for Viola and Piano, 1918  
 Piano Trio, 1921  
 Poem for String Quartet, 1926  
 Dumka for Violin, Viola, and Piano, [1941]  
 Prelude, Allegro, and Pastorale for Viola and Clarinet, 1941  
 Over Fifty Songs for Voice and Piano

**Prélude 20** (1849)

L. E. Casimir Ney (1801–1877)

“The upper numbers are for the right hand in the pizzicato. The slurs in the pizzicato indicate a stroke of a single finger on each string successively.”<sup>13</sup>

Louis-Casimir Escoffier, also known as Casimir Ney, was among the first performers to specialize in viola over violin as a chamber musician in Paris during the middle decades of the nineteenth century.<sup>14</sup> In addition to his presence on concert programs as Louis-Casimir Escoffier, he published transcriptions, original chamber pieces, and works for solo violin and viola under the pen name Casimir Ney. These two identities remained unconnected until the early 1980’s when an obituary was discovered resolving the mystery.<sup>15</sup> Escoffier’s reason for using a pen name is yet unknown; some have speculated that he may have been concerned that his marginal standing as a composer not reflect negatively on his popular performance reputation.<sup>16</sup>

Published between 1849 and 1853, Ney’s 24 Preludes call for virtuosity beyond other nineteenth-century viola works, including an upper tessitura extended into twelfth

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<sup>12</sup> Full works list available at “Rebecca Clarke: Her Music,” Rebecca Clarke Society, <http://www.rebeccaclarke.org/her-music-scores/>.

<sup>13</sup> Casimir Ney in *24 Préludes*, rev. Frédéric Lainé (Paris: Gérard Billaudot, 1996), p. 49.

<sup>14</sup> Frédéric Lainé, foreword to Ney, 3.

<sup>15</sup> “Nouvelles diverses,” *Revue et gazette musicale de Paris*, 44, (11 February, 1877): 47. Discovered by Jeffrey Cooper and discussed in Wolfgang Sawodny and Maurice Riley, “The Identity of L. Casimir-Ney, His Compositions, and an Evaluation of his *24 Préludes for Solo Viola*,” in *The History of the Viola*, Vol. 2, ed. Maurice Riley (Ann Arbor, MI: Braun-Brumfield, 1991), pp. 145–146.

<sup>16</sup> Sawodny and Riley, 146.

position, double-stop intervals up to twelfths, four-finger pizzicato, and double-stop harmonics. The Preludes span all twenty-four keys, much like the Caprices of Pierre Rode written thirty years earlier, though each of Ney's Preludes uses several different techniques rather than developing only one. Along with the 41 Caprices of Bartolomeo Campagnoli, these Preludes are part of a limited body of romantic virtuosic repertoire written specifically for viola rather than transcribed from violin. Their strong melodic impulse, romantic style, and technical requirements make them a compelling alternative to transcriptions of Paganini caprices for violists seeking musically gratifying technical studies or virtuosic concert repertoire.

Prelude 20, in C minor, exploits the dark side of the viola's tonal spectrum, full of resonance with two open strings in both the tonic and dominant chords. After a tempestuous start, the introduction ruminates in eerie double-stops set against a left-hand pizzicato *ostinato*. The theme appears in its simplest form before giving way to a series of virtuosic variations, including double-stops, string crossings, four-fingered right hand pizzicato, and double-stopped harmonics. The pizzicato variation is especially stunning for the composer's bold specification of pizzicato fingerings; his marking in the score is quoted above.

Selected Works by L. E. Casimir Ney:

*Grand Trio* for Violin, Viola, and Cello, before 1845

*1<sup>er</sup> Quadrille brilliant* for Flute or Viola and Piano, 1842

*Fantasie sur la Sicilienne de A. Gouffé* for Violin or Viola and Piano, Op. 25, 1856

*Polka brillante et facile* for Two Violas 1860

### **Duo für Viola und Violoncello, opus 17 (1958)**

Paul Walter Fürst (1926–2013)

“I grew up as a musician, and since one instrument was not sufficient for me, I added others. Yet this was still not enough to live with music and not on music. That is why I started to compose.”<sup>17</sup>

Of the composers on tonight’s program, Paul Walter Fürst is not only the most prolific, but also the lone contributor of a substantial number of works for instruments beyond the string family. Though many of his pieces involve the viola in various settings, he also wrote solo and chamber music for various wind instruments, as well as orchestral and choral works, totaling over seventy publications.<sup>18</sup>

Born in Vienna, Fürst showed an early interest in a wide variety of musical activities, including violin, piano, trombone, tuba, and score playing.<sup>19</sup> After studying violin and composition at the Academy of Music and Fine Arts in Vienna, he received his first post in what would become his “breadwinning profession” when he was appointed solo violist of the Lower Austrian Tonkünstler Orchestra in 1951.<sup>20</sup> His success as a violist is evident from future positions as solo violist in the Munich Philharmonic (1954–1961) and as violist with the Vienna State Opera Orchestra and the Vienna Philharmonic (1962–1990).<sup>21</sup> In addition to composing and performing, Fürst was active in music administration, serving as President of the Austrian Society of Authors, Composers, and

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<sup>17</sup> Paul Walter Fürst, in *Musikalische Dokumentation: Paul Walter Fürst* (Vienna: Österreichische Nationalbibliothek, 1989), p. 7, as translated by Herbert Vogg in program book for *Paul Walter Fürst*, 1991, Österreichische Musik der Gegenwart, Classic amadeo, CD 435 697-2.

<sup>18</sup> Works list available in *Musikalische Dokumentation*, 17–20.

<sup>19</sup> Vogg, program book for *Paul Walter Fürst*, 9.

<sup>20</sup> *Ibid.*, 15

<sup>21</sup> Musikverlag Doblinger, “Paul Walter Fürst,” brochure (March 2002), p. 4, [http://www.doblinger-musikverlag.at/dyn/kataloge/wv\\_Fuerst.PDF](http://www.doblinger-musikverlag.at/dyn/kataloge/wv_Fuerst.PDF) (accessed April 4, 2015).

Music Publishers as well as business manager of the Vienna Philharmonic for seventeen years.<sup>22</sup>

Fürst's musical style varies throughout his works. When asked to identify his compositional models in 1964, he responded "none, or any good music."<sup>23</sup> Especially after the lyricism of Clarke and Ney, Fürst's focus on rhythmic interest and short motives rather than long lines is striking. The Duo for Viola and Cello abounds with brief ideas rhythmically displaced and passed between parts. Also in contrast to the other violist-composers discussed here, Fürst includes no markings for fingerings or string specification, only designating the occasional harmonic. Abundant double-stops and pizzicato create a variety of textures between the two instruments.

The opening *Praeludium* contrasts self-assured bombastic passages with mysterious falling semitones. A subdued interlude leads to the *Kanzonette*, which lives up to its name as a short and light movement featuring the most sing-able melodies of the piece. A middle *Intermezzo* features an engine-like *ostinato* of double-stops from the viola while the cello calls out a semi-tone motive in its upper range. The *Recitativ*, a loose ternary form, hearkens back to themes from the first two movements in its inner section and proceeds *attacca* into the *Finale*. Here Fürst plays the trickiest of his rhythmic games, with a cello *ostinato* pattern of four sixteenth notes in a meter of  $\frac{3}{8}$ . The high melodies of the movement's middle section are reminiscent of Shostakovich as they soar over low Alberti bass figures. A final return of the opening material breaks into ever more complex rhythms to end the piece with flair.

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<sup>22</sup> Ibid.

<sup>23</sup> Paul Walter Fürst as quoted in Vogg, 12.

