

ABSTRACT

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FOR VIOLA

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Directed By: Professor James Stern, School of Music

One must only glance upon Franz Zeyringer's 400-page, exhaustive *Literatur für Viola* to understand the error of the familiar but casual criticism of the paucity of the viola catalogue. Examining Zeyringer's resource, however, we find a trend: while the viola repertoire contains many pieces (over 14,000 works) and does lay claim to many masterworks (Bartok's Viola Concerto, Hindemith's Sonatas, Mozart's Sinfonia Concertante, etc.), many of the pieces originally written for the instrument are not widely recognized compositions and not often considered outstanding achievements.¹ The violist, much like the double-bassist, bassoonist, and hornist, faces a certain challenge

¹ Franz Zeyringer, "Literatur Für Viola," *Literature Für Viola*, November 30, 1999, accessed January 19, 2014, <http://music.lib.byu.edu/piva/zeyringerNP2.htm>.

when selecting repertoire for a recital: a lack of large, important works that both fit the instrument and challenge the recitalist.

This project will aim to expand recital repertoire for the viola through the development of new transcriptions, using the previously transcribed *Fantasy Pieces* by Schumann (trans. Leonard Davis) and Sonata No. 2 in E-flat, Op. 120 by Brahms (trans. Brahms) as an inspiration and guide. As a result, the catalogue of viola repertoire will not only be increased but the difference in tone and depth of the instrument may unveil previously unnoticed perspectives on the works. With a primary aim to expand the literature of the viola through the development of new transcriptions, this project will also strive to offer new, previously unnoticed perspectives on preexisting works. Through the changing of the instrumentation, listeners and performers will have the opportunity to explore the character of the compositions in a fresh and possibly illuminating way. Perhaps this project will encourage previously unexplored transcriptions to be realized and performed. While the recital repertoire for the viola boasts many and great works, the original transcriptions of this project attempt to infuse the collection with new and interesting possibilities for both study and performance.

This dissertation project is comprised of three recitals featuring works transcribed for viola and, in most cases, newly transcribed by myself. All events took place on the campus of University of Maryland, College Park: Recital #1 on November 9, 2014 in the Gildenhorn Recital Hall of the Clarice Smith Performing Arts Center; Recital #2 on May 9, 2015, in Ulrich Recital Hall; and Recital #3 on November 6, 2015, in the Gildenhorn Recital Hall.

NEW PERSPECTIVES: TRANSCRIPTIONS FOR THE VIOLA

By

Nicholas John Hodges

Dissertation submitted to the Faculty of the Graduate School of the
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PROGRAMS

Dissertation Recital #1
November 9, 2014 8:00pm
Clarice Smith Performing Arts Center
Ulrich Recital Hall

Nicholas Hodges, viola
Ben Wensel, cello
Joel Ayau, piano

Sonata for Piano and Violin, K. 481 (1785) W.A. Mozart (1756–1791)
I. Molto allegro
II. Adagio
III. Allegretto

Suite Italienne (1934) Igor Stravinsky (1882–1971)
I. Introduzione Trans. Hodges
II. Serenata
III. Tarantella
IV. Gavotta con due Variazioni
V. Scherzino
IV. Minuetto-Finale

Malagueña (1878) Pablo de Sarasate (1844–1908)
Trans. Hodges

INTERMISSION

Trio for Piano, Violin, and Cello (1830) Frédéric Chopin (1810–1849)
I. Allegro con fuoco
II. Scherzo
III. Adagio sostenuto
IV. Finale: Allegretto

Dissertation Recital #2
May 9, 2015 8:00pm
Ulrich Recital Hall

Nicholas Hodges, viola
Sophia Kim Cook, piano

- | | |
|--|--|
| <i>Sonata for Clarinet and Piano</i> (1962)
I. Allegro tristamente
II. Romanza
III. Allegro con fuoco | Francis Poulenc (1899–1963)
Trans. Hodges |
| <i>Première Rhapsodie for Clarinet and Piano</i> (1909-1910) | Claude Debussy (1862–1918)
Trans. Hodges |
| <i>Drei Fantasiestücke for Clarinet and Piano, Op. 73</i> (1849)
(1810–1856) | Robert Schumann |

INTERMISSION

- | | |
|---|-----------------|
| <i>Sonata for Clarinet and Piano in E-flat Major, Op. 120, No. 2</i>
(1833–1897)
I. Allegro amabile
II. Allegro appassionato
III. Andante con moto; Allegro | Johannes Brahms |
|---|-----------------|

Dissertation Recital #3
November 6, 2012 5:00pm
Gildenhorn Recital Hall

Nicholas Hodges, viola
Christopher Schmitt, piano

Third Suite for Cello, Op. 87 (1971)

Benjamin Britten (1913–1976)
Trans. Hodges

- I. Lento
- II. Allegro
- III. Con moto
- IV. Lento (barcarola)
- V. Allegretto (dialogo)
- VI. Andante espressivo (fuga)
- VII. Fantastico (recitativo)
- VIII. Presto (moto perpetuo)
- IX. Lento solenne (passacaglia)

Pohádka

Leoš Janáček (1854–1928)
Trans. Hodges

INTERMISSION

Sonata No. 2 in D Major for Cello and Piano, Op. 58

Felix Mendelssohn (1809–1847)
Trans. Hodges

- I. Allegro assai vivace
- II. Allegretto scherzando
- III. Adagio
- IV. Molto Allegro e vivace

CHAPTER 1: Beginning to transcribe for viola

“The overriding consideration that must guide the transcriber is taste.” - Samuel Adler (2002)²

Transcriptions have an important role in the history of classical music. While some transcriptions are born of necessity—demands of a patron, an assignment for a student, or making do with a limited number of instruments—transcriptions are often born through a desire to explore new timbre and tonal color. One can hear Ravel’s transcription of Mussorgsky’s *Pictures at an Exhibition*, Schoenberg’s transcription of Brahms Piano Quartet Op. 25 for Orchestra, and Donald Hunsberger’s transcription of Shostakovich’s *Festive Overture* as prime examples of composers striving to explore new musical experiences while maintaining the essence of the original piece. One learns from these composers that the goal when transcribing should be to attempt to capture the essence of the original piece, rather than aiming to make a copy.

The viola community embraces transcriptions with the study and performance of Bach’s Cello Suites, Bach’s Sonatas and Partitas for Unaccompanied Violin, Paganini’s Caprices, Schubert’s Arpeggione Sonata, and Franck’s Sonata for Violin, among many others. Many of the most esteemed violists, such as Lionel Tertis, William Primrose, and Roberto Díaz, have transcribed freely and often. This tradition should empower violists to embark on transcription projects to unlock exciting repertoire possibilities for the viola recital.

² Samuel Adler, *The Study of Orchestration* (New York: W.W. Norton, 2002), 667.

Though the viola is a versatile and agile instrument, the instrument's limitations set the course for what works might be considered manageable and appropriate for transcribing. One must consider the following factors to successfully transcribe for the viola:

- range: are the highest and lowest notes possible to play on the viola?
- tessitura: does the piece linger in an area that is comfortable for the violist?
- key and possible transposition: does the key need to be changed to solve range and tessitura issues?
- technical demands: can the demands of the piece be successfully executed on the viola?
- character: can the character and essence of the original piece be successfully captured on viola?
- required projection: can the average viola handle the needed projection of the piece?
- writing style: does the material involve large intervals and angular lines that may create unavoidable shifts and awkward string crossings?
- accompaniment: will the accompaniment cover the viola and are any issues created if the piece is transposed?
- the place of the original piece within the context of the repertoire: has the original piece reached an iconic status that may limit the success of a transcription? For example, when considering a transcription of Copland's Clarinet Concerto one needs to remember Benny Goodman's performances and recordings. Goodman's sound is ingrained within many listeners' aural memories. If a violist performed this piece, the violist may struggle to overcome the memory bias of the listeners who are expecting the sound and interpretation of Benny Goodman.

