

ABSTRACT

Title of Dissertation: EARLY TWENTIETH CENTURY VIOLA
MUSIC FROM ENGLAND AND GERMANY:
FROM POST-ROMANTICISM TO
MODERNISM

Shin-Woo Kim, Doctor of Musical Arts, 2009

Directed By: Professor James Stern
School of Music

In the early twentieth century, the viola began to gain status as a solo instrument with the appearance in England of the virtuosic violist Lionel Tertis. Because of a lack of music for viola at that time, such English composers as York Bowen, Arnold Bax, Ralph Vaughan Williams, Arthur Bliss and William Walton began to write viola music for Tertis. Meanwhile, in Germany, the well-known composer and virtuosic violinist and violist Paul Hindemith wrote and premiered several viola sonatas and concertos. Viola music became even more developed later with William Primrose, the legendary Scottish violist, and all the works written in the early twentieth century have remained significant in the viola literature.

Although this new viola music appeared in both countries during same period, it developed along different lines in each country. Because they were under the influence of earlier periods and traditions, the English composers who associated with

Tertis wrote their music in a Romantic style, with expanded harmony, various colors of sound and timbre, and lyrical melodies. Hindemith, as a composer himself, employed a more Modernist style, using atonality and angular melodies, which represented German trends at that time.

I have given three recitals, of which the first two were divided between selected English music and German music. Although I originally intended to focus solely on music by Hindemith and music written for Tertis, I decided that in order to give a more complete view of the national trends of those two countries, I included Rebecca Clarke's Sonata, *Lachrymae* by Benjamin Britten (dedicated to William Primrose), and Max Reger's Suite for Viola. Rebecca Clarke was herself a fine violist, and her sonata's Romantic style is also representative of the English trends of viola music. *Lachrymae* was written with a different concept and shows more modernity than had ever before occurred in England, though it still differs from the modernity of other countries. Max Reger's Suite is in a truly Romantic style, yet it is old fashioned in ways that differ not only from Wagner or Strauss, but also from English music of the period.

In my last recital I wished to pay homage to Tertis, with a program consisting entirely of music written for him. For the finale, Arthur Bliss's Viola Sonata was especially chosen because it provides interesting similarities and contrasts with earlier English music in the Romantic style.

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GERMANY: FROM POST-ROMANTICISM TO MODERNISM

By

Shin-Woo Kim

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Music Arts
2009

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Shin-Woo Kim, Viola
Eunae Ko, Piano

February 26, 2007 8:00 p.m.
Ulrich Recital Hall
Tawes Fine Arts Building
University of Maryland, College Park

PROGRAM 1

Sonata for Viola and Piano

Rebecca Clarke (1886-1979)

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

Lachrymae op. 48a

Benjamin Britten (1913-1976)

“Reflections on a song of John Dowland”

Suite for Viola and Orchestra

Ralph Vaughan Williams (1872-1958)

- I. Prelude
- II. Carol
- III. Christmas Dance
- IV. Ballad
- V. Moto Perpetuo
- VI. Musette
- VII. Polka Melancolique
- VIII. Galop

Shin-Woo Kim, Viola
Eliza Ching, Piano

April 7, 2008 8:00pm
Joseph & Alma Gildenhorn Recital Hall
Clarice Smith Performing Arts Center
University of Maryland, College Park

PROGRAM 2

Sonata for Viola, Op.25 No.1

Paul Hindemith (1895-1963)

- I. Breit Viertel
- II. Sehr frisch und straff
- III. Sehr langsam
- IV. Rasendes Zeitmass. Wild. Tonschonheit ist Nebensache
- V. Langsam, aber mit viel Ausdruck

Suite for Viola No.1 in G minor, Opus 131d

Max Reger (1873-1916)

- I. Molto sostenuto
- II. Vivace – Andantino – Vivace
- III. Andante sostenuto
- IV. Molto vivace

“Der Schwanendreher” for Viola and Orchestra

Paul Hindemith (1895-1963)

- I. "Zwischen Berg und tiefem Tal": "Langsam - Massig bewegt, mit kraft
- II. "Nun laube, Lindlein, laube": Sehr ruhig - Fugato
- III. Variationen "Seid ihr nicht der Schwanendreher": Massig schnell

Shin-Woo Kim, Viola
Sunny Yoon, Piano

April 6, 2009 8:00 PM
Joseph & Alma Gildenhorn Recital Hall
Clarice Smith Performing Arts Center
University of Maryland, College Park

PROGRAM 3

Sonata for Viola and Piano, Op.147

Arnold Bax (1883-1953)

- I. Molto moderato - Allegro
- II. Allegro energico e non troppo presto
- III. Molto lento

Phantasy for Viola and Piano, Op.54

York Bowen (1884-1961)

Sonata for Viola and Piano, T.52

Arthur Bliss (1891-1975)

- I. Moderato
- II. Andante
- III. Furiant
- IV. Coda