Selected Works by Paul Walter Fürst:<sup>24</sup>

Konzert for Two Violas and Sixteen Woodwinds, Op. 23, 1956  
 Sonate for Viola and Piano, Op. 33, 1962  
*Togata*: Four Scenes for Two Violas, Op. 45, 1968  
*Petitionen*: Trio for Clarinet, Viola, and Piano, Op. 51, 1972  
*Emotionen*: Seven Duos for Viola and Bass, Op. 57, 1976  
 Doppelkonzert for Viola, Cello, and Orchestra, Op. 58, 1976  
 Bratschen-Trio for Three Violas, Op. 67, 1983  
*Egoton* Trio for Viola, Cello, and Bass, Op. 68, 1982  
*Violatiüre* for Viola and Percussion, Op. 69, 1983

### **Sonata for Viola Solo** (1992)

Atar Arad (born 1945)

“I know no greater pleasure than to write and play my own music.”<sup>25</sup>

Israeli-American violist Atar Arad describes himself as a “late-bloomer composer.”<sup>26</sup> He is best known for his international performing career as viola soloist and chamber musician, especially as violist with the Cleveland Quartet from 1980 to 1987.

As a pedagogue, he has taught at the Eastman School of Music, the Aspen Music Festival, and Rice University, and currently serves on the faculty of the Indiana University Jacobs School of Music, where I was fortunate to study with him from 2006 to 2008. His expressive compositional voice has been recognized with commissions from the ARD International Music Competition and the International Musicians Seminar.

Arad completed his *Sonata for Viola Solo*, his first composition, in 1992. He describes the piece as evolving from improvisation and daily contact with his Amati viola.<sup>27</sup> One day while practicing he wrote down an idea and was pleased with it; the

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<sup>24</sup> Full works list available in the online Musikverlag Doblinger brochure; see footnote 21.

<sup>25</sup> Atar Arad in “Steel Your Strength,” *Strings Magazine*, March 2006, p. 24

<sup>26</sup> Atar Arad, telephone conversation with author, May 6, 2013.

<sup>27</sup> Atar Arad, “*Sonata for Viola Solo* (1992)” (Tel-Aviv, Israel: Israel Music Institute, 1995), p. 3.

piece followed in an organic process of playing and writing, writing and playing.<sup>28</sup> He premiered the Sonata at the 1993 Viola Congress at Northwestern University.<sup>29</sup> The score includes the following description from the composer.

The first movement, “Melancholia,” makes use of the wistful, soulful quality of the viola sound. It is played with an “expressive intonation.” Notes marked with – are lowered by almost (but not quite) a quarter tone, thus enhancing the melancholic character of the movement and, also, hinting at Middle-Eastern music. Other expressive devices such as some *rubato flautando* sound, and various amounts and types of vibrato should be sparingly applied as well.

The second movement, “Alla Bulgarese,” relates more to music I heard as a child in Tel Baruch – a community of immigrants from Bulgaria – than to the Scherzo from Bartok’s String Quartet No. 5 from which I have borrowed the title (and maybe a little more).

The third movement, “Finale sul ponticello,” is a caprice in which I attempt to shake away some of the “nostalgia” previously revealed.<sup>30</sup>

Arad’s Solo Sonata is evocative, playing with color and extended techniques.

The “Melancholia” opens with an expressive turn, repeated and coupled with a falling gesture which strives to begin ever higher but still falls away. The movement then develops two basic types of music: quick gestural sections with expressive intonation and slower lines accompanied by uncompromising left-hand pizzicato. Reappearances of the opening turn mark the structure. After a climax, an extended technique evokes a folk instrument by plucking the string while it is being bowed. The movement then ebbs away, with one final presentation of the opening turn reaching ever higher, this time answered by the inevitable pizzicato.

The “Alla Bulgarese” can be understood as a modified arch form. The outermost sections present the most tuneful melodies of the Sonata, marked *grazioso* and *semplice*.

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<sup>28</sup> Atar Arad, telephone conversation with author, May 6, 2013.

<sup>29</sup> Arad, “Sonata for Viola Solo (1992),” 3.

<sup>30</sup> Ibid.

More intense music follows, including whirling passagework and a fugato contrapuntal section, united by a rhythmic motive of even and odd groupings (2+2+1+2) and a melodic interval of a perfect fourth. I find the emotional core of the piece in this movement's innermost section. Here an *espressivo* melody, heralded by dissonant harmonic double-stops, appears in harmonics and then double-stopped in *pianississimo*. After its initially distant presentation, this tune invades the second half of the arch form, appearing *sul ponticello* accompanied by left-hand pizzicato and in short outbursts within other sections. When the opening *grazioso* and *semplice* melodies finally return, they do so a perfect fifth lower than at the outset, perhaps symbolizing a sense of resignation that the past cannot be recovered.

The *sul ponticello* finale is a *moto perpetuo* with unpredictable twists and turns, spanning the full range of the viola. Any remaining "nostalgia" is whisked away by a flood of notes, the shiny overtones of *ponticello* sound, and a final ricochet gesture.

For the performer, Arad's Sonata is challenging and rewarding both technically and musically, complex and contemporary while remaining deeply expressive. As an established performer himself, Arad writes not to compensate for any lack of repertoire or to earn a living, but out of joy in the process. He advises everyone who feels a desire to compose to do so, without worrying about lack of formal training or comparing oneself to others.<sup>31</sup> Arad recommends starting by writing original cadenzas; aspiring violist-composers could also adopt his routine of improvising as a daily re-acquaintance with the instrument.<sup>32</sup> He affirms that performers know more about composition than they might

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<sup>31</sup> Atar Arad, telephone conversation with author, May 6, 2013.

<sup>32</sup> *Ibid.* Arad also discusses his use of improvisation as warm-up in "Scaling New Heights," *Strings Magazine*, December 2008, pp. 32–35.

think from daily interaction with great music: “when you are playing a lot, other composers are your teachers.”<sup>33</sup>

My experiences studying with Atar Arad deeply influenced my life and career. He insisted that I seek an ever more personal sound from my instrument and push myself expressively to connect with listeners, whether in a big hall with an audience or a small studio with only the two of us. I feel the voice of my teacher present in his music. For me, his journey into composition breaks the boundary between the roles of composer and performer, encouraging us all to explore new means of expression.

Selected Works by Atar Arad:

12 Caprices for Solo Viola  
String Quartet, 1998  
Concerto per la Viola, 2005  
*Tikvah* for Solo Viola, 2008  
*Esther* for Two Violins or Two Violas, 2008  
*Toccatina a La Turk* for Two Violins, 2008  
*Epitaph* for Cello or Viola and Strings, 2011

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<sup>33</sup> Atar Arad, telephone conversation with author, May 6, 2013.

## NOTES ON RECITAL 2

Monday, April 21, 2014 / 8:00pm / Ulrich Recital Hall

Any project examining artists who have devoted themselves to the viola will naturally feature music from the twentieth and twenty-first centuries. While many famous composers of the Baroque, Classical, and Romantic periods played the viola among other instruments, specializing in viola was quite rare until recently. Over half of the composers featured on tonight's recital are actively performing and writing. I am grateful that many corresponded with me to help me better understand their music, motivations, and careers.

Only three of tonight's works were written before 1990. The Fuchs and Vieux pieces are *études*, reflecting the teaching prowess of their authors and a developing need for pedagogical material specific to the viola to supplement studies borrowed from the violin. The Casadesus Concerto is an interesting case, with motivations stemming from somewhere between greedy deception and a desire to fill a gap in the Baroque viola literature.

The five newer works incorporate a broad range of styles: folk, jazz, rock, Latin, and the twentieth-century concert hall tradition. This music developed over years of performing in various spaces, with different types of audiences. Getting to know these pieces and their creators has expanded my conceptions of where new music happens and who is allowed to create it.