Using these factors a transcriber can create a scaffolding to help discern the potential viability of a piece. With this scaffolding in place one can eliminate pieces before beginning to transcribe. For example, a transcription of Debussy's Violin Sonata

would need to be transposed down a fifth because of the broad range and high tessitura. As a result of the transposition, the violist would be required to play sections *sul-c* (sections that were originally marked *sul-g*)—a technique with many disadvantages that will be discussed later. The piano score would become very low and in some cases may need to be rewritten. Additionally, the fast passages of the piece, especially in the last movement, may lack clarity and brilliance. The issues that arise from the necessary transposition hinder a violist from capturing the essence of Debussy's sonata. Therefore, transcribers should avoid this piece. The above-mentioned factors and scaffolding will be discussed in greater length following the musical descriptions of the pieces transcribed for this project and in Chapter 5: Conclusion.

After much consideration, the following pieces were chosen to be transcribed for this project: Mozart's Sonata for Piano and Violin in E-flat, K. 481, Stravinsky's *Suite Italienne* for violin and piano, Pablo de Sarasate's *Malagueña*, Chopin's Trio for Piano, Violin and Cello, Op. 8, Poulenc's Sonata for Clarinet and Piano, Debussy's *Première Rhapsodie* for Clarinet and Piano, Mendelssohn's Sonata No. 2 in D Major for Cello and Piano, Op. 58, Janáček's *Pohádka*, and Britten's Suite for Cello, Op. 72. Other pieces that were considered but eliminated include: Copland's *Clarinet Concerto*, Saint-Saëns' *Introduction and Rondo Capriccioso*, and Rossini's *Introduction, tema e variazioni*.

CHAPTER 2: Recital #1

Sonata for Piano and Violin in E-flat, K. 481, W. A. Mozart (1756–1791)

Many of Mozart's works are well documented in history and thoroughly researched. For some pieces, however, we understand very little. The manuscript of K. 481 bears the date December 12, 1785, a time when Mozart was enjoying great fame and fortune in Vienna. It appears as though Mozart took a break from composing *Le nozze di Figaro* to complete this sonata.

The accompanied keyboard sonata emerged as one of the most important genres by the mid 18th century. Mozart composed many accompanied keyboard sonatas, perhaps convinced to do so by the musical and commercial importance of the genre. His work helped transform the genre from a keyboard-centric mindset to an approach that engaged both instruments equally. In K. 481 Mozart composed textures that allow both instruments to share musical roles as soloist, accompanist, and collaborator. For example, in the last movement of the sonata, the instruments build a musical conversation through the heightened interaction of these redefined roles. The violin states the theme and leads during the first variation but accompanies and interjects during the second and third variation. The roles continue to flip and adjust all the way to the final cadence of the movement.

Most notable is the central slow movement, marked Adagio. While the rules of Classical style may suggest a disciplined tonal framework, here Mozart explores freely. The movement begins in A-flat major, passes through F minor, D-flat major, C-sharp major, A major, G-sharp minor, and finally returns to A-flat major. While the music is

never dissonant or biting, we find the violin and piano notated in different keys and, for a brief period, the two hands of the piano in two different keys. This harmonic freedom allows Mozart the opportunity for some of the most expressive moments of his violin repertoire.

This sonata does not venture very high in register, thus it may be performed on viola in the original key of E-flat Major, with only a few minor adjustments. While the typical Mozartian flourishes within this work can be executed with greater ease on the smaller and nimbler violin, the transcription offers an opportunity for the violist to explore a Mozart sonata.

Suite Italienne for violin and piano, Igor Stravinsky (1882–1971), trans. Hodges

“Pulcinella was my discovery of the past, the epiphany through which the whole of my late work became possible. It was a backward look, of course—the first of many love affairs in that direction—but it was a look in the mirror, too.”³ - Stravinsky

Published in 1934, *Suite Italienne* for Violin and Piano traces its genesis to Stravinsky’s ballet *Pulcinella*. The ballet, premiered on May 18, 1920, is one of the many collaborations between Stravinsky and the esteemed impresario of the Ballets Russes, Serge Diaghilev.⁴ With choreography by Massine, sets and costumes by Picasso, and music by Stravinsky, *Pulcinella* retells story “Quatre Polichinelles semblables” (“Four

³ Michael Steinberg, "Stravinsky: Pulcinella," San Francisco Symphony, May 2015, accessed November 29, 2015, <https://www.sfsymphony.org/Watch-Listen-Learn/Read-Program-Notes/Program-Notes/STRAVINSKY-Pulcinella.aspx>.

⁴ By the premiere of *Pulcinella* in 1920, the Diaghilev and Stravinsky partnership have given the world *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913).

identical Pulcinellas”). This story, from 18th century Naples, was commonly used in Italian improvisatory theatre (Commedia dell’arte). The ballet was advertised as having music by Giovanni Pergolesi (1710–1736), orchestrated by Igor Stravinsky. While it is certain that Stravinsky drew from an early music score, the exact piece and composer is still debated. Recent scholarship questions whether Stravinsky drew from Pergolesi or a different source.

Later in the 1920s, Stravinsky began more actively performing and collaborating as a pianist, and conducting. In 1932, he toured Europe with long-time friend and famed violinist Samuel Dushkin performing his own works such as *Duo Concertante* and a suite in five movements subtitled, “after themes, fragments, and pieces by Pergolesi.”⁵ The suite in five movements was precursor to what would eventually be *Suite Italienne*. After Stravinsky and Gregor Piatigorsky collaborated to create *Suite Italienne* for cello and piano (a grouping of movements from *Pulcinella*), Stravinsky and Dushkin collaborated to create *Suite Italienne* for violin and piano.

The piece serves as a gateway to Stravinsky’s so-called neoclassical period, a time during his career when he (along with several other composers in France and Germany of the same period) was inspired by the forms (dances, concerto grosso, fugue) and gestures of the 17th and 18th centuries. This several-decades-long period produced many of his important works: the *Violin Concerto*, *Dumbarton Oaks*, *Oedipus Rex*, *Symphony of Psalms*, *The Rake’s Progress*, and others. Aesthetically these works are objective and

⁵ Susan Halpern, “Stravinsky’s Suite Italienne,” Spivey Hall, Clayton State University, 2014, accessed November 08, 2014, [http://www.spiveyhall.org/wp-content/uploads/file/Program%20Notes\(1\).pdf](http://www.spiveyhall.org/wp-content/uploads/file/Program%20Notes(1).pdf).

restrained with “motivic clarity, textural transparency, formal balance, and reliance upon stylistic models.”⁶

The original source music is clearly heard in *Suite Italienne*. Stravinsky, though, leaves an unmistakable signature: a clean, orderly score meets the occasional “wrong” note, extra beat or measure, unexpected tempo change, humorous ornament and articulation, and unusual key change.

Of the eighteen original movements of the ballet *Puccinella*, seven appear in the suite for violin and piano. A brief *Introduzione* begins the work with splendor and grand style yet with truncated phrasing and marcato articulations. The *Serenata* follows as a lilting though melancholy siciliano. A few strident key changes and humorous piano leaps alter this dance thus preventing the movement from having the expected pastoral mood of the original dance form. The third movement, *Tarantella*, falters as it begins before chattering along with humorous “wrong” notes and unexpected hemiolas as it progresses. *Gavotta* and the two variations provide a lush and warm diversion (again with quirky notes and abrupt changes) while the *Scherzino*’s energy and effervescence cleanses the palate before the conclusion of the work, *Minuetto e finale*. Oddly, the *Minuetto* begins as a legato elegy before transforming into a strutting march. The *Minuetto* builds through intricate double-stops and chords before releasing into a boisterous finale. A fanfare announces the conclusion of the finale.

⁶ Robert P. Morgan, “Neoclassical,” in *The Harvard Dictionary of Music* (Cambridge, MA: Belknap Press of Harvard University Press, 2003), 557.

This transcription has been entirely rewritten in a different key to accommodate the lower tessitura and range of the viola. Transposing the score down a fifth presented range difficulties in the piano score that were resolved by revoicing chords, switching octaves, and revising passages. For example, the *finale*, in the original key of C Major, begins with challenging triad scales in the piano part. Altering the key to F Major transforms this demanding passage into a nearly impossible figure. Only through rewriting the score can one capture the same flourish and character while maintaining the cleanliness needed for performance.

