

ABSTRACT

Title of dissertation: EVOLUTION OF RECITAL REPERTOIRE FOR
 VIOLA: VIOLA PIECES AND TRANSCRIPTIONS

Jinsun Hong, Doctor of Musical Arts,

Dissertation directed by: Professor David Salness
 University of Maryland School of Music

In this project, I explore how important aspects of the compositional process affect the actual playing and performance of a piece, in particular how transcriptions for the viola of works originally written for other instruments can be studied and interpreted most effectively. I also investigate how music written for the viola by composers who are distinguished violists themselves is more satisfying, convincing and technically suited to the instrument.

My first recital consists of three transcriptions for the viola of compositions originally written for three different instruments: Sonata for Viola *da Gamba* in G major BWV 1027 (composed in the time period from 1720-1730 or in the 1740s) by Johann Sebastian Bach (1685-1750) and transcribed for the viola in 1987; *Five Bagatelles* for Clarinet and Piano (composed in the time period 1938-1945) by Gerald Finzi (1901-1956) and transcribed for the viola in 2000; and Sonata in A major for Violin and Piano (composed in 1886) by César Franck (1822-1890) and transcribed for the viola in 1958. I chose these transcriptions to highlight interesting similarities and differences between the viola and these three instruments.

The second recital includes pieces that are significantly influenced by other instruments but still are intended to highlight the viola's unique voice. *Signs, Games and Messages* (composed in the time period from 1980-1990) by György Kurtág (b. 1926) comprises several

versions for different instrumentation all under the same title. This paper focuses on the comparison of the viola and the string trio versions which lends to a deeper understanding of this intriguing piece overall. *Fire*, from *Harmony of Tensions* (composed in 2020 by Robert Gibson (b. 1950) is a movement that was written for viola while other movements from the same piece were written for other instruments. All the movements are intended to interweave and influence one other. *Adagio*, originally written for violin in 1905, by Zoltán Kodály (1882-1897) and transcribed for the viola in 1910, and Trio in E flat Major op. 40, by Johannes Brahms (1833-1897) originally set for horn, violin and piano and transcribed for the viola in 1884 were both transcribed for the viola by the composer.

The third recital presents viola pieces written by composers who themselves were all very fine performers on the instrument and advocated for the viola as a legitimate solo voice. Each of the composers was intimately familiar with the viola, and their compositions demonstrate a comprehensive understanding of the technical and artistic aspects of viola playing. I explore how this knowledge of the instrument translates into compositional style enhancing not only the performer's experience but also the ultimate effectiveness of the performance overall. The recital consists of *Three Sketches* (composed in the time period from 1952-1954) by Lionel Tertis (1876-1975); *Sonata Pastorale* (composed in 1956) by Lillian Fuchs (1901-1995); *Two Pieces for Viola and Piano* (composed in 1905) by Frank Bridge (1879-1941); and *Sonata for Viola and Piano* (composed in 1919) by Rebecca Clarke (1886-1979).

EVOLUTION OF RECITAL REPERTOIRE FOR VIOLA:
VIOLA PIECES AND TRANSCRIPTIONS

by

Jinsun Hong

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2024

Advisory Committee:

Professor David Salness, Chair

Professor Drew Baden, Dean's Representative

Professor Katherine Murdock

Professor Robert Gibson

Professor Daniel Foster

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2024

Acknowledgement

I dedicate this project, with sincere appreciation and gratitude, to my family and teachers who guided and supported me through this meaningful journey.

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Introduction

When I first heard the Sonata for Violin and Piano in A Major by César Franck (1822-1890) played on the viola, just a few years ago, I was excited for the performance: the Sonata (composed in the time period from 1938 to 1945) is one of my favorite pieces for the violin, and I was eager to hear the viola transcription! Overall, the performance on viola was a disappointment, though. For any number of reasons, including awkward choices of timbre or tessitura, balance problems with the accompaniment, or distracting breaks in the melodic lines, this is often my reaction to hearing the performance of a viola transcription of a work originally written for another instrument.