### **Suite for Two Violas (2007)**

Scott Slapin (born 1974)

“We’ve gone from musicians playing our own music to musicians interpreting the music of others – but with personalization – to where we are today: specialists at hitting notes how we’re told.”<sup>34</sup>

Scott Slapin’s varied musical career began early: he graduated from the Manhattan School of Music at eighteen, one of their youngest graduates. His viola playing has been praised by the American Record Guide, Fanfare, Musical Opinion, and Strad. He recorded the 24 Caprices of Paganini and was the first person to record all of J.S. Bach’s Sonatas and Partitas on the viola. Slapin spent several years playing in various orchestras, including the Louisiana Philharmonic and the Cincinnati Symphony. Now he especially enjoys performing duo recitals with his wife, violist Tanya Solomon; they have been featured at several international viola congresses. Slapin also maintains a private viola, violin, and theory studio in his home and worldwide via Skype.<sup>35</sup>

Slapin’s training in composition began at age twelve with lessons with Richard Lane.<sup>36</sup> He had success writing for orchestra in these early years, winning a competition at fourteen, then turning his compositional efforts almost exclusively to pieces involving his own instrument.<sup>37</sup> His *Recitative* for solo viola was commissioned by the Primrose Competition in 2008.<sup>38</sup> When asked for advice about interpreting his music, Slapin expressed a preference for personalization: “When I play other people’s music,

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<sup>34</sup> Scott Slapin, as quoted in David Bynog, “Scott Slapin: Charting His Own Course,” *Journal of the American Viola Society* 26 (Spring 2010): 52.

<sup>35</sup> All biographical information from Artist Profile/Bio, Violist/Composer Scott Slapin, <http://www.scottslapin.com> (accessed April 3, 2015).

<sup>36</sup> Bynog, 51.

<sup>37</sup> Ibid.

<sup>38</sup> Artist Profile/Bio.

sometimes I get criticized for taking too many liberties! . . . I (almost) always enjoy hearing people do things with my music that I hadn't intended."<sup>39</sup>

The Suite for Two Violas utilizes an ensemble close to Slapin's heart: the viola duo. The first and second viola parts are equally demanding and equally rewarding, trading melodies and supporting material. The Suite maintains rhythmic drive while allowing the violas to sing in a range of their most suitable colors: evocative, passionate, and warm.

Selected Works by Scott Slapin:<sup>40</sup>

*Recitative* for solo viola, 2008  
*Nocturne* for Two Violas, 2004  
*Capricious* for viola trio, 2011  
*Sketches* for viola quartet or viola orchestra, 2011  
 24 Progressive Études for one or two violas, 2014

**“From My Heart,”** from *Three Pieces for Viola and Piano* (2003)  
 Paul Coletti (born 1959)

“In the dream-state I am often mixing and matching sounds that got stuck in my consciousness from any musical source, but primarily from practice, rehearsals and concerts where I have repeated passages over and over, and imaginatively something happens in my psyche.”<sup>41</sup>

Currently teaching at the Colburn School in Los Angeles, Paul Coletti has performed throughout the world as soloist and chamber musician. Performance career highlights include ten years with the Menuhin Festival Piano Quartet and Japan-based Typhoon, an acclaimed recording *English Music for the Viola*, and a Grammy nomination for performance of Nicholas Maw's flute quartet.

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<sup>39</sup> Scott Slapin, e-mail to author, March 21, 2014.

<sup>40</sup> Full works list available at Sheet Music, Violist/Composer Scott Slapin, <http://www.scottslapin.com> (accessed April 3, 2015).

<sup>41</sup> Paul Coletti, e-mail to author, March 31, 2014.

Coletti delighted in composing from the age of fifteen when he would explore for hours at his family's newly purchased piano.<sup>42</sup> Now he describes his compositional process as coming entirely from the viola, beginning with seeds from improvisation during practice, pedagogical “doodling,” or internalized concert repertoire.<sup>43</sup> His works are influenced by styles he grew up with: jazz, film, and popular music.<sup>44</sup>

The *Three Pieces for Viola and Piano* developed from works for viola and piano trio written for Typhoon.<sup>45</sup> The group performed entire shows from memory, with Coletti changing his music from night to night.<sup>46</sup> Coletti published the pieces in settings for viola and piano in 2003: lyrical “From My Heart,” passionate “Blue Tango,” and virtuosic “Circus.” They can be performed separately or in sets.<sup>47</sup>

Coletti describes the personal inspiration for “From My Heart.”

I wrote “From My Heart” in July 1993 during a visit to my Italian mother's birthplace of Montaquila, where I met a lovely person whose hypnotic gaze reminded me of my father, who had recently passed away. When I was near her, I felt I was reunited with my dad. The piece is dedicated to his memory.<sup>48</sup>

Selected Works by Paul Coletti:

*Journey for Two Violas*  
*Planets*,<sup>49</sup> in progress

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<sup>42</sup> Ibid.

<sup>43</sup> Ibid.

<sup>44</sup> Ibid.

<sup>45</sup> “Performances Notes,” in Paul Coletti, *Three Pieces for Viola and Piano* (USA: Oxford Univ. Press, 2003).

<sup>46</sup> Ibid.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

<sup>49</sup> 16 movements incorporating sketches from throughout his life.

*Première Étude de Concert* (1928–1932)  
Maurice Vieux (1884–1951)

Maurice Vieux contributed greatly to the advancement of the viola in France in the first half of the twentieth century. After studying at the *Conservatoire de Paris*, he joined the orchestra of the *Opéra National de Paris*, where he became principal violist until 1949.<sup>50</sup> He also played with the *Orchestre de la Société des Concerts du Conservatoire*, the French National Radio Orchestra, and chamber ensembles *Quatuor Firmin Touch* and *Quatuor Parent*. As a soloist, he premiered Bruch's *Romance* and Jongen's *Suite pour orchestra et alto principal*, both of which are dedicated to him.<sup>51</sup>

In 1918, he replaced his own teacher Théophile Laforge as professor of viola at the *Conservatoire de Paris*, where he devoted himself to teaching.<sup>52</sup> He refused numerous tour opportunities to stay his with pupils, and most of his compositions are dedicated to former students.<sup>53</sup> The Maurice Vieux International Viola Competition was founded in his honor in 1983 by the French viola society *Les Amis de l'Alto*.<sup>54</sup>

The 6 *Études de concert* for viola and piano were written between 1928 and 1932. The first *étude* is dedicated to Mademoiselle Madeline Martinet, 1<sup>st</sup> Prize at the Conservatoire in 1930.<sup>55</sup> It features playful *spiccato* arpeggios up and down the fingerboard, with a chordal introduction and coda.

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<sup>50</sup> Tully Potter, "The Recorded Viola," program book for *The Recorded Viola: The History of Viola on Record*, vol. 1, Pearl GEMM CDS 9148, 1995, pp. 18–19.

<sup>51</sup> *Ibid.*, 19.

<sup>52</sup> Albert Azancot, Robert Howes, and Maurice Riley, "Maurice Vieux, The Father of the Modern French Viola School and Les Amis De l'Alto," in *The History of the Viola*, vol. 2, ed. Maurice Riley (Ann Arbor, MI: Braun-Brumfield, 1991), p. 169.

<sup>53</sup> *Ibid.*, 170.

<sup>54</sup> *Ibid.*, 173–174.

<sup>55</sup> *Ibid.*, 169.

Selected Works by Maurice Vieux:

*20 Études pour alto*, 1927

*10 Études sur des traits d'orchestre*

(with fingerings/bowings for orchestral excerpts), 1928

*Scherzo* for viola and piano, 1928

### **Characteristic Study No. 11 (1965)**

Lillian Fuchs (1901–1995)

“Not until you have written a work yourself can you understand how to interpret another composer’s work.”<sup>56</sup>

Lillian Fuchs has been praised as one of the first great American violists. Her legacy as a performer was established by her contributions as a chamber musician, especially as a duo with her brother Joseph. She taught viola and coached chamber music at top level conservatories and festivals, including the Manhattan School of Music, Juilliard School, and Aspen Music Festival.

Fuchs studied composition in the early 1920s with Percy Goetschius at the Institute of Musical Art, the New York City school which would later merge to become part of the Juilliard School.<sup>57</sup> She won prizes for several works, including her Piano Trio and Piano Quartet, then did not produce any new compositions until the late 1940s when she became inspired at her family’s farm getaway.<sup>58</sup>

Fuchs published the Fifteen Characteristic Studies in 1965, the last of her three books of technical exercises. She designed these studies specifically for the viola, in contrast to many viola *études* borrowed from the violin repertoire. She completed the Twelve Caprices first, originally intended solely for her own benefit to confront technical

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<sup>56</sup> Lillian Fuchs, as quoted in Amédée Daryl Williams, *Lillian Fuchs: First Lady of the Viola* (New York: iUniverse, Inc., 2004), p. 93.