***Malagueña*, Pablo de Sarasate (1844–1908), trans. Hodges**

“[Sarasate leaves] criticism gasping miles behind him.” - George Bernard Shaw⁷

Preeminent violinist Pablo de Sarasate gained the respect of listeners worldwide with his pure, exquisite tone, and effortless technical precision. From early in his career, he began performing his own compositions, mostly opera fantasies like *Carmen Fantasy* and *Fantasy on La forza del destino*. His notoriety and his pieces for violin helped bring Spanish music special admiration that can be heard in works by his contemporaries such as Édouard Lalo's *Symphonie Espagnole* and Camille Saint-Saëns's *Introduction and Rondo Capriccioso*, both dedicated to Sarasate. (In fact many works were dedicated to Sarasate, including Wieniawski's *Concerto No. 2*, Saint-Saëns' *Violin Concerto No. 3* and Bruch's *Scottish Fantasy*.)

⁷ "Sound of Charlotte." Bolero. September 11, 2011. Accessed November 08, 2014. <http://www.charlottesymphony.org/blog/tag/bolero/>.

In addition to his opera fantasies, Sarasate also composed charming folk-based showpieces for violin, utilizing dance forms such as the habanera, jota, and bolero. Entirely original in content, these pieces maintain the authentic elements of Spanish folk dances while displaying extraordinary virtuosity and expressiveness. Most of his Spanish dances take on the same form: a slow statement of the dance theme, followed by fast variations on the theme that follow the harmonic structure while utilizing interesting techniques such as pizzicato, harmonics, fast arpeggiation, and running passage-work.

Malagueña is a slower dance in triple meter derived from the fandango of Málaga, Spain. The piece begins with a charming and seductive dance theme reminiscent of a flamenco singer. It is followed by a striking imitation of guitar strumming. The guitar interlude builds and abruptly yields to a coquettish and sweet waltz two octaves higher than the first theme. The waltz theme drops in register and is interrupted with false-harmonic interjections. Over a similar baseline and chord progression, a flowing passage of 32nd notes is heard before the first theme recapitulates two octaves above the opening statement. The piece concludes with dreamy and atmospheric arpeggiation alternating between tonic and dominant diminished seventh chords, followed by a rising flourish to the upper extreme of the instrument.

Like the Stravinsky transcription, this transcription was transposed down a fifth to accommodate the lower range of the viola. Several changes were made in the piano score to ensure the texture did not become muddy. Some chords were revoiced to allow for a better texture and character. No changes were needed in the viola part.

Trio for Piano, Violin and Cello, Op. 8, Frédéric François Chopin (1810–1849)

Polish pianist and composer Frédéric Chopin whose “poetic genius was based on a professional technique that was without equal in his generation,”⁸ gained worldwide renown mainly for his solo performing and solo piano compositions. By age twenty, Chopin had performed throughout Europe, completed his training, and written many solo works for piano. In 1830, shortly after he left Poland to travel to Italy by way of Vienna, Poland erupted in violence with the November Uprising of 1830 against the Russian Empire. Chopin would never return to Poland, choosing to move to Paris where he gained citizenship five years later. Here he spent the remaining eighteen years of his life composing, teaching, and playing small salon concerts while befriending his contemporaries: Berlioz, Liszt, Delacroix, and Heine. 230 of his works survive today, mostly solo piano music, two concerti, four concert piano pieces, nineteen songs for voice and piano, a cello sonata, and a piano trio.

Chopin’s chamber works have often been neglected, with preference shown to other works within the vast chamber music catalogue. He seems to have struggled with the process of composing the trio, sometimes turning to other projects and returning to the trio later. He composed the work over the course of several years. The work was premiered in his home in August of 1830. Musicologist and Chopin biographer Tadeusz Zieliński explains this struggle saying that the trio “undoubtedly belongs among the

⁸ Charles Rosen, *The Romantic Generation* (Cambridge, MA: Harvard University Press, 1995), pg. 284.

masterpieces of the chamber music of its [time], although the composer had not yet achieved the utmost freedom in employing instruments that he had not previously used.”⁹

In a piece fraught with melancholy and drama, conveyed largely by the key of G minor, Chopin echoes the music of the those before him, most notably Beethoven, Schubert, and Bach. The movement begins with a theme reminiscent of Beethoven, a juxtaposition of two motives containing a solemn gesture followed by a ‘closing’ response. Chopin develops motives with a Schubertian flair as the exposition unfolds. Before the presentation of the second theme, sixteenth note passagework reminiscent of Bach appears with scales, arpeggios, and bariolage. A lyrical theme of repose enters late in the exposition, only to be cast aside moments later by the unmistakably Chopinesque virtuosic piano writing of the development. The movement winds down through a traditional recapitulation and coda, ending in a trance-like mood, seemingly in reaction to the preceding intensity and drama.

With another nod to Beethoven, Chopin places the Scherzo and Trio as the second movement. The Scherzo and Trio pales in comparison to the profundity of the neighboring movements. The listener hears a glimmer of Vienna in the capricious opening of the Trio, full of charm and and a taste of humor.

Musicologist Maria Piotrowska likens the third movement to Beethoven’s Adagio from Piano Sonata No. 8.¹⁰ The characteristic ornamentation, recurring theme, and triplet

⁹Mieczysław Tomaszewski, “Trio in G Minor, Op. 8,” The Fryderyk Chopin Institute, accessed November 08, 2014, <http://en.chopin.nifc.pl/chopin/composition/detail/id/44>.

¹⁰ Tomaszewski, “Trio in G Minor, Op. 8,” <http://en.chopin.nifc.pl/chopin/composition/detail/id/44>.

figuration do indeed recall that work without actually quoting it. Chopin concludes the piece with a Rondo in typical Classical form. The recurring refrain is an elegant krakowiak dance, distinct and poised. It is passed around the ensemble, performed first by the piano, followed by the cello, and then by the violin. The intervening episodes contrast the refrain with themes resembling jaunty, and sometimes raucous, Ukrainian dances.

This chamber work sits within a crowded field of masterful romantic piano trios. Because of this, Chopin's work can go unnoticed, undeservedly. In the words of Chopin, "It then struck me that it would be better to use the Viola instead of the Violin, as the first string predominates in the Violin, and in my Trio is hardly used at all. The viola would, I think, accord better with the 'cello."¹¹ Perhaps the piece performed with viola instead of violin adds a spark that could propel the work to greater notoriety and more frequent performance.

¹¹ Anthea Kreston, "Chopin Piano Trio, Op. 8," All Things Strings, September 2009, accessed November 08, 2014, <http://www.allthingsstrings.com/Repertoire/CHAMBER-MUSIC/Chopin-Piano-Trio-Op.-8-Gets-New-Viola-Transcription>.

CHAPTER 3: Recital #2

Sonata for Clarinet and Piano, Francis Poulenc (1899-1963)

“I seek a musical style that is healthy, clear and robust, a style as plainly French as Stravinsky’s is Slavic.” - Francis Poulenc¹²

Born in Paris, Francis Poulenc was raised in a home full of music. His mother was an accomplished pianist, yet he never received family support to pursue his musical interest and talent. Despite the pressures to forgo his love of music and join his father’s pharmaceutical company (originally Établissements Poulenc Frères and after several mergers and acquisitions, now a part of Bayer), Poulenc studied piano with the renowned Ricardo Viñes and, later, composition with Erik Satie. Poulenc was grouped into the *Les Six* by famed critic Henri Collet (the others members are Darius Milhaud, Arthur Honegger, Georges Auric, Louis Durey, and Germaine Tailleferre).

By the 1920s Poulenc received praise as a performer (pianist) and composer, particularly abroad in Great Britain. Pieces such as *Corcardes* and *Rapsodie nègre* found acclaim for unorthodox instrumentation, expressive melody, and fresh color. Soon after, Serge Diaghilev commissioned Poulenc to compose for a new ballet entitled *Les biches* (1924), a modern take on the rococo French fête galante. Through the 1930s and 40s, Poulenc turned to more serious subject matter for musical inspiration and stepped away from the lighthearted, humorous music of his earlier career. His Piano Concerto and Double Piano Concerto received enthusiastic welcome in London and in the United

¹² Rodda, Richard. "Notes on the Program." The Chamber Music Society of Lincoln Center. 2013. Accessed November 29, 2015. <http://www.chambermusicsociety.org/>.