In the case of the Franck Sonata, however, there were also some very special moments for the viola, given the sonata's violinistic origins, that I had not heard before in any pieces written intentionally for the viola. Furthermore, the potential for the viola to produce a deep and melancholic sound presents expressive opportunities for the violist that are not possible when the sonata is performed on the violin. This transformation of the sonata when transcribed for and performed on the viola inspired my dissertation project to investigate, compare and perform, in three recitals, a selection of compositions written for the viola along with pieces transcribed for the viola but written originally for a variety of other instruments.

While some composers write their own transcriptions for viola, some transcriptions are written by different composers or simply editors. I was curious to learn how these different approaches might impact the interpretation and performance of these works. I feel fortunate to have encountered in my research, for example, the piece, *Harmony of Tensions* (composed in 2020) by Robert Gibson (b. 1950). The work consists of four movements with each movement written for a different instrument, including one, *Fire*, for the viola. This

piece offers the perfect opportunity to study how a composer envisions, writes and intertwines separate movements that are aptly set for different of instruments within a single opus.

As a result of the exploration, practice time and recital performances of this project, I have concluded that I feel more comfortable playing pieces originally written for the viola. This is especially true if the composer is also a distinguished viola player. I also discovered, however, great value for my growth as a musician in considering and practicing a transcription for viola strategically so as to present a worthy and artistic recital performance. In preparation for my three recitals, I strove to consider both the composers' musical intentions and the special characteristics of the viola itself with the goal to represent both the compositions and my chosen instrument in their combined best light, whether the works were originally composed for the viola or, rather, transcribed from other instrumental settings.

Recital Programs

Recital Program 1

Jinsun Hong, viola
Jung Eun Yoon, piano

April 4, 2021, 8:00 pm
Recital Hall, Seoul Arts Center

Sonata No.1 in G major, BWV 1027 for Viola da Gamba and Harpsichord

Johann Sebastian Bach
(1685–1750)

Adagio
Allegro ma non tanto
Andante
Allegro moderato

Five Bagatelles for Clarinet and Piano

Gerald Finzi
(1901–1956)

Prelude
Romance
Carol
Forlana
Fughetta

-Intermission-

Sonata for Violin and Piano in A Major

César Franck
(1822–1890)

Allegretto ben moderato
Allegro
Recitativo-Fantasia. Ben moderato-Molto lento
Allegretto poco mosso

Recital Program 2

Jinsun Hong, viola
Young Dokko, violin
Jung Eun Yoon, piano

November 15, 2021, 5:00 pm
Seoul Yagi Studio

Signs, Games and Messages

György Kurtág
(b. 1926)

Jelek II
Perpetuum Mobile
Kroó György in memoriam

The Harmony of Tensions Fire

Robert Gibson
(b. 1950)

Adagio

Zoltán Kodály
(1882–1967)

-Intermission-

Trio in E flat Major op. 40

Johannes Brahms
(1833–1897)

Andante
Scherzo. Allegro.
Adagio mesto
Finale. Allegro con brio

Recital Program 3

Jinsun Hong, viola
Jiyoung Mun, piano

December 2, 2021, 12:30 pm
Seoul Papaya Studio

Three Sketches

Lionel Tertis
(1876–1975)

Serenade (A Tune)
The Blackbirds
The River

Sonata Pastorale

Lillian Fuchs
(1901–1995)

Fantasia
Pastorale – Allegro - Energico

Two Pieces for Viola and Piano

Frank Bridge
(1879–1941)

Pensiero
Allegro Appassionata

-Intermission-

Sonata for Viola and Piano

Rebecca Clarke
(1886–1979)

Impetuoso – ma non troppo Allegro
Vivace
Adagio

Chapter 1

This first of three recitals includes three transcriptions for viola of pieces originally written for several different instruments and representing three distinct musical periods. One focus of this project has been to identify and respond to the difficulties of studying and playing pieces on the viola that were clearly written with other instruments in mind. A second focus has been recognizing and harnessing the musical opportunities that arise from tackling the challenges of playing such transcriptions. It is not always straightforward to play transcriptions given the differences in register, acoustics, and even fingering choices. It is also true, however, that players can learn a great deal through facing and resolving these challenges in an informed manner, both strategically and artistically.