<sup>57</sup> *Ibid.*, 9.

<sup>58</sup> *Ibid.*, 94–95.

problems. The pieces were so difficult that she developed the other two books to help violists build their technique in stages.<sup>59</sup>

Characteristic Study No. 11 features vigorous double-stops up and down the fingerboard, bookended by mournful *bariolage* phrases, perfectly suited for the sonorous viola G-string.

Selected Works by Lilian Fuchs:

Piano Trio, 1924  
 Piano Quartet, 1925  
*Jota* for violin and piano, 1947  
 Twelve Caprices for Viola, 1940s  
 Sixteen Fantasy Etudes, 1959  
*Sonata Pastorale* for solo viola, 1953

***The Three Gs*** (2005).

Kenji Bunch (born 1973)

“I figure, if I’m going to push the envelope of viola technique with my writing, I had better be able to walk the walk and back it up with my playing.”<sup>60</sup>

Hailed by the New York Times as “a composer to watch,” Kenji Bunch’s music has been performed by over forty orchestras, is regularly broadcast on national radio, and has been recorded on numerous labels. Bunch began composing in college while studying viola at the Juilliard School. In the initial stages of his compositional development, he felt a need to keep his performance career separate in order to prove himself as composer.<sup>61</sup> Now he has embraced the role of violist-composer: most of his work involves playing his own music. He has also incorporated his interest in folk music into his compositional style.

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<sup>59</sup> Ibid., 98–100.

<sup>60</sup> Kenji Bunch, “A Conversation with Kenji Bunch,” Kenji Bunch, violist, composer, <http://www.kenjibunch.com/interview.php> (accessed April 3, 2015).

<sup>61</sup> Ibid.

*The 3 Gs* reflects a rock style. The viola is transformed by extensive *scordatura*; both the A-string and C-string are tuned down to G, leaving the strings as G, D, G, and G, or “three Gs.”

Selected Works by Kenji Bunch:<sup>62</sup>

*The Devil’s Box* for viola and orchestra, 2011  
*Golden Apples of the Sun* for solo viola and chamber orchestra, 2006  
*Until Next Time* for solo viola, 2010  
 Suite for viola and piano, 1998  
*Lost and Found* for viola and percussion, 2010  
*String Circle*: for 2 violins, 2 viola, and violoncello, 2005

***Intimate Decisions*** (1996)

Brett Dean (born 1961)

“I had this wonderful job which for many people is what you aim for, and then you sit there and do it. But I did want to keep testing myself and expanding what I knew about music . . . And it then became the means of making sense of my musical life.”<sup>63</sup>

Brett Dean played viola in the Berlin Philharmonic from 1985 until 1999. His interest in composition began a few years after joining the orchestra when he started improvising with a rock musician.<sup>64</sup> He became involved with experimental film scores, transitioned into concert music, and eventually became so consumed with composing that he left the orchestra in 2000, returning to Australia to pursue a freelance career as a composer. He is now one of the most internationally performed composers of his generation, with 2013–2014 commissions from the Los Angeles Philharmonic, Carnegie Hall, and the Chicago Symphony.

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<sup>62</sup> Full works list available at “Music – Works,” Kenji Bunch, violist, composer, <http://www.kenjibunch.com>.

<sup>63</sup> Brett Dean in Berliner Philharmoniker Digital Concert Hall, “Brett Dean: Composing Socrates,” digital video (April 27, 2013), <https://www.digitalconcerthall.com/en/interview/3458-3> (accessed April 3, 2015).

<sup>64</sup> *Ibid.*

Dean considers himself equally linked to playing and composing, which he sees as mutually beneficial endeavors.<sup>65</sup> Fifteen years playing new orchestral works and old masterworks gave him insights into compositional structure, and composing equally informs his performance.<sup>66</sup> He often performs his own viola concerto and always plays through the viola part of any new piece to see how it feels from a player's perspective.<sup>67</sup>

Written in 1996 while Dean was with the Berlin Philharmonic, *Intimate Decisions* explores extremes in color, dynamic, rhythm, and pacing. Most of the music is written as gestures, with breath marks and fermatas instead of barlines. In one section, Dean asks the performer to “murmur” on prescribed pitches for an allotted number of seconds. This freedom in notation creates an improvisatory feel for me as a performer which I hope to translate to listeners.

Selected Works by Brett Dean:

Viola Concerto, 2004  
*Some birthday . . .* for 2 violas and cello, 1992  
*Night Window*: Music for clarinet, viola and piano, 1993  
*Testament* for 12 violas,<sup>68</sup> 2002  
*Eclipse* for string quartet, 2003  
*Epitaphs* for string quintet, 2010

### **Concerto in B Minor in the Style of Handel (1924)**

Henri Casadesus (1879–1947)

“This work is original without any doubt and it’s a concerto that must be added to Handel’s collection. In my orchestration and harmonization I was as respectful as possible and I believe this work is one of the most successful for viola.”<sup>69</sup>

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<sup>65</sup> Brett Dean, e-mail message to author, April 6, 2014.

<sup>66</sup> Ibid.

<sup>67</sup> Ibid.

<sup>68</sup> Written for the violas of the Berlin Philharmonic Orchestra.

<sup>69</sup> Henri Casadesus, “Handel Concerto en si Mineur Pour Alto Avec Accompagnement D’Orchestre,” *Notes* 1 (July 1934): 9. As translated by Sarah Hart; original reads “Cette oeuvre est originale sans aucune doute et c’est un concerto qu’il faut ajouter a la collection Händel – Dans mon Orchestration et mon

Born into a family of musicians, Henri Casadesus was a composer, violist, and viola d'amore player. An enthusiast of eighteenth-century music, he collected rare instruments and founded the *Société des Instruments Anciens* with Saint-Saëns in 1901, which organized concerts until 1939. He was the violist for the Capet Quartet and directed opera theatre in both Liège and Paris.

Together with brothers Francis and Marius, Henri Casadesus was involved in bringing out unknown pieces allegedly by 18<sup>th</sup> century composers, including Mozart, J.C. Bach, and Handel. Henri is closely linked with the J.C. Bach and Handel concerti, both for viola. He claimed to have edited and orchestrated the discovered pieces, but no original notes or sketches have ever been found that could have served as a basis for such editing.<sup>70</sup> When stylistic analyses called the works' authenticity into question in the 1960s, Henri's wife confirmed suspicions that Henri composed the pieces himself.<sup>71</sup>

Casadesus' motives for publishing these works under false pretenses remain unknown. One could speculate about a desire for financial success from the sales of works by already famous composers, recognition for the historical impact of discovering such works, or simply to contribute to the repertoire of early music for his instrument.

I no longer think of these pieces as forgeries of Handel and Bach, but as authentic Casadesus, beautiful contributions to the viola repertoire for students or professionals. I contend that Henri Casadesus writing in an eighteenth-century style is no different than Paul Coletti writing in a jazz style or Kenji Bunch incorporating folk and rock. These

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harmonization j'ai été aussi respectueux que possible et je crois que cette œuvre est une des mieux réussies pour l'alto."

<sup>70</sup> Ibid.; Walter Lebermann, "Apokryph, Plagiat, Korruptel oder Falsifikat?," *Die Musikforschung* 20 (October/December 1967): 422. Translated by Lucais Sewell; translation on file with the author.

<sup>71</sup> Lebermann, 422.

violinist-composers each write from the music they know and love best. Perhaps if Casadesus had known the violinist-composers of today, he would have felt free to claim his concerti as his own music, written in styles close to his heart.