States. Later compositions include his famous *Dialogues des Carmélites*, *Sept répons pour les ténèbres* for voices and orchestra, the Clarinet Sonata and the Oboe Sonata.^{13 14}

The musical language of Poulenc is witty and charming. He writes with clear rhythm, bright colors, and diatonic harmony, though at times his work can be quirky. Often his compositions are lighthearted with a flavor of neo-classicism. One may consider his work to be more approachable than Stravinsky and warmer than Satie (two composers he greatly admired). Poulenc's Clarinet Sonata is a fine example of his witty and charming style.

The Clarinet Sonata, composed for Benny Goodman and dedicated to Arthur Honegger, rejects the typical sonata form and embraces a freer approach, closer to that of Couperin. Marked *Allegro trisamente*, the first movement begins with a short and dramatic introduction. The piece moves to a grand Prokofiev-esque theme, with a delicate and exotic middle section. The second movement, *Romanza*, with quiet intensity and melancholy, challenges the performer to achieve lyrical freedom within a very slow tempo. The finale, complete with percussive piano, boisterous lines and flourishes, brings the piece to a dramatic close.

This transcription has been transposed down a whole-step to accommodate range issues in the viola. Poulenc's treatment of the clarinet embraces the instrument's ability to perform sweeping flourishes, fast and dramatic arpeggios, and lyrical melodies. Many of

¹³ Benjamin Ivry, *Francis Poulenc* (London: Phaidon, 1996)

¹⁴ Carl B. Schmidt, *Entrancing Muse: A Documented Biography of Francis Poulenc* (Hillsdale, NY: Pendragon Press, 2001)

the natural technical demands of the clarinet can be quite challenging to a violist, given the differences in the instrument and technique. Several changes were made in the piano score to avoid muddiness of texture. Some chords were revoiced to allow for a better texture and character. No changes were needed in the viola part.

Première Rhapsodie for Clarinet and Piano, Claude Debussy (1862–1918)

“one of the most charming I have ever written” - Debussy (1910)¹⁵

Première Rhapsodie for Clarinet and Piano (much like *Prélude à l'après-midi d'un faune*) stands as a clear example of Debussy's compositional style and character. In this piece Debussy uses colorful harmonies, delicate melodies, and complex textures. Debussy's use of extreme dynamics (particularly soft), nonchalant virtuosity, and nontraditional scales creates an exotic sound world. Often his melodies will suddenly change, sometimes in volume and other times in key. These changes give the listener an unfulfilled feeling—the feeling that a climax to a phrase was suggested but not quite realized. Composed for the 1910 clarinet examination at the Paris Conservatory and originally scored for clarinet and piano (later reworked for clarinet and orchestra), *Première Rhapsodie* has become a standard piece of the clarinet repertoire in both the concert and recital setting.

The piece is unified by a slow recurring theme spun from the opening three-note motive. This theme provides a rondo-like scaffold to an otherwise free form. The piece

¹⁵ Kevin Bazzana, “Première Rhapsodie for Clarinet and Orchestra,” *Première Rhapsodie for Clarinet and Orchestra*, section goes here, accessed May 08, 2015, <http://www.tso.ca/en-ca/Discover-the-Music/Programme-Notes/Premiere-rhapsodie-for-Clarinet-and-Orchestra.aspx>.

slowly and steadily winds up to a boisterous final section, ending with a sweeping scale and final statement in the high register.

This transcription has been transposed down a half-step to accommodate range issues and provide more accessible key areas for the viola. Like Poulenc, Debussy embraces the clarinet's natural abilities by writing flourishes, fast arpeggios, and long-spun melodies. And as with the Poulenc, many of the idiosyncratic clarinet motives and lines are especially challenging on viola. Changes were made in the piano score to lighten the texture, including revoicing of chords. The solo part remains original.

Drei Fantasiestücke (Three Fantasy Pieces) for Clarinet and Piano, Op. 73, Robert Schumann (1810–1856)

Composed in 1849, *Drei Fantasiestücke* (Three Fantasy Pieces) was originally written for clarinet and piano. Schumann, however, expressly wrote that the clarinet part could be also be performed on viola or cello. Taking on the form of an instrumental song-cycle, the three pieces reveal characteristic elements of Schumann's signature compositional style: sudden mood swings, imaginative melodies, and rich textures.

The first piece, *Zart und mit Ausdruck* ("Tender and with expression") begins with a melancholy motive in A minor that will inspire much of the piece. With triplet arpeggiation in the piano, an underlying turbulence can be heard that recedes into a hopeful end in A major. The second piece embraces the new A major key. The character is lively and energetic, though unsettled by the conflicting duple versus triple rhythms. The middle section falls a major third to F major, a key that is associated with a full, dark sound. Chromatic triplets are passed between the voices until the first theme returns and

the piece comes to a quiet end. The final piece is dominated by the motive of a rising scale. It begins passionately, reaches a frenzied pace, and comes to a dramatic close with arpeggios throughout both parts.

As mentioned above, Schumann envisioned this piece on viola as well as clarinet. When playing the piece on viola, the performer may experience some issues with range and projection. Some violists choose to take some passages up an octave to allow for easier projection and balance. This performance, however, followed the part as notated.

Sonata for Clarinet and Piano in E-flat major, Op. 120, No. 2, Johannes Brahms (1833–1897)

Legend states that, after hearing a performance by influential clarinetist Richard Mühlfeld, Brahms deferred his retirement in order to compose four remaining pieces that feature clarinet (a quintet, a trio, and two sonatas). Perhaps it was the alluring tone and mood of the clarinet that convinced him? Musicians and concert goers can be thankful that Brahms attended Mühlfeld's performance, for these pieces are some of Brahms' most wonderful achievements, and are all solidly part of the classical canon.

Sonata for Clarinet and Piano in E-flat major is the second of the pair of sonatas Brahms composed. Like Poulenc after him, Brahms chose a three-movement format with some unconventional elements. The first movement is in traditional sonata form, and includes a codetta. The opening theme, warm and singing, winds downward and upward in a sweet and tender manner. While some *Sturm und Drang* can be found over the course of the movement, the movement mostly maintains a sense of beauty and purpose without too much angst. The second movement, in triple meter, is characterized by a swaying

motion, too fast to be considered a minuet, yet not fast enough to be considered a scherzo. Invoking the rolling waves of a storm at sea, it counters the first movement's sunny beauty. The key, E-flat minor, challenges the performer's ability to play in tune, while also providing a dark and foreboding character. The brightness of the middle section's B major provides a substantial color change. The last movement, a theme and variations, is classic Brahms, reminiscent of many variation movements from earlier in his career. In a buildup of activity the final variation and coda erupt into a jovial and joyous end.

Interestingly, Brahms chose to change the register in several places when he transcribed the sonata for viola. These changes created several balance issues for the violist. Many violists today solve these problems by taking sections up an octave in order to more clearly be heard. There is evidence suggesting that Brahms did not want these changes to be made to the viola score, though this evidence is disputed.¹⁶

For this recital I chose to play the piece as it was transcribed by Brahms. Because I used this sonata as a guide and inspiration for the other transcriptions of this project, I performed Brahms' voicing and note choices to gain insight into his decision-making process.

¹⁶ Brahms probably commissioned his copyist William Kupfer in 1894 to prepare a final transcribed part which can be viewed in the Brahms Archive in Hamburg, Germany. Brahms' writing can be seen on this part. Most of the galley proofs from Simrock, the publisher, have been lost. Brahms' true intentions and thoughts on octave and register are unknown.

CHAPTER 4: Recital #3

Sonata No. 2 in D Major for Cello and Piano, Op. 58, Felix Mendelssohn (1809–1847)

In my discussion of Program III I will reserve comments on transcription issues for the end, rather than following each work, because the pieces are very interesting in relation to one another when it comes to those issues.