Johann Sebastian Bach: Sonata No.1 in G major, BWV 1027 for Viola *da Gamba* and Harpsichord Transcription for Viola by Hans Eppstein

Johann Sebastian Bach (1685–1750) was one of the greatest composers from the late Baroque period that left a lot of masterpieces. This sonata by Bach features the viola *da gamba* which was commonly used in the Renaissance and Baroque periods. The composition date of the sonata is contested: it was either composed in the time period between 1720 and 1730 or during the 1740s. A parallel version of this piece, a trio sonata for two flutes and continuo (BWV 1039), also exists and could possibly have served as a model for the BWV 1027 gamba sonata.¹ This BWV 1027 Bärenreiter Urtext version of the New Bach Edition was published in 1987.² In this transcription, there are several passages in which the violist

¹ Hans Eppstein, editor, Urtext of the New Bach Edition (Kassel: Bärenreiter, 1987), Preface.

² Johann Sebastian Bach, Sonata No.1 in G major BWV 1027 for Viola da Gamba (Viola) and Harpsichord. Kassel: Bärenreiter, 1987.

must consider the differences between playing the viola *da gamba* and the modern viola *da braccio*. Here, I present two instances that could cause possible difficulties given the differences in construction, range, and articulation technique between the two instruments. Strategic solutions are suggested gleaned from my personal experience with the piece.

Because the viola *da gamba* has a different construction than the modern viola, a violist must make conscious adjustments to match the tone of the *da gamba*, most frequently through articulation or by playing an octave higher. The viola *da gamba* has six gut strings that make a rounder and warmer sound than the steel strings that are commonly used on the modern viola. As the viola *da gamba* is described the Grove dictionary: “It is lightly constructed without edges and responded to lighter strokes which makes a quiet and restrained sound.” Deeper and more curved ribs create a more resonant sound than that of the modern instrument and thinner wood also helps the *da gamba* to resonate more.³ The *da gamba* timbre matches well with the harpsichord sound as a continuo because harpsichord also sounds restrained and bold dynamics changes are inhibited as well because the harpsichord string is plucked rather than hammered. While it is impossible to recreate the baroque sound blend exactly with the modern viola and piano, the evolution of these instruments allows players to influence their sound with a broader range of power and more responsiveness, which can be an asset, adding variety and interest, in performance. Both players can change and control the voicing to hear the primary lines more clearly.

³ Ian Woodfield and Lucy Robinson, “Viol,” *Grove Music Online*,. 2001, accessed January 23, 2022, <https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029435>.

In the fourth movement, in m. 89 from (Ex. 1), the viola melody is written in the lower register and the piano's right-hand part is an octave higher than the viola part which can make the viola line hard to hear when played with the modern piano. Balancing the dynamics with the pianist is helpful of course, but an important strategy also is using a bright bowing articulation, close to the bridge with less bow speed and good intonation, which enunciates the viola part clearly.

In the second movement, mm. 24 to 29 (Ex. 2), the originally composed low B in mm. 28 is too low to be played on the modern viola, therefore the Bärenreiter editor transcribed the viola part to an octave higher. This is one possible solution, but players must then take care to make the octave change smoothly to maintain the intended flow of the original line. Even though there are rests between mm. 24 and 25, players can still strive to connect the C4 from m. 24 to the D5 in m. 25 by maintaining a similar timbre. This is accomplished by using more whole-arm weight, rather than pressing down with the bow hand, and will serve to connect the two lines despite the large interval jump of a ninth.

Example 1. Possible Balance Issue

Because of the lower-register notes on viola, bright bowing articulation near the bridge and clean intonation are required to balance with the sound of the piano.

Source: Johann Sebastian Bach: Sonata No.1 in G major, BWV 1027 for Viola *da Gamba* (Viola) and Harpsichord, fourth movement mm. 89–93.



Example 2. Unplayable Low Pitch Require Change to a Higher Octave

By maintaining a similar timbre, using bow weight, players can smooth the octave change.

Source: Johann Sebastian Bach: Sonata No.1 in G major, BWV 1027 for Viola *da Gamba* (Viola) and Harpsichord, second movement m. 24–29.