Selected Works by Henri Casadesus:

*Ballet divertissement*  
*Jardin des amours*  
*Récréations de la campagne*  
*Suite florentine*  
*Hommage à Chausson* for violin and piano  
 Concerto in c minor “by J.C. Bach”  
 Studies for viola d’amore

**“Bagel on the Malecón (2005),” from *The Vjola Suite***

Lev Zhurbin (born 1978)

“I had the freedom to fail because people were not listening so intently that you couldn’t take chances. And that emboldened me to try new things and to compose in a less serious, academic way. . . And all that happened because I started playing weddings.”<sup>72</sup>

Lev Zhurbin, who goes by Ljova, divides his time between composing for the concert stage, contemporary dance and film, leading his own ensemble Ljova and the Kontraband, and a busy career as freelance violinist and musical arranger. He has collaborated with such varied artists as Yo-Yo Ma, the Kronos Quartet, and Osvaldo Golijov, and rapper Jay-Z.<sup>73</sup>

Ljova began playing the violin in Russia before he moved to New York with his parents, composer Alexander Zhurbin and writer Irena Ginzburg, in 1990. He created his own music from an early age, singing and humming in the back of his parent’s car, then

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<sup>72</sup> Lev Zhurbin, as quoted in Allan Kozinn, “He Still Plays Weddings: A Musical Polymath’s Quirky Career,” *The New York Times*, August 6, 2010, [http://www.nytimes.com/2010/08/07/arts/music/07ljova.html?\\_r=0](http://www.nytimes.com/2010/08/07/arts/music/07ljova.html?_r=0) (accessed April 3, 2015).

<sup>73</sup> “Biography,” LJOVA (Lev Zhurbin), <http://www.ljova.com> (accessed April 3, 2015).

writing an alternate film score for his favorite movie, E.T., at age seven.<sup>74</sup> His focus later shifted to the viola, studying with Samuel Rhodes at The Juilliard School. In the above quote, Ljova describes his rediscovery of composition and arranging after he reluctantly agreed to start playing wedding gigs.

*The Vjola Suite* is a collection of five short pieces in contrasting styles, influenced by folk music from around the world, including Eastern Europe, Cuba, Mali, and the Middle East. Conceived as dances yet to be choreographed, Ljova describes the pieces as attempting to “fuse the rhythms of world music with the beautiful colors of a classical ensemble.”<sup>75</sup> The dances can be performed with a variety of instrumentations and can be programmed separately or in sets. Ljova provides this description of today’s selection:

My favorite paradox of Cuban music is that the bass is never “on the beat,” while everything else feels groovy and relaxed. In “Bagel on the Malecón,” I tried to lift the Cuban “son” grooves from their solid grounding, beyond dancing steps, to a place where the melody and the bass take flight – and memorably, at that. The title is a flight in itself – a utopian fantasy that one day soon, I will be able to enjoy a Bagel – a favorite New York bread creation – on the Malecón, the main boardwalk in Havana, Cuba.<sup>76</sup>

Selected Works by Lev Zhurbin:<sup>77</sup>

*Kleine Fantasie* for viola, 1996  
*Long Island Sound* for solo viola and chamber orchestra, 1998  
*Shadow and Light* for viola and percussion, 2013  
*No Satisfying Ending* for viola and piano, 2002  
*Romance Funebre* for two violas, 2000  
 Duet for violin and viola, 1995

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<sup>74</sup> Ying Zhu, “Lev ‘Ljova’ Zhurbin,” Notes on the Road: The Interview Magazine for Creative Professionals, <http://www.notesontheroad.com/Interviews/Featured-Interviews/Lev-Ljova-Zhurbin.html> (accessed April 3, 2015).

<sup>75</sup> “Vjola Suite (2005–2008),” LJOVA (Lev Zhurbin), [http://www.ljova.com/works/vjola\\_suite/](http://www.ljova.com/works/vjola_suite/) (accessed April 3, 2015).

<sup>76</sup> “Bagel on the Malecon (2005),” LJOVA (Lev Zhurbin), [http://www.ljova.com/works/vjola\\_suite/bagel\\_on\\_the\\_malecon/](http://www.ljova.com/works/vjola_suite/bagel_on_the_malecon/) (accessed April 3, 2015).

<sup>77</sup> Full works list available at “The Works,” LJOVA (Lev Zhurbin), <http://www.ljova.com/works/>.

### NOTES ON RECITAL 3

Monday, March 30, 2015 / 8:00pm / Ulrich Recital Hall

Tonight marks the final installment of works by violists for this dissertation project. This repertoire has pushed me to grow technically and musically and provided a variety of engaging styles of music to explore.

The two previous programs included solo, chamber, and concertante works written mostly in the twentieth and twenty-first centuries, when specializing as a violist became more common. This third recital finally includes Paul Hindemith, the first and often only violist-composer identifiable by non-violists. I also feature Michael Kugel and Garth Knox as two of the many violist-composers actively writing today, Alessandro Rolla as an untapped source of early Romantic viola literature, and Lionel Tertis and Tibor Serly as familiar names not usually recognized as composers.

#### **Rondo “Mozart-Kugel” for viola and piano (1999)**

Michael Kugel (born 1946)

Born in the Soviet Union, Michael Kugel was a well-rounded musician from an early age, studying not only the viola, but also composition and conducting at the St. Petersburg Conservatory. He went on to win First Prize at the 1975 International Viola Competition in Budapest, finishing ahead of famed violist Yuri Bashmet. He has performed as soloist with orchestras around the world, recorded an extensive discography, and published several books on music and teaching. Kugel currently resides in Belgium, where he is the founder and president of the Belgian Viola Society, as well as

Professor of Viola at Ghent Conservatory in Belgium and Conservatorium Maastricht in the Netherlands.<sup>78</sup>

Kugel's *Classical Preludes*, released in 1999, include seven short pieces in various styles, ranging from a Viennese Waltz to an Ysaye homage. The "Mozart-Kugel" Prelude plays on the presence of the composer's surname in the title of a particular candy made in Salzburg, Austria, the birthplace of Wolfgang Amadeus Mozart. The Mozartkugel confection is a round ball of marzipan and nougat surrounded by dark chocolate. Composer Kugel described how the rondo form of the prelude mimics the candy, "with the sweet music of Mozart outside and . . . bitter biting Kugel music inside."<sup>79</sup>

Selected Works by Michael Kugel:<sup>80</sup>

Concerto for viola and orchestra  
*Suite in memoriam Shostakovich* for viola and piano, 1988  
*Il Carnevale di Venezia* for Viola and Piano, 2001  
*Sonata-Poem* for Viola Solo, 1987

**Concerto for Viola and Orchestra (1929)**

Tibor Serly (1901–1978)

"Who else was there to do it? . . . And so I felt myself more or less duty-bound. . . . Of course I was doubly fascinated because the main manuscript entailed the Viola Concerto, which was my main instrument, though by that time I had quit playing it."<sup>81</sup>

Violists may recognize the name Tibor Serly from this line on the front cover of Béla Bartók's Viola Concerto: "Prepared for publication from the composer's original

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<sup>78</sup> "Michael Kugel," New Consonant Music, <http://www.newconsonantmusic.com/composers/index/php?ID=3764&CompositeurName=Michael%20KUGEL> (accessed April 3, 2015).

<sup>79</sup> Michael Kugel, e-mail to author, April, 14, 2015.

<sup>80</sup> Works available at "Michael Kugel."

<sup>81</sup> Tibor Serly to David Dalton, December 3, 1969, in David Dalton, "The Genesis of Bartók's Viola Concerto," *Music and Letters* 57, no. 2 (April 1976): 120.

manuscript by Tibor Serly.”<sup>82</sup> A lifelong friend of Bartók, Serly had previously orchestrated Bartók’s music with the composer’s blessing and was granted the task of reconstructing the concerto from the elder composer’s notes when he passed away in 1945.<sup>83</sup> This project required numerous editorial and musical choices as Bartók’s wishes were not always clear, a point emphasized by the recent resurgence of research on the manuscript and new edition released by Peter Bartók.<sup>84</sup> Now, violists can choose from several versions of the concerto or consult the manuscript to interpret for themselves. Yet it was Tibor Serly’s original reconstruction which popularized the work for decades before other editions appeared, and his musical personality intersects with Bartók’s in his version of the concerto.<sup>85</sup>

It was a lucky coincidence for Serly that Bartók’s largest unfinished project happened to be for the viola, which he described as his main instrument. Born in Hungary, Serly moved with his family to the United States when he was just four, but returned to his birth country to study composition with Zoltán Kodály and violin with Jenő Hubay at the Budapest Royal Academy. Upon graduating, he began a twelve-year period playing with some of the finest American symphony orchestras: viola in the Cincinnati Symphony Orchestra, violin in the Philadelphia Orchestra, and finally viola in the NBC Symphony Orchestra. By 1938, Serly left his orchestral positions to focus on composition.