By the beginning of the 19th century, the cello had emerged as a prominent solo and sonata instrument, leaving behind its traditional role as a supportive player. Through the efforts of J.S. Bach, Marcello, Boccherini, and Beethoven, the cello became cemented as a permanent fixture amongst the leading featured instruments. Mendelssohn played a pivotal role in establishing the cello as a solo instrument by adding to the repertoire two acclaimed sonatas for cello and piano.

Composed in June 1843, Mendelssohn's Sonata No. 2 in D Major for Cello and Piano was dedicated to the Russian nobleman and cellist Count Mateusz Wielhorski. While showing the pathos of Romanticism, the sonata is rooted in the principles of the Classical era. The first movement, *Allegro assai vivace*, goes straightaway into a soaring theme full of an exuberance that only Mendelssohn can capture. The underlying rhythmic energy and effervescence heightens an already exciting passage that provides further contrast to the tenderness and suppleness of the second theme. The development takes the listener through variations on the themes, multiple key areas, torrential sixteenth passages, and back to a clear recapitulation of the opening lines. Via a theatrical coda, the movement concludes with power and finality. The second movement, a signature

Mendelssohn scherzo, offers a light and playful character emphasized by the pizzicato of the cello. A concise slow movement in G major cleanses the palate. The movement, made up of three sections, begins with the piano arpeggiating the chords and melody of a chorale. The second section emerges, a cello recitative that musicologist Wolfgang Dinglinger likens to the recitative section of Bach's Chromatic Fantasia and Fugue. The third section combines the arpeggiated chorale and the recitative. The effervescence of the opening movement returns in the brilliant finale. Interaction between the cello and piano increases with the accompaniment reaching virtuosic heights, and the ferment of the movement coming to a dramatic close, in a beautiful and tasteful way that only Mendelssohn can achieve.

Incidentally, famed cellist Yo-Yo Ma performs on the same Stradivari cello previously owned by Count Mateusz Wielhorski. Legend states that the Count purchased this Stradivarius cello (now referred to as the Davidov Stradivarius) with a the trade of a Guarneri cello, a stud horse, and \$200,000. Subsequently, the cello was played by Karl Davidov, Jacqueline du Pré, and now, Yo-Yo Ma.

Pohádka, Leoš Janáček (1854–1928)

Leoš Janáček hails as one of the greatest Czech nationalistic composers, perhaps only overshadowed by Dvořák and Smetana. Also known as a music theorist, teacher, and folklorist, Janáček worked tirelessly throughout his life to promote Czech music education, founding the Organ School in Brno and later the Brno Conservatory. His musical works became more respected and well-known later in his life, and even more so after his death. As a nationalistic composer, Janáček most often drew from Czech

folksong and Russian poetry and tales. Like many Czechs, Janáček viewed Russia as a cultural brother, especially in the shadow of the Austro-Hungarian empire, and thus was familiar with the literature and music of the country.

Pohádka (Fairy Tale), 1910, is a miniature tone poem without a known program. Many musicians and musicologists point to the poem *The Tale of Tsar Berendyey* by V.A. Zhukovsky as inspiration for the piece, with the music representing the story of the love affair of Prince Ivan and Princess Maria, the daughter of Kaschei, King of the Undead. In *Pohádka*, Janáček's writing is raw and expressive. One may hear the piece as depicting the happiness and the trials of a love affair, in which the role of the prince is played by the outgoing and audacious cello, while the role of the princess is played by the delicate and coy piano, flirtatiously entrancing the cello.

Suite for Cello, Op. 72, Benjamin Britten (1913-1976)

“Is there a patron saint of serendipity? Perhaps he's a cellist.”¹⁷

The words “unaccompanied cello,” to a music-lover, are nearly synonymous with J.S. Bach. His six suites tower over the repertoire, demanding the time, attention, and respect of all cellists. It seems impossible for any composer to embark on creating a new solo cello work without feeling the influence and shadow of Bach. In the winter of 1964, Benjamin Britten began writing Suite for Cello, No. 1, Op. 72 for the great Russian cellist, Mstislav Rostropovich. Britten and Rostropovich, by 1964, had developed a close

¹⁷ Andrew McGregor, “Britten Suites for Solo Cello,” BBC News, 2003, section goes here, accessed October 12, 2015, <http://www.bbc.co.uk/music/reviews/8m4h>.

friendship and worked together with Britten on two of his compositions: Cello Sonata and Symphony for Cello and Orchestra.

Britten emerged to prominence in 1930s England after studies in London with Frank Bridge (privately) and John Ireland (at the Royal College of Music), and gradually took a place among the great English composers. His studies with Bridge led him to experience the music of Shostakovich, Stravinsky, Mahler, Debussy, Ravel, Berg, Schoenberg and others. Britten also maintained a remarkable number of relationships with notable musicians including Mstislav Rostropovich, Aaron Copland, and Yehudi Menuhin. From his studies and relationships Britten drew inspiration, found commissions, and formed work partnerships. In 1948 he founded the Aldeburgh Festival of Music and Arts with the assistance of Peter Pears and Eric Crozier.

Like much of Britten's music, the First Suite embodies a clear tonal orientation, though never with a marked key signature, and harnesses a sense of regular meter not indicated as a time signature. Britten's musical hallmarks, all heard within the First Suite, are "simplicity dressed up in orchestral finery and adherence to tonal and diatonic means colored with modal and chromatic elements."¹⁸

One can clearly see Bach's influences on Britten's First Suite. Following the opening statement, Canto Primo, the piece has six movements, recalling the six-movement suites of Bach. Rather than dances, Britten presents six short character movements. The entire suite is centered upon the pitch G and its dominant, D, very much like Bach's first suite. This is most obvious in the Canto Primo.

¹⁸ Barbara Russano Hanning, *Concise History of Western Music* (New York: Norton, 1998), 475.

If we are to draw meaning from the name of the first movement, ‘Canto’ (in poetry a canto is main division of a larger poem), one may find that the Canto Primo is the passkey through which the listener can glean a deeper understanding of the other movements. The Canto is written as a three-voice chorale. Consistently, Britten moves the voices with stepwise motion with very few leaps. In measures 15–17 we see an upward A melodic-minor scale beginning on G#. This scale foreshadows the beginning of the Fugue. The Canto Primo centers on G, and, in the first eight measures, the G acts as a drone. Canto Secondo features D as a pseudo-drone, and Canto Terzo features G. As the Canto Terzo concludes, the drone moves up to D. The D of the Canto Terzo becomes the drone of the Bordone. Finally, the Canto resurfaces abruptly in the last movement. This reappearance forces the Moto Perpetuo and the Canto chorale to battle until they fuse together. The two themes interrupt one another, triumphantly unifying together in time for the final cadence. The Canto, the passkey, serves as a protagonist who informs the piece and inspires the individual character movements.

The intervening movements provide a varied story line on their own, and explore the cello’s capabilities. The Fugue that follows the Canto Primo is much like the fugues in Bach’s solo violin works, containing implied counterpoint and athletic technical demands. The Lamento, unmetered and expressive, develops first toward E then inverts and heads toward E-flat. The duality between E and E-flat brings tension that is only resolved in the final bar of the movement. A brief return of the Canto ushers in the Serenata, entirely pizzicato and full of swagger. The Marcia begins with a call and response between fife-like harmonics and percussive col legno. A virtuosic passage

interrupts the flow midway. Later the competing themes return and the Marcia fades into the distance. The Canto returns, this time more substantial and chromatic than before. The Bordone arises from the drone of the Canto Terzo. Virtuoso flourishes, melismatic slurs, and pulsing pizzicato appear above and below the drone. The Suite concludes with the Moto Perpetuo, a flurry of dizzying sixteenth notes, winding in and out of various key areas and meters. The Canto makes a final appearance as it repeatedly interrupts the flow of the motor rhythm. Abruptly, the piece ends with a dramatic fortississimo clash.

“There’s something very British Britten-ish about the way these Suites manage to be profoundly affecting, while still showing emotional restraint.”¹⁹ And, somehow, without any formal cello training, Britten manages to forge a suite full of new colors and technical demands, yet remain defiantly idiomatic.