Inconsistent slurring patterns between the keyboard and viola parts in the transcription also create an interesting challenge, this time in understanding how to interweave the musical lines between the two instruments. In the beginning of third movement, the keyboard's opening sixteenth-note theme is first indicated with one slur per each grouping of sixteenth notes. Two beats later, the viola enters with a similar sixteenth-note pattern but with two slurs per each grouping of sixteenth notes (Ex. 3). These different slurring patterns remain throughout the movement. Some clues about how to negotiate these articulation markings are provided by Bach himself in the manuscript of BWV 1039, the trio sonata version of this piece. It was written circa 1736–41 and could have been a model for the BWV 1027 sonata in question. At the parallel spot in the beginning of the third movement in the BWV 1039 sonata, the first flute starts with two slurs in each grouping of sixteenth notes and the second flute also enters with the same slurring pattern (Ex. 4). Following that, the pitch pattern changes with the slurs in groups of two for all rising sixteenth notes and groups

of three and one when the sixteenth notes have a lower neighbor tone. The two voices pass the similar material between each other, however, and the slurs are matched throughout the movement.

From comparing these two editions of BWV 1027 and 1039, one may conclude that the inconsistent slurring patterns might be based on differences in each instrument's natural articulation, but the shape of the melody line should still be matched between the viola and keyboard parts even though their slur markings are different. In this case, Bach places the slur for four notes on the piano part since it is a keyboard instrument and the tones are therefore more naturally separated. For mimicking this articulation, a performer on a modern viola needs to use more control than is required on the viola *da gamba*. The lack of frets on the modern viola requires the violist to create and emphasize the separated and slurred articulation effects with even more care and intention than usual.

Example 3. Inconsistent Slurring Pattern between the Viola and Keyboard Parts

Slurring patterns in two voices on similar materials do not match.

Source: Johann Sebastian Bach: Sonata No.1 in G major, BWV 1027 for Viola *da Gamba* (Viola) and Harpsichord, third movement, mm. 1 and 2.

3. Andante



The musical score is for the third movement of Johann Sebastian Bach's Sonata No. 1 in G major, BWV 1027. It is written for Viola da Gamba and Harpsichord. The tempo is marked '3. Andante'. The score shows the first two measures of the piece. The Viola part (top staff) has a slur over the first four notes of the first measure and the first two notes of the second measure. The Harpsichord part (bottom staff) has a slur over the first four notes of the first measure and the first two notes of the second measure. The key signature is one sharp (F#) and the time signature is common time (C).

Example 4. Matched Slurring on Two Interwoven Flute Parts

By looking at the slurs in parallel materials in BWV 1039, it appears that inconsistent slurring patterns between the viola and the piano in BWV 1027 might be based on differences in each instrument's natural articulation.

Source: Johann Sebastian Bach: Trio Sonata in G major, BWV 1039 Two Flutes and Basso Continuo, third movement m. 1–3.



Gerald Finzi: *Five Bagatelles*, Op. 23

Transcription for Viola and Piano by Veronica Leigh Jacobs

British composer Gerald Finzi (1902-1956) is known for a lot of vocal works as well as his clarinet concerto and this *Five Bagatelles*. It was originally written for clarinet and piano between 1938 and 1945. In the summer of 1941, he completed three character pieces adapted from his so-called '20-year-old bits and pieces' before he was drafted into Great Britain's Ministry of War Transport. After a fourth piece was added in 1942, the set of four was first performed at the National Gallery on the Daily Lunchtime Concert Series in 1943. Leslie Boosey wanted to publish these pieces as separate works, but Finzi wanted to keep them together and finally published the character pieces as the *Five Bagatelles*, adding an additional fifth piece as a short finale in 1945.⁴⁴

⁴⁴ Andrew Burn, Program Note of Gerald Finzi *Five Bagatelles* (Boosey & Hawkes, 2011), accessed February 26,