Serly’s own Concerto for Viola originated during his orchestral career, when his performance and composition activities overlapped. Finished in 1929, the piece is one of

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<sup>82</sup> Béla Bartók, *Concerto for Viola and Orchestra* (London: Boosey & Hawkes, 1950).

<sup>83</sup> Dalton, 118–120.

<sup>84</sup> Serly described the task as requiring “infinite patience and painstaking labour” in Bartók, *ii*.

<sup>85</sup> For more about the Bartók Viola Concerto, see *Bartók’s Viola Concerto: The Remarkable Story of His Swansong* by Donald Maurice (Oxford: Oxford Univ. Press, 2004).

few concerti to feature the viola in a traditional three-movement structure with truly virtuosic passagework. The first movement alternates driving rhythmic sections with more rhapsodic music, often featuring an accented short-long figure that mimics the cadence of the Hungarian language. The slow movement introduces a quiet, foreboding theme imitated by various orchestral voices, with viola melodies suspended high above the accompaniment and quasi-*recitative* commentary from the viola's husky C-string. The reverie is broken by a sinister march theme to start the third movement, transforming into a bright dance when the viola enters in the major mode. Grace notes and rugged rhythms lend a Hungarian folk feel. The work closes with a brief reference to the opening movement and final passagework which will remind violists of a more famous concerto to which Serly also contributed.

Selected Works by Tibor Serly:<sup>86</sup>

*David of the White Rock*, for viola and piano or viola and string quartet  
 4 Hungarian Folk Songs for voice and string quartet  
 String Quartet, 1924  
 Rhapsody on Folk Songs Harmonized by Béla Bartók for Viola and Orchestra,  
 1946–48

**Little Duo No. 3 in Bb Major, Op. 13, BI 105** (1823)  
 Alessandro Rolla (1757–1841)

“It is said that a ban has been made in Italy against him playing [the viola] in public because women cannot hear him on that instrument without suffering attacks of nerves.”<sup>87</sup>

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<sup>86</sup> Full works list available at “Tibor Serly Papers,” The New York Public Library Archives & Manuscripts, <http://archives.nypl.org/mus/19995#c531558> (accessed April 11, 2015).

<sup>87</sup> Giuseppe Bertini, *Dizionario storico-critico degli scrittori di musica* (Palermo, 1815), under “Alessandro Rolla,” <http://www.gutenberg.org/files/40819/40819-h/40819-h.html#ro> (accessed April 3, 2015). As translated by Sarah Hart; original reads “Dicesi inoltre che se gli è fatto un divieto in Italia di sonarla in pubblico, perchè le donne non possono sentirlo su quell'instromento, che non soffrino attacchi a' nervi.”

Violinist-composer Niccolò Paganini (1782–1840) and pianist-composer Franz Liszt (1811–1886) earned reputations as “rock-star” virtuosi on instruments already established as popular for solo repertoire. As evidenced by the above quote from an 1815 catalog of musicians, Alessandro Rolla preceded them on the viola.

Rolla’s legacy as a composer is better recognized in his native Italy than in the United States. Rolla specialized in performing and composing for the viola from a young age, premiering his first viola concerto at age fifteen.<sup>88</sup> He went on to spend most of his life performing and directing opera orchestras, initially for ten years as First Viola in Parma, then conducting in Parma and at La Scala in Milan.<sup>89</sup> Rolla was also a notable teacher; his six-month association with the young Niccolò Paganini has been credited for elements of Paganini’s compositional style as well as his interest in the viola.<sup>90</sup>

Rolla’s compositions stem naturally from his performance and teaching careers. His musical style overflows with vocal lyricism from his immersion in the operatic world, and he wrote many works specifically for students for performance or pedagogical reasons. His oeuvre includes over 600 compositions, including at least 125 that feature the viola, often in a leadership role over the violin.<sup>91</sup>

The Little Duo on tonight’s program originated in the 1820s, at the height of popularity of opera composer Gioachino Rossini. Rolla himself directed around eighteen Rossini operas in that period, and he chose to feature one of Rossini’s effervescent

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<sup>88</sup> Luigi Inzaghi and Luigi Alberto Bianchi, *Alessandro Rolla: Catalogo tematico delle opera* (Milan: Nuove Edizioni, 1981), p. 17.

<sup>89</sup> Inzaghi and Bianchi, 19–20, 24–31.

<sup>90</sup> Maurice Riley states that the teacher-pupil relationship between Rolla and Paganini “has never been verified, nor has it been disproven,” in *The History of the Viola*, vol. 1 (Ann Arbor, Michigan: Braun-Brumfield, 1980), p. 202. Inzaghi and Bianchi discuss the association, 20–22, and stylistic elements, 23.

<sup>91</sup> See thematic index in Inzaghi and Bianchi, 62-287.

themes in the second part of the duo. He performed the piece on viola in 1823 with his son as a duet partner.<sup>92</sup>

Selected Works by Alessandro Rolla:<sup>93</sup>

12 works for viola with orchestra  
 Two Sonatas for Viola with Violin Accompaniment  
 At least 5 Viola Sonatas  
 Over 20 Viola Duos  
 60 Duos for Violin and Viola  
 50 Trios for either 2 violins and viola or violin/viola/cello

**“One Finger”** (2009)  
 Garth Knox (born 1956)

“[Playing an instrument with a relatively small repertoire] definitely affected my motivation to compose. It’s a big invitation to be creative. Also you can learn the existing repertoire quite quickly, unlike violinists or pianists, so you have time to think.”<sup>94</sup>

After many years touring with the Arditti String Quartet and Pierre Boulez’s *Ensemble Intercontemporain*, Garth Knox is forging a unique career combining new music with the very old. Currently based in Paris, his recent interests involve instrumental theater, viola d’amore, medieval fiddle, and improvisation.<sup>95</sup> Videos of his performances of original music currently available on YouTube include a string sextet which features each musician taking a turn presenting “testimony” on the witness stand, improvisations on a Hildegard von Bingen theme by a medieval fiddle, and electronic viola d’amore music.

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<sup>92</sup> Inzhaghi and Bianchi, 28–30.

<sup>93</sup> Many public domain Rolla scores are available for viewing at “Category: Rolla, Alessandro,” International Music Score Library Project, [http://imslp.org/wiki/Category:Rolla,\\_Alessandro](http://imslp.org/wiki/Category:Rolla,_Alessandro) (accessed April 11, 2015).

<sup>94</sup> Garth Knox, e-mail message to author, March 2, 2015.

<sup>95</sup> “Garth Knox: Violist / Composer,” <http://www.garthknox.org> (accessed April 3, 2015).

“One Finger” is the third of eight concert studies Knox published in 2009 to help violists explore extended techniques often used in contemporary music. The collection, called *Viola Spaces*, includes *études* on extreme bow placement, extended pizzicato, tremolo, harmonics, and quartertones, as well as the topic of “One Finger,” glissando. Beyond learning to produce specific sounds, Knox finds the pieces helpful in encouraging balanced body mechanics. He describes the goals of “One Finger” in the notes accompanying the score:

Glissando teaches the hand how to always be in a playing position in relation to the string, and the fingers can learn a great economy of movement by this technique. It is also useful to experiment how to hold the viola during these slides, noticing that during an upward slide, it is not necessary to use the head to hold the viola, as the hand is bringing the instrument towards you. And on a downward slide, it is important to understand how to use the minimum of resistance to prevent the viola moving away, and especially important to observe in which direction this resistance is useful, and in which directions it is not.<sup>96</sup>

Violists may find satisfaction in knowing the *Viola Spaces* are purely ours.