The three new transcriptions on this recital provide an interesting opportunity for violists. Janáček did not write any works for viola, Mendelssohn only wrote one sonata when he was fourteen years old, and Britten, while he did compose *Lachrymae* for viola and piano, and *Etude* and *Elegy* for solo viola, did not write solo suites for viola. One may have reason to expect that, of the three instrumental repertoires represented in this project, violin music would be the best suited for viola. However, the cello works have actually proved to be most idiomatic. Given that the works are originally for cello, the technique pairs better with the viola than the previous transcriptions that drew from the clarinet repertoire. It is true that the body posture of playing the violin and viola are quite similar and, therefore, many left and right hand techniques are shared. Despite the

¹⁹ McGregor, “Britten Suites for Solo Cello.”

radically different physical size of the instrument and subsequent acoustical issues, the viola shares more in common with the cello in what can be successfully performed in a pleasing manner. For example, not all violin pieces may be successful as viola transcriptions. A serious violist is quite capable of performing other challenging solo violin pieces down a perfect fifth from the original composition. These pieces, however, may not be successful due to a number of factors including range limitations, discomfort with the tessitura, and issues with the new key area in the solo voice and accompaniment.

All three transcriptions on this recital fit well into the hands of the violist. The pieces feel organic and free, like they could have been originally written for viola. The viola part is played one octave higher than the original cello part, an obvious choice given that the strings of a viola are pitched one octave higher than the cello's strings. The piano score is performed at the original pitch, though on occasion a few adjustments to range have been made. While the Mendelssohn and Janáček both have an occasional section that reaches higher in range than the viola normally wishes to venture, the Britten maintains a comfortable tessitura and range that feels natural and satisfying.

CHAPTER 5: Conclusion

This project yielded nine new transcriptions and all were successful, though they each posed individual challenges that brought about various compromises. These challenges and compromises are best viewed in groups organized by the instrument of the original piece.

The clarinet shares many characteristics with the viola, both in repertoire and role. First, the viola and clarinet share a similar range. Second, the two instruments often take on similar roles within an ensemble both as a soloist and a support. Neither instrument regularly embodies a leadership role (in traditional chamber music settings) like that of the first violin of a string quartet or the flute of a woodwind quintet. Significant differences separating the clarinet and viola are the tessitura and virtuosic writing. Often in a solo work for clarinet, the tessitura sits a bit higher than the viola can comfortably play. In addition, clarinet repertoire often employs fast and multi-octave arpeggiation, regular leaps up and down, and flourishes (especially in French concert works) that cannot be easily duplicated on the viola. While these techniques and figures can be performed, the thickness of the strings, the size of the instrument, and the technical demands of shifting hand positions can limit the accuracy and smoothness of the execution on viola. One must carefully review and thoughtfully consider any idiomatic passagework within clarinet repertoire before beginning a transcription for viola.

As transcriptions, both Debussy's *Premier Rhapsodie* and Poulenc's Clarinet Sonata allow for unique and remarkable possibilities for a violist. The pieces fit nicely into the technical abilities of an advanced to professional violist while offering substantial

challenges. Both pieces contain idiomatic clarinet writing, with fast arpeggios and flourishes but, with attention to detail and extensive practicing, a violist can execute these figures successfully with character and flair. At times the tessitura can be high for the viola, even with a key transposition down a major 2nd or minor 3rd (as done in my own transcriptions). This matter, however, can be overcome with diligent rehearsal and by discovering ways to make the upper A-string of the viola sing clearly and warmly.

György Ligeti said, “the viola is seemingly just a big violin but tuned a fifth lower. In reality the two instruments are worlds apart.”²⁰ Of the instruments involved in this project, the viola appears to be the most closely related to the violin: right and left hand technique and body posture are similar, the instruments come from the same family, and trained players can switch between the two with relative ease. With a professional performer, the viola is more or less capable of nearly all the same affects, characters, and technical demands as the violin. Despite these similarities and, because of a few important factors, violin music does not translate easily to the viola. Why not simply lower a violin piece a perfect fifth downward and perform the piece? Lowering the key of a composition may create unexpected challenges. First, sul-g sections in a violin piece become sul-c sections for the viola. Second, intricate, fast passagework on the d and g strings of the violin must then be performed on the g and c string of the viola. Lastly, several registers of the violin that are often used for expressive and beautiful passages do not translate particularly well to the viola (for example: high a-string on violin becomes

²⁰ György Ligeti in the preface for his Sonata for Viola solo (1991–1994) as seen on Tabea Zimmermann, “Welcome,” Tabea Zimmermann, Welcome, accessed October 24, 2015, <http://www.tabeazimmermann.de/en/>.

high d-string on the viola, an area of the instrument that does not speak or project well and often suffers from tone quality issues).

The above-mentioned issues stem from several basic structural and mechanical issues with the viola. First, the increased width of the c-string adds a considerable change in response, slowing the string actuation to a point that prevents the crisp and clear articulations easily executed on a violin g-string. Second, because of the proportions of the instrument, the c-string contains wolf-tones around “f” and suffers from a rapid decrease in tone quality as one ascends from this point upward. Therefore, the c-string is not able to uphold and deliver upon the demands of a sul-c melodic section like that of a sul-g passage in the violin repertoire. Third, the size of the instrument (most notably the right upper bout) makes access to the upper regions of each string much more limited. This restriction can result in passages needing to be slower. Fourth, substantial and intricate triple and quadruple stops can be difficult to execute given the size of the instrument, slower of response of the strings, and extra girth of the fingerboard. Lastly, the upper registers of the viola’s a-string does not have the same lyrical and projecting tone of the violin’s e-string. In a violin piece transposed down a fifth for viola, passages played high on the e-string of the violin would be played high on the a-string of the viola. These passages would lack the powerful projection and resonance of the violin when performed on viola. With pieces that contain any of the above techniques, special consideration must be taken to determine whether the passagework will be possible to perform with the appropriate character and tempo with ease and personality.

The transcriptions from the violin repertoire, Stravinsky’s *Suite Italienne*,

Sarasate's *Malagueña*, Chopin *Piano Trio*, and Mozart *Sonata K.481*, create new and exciting possibilities for the viola by presenting unexplored and needed recital literature, showpiece repertoire, and chamber music. The colors and character of the pieces are not a central part of the viola repertoire: neo-classical Stravinsky, large romantic piano trio playing, a Mozart sonata with piano, a Spanish dance showpiece. The notable challenges of these transcriptions include substantial triple and double stopping in the finale of the Stravinsky, sul-c playing at the beginning of the Sarasate, balance issues within the Chopin that should be addressed as an ensemble, and several high position sections within the Mozart.

The cello, the viola's larger sibling, shares a common body, but not technique, with the viola. Body posture, right and left hand technique, and sound production all differ greatly given the size of the instrument and sitting position. Sometimes a soloist, sometimes an inner-voice, other times a bass, the cello finds itself regularly changing roles within the context of an ensemble. At first glance, it may seem that the cello and viola do not share as much in common as the viola shares with the violin or clarinet. This project revealed, however, that cello music seems to be best suited for transcriptions to viola.

Both the violist and cellist navigate physical issues that arise from the size of the instrument: shifting greater distances around the bulk of the shoulders and thick and slower-to-respond strings. Therefore, composers sensitive to the idiosyncrasies of the cello choose to write with these considerations in mind by limiting frequent jumpy lines,

fast multiple-octave arpeggios, and avoiding extended quick articulated passagework in the low range. Both instruments can produce beautiful and projecting solo tone, but the composer must make thoughtful consideration of the tessitura of the solo line and the accompaniment. Given these shared traits, the translation of cello music to the viola can be very successful.

While the cello transcriptions are perhaps the best match for the viola, some difficulties arise that need to be acknowledged and examined. First, thumb position enables the cellist to perform in higher positions with a certain solidity and ease that is unavailable to the violist. The thumb, in creating a capo, can allow for easier access to fifths in fast-paced bariolage and double-stop passages. Second, the posture of a cellist high on the a-string, with the left hand positioned over the fingerboard and upper bout rather than to the side of the fingerboard and around the upper bout, may allow for more comfortable access in and out of position than is possible on the viola. This particular issue can be seen at the end of the second movement of *Pohádka*, when the theme reaches to the extremity of the fingerboard in a way that is not idiomatic for the viola.