When considering the effectiveness of the viola transcription of this collection, it is important to note some similarities between the viola and the clarinet. First, their range is similar. The viola's range is from C3 to E6 and the Bb clarinet's range is from D3 to Bb6. Second, both instruments have a mellow and sometimes melancholy sound resulting from how they are constructed. The viola is tuned a fifth lower than the violin and to replicate the acoustics of the violin, physics would determine that the length of viola's body should be about 53 cm. This is too large an instrument to hold like a violin and so the viola was made smaller, about 41cm to 43 cm, which is not ideal acoustically (a body length of 38 cm to 48 cm is considered full size for a viola).⁵ Compared to the violin, the viola bow is also heavier, and the strings are thicker to create more sound. Meanwhile, the clarinet's construction allows the clarinet to only make odd harmonics without even harmonics, and this creates its unique timbre.⁶

There are obvious differences between the two instruments as well (one is a wind instrument and the other is bowed, for example), creating challenges in interpretation of the viola transcription including fingerings, musical issues and artistic expressivity. One main difference between the clarinet and the viola how to use fingerings to most effectively interpret the flow of the melodic line; the fingering concerns of wind instruments are not the same as those of string instruments. This is demonstrated in the first movement of Finzi's piece, in m.

2023. <https://www.boosey.com/cr/music/Gerald-Finzi-Five-Bagatelles/1202>.

⁵ David Boyden and Ann Woodward, "Viola," *Grove Music Online*, 2001, accessed January 23, 2022, <https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029438>.

⁶ Physics of Music Notes, "Conical vs Cylindrical Bores, Why do they sound different?" <https://pages.mtu.edu/~suits/conecyl.html>

11 (Ex. 5). Here, a melodic fifth is written. While fifths are often used in writing for string instruments, the effect intended here for the clarinet melody is quite challenging for a string player to achieve.

When written idiomatically for string instruments, a fifth need not interrupt the melody line if the performer chooses fingerings carefully. However, in this transcription, there are two eighth notes that must be played in rapid succession and are placed at the same spot on the fingerboard but on adjacent strings. This finger placement, in combination with the required string crossing, often creates a small gap between the notes. As a result, the melodic phrase can be interrupted; this interruption is especially audible in passages marked *legato*. This potential break in the melodic line occurs again, in m. 15 and in m. 47.

Example 5. Fingering for a Melodic Fifth in the Viola Transcription.

A smooth phrase can be interrupted because of the melodic fifth which is at the same spot on neighboring strings on the viola. This often creates a small gap in the sound.

Source: Gerald Finzi: *Five Bagatelles* op. 23, Transcription for Viola and Piano by Veronica Leigh Jacobs, first movement m. 11,

10

1

mp

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The techniques that the viola and the clarinet use to develop phrasing are different and this can affect musical expression in this transcription. An important example of this occurs in m. 71 of the first movement of Finzi's piece. It could get difficult to connect from Eb5 to Bb5 without including any neighboring tones or build up, especially in a high position. However,

by singing Eb5 as long as possible right before leaving the note, it could possibly get connected well(Ex. 6).

In this case, it is difficult to express the tension between those notes. This adversely impacts one of the most important moments in the piece, the recapitulation of the theme after an exploration of different keys. This is the point that the audience should recognize as “home,” a crucial spot where the performer must focus on expressing the important musical idea without any unnecessary technical interruptions. Works written specifically for the viola offer nuanced phrasing, fingering, balance, and direction that is more natural for the instrument (as exemplified in the pieces that are the focus of the third recital in this project). In the early learning stages, such authentically viola-centered pieces require less concentration on these musical elements and the composer’s musical intention is more quickly grasped.

Example 6. Melodic Leap for the Viola Eb5 to Bb5

The way to utilize the leap from Eb5 to Bb5 to build effectively towards the top of the climactic phrase in the viola.

Source: Gerald Finzi: *Five Bagatelles* Transcription for Viola and Piano by Veronica Leigh Jacobs op. 23, first movement. m. 71.

6
69 Tempo I
7

Finzi’s transcription is not as well-known as the viola transcription of Brahms’s op. 120 (also originally written for the clarinet, in 1894), which is considered part of the standard repertoire for the viola and offers a plentitude of expressive and singing melody lines as well

as clear characters which make each movement distinctive.