Despite being asked by many violinists to transcribe them, Knox feels they are meant to be played on the viola. He is in the process of writing a separate set of contemporary technique studies for the violin.<sup>97</sup>

Selected Works by Garth Knox:<sup>98</sup>

*Fuga libre* for solo viola, 2008 – written for 1<sup>st</sup> Tokyo International Competition  
*Three Weddings and a Fight* for solo viola  
*Jonah and the Whale* for viola and tuba  
*Wild Animals* for viola and 4 instruments  
*The Weaver’s Grave* for string quintet  
*Nothing but the Truth* String Sextet  
*Goldberg’s Ghost* for viola d’amore and marimba

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<sup>96</sup> Garth Knox, *Viola Spaces: Contemporary Viola Studies*, Vol. 1, (Mainz, Germany: Schott, 2009).

<sup>97</sup> Garth Knox, e-mail message to author, March 2, 2015.

<sup>98</sup> More information, including video recordings, at “Compositions by Garth Knox,” Garth Knox, <http://garthknox.org/other-stuff.htm> (accessed April 11, 2015).

**“The Blackbirds” from Three Sketches (1952)**

Lionel Tertis (1876–1975)

“Once you become a viola-player one of your most important duties is to strive to enlarge the library of solo viola music, by fair means or foul. Cajole your composer friends to write for it, raid the repertory of the violin, cello or any other instrument, and arrange and transcribe works from their literature suitable for your viola.”<sup>99</sup>

Lionel Tertis is remembered as one of the greatest violists of the twentieth century, justly credited for establishing the viola as a solo instrument equal to the violin and cello in England and honored with a triennial International Viola Festival and Competition bearing his name. After early years working as a pianist to afford conservatory tuition, Tertis became devoted to the viola: concertizing, recording, teaching, and especially advocating for new repertoire.<sup>100</sup> Tertis encouraged many of his composer friends to write for the viola, including Benjamin Dale, York Bowen, Arnold Bax, and Arthur Bliss. He also took the initiative to transcribe and arrange other music for his instrument, including standard repertoire by Bach, Mozart, Beethoven, and Brahms as well as modern music by his contemporaries. On several occasions, he performed the latter transcriptions for their composers who expressed approval, including Sergei Rachmoninov, Frederick Delius, and Edward Elgar, whose cello concerto Tertis performed on viola with the composer conducting.<sup>101</sup>

Tertis rarely mentions his own compositions in his autobiography, emphasizing instead his arrangements and his innovative new model of instrument. Most of his original music is either virtuosic in nature or songlike with lovely melodies, traditional harmonies, and simple structures. The three short “sketches” for viola and piano fall into

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<sup>99</sup> Lionel Tertis, *My Viola and I* (Boston: Crescendo Publishing Co., 1974), p. 161.

<sup>100</sup> Tertis, *My Viola and I*.

<sup>101</sup> *Ibid.*, 79, 73, 67.

the latter category; the second, called “The Blackbirds,” incorporates a bird call.

Pizzicato chords present an opportunity to follow Tertis’ advice to “hit – don’t pick” in the direction of the C-string.<sup>102</sup>

Selected Works by Lionel Tertis:

*Reverie* for Viola and Piano  
*Sunset* for Viola (or Violin or Cello) and Piano  
 Three Sketches for Viola and Piano  
 A Tune for Viola and Piano, 1954 (revised version of Serenade)  
 Variations on a Passacaglia of Handel for 2 violas, 1935  
 Variations on a Four Bar Theme of Handel for viola and cello

### **Viola Sonata, Op. 11, No. 4 (1919)**

Paul Hindemith (1895–1963)

Hindemith is by far the most recognized composer examined in this project.

Remembered in music history textbooks for his contributions to theory and philosophy, he composed sonatas for nearly every instrument as well as contributing standards to the orchestral repertoire as *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (1943).

In his youth, Hindemith studied the violin seriously but showed a shy interest in composition. Though his violin professor at the Hoch Conservatory in Frankfurt noticed him improvising on the violin and asking probing questions about his repertoire, Hindemith did not formally add composition to his coursework until his third year of conservatory study.<sup>103</sup> His first professional engagements were as an orchestral violinist, and he continued dual interests in composition and performance for most of his life.<sup>104</sup>

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<sup>102</sup> Ibid., 152.

<sup>103</sup> Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: The Camelot Press Ltd, 1975), pp. 33–34.

<sup>104</sup> Ibid., 40.

Though Hindemith's motivations for switching from violin to viola are not clear, he displayed a clear preference for the lower instrument by 1919, requesting to play viola in his already established chamber groups.<sup>105</sup> From this point on, Hindemith performed almost exclusively on the viola until he retired from playing publicly in 1940, at which point he kept a full schedule conducting, teaching, and composing.

Hindemith's artistry as a performer has been questioned by such famed violists as Lionel Tertis and William Primrose.<sup>106</sup> Listeners can assess for themselves on numerous recordings.<sup>107</sup> A selection of quotes from Hindemith's letters provides a glimpse into the psyche of Hindemith the violist and how his feelings about his playing changed throughout his lifetime.

- 1934 We made a large number of gramophone recordings. The whole of my trio, a Beethoven string trio, I and Goldberg a Mozart duo, my solo viola sonata, cello sonata as well, and then, because they were one side short, a duo for viola and cello which I wrote in the morning between 5 and 8 before the recording and which we then served up capitally. The recordings were an awful sweat. I played my fingers into blood blisters and even exposed the nerve on one finger, which makes playing particularly pleasant.<sup>108</sup>
- 1937 I played in the way Charlemagne used to play his solo sonatas: effortlessly and impressively. . . As final item in the evening concert: I roasted the swan, played very well, and had great success. . . . About half the entire world's violists were present, and afterwards they came along very politely and sang my praises.<sup>109</sup>
- 1938 We rehearsed the old viola concerto – I very much on show, since the nonparticipating members of the orchestra, and in particular the entire viola contingent, were sitting in front of me with piano scores and solo parts watching my fingers. I had been expecting that and had practiced hard on the preceding days, so I was in good form. However that didn't prevent me . . . from finding this piece overly ornate and overloaded in spite of the small number of instruments.

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<sup>105</sup> Ibid., 57.

<sup>106</sup> Potter, 47. Tertis described Hindemith's tone as "cold and unpleasing," in *My Viola and I*, 36.

<sup>107</sup> Recording list available in Skelton, *Paul Hindemith*, 309.

<sup>108</sup> Hindemith to Willy Strecker, Lübeck, Germany, February 5, 1934, in *Selected Letters of Paul Hindemith*, ed. and trans. Geoffrey Skelton (New Haven: Yale Univ. Press, 1995), pp. 75–76.

<sup>109</sup> Hindemith to Gertrud Hindemith, Washington, D.C., April 1937, in *Selected Letters*, 100–101. "I roasted the swan" is a clever reference to performing his concerto *Der Schwanendreher*, which translates as "The Swan Turner."

On top of that, I found it hard to summon up the energy, after the 90 times I had previously had to play it, to cope with the many difficulties of the solo part. Still, with a bit of effort I managed it.<sup>110</sup>

1938 I played like an old violist who had gone through many fires unscathed . . .<sup>111</sup>

1940 The only impression I got from the little I heard was that I played better on the *Trauermusik* recording, but I have finally decided to quit playing in public. If it isn't any better than what came out of the phonograph then it isn't worth doing any more.<sup>112</sup>

1946 I have long given up playing, no longer being good enough.<sup>113</sup>

Hindemith wrote his Sonata for Viola and Piano, Op. 11, No. 4 in 1919, the year he first began his relationship with the viola. The three movements, played without break, are connected by shared themes. The imaginative *Fantasie* explores the viola's broad range of colors and moods, setting the stage for the introduction of a simple folk tune at the beginning of the second movement. Hindemith weaves this beautiful melody throughout the latter two movements, describing variations as "a little capricious," "lightly flowing," and "with bizarre clumsiness." The sonata's lush harmonies, recognizable melodies, and rollicking conclusion make it easy to love upon the first hearing, or the thirty-first.