The three transcriptions from the cello repertoire show the greatest success and potential of this transcription project. In addition, the pieces by Mendelssohn, Janáček, and Britten, fill voids within the recital repertoire. All the pieces feel comfortable on the viola, as if they were originally composed on the instrument. Various challenges arise from these pieces but none more demanding than normal recital repertoire. Four areas may cause concern: harmonic passages in the Britten (Marcia) originally performed in thumb position present certain challenges that can be mitigated through thoughtful

placement of the left hand; pizzicato sections in the Mendelssohn and Britten (Allegretto scherzando and Serenata, respectively) benefit greatly from the added resonance of the larger body cavity of the cello—on viola the sections can lack resonance if the performer is not careful; passages in *Pohádka* reach the upper extreme of the viola, manageable for the violist if approached carefully and appropriately; and midway through the Bordone of the Britten Suite, the cellist is asked to apply a mute with still holding the drone D, a task that cannot be safely completed by the upright violist.

This project served several purposes: to expand the recital literature for the viola through the development of new transcriptions and to offer new, previously unnoticed perspectives on preexisting works. Perhaps through a change of instrumentation, these pieces might be experienced in a fresh and possibly illuminating way. It is a hope of this project that, in some way, members of the viola and musical world may be inspired to explore and infuse the viola repertoire with new transcription possibilities by creating other fresh and exciting experiments and endeavors for both study and performance.

APPENDIX: CDs AND TRACK LISTINGS

CD#1: November 9, 2014

- Track 1-3 W. A. Mozart, *Sonata for Piano and Violin in E-flat*, K. 481
- Tracks 4-9 Igor Stravinsky, *Suite Italienne*, trans. Hodges
- Tracks 10 Pablo de Sarasate, *Malagueña*, trans. Hodges
- Tracks 11-14 Frédéric Chopin, *Trio for Piano, Violin, and Cello*

CD#2: May 9, 2015

- Tracks 1-3 Francis Poulenc, *Sonata for Clarinet and Piano*, trans. Hodges
- Track 4 Claude Debussy, *Première Rhapsodie for Clarinet and Piano*,
trans. Hodges
- Tracks 5-7 Robert Schumann, *Drei Fantasiestücke for Clarinet and Piano*,
Op. 73
- Tracks 8-10 Johannes Brahms, *Sonata for Clarinet and Piano No. 2 in E-flat*
Major, Op. 120

CD#3: November 6, 2015

- Tracks 1-9 Benjamin Britten, *Cello Suite No. 1*, Op. 72, trans. Hodges
- Track 10-12 Leoš Janáček, *Pohádka*, trans. Hodges
- Tracks 13-15 Felix Mendelssohn, *Sonata for Cello and Piano No. 2 in D Major*,
Op. 58, trans. Hodges

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Samuel Adler's book provides a detailed examination of most aspects of orchestration and instrumentation. He outlines and describes all the major instruments and their respective techniques. He discusses compositional techniques for each instrument for solo and ensemble settings. He also examines proper orchestration techniques for most instrument groupings and ensembles. The book, written to aid and inform a musician, includes many musical examples, black and white photos, and various charts and figures regarding the subject matter. Samuel Adler is a prominent composer, is on faculty at the Juilliard School of Music, and holds the title of Professor-emeritus at the Eastman School of Music.

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In 1982 David Dalton recorded a series of conversations with the esteemed violist William Primrose. Dalton transcribed these conversations and published them as this book. The conversations took place shortly before Primrose died and focuses on all aspects of viola technique, repertoire, performance, and history. The book provides insights into Primrose's teaching, practice suggestions, thoughts on the tradition of viola playing, and his many performances. Dr. David Dalton is retired after serving as professor of viola at Brigham Young University. He founded the "Primrose International Viola Archives" on the campus of BYU.

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This book is a translation of Marcel Dietschy's biography of Claude Debussy. Valued as one of the most important biographies on Debussy, this book details Debussy's life, music, and impact on classical music. The scope of the book extends beyond Debussy's music and speaks about his family and relationships with friends and colleagues. The book is intended for students, musicians, and general readers interested in Debussy. The late Marcel Dietschy was a famous Swiss musicologist.

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Martin Geck's biography of Robert Schumann shows Schumann as a musician and composer, critic, father, and husband. Geck does not shy away from discussing Schumann's possible addiction to drugs and his political activism. Martin Geck is a distinguished German musicologist.

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Barbara Russano Hanning's *Concise History of Western Music*, based on Donald Grout and Claude Palisca's *A History of Western Music*, is a overarching guide to the history of western classical music. Hanning addresses all major topics relating to classical music in an uncompromising manner, thus her work is a brilliant reference text for the student, scholar, and general reader. The book includes many diagrams, illustrations, maps, and musical examples. Barbara Russano Hanning is a famed musicologist and is on faculty at the CUNY Graduate Center and Juilliard.

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Benjamin Ivry offers a complete picture of Francis Poulenc in his book *Francis Poulenc*. The book uses recent scholarship to paint a picture of a composer and man who wrestled with his art during a time of war in Europe. Ivry's book provides a basic background into Poulenc's life and music. Benjamin Ivry is an esteemed author, bibliographer, and writer on the arts.

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Perhaps the most useful reference books for any musician or music lover, *The Harvard Dictionary of Music* addresses in short articles nearly all major facets of music including aspects of classical, jazz, rock, and music of Africa, Asia, Latin America, and the Near East. The dictionary is encyclopedic in scope and offers hundreds of drawings and musical examples.

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Charles Rosen's book *The Romantic Generation* investigates the musical language of the romantic era. By analyzing the music of the great composers of the era, Rosen explores the forms, style, and legacy of the Romantic era. He eloquently places music in context of the art, philosophy, and literature of the time. The chapters of this book are based on the Charles Eliot Norton lectures Rosen gave throughout 1980 and 1981. Rosen was an esteemed pianist and notable author of the notable book *The Classical Style*.

Samson, Jim. *Chopin*. New York, NY: Schirmer, 1997.

Jim Samson's book *Chopin* examines the life and music of Chopin. He weaves a narrative by alternating between discussion of Chopin's life and his music. Samson's main focus, however, is the music. If a reader would prefer more biographical information, the reader should turn to a different source. His analysis of Chopin's music is thorough and engaging but the reader will require a background in music theory. Jim Samson is a Professor of Music at Royal Holloway, University of London.

Schmidt, Carl B. *Entrancing Muse: A Documented Biography of Francis Poulenc*. Hillsdale, NY: Pendragon Press, 2001.

Carl Schmidt's biography of Poulenc is exhaustive and authoritative. His attention to detail is impeccable. Schmidt offers many anecdotes from Poulenc's life that give the reader a clear sense of Poulenc as a person. Dr. Schmidt is on faculty at Towson University and is a prolific author.

Solomon, Maynard. *Mozart: A Life*. New York: Harper Perennial, 2005.

Maynard Solomon, famed biographer, offers a unique look into Mozart's life with his book *Mozart: A Life*. Solomon takes a psychological approach to examining Mozart's life and music. He focuses on the influence of Mozart's demanding father and tends to

wander into psychological musings that are difficult to support, though interesting and entirely possible. This book is interesting and informative and worthy of reading. Maynard Solomon has held positions at Yale, Harvard, Columbia, and Juilliard.

Zeyringer, Franz. *Literatur Für Viola*. Hartberg: Verlag Julius Schönwetter, 1985.

This exhaustive list contains nearly 14,000 entries of solo, chamber, and ensemble pieces that feature or somehow involve viola. The list does not contain works past 1985. Dr. David Dalton replicated the list online at <http://music.lib.byu.edu/piva/zeyringernp2.htm>. Dalton's online list includes many pieces written after 1985.