Since there is not much early repertoire written for the viola by major composers, even through the Romantic period, it is important to learn the composers' languages through these transcriptions to better understand the music from that time and expand the limits of the instrument. Brahms and Finzi both spent a lot of time composing pieces for voice and left important repertoire for that genre including *Let us garlands bring*, op. 18 by Finzi (composed between 1929 and 1942) and *Vier Ernste Gesänge*, op.121, composed by Brahms in 1896.

When composers relate to vocal pieces and write many vocal works, their instrumental pieces also tend to incorporate distinctive melodic lines that imitate the human voice. Despite the challenges for the violist to play wide melodic singing lines in pieces intended for clarinet, such as those composed by Finzi and Brahms, the transcriptions provide the violist the opportunity to explore the songful side of their instrument and get to know these two composers more intimately.

**César Franck: Sonata in A major for Violin and Piano,
transcription for Viola and Piano by Robert Casadesus and Joseph Violand**

César Franck(1822–1890) was a French Romantic composer who also played piano and organ as well. This piece was written in 1886 as a wedding gift for the famous violinist and Franck's good friend, Eugène Ysaÿe (1858-1931). Both men were from Belgium, and they maintained a good relationship based on the many interests and aspects of their lives that they held in common. This piece is the only sonata that Franck wrote, and Ysaÿe kept the

work in his performance repertoire for almost 40 years.⁷ The first and second movements of the piece are in sonata form. However, Frank also incorporates many characteristics from Romantic music such as chromatic chord progressions and multiple key changes.⁸ He also uses cyclic form, revisiting the initial material throughout the entire piece.⁹

My focus here is on the sonata as transcribed for viola and piano by Robert Casadesus and Joseph Vieland. There is also a Bärenreiter edition edited by Douglas Woodfull-Harris which is based on Jules Delsart's arrangement for piano and cello. While this version is the only one to have been authorized by the composer, it is a real challenge to incorporate the cello's broad range, which is significantly larger than the viola's.¹⁰ Several spots pose difficulties both with the cello range and with instrumental balance. I therefore chose the Casadesus/Vieland edition because it seems more natural to me to simply play an octave lower than the violin version, when necessary. There are also additional violin pieces that most viola players play and in concluding this section, I will discuss beneficial aspects for violists to be found in exploring the violin repertoire.

One of the difficulties of playing the transcription of Frank's sonata for violin is finding the best range for the viola. There are several instances where, when the melody rises, the tone of the viola becomes strained, sacrificing the melodic direction. When the original melody is too high for the viola, the intonation gets unstable, and the sound quality is negatively affected. One solution to this is to play some notes down an octave, in a better

⁷ Jae-In Shin, "A Performer's View of Three Recitals," (DMA diss., University of Washington, 2013), 18.

⁸ Ae-Ri Lee, "A Study on Understanding about the Playing Techniques for César Franck Violin Sonata in A Major," (MM thesis, Ewha Womens University, 2020), 1.

⁹ Shin, "A Performer's View of Three Recitals," 18.

¹⁰ Cesar Franck, Sonata in A major for Violin and Piano, (Kassel: Barenreiter, 2016).

range for the viola. For example, in the first movement as written, the G#4 from the last note of m. 70 is supposed to go to the A4 in the next measure (m. 71) but I performed the A3 an octave lower than the original violin version because next part becomes uncomfortably high if played in the original version octave (Ex. 7). In m. 53 of the third movement there is a similar issue. The tension builds until m. 51, until it hits the peak point: then, the tension is held until the next section, in m. 53, expressing a mysterious mood (Ex. 8). By playing an octave lower in m. 53, it is easy to lose the mysterious feeling and thus the sense of direction. Therefore, to connect these sections through the octave change, it is important to create the impression a higher frequency sound by drawing the bow close to the bridge with a slow speed while delivering a vivid vibrato in the left hand.

Example 7. Playing an Octave Lower in m. 71

The viola is not suited to playing as high as the violin in this section.

Source: César Franck: Sonata in A major for Violin and Piano Transcription for Viola and Piano by Robert Casadesus and Joseph Violand, first movement m. 70–71.



Example 8. Playing an Octave Lower

Bowing and vibrato technique can be used to create and sustain the mysterious tone quality.

Source: César Franck: Sonata in A major for Violin and Piano Transcription for Viola and Piano by Robert Casadesus and Joseph Violand, third movement m. 51–53



When considering range, it is also important to consider the balance with the piano.