#### Selected Works by Paul Hindemith:

Three Sonatas for Viola and Piano

Op. 11, No. 4 (1919), Op. 25, No. 4 (1922), 1939

Four Sonatas for Solo Viola

Op. 11, No. 5 (1919), Op. 25, No. 1 (1922), Op. 31, No. 4 (1923), 1937

Scherzo for viola and cello, 1934

*Des Todes Tod*, for Mezzo-Soprano, Two Violas, and Two Cellos, Op. 23a, 1922

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<sup>110</sup> Hindemith to Gertrud Hindemith, Boston, February 24, 1938, in *Selected Letters*, 110–111. The quote refers to his Kammermusik No. 5.

<sup>111</sup> Hindemith to Gertrud Hindemith, Chicago, March 3, 1938, in *Selected Letters*, 114.

<sup>112</sup> Hindemith to Gertrud Hindemith, March 7, 1940, in *Selected Letters*, 102. The recording was of his 1939 Sonata for Viola and Piano.

<sup>113</sup> Hindemith to Emma and Fried Lübbecke, New Haven, January 18, 1946, in *Selected Letters*, 194.

Kammermusik No. 5 for Viola and Orchestra, Op. 36, No. 4, 1927  
Konzertmusik for Viola and Large Chamber Orchestra, Op. 48, 1930  
*Der Schwanendreher* for Viola and Small Orchestra, 1935  
*Trauermusik* for Viola and String Orchestra, 1936

## CONCLUSION

The music of these eighteen violist-composers has been a joy to learn and perform. This repertoire challenged my musical and technical capabilities while adding eighteen worthy works to my performance repertoire. Beyond the pieces I featured on these dissertation recitals, additional works by these and the other violist-composers in Appendix B form an exciting list of future projects for me and ideas for repertoire for my students.

In completing a performance dissertation, this personal development as a violist was one of my primary goals. After exploring the music and careers of other violists as composers, I must also address whether my development as a violist might extend to composing. Other than cadenzas for concertos, I have not felt a desire to write any ideas down, but understanding the musical lives of these violist-composers has softened my concept of boundary between performer and composer, perhaps removing barriers for me to create my own music in the future. Following the examples of violist-composers like Atar Arad and Paul Coletti, I occasionally improvise as a warm-up, exploring how my body and my viola relate on that day, playing with sound and motives that come to my mind. I hope that other violists may be similarly inspired both to create their own music and to perform the music of their fellow violists.

## APPENDIX A: Recorded Track Listings

**Recital 1:** Recorded Monday, May 13, 2013, 8:00 p.m.

- Sonata for Viola and Piano (1919) Rebecca Clarke (1886–1979)
- 1-1 *Impetuoso*  
 1-2 *Vivace*  
 1-3 *Adagio*
- Sarah Hart, viola  
 Hsiang-Ling Hsiao, piano
- 1-4 Prélude 20 (1849) L. E. Casimir Ney (1801–1877)
- Sarah Hart, viola
- Duo für Viola und Violoncello, opus 17 (1958) Paul Walter Fürst (1926–2013)
- 1-5 *Praeludium*  
 1-6 *Kanzonette*  
 1-7 *Intermezzo*  
 1-8 *Recitativ*  
 1-9 *Finale*
- Sarah Hart, viola  
 Charlie Powers, cello
- Sonata for Viola Solo (1992) Atar Arad (b. 1945)
- 1-10 *Melancholia*  
 1-11 *Alla Bulgarese*  
 1-12 *Finale sul ponticello*
- Sarah Hart, viola

**Recital 2:** Recorded Monday, April 21, 2014, 8:00 p.m.

- Suite for Two Violas (2007) Scott Slapin (b. 1974)
- 2-1 Tune  
 2-2 Reflection  
 2-3 Lullaby  
 2-4 Song and Dance
- Sarah Hart, viola  
 Matthew Maffett, viola
- 2-5 “From My Heart” Paul Coletti (b. 1959)  
 from *Three Pieces for Viola and Piano* (2003)
- 2-6 *Première Étude de Concert* (1928–1932) Maurice Vieux (1884–1951)
- Sarah Hart, viola  
 Hsiang-Ling Hsiao, piano

- 2-7 Characteristic Study No. 11 (1965) Lillian Fuchs (1901–1995)  
 2-8 *The 3 Gs* (2005) Kenji Bunch (born 1973)  
 2-9 *Intimate Decisions* (1996) Brett Dean (b. 1961)  
 Sarah Hart, viola
- Concerto in B Minor  
 in the Style of Handel (1924) Henri Casadesus (1879–1947)
- 2-10 *Allegro moderato*  
 2-11 *Andante ma non troppo*  
 2-12 *Allegro molto*  
 Sarah Hart, viola  
 Hsiang-Ling Hsiao, piano
- 2-13 “Bagel on the Malecón (2005)” Ljova (Lev Zhurbin) (b. 1978)  
 from *The Vjola Suite*  
 Sheng-Tsung Wang, violin  
 Matthew Maffett, violin  
 Sarah Hart, viola  
 Char Prescott, cello
- Recital 3:** Recorded Monday, March 30, 2015, 8:00 p.m.
- 3-1 Rondo “Mozart-Kugel” for viola and piano (1999) Michael Kugel (b. 1946)
- Concerto for Viola and Orchestra (1929) Tibor Serly (1901–1978)
- 3-2 *Moderato ma risoluto*  
 3-3 *Andante sostenuto*  
 3-4 *Allegro*  
 Sarah Hart, viola  
 Efi Hackmey, piano
- Little Duo No. 3 in Bb Major,  
 Op. 13, BI 105 (1823) Alessandro Rolla (1757–1841)
- 3-5 *Andantino*  
 3-6 *Allegretto: Tema Rossini*  
 Chaerim Smith, violin  
 Sarah Hart, viola
- 3-7 “One Finger” (2009) Garth Knox (b. 1956)  
 Sarah Hart, viola

- 3-8 “The Blackbirds” from Three Sketches (1952) Lionel Tertis (1876–1975)
- Viola Sonata, Op. 11, No. 4 (1919) Paul Hindemith (1895–1963)
- 3-9 *Fantasie*
- 3-10 *Thema mit Variationen*
- 3-11 *Finale (mit Variationen)*

Sarah Hart, viola  
Efi Hackmey, piano

## APPENDIX B: Violist-Composers

Paul Angerer (b. 1927)	Rosemary Glyde (1948–1994)
Atar Arad (b. 1945)	Paul Groh (b. 1961)
Charles Baetens (1826–1908)	Rudolf Haken (b. 1965)
Vladimir Bakaleinikov (1885–1953)	Paul Hindemith (1895 – 1963)
Benjamin Blake (1751–1827)	Simon Rowland Jones (b. 1950)
John van Broekhoven (1856– ?)	Nigel Keay (b. 1955)
Nils Bultmann (b. 1975)	Michael Kimber (b. 1945)
Kenji Bunch (b. 1973)	Garth Knox (b. 1956)
Henri Casadesus (1879–1947)	Michael Kugel (b. 1946)
David Cerutti	Martha Mooke
Rebecca Clarke (1886–1979)	Casimir Ney (1801–1877)
Paul Coletti (b. 1959)	Odon Partos (1907–1977)
Carlton Cooley (1898–1981)	Quincy Porter (1897–1966)
Gyula David (1913–1977)	Felix-Jean Prot (1747–1823)
Derek Davies	Hermann Ritter (1849–1926)
Brett Dean (b. 1961)	Jean Rogister (1879–1964)
Fyodor Druzhinin (1932–2007)	Kurt Rohde
Emile Ferir (1873–1949)	Max Savikangas (b. 1969)
Marshall Fine (1956-2014)	Joseph Schubert (1754–1837)
Leon Firket (1839–1893)	Louise Schulman
Cecil Forsyth (1870–1941)	Tibor Serly (1901–1978)
Lillian Fuchs (1901–1995)	Scott Slapin (b. 1974)
Paul Walther Fürst (1926–2013)	Lionel Tertis (1876–1975)

Francis Tursi (1922–1991)

Maurice Vieux (1884–1951)

Emanuel Vardi (1915–2011)

Lev Zhurbin (b. 1978)

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