WEBSITES

Bazzana, Kevin. "Première Rhapsodie for Clarinet and Orchestra." *Première Rhapsodie for Clarinet and Orchestra*. Accessed May 08, 2015. <http://www.tso.ca/en-ca/Discover-the-Music/Programme-Notes/Premiere-rhapsodie-for-Clarinet-and-Orchestra.aspx>.

The author provides an overview of Debussy's *Première Rhapsodie* for a concert given by the Toronto Symphony Orchestra. These notes were written by Kevin Bazzana who has written several books and writes for the Toronto Symphony as a program annotator.

Halpern, Susan. "Stravinsky's Suite Italienne." *Spivey Hall, Clayton State University*, 2014, 258. Accessed November 08, 2014. [http://www.spiveyhall.org/wp-content/uploads/file/Program%20Notes\(1\).pdf](http://www.spiveyhall.org/wp-content/uploads/file/Program%20Notes(1).pdf).

Susan Halpern offers program notes for a concert at Spivey Hall, Clayton State University. Her thoughtful notes on *Suite Italienne* provide critical perspective and a useful overview for a piece that has a complicated genesis.

Kreston, Anthea. "Chopin Piano Trio, Op. 8." *All Things Strings*. September 2009. Accessed November 08, 2014. <http://www.allthingsstrings.com/Repertoire/CHAMBER-MUSIC/Chopin-Piano-Trio-Op.-8-Gets-New-Viola-Transcription>.

This is the online publication of Anthea Kreston's article in *Strings* magazine regarding Chopin's Piano Trio. The article details the Amelia Piano Trio's experience of using viola instead of violin during performances of Chopin's Piano trio. It offers suggestions on how to properly balance the trio when performing with viola.

McGregor, Andrew. "Britten Suites for Solo Cello." *BBC News*. 2003. Accessed October 12, 2015. <http://www.bbc.co.uk/music/reviews/8m4h>.

This online article is a CD review of Torleif Thedéen's recording of Britten's unaccompanied cello suites. The review offers perspective on Thedéen's performance and provides several thoughtful quotes. Andrew McGregor is a theater director and classical music reviewer for BBC Music.

McInnes, Donald. "Representative List of Viola Repertoire." Donald McInnes' Repertoire List. Accessed January 19, 2014. <http://www.viola.com/rep.html>.

This website is a graded repertoire list for viola. The list is not nearly as lengthy as Zeyringer's but it is useful as a second source.

Rodda, Richard. "Notes on the Program." The Chamber Music Society of Lincoln Center. 2013. Accessed November 29, 2015. <http://www.chambermusicsociety.org/>.

This site features Dr. Richard Rodda's notes from a Lincoln Center Chamber Music Society concert in 2012. This is a source for the often-used Poulenc quote "I seek a musical style that is healthy, clear and robust, a style as plainly French as Stravinsky's is Slavic." His thoughts on the music of Poulenc are useful but the above-mentioned quote holds the most relevance to this project.

Steinberg, Michael. "Stravinsky: Pulcinella." San Francisco Symphony. May 2015. Accessed November 29, 2015. <https://www.sfsymphony.org/Watch-Listen-Learn/Read-Program-Notes/Program-Notes/STRAVINSKY-Pulcinella.aspx>.

San Francisco Symphony writer and program annotator provides an excellent overview of Stravinsky's Pulcinella. He eloquently lays out the genesis and an analysis of the piece. Steinberg offers several important quotes within this article.

"Sound of Charlotte." Bolero. September 11, 2011. Accessed November 08, 2014. <http://www.charlottesymphony.org/blog/tag/bolero/>.

This is an online publication of program notes for a Charlotte Symphony concert from September 2011. This article contains a useful quote by George Bernard Shaw that is used in this paper.

Tomaszewski, Mieczyslaw. "Trio in G Minor, Op. 8." The Frédéric Chopin Institute. Accessed November 08, 2014. <http://en.chopin.nifc.pl/chopin/composition/detail/id/44>.

This is an online publication of an extensive analysis of Chopin's piano trio by musicologist Mieczyslaw Tomaszewski. This comprehensive and thoughtful analysis is useful for anyone considering discussing Chopin's trio.

Zimmermann, Tabea. "Welcome." Tabea Zimmermann. Accessed October 24, 2015.
<http://www.tabeazimmermann.de/en/>.

Tabea Zimmerman is one of the world's leading viola soloists. Her playing is inspirational to many musicians, violists and non-violists alike. The home page of her website contains a quote by György Ligeti that is used in this project.

RECORDINGS

Brahms, Johannes, writer. Brahms: Sonatas for Viola and Piano. Performed by Kim Kashkashian and Robert Levine. Recorded April 18, 2000. ECM, CD.

Britten, Benjamin, writer. Benjamin Britten, The Three Suites for Cello Solo. Performed by Pieter Wispelwey. Recorded January 1, 1998. Globe, CD.

Janáček, Leoš, writer. Janáček: *Pohádka* for Cello & Piano. Performed by Benjamin Britten and Mstislav Rostropovich. Recorded October 22, 2013. Decca, CD.

Mendelssohn, Felix, writer. Mendelssohn: Cello Sonatas; Variations, 7 Songs Without Words. Performed by Mischa Maisky and Sergio Tiempo. Recorded August 13, 2002. Deutsche Grammophon GmbH, 2002, CD.

Meyer, Sabine, Claudio Abbado, and Berlin Philharmonic, performers. Mozart, Debussy, Takemitsu. By Wolfgang Amadeus Mozart, Claude Debussy, and Toru Takemitsu. EMI Classics, 1999, CD.

Mozart, Wolfgang Amadeus, writer. Mozart Violin Sonatas. Performed by Arthur Grumiaux and Walter Klien. Philips, 2010, CD.

Mozart, Wolfgang Amadeus, Henryk Szeryng, and Ingrid Haebler, writers. The Great Violin Sonatas. Philips, 1998, CD.

Mutter, Anne-Sophie, and Lambert Orkis, performers. Mozart: Sonata For Piano And Violin In E Flat, K.481. Recorded September 19, 2006. Deutsche Grammophon, 2006, MP3.

Oistrakh, David, Lev Oborin, and Sviatoslav Knushevitsky perfs. David Oistrakh Plays Piano Trios by Chopin, Dvořák, Ravel & Smetana. By Frédéric Chopin, Maurice Ravel, Antonín Dvořák, and Bedrich Smetana. Deutsche Grammophon, 2009. CD.

Poulenc, Francis, writer. Francis Poulenc: Chamber Music. Performed by Karl Leister and James Levine. Recorded November 14, 1989. Deutsche Grammophon, CD.

- Poulenc, Francis, Ingvar Lidholm, Anders Hillborg, Claude Debussy, and Camille Saint-Saens, writers. DEBUSSY / SAINT-SAENS / POULENC: French Beauties and Swedish Beasts. Performed by Roland Pontinen and Martin Fröst. Naxos Digital Services US Inc., 1994, CD.
- Sarasate, Pablo. Sarasate by Kaplan. Perf. Mark Kaplan and Bruno Canino. 1990. CD.
- Sarasate, Pablo, and Henryk Wieniawski. Wieniawski / Sarasate: Violin Showpieces. Perf. James Ehnes and Eduardo Laurel. Rec. 1 Jan. 2000. CBC, n.d. CD.
- Schumann, Robert, writer. Schumann Romance: Works for Viola and Piano. Performed by Paul Neubauer and Anne-Marie McDermott. Image Recordings, 2005, CD.
- Shifrin, David, and Carol Rosenberger, writers. David Shifrin, Clarinet, and Carol Rosenberger, Piano, Recreate a Brahms/Schumann Soirée. Performed by Johannes Brahms and Robert Schumann. Delos, 1988, CD.
- Stravinsky, Igor, writer. STRAVINSKY, I.: Violin and Piano Works - Suite Italienne / Divertimento / Duo Concertant (Huebl, Wait). Performed by Samuel Dushkin. Naxos Digital Services US Inc., 2012, CD.
- Stravinsky, Igor, writer. Divertimento ; Suite Italienne: ; Duo Concertant. Performed by Bruno Canino and Itzhak Perlman. EMI Records, 1976, CD.