When making decisions about range, it is also important to consider the general texture for the duo, as lower register notes on the viola can be harder to hear than on the violin which

naturally projects more than the viola and has a higher range. In m. 44 of the second movement, the piano has two *fortissimo* chords that prepare for the viola entrance immediately following (Ex. 9). If the pianist plays with the full dynamic as written, the sustained sound of the piano is likely to cover the viola's entrance which is played on lower notes than in the violin version. To counteract this and achieve a better balance with the piano, the violist should use strong articulation at the beginning of the note to clearly mark the entrance and help the instrument speak immediately.

Example 9. Balance with the Piano

It is helpful to slightly reduce the *fortissimo* in the piano part and play with a strong articulation in the viola part to resolve the balance issue.

Source: César Franck: Sonata in A major for Violin and Piano Transcription for Viola and Piano by Robert Casadesus and Joseph Vieland, second movement, m. 44

The image shows a musical score for measures 42 and 44. The top system (measures 42-43) features a piano part with a complex, flowing melody and a viola part with a more rhythmic, accented pattern. The bottom system (measures 44-45) shows the piano part continuing with a similar melodic line, while the viola part plays a series of accented chords. The score includes various markings such as 'poco rit.', 'sempre forte e passionato', and 'sempre forte'. The piano part is marked with 'poco rit.' and 'sempre forte e passionato'. The viola part is marked with 'sempre forte' and 'poco rit.'. The score is in A major and 3/4 time.

An octave lower viola transcription

The image shows a musical score for measures 39 and 44. The top system (measures 39-40) features a piano part with a complex, flowing melody and a viola part with a more rhythmic, accented pattern. The bottom system (measures 44-45) shows the piano part continuing with a similar melodic line, while the viola part plays a series of accented chords. The score includes various markings such as 'poco rit.', 'a tempo', and 'sempre forte e passionato'. The piano part is marked with 'poco rit.' and 'a tempo'. The viola part is marked with 'sempre forte e passionato'. The score is in A major and 3/4 time.

There are also techniques and approaches that a violist can learn through the process of responding to the challenges of this difficult piece. A peak moment in the third movement, for example, beginning in m. 48, needs to be played expressively and singingly in a high position. When the new pattern begins, it builds up with a quintuplet figure consisting of a

triad in one key. Practicing this spot helps to build an effective left-hand shape in high position playing in order to bring out the lyrical melody. It is fun, useful (and rare) to find such opportunities for the violist to apply, and even sing with, the arpeggios met usually only in the practice room (Ex. 10).

Example. 10. Developing Left-Hand Technique

This singing arpeggio figure serves to build an effective left-hand shape while enjoying the expressive playing of a beautiful lyrical melody.

Source: César Franck: Sonata in A major for Violin and Piano Transcription for Viola and Piano by Robert Casadesus and Joseph Vieland, third movement m. 48



Also in the second movement, beginning m. 122, the violist encounters another interpretive challenge; many short notes played at a fast tempo for several measures. This is more difficult for a violist than a violinist, and the high position notes further add to the challenge. Some effective practicing strategies are recommended here. One strategy is to omit the slurs at times when practicing. This may help with establishing the correct intonation while exploring left and right-hand coordination. It may also help to practice notes in small groups of three or four notes each, subsequently putting the groups together again to reform the long line. Using these practice techniques, violists may gain familiarity and ease with the fast passages in high position and may thus focus more on other more artistic facets in their performance (Ex. 11).

Example 11. Suggested Strategies to Practice Passages with Many Short Notes Played at a Fast Tempo

Practice with and without slurs, divide notes into small groups, and later reform the long line.

Source: César Franck: Sonata in A major for Violin and Piano Transcription for Viola and Piano by Robert Casadesus and Joseph Vieland, second movement m. 122



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While these transcriptions pose special challenges to the violist performer, compared with pieces originally written for the viola, the chance to play and perform these pieces is worth the effort. The violist can be inspired to bring the pieces to light in a new setting and can also learn more about the viola and the intentions and language of the composers through the process of strategic analysis and preparation of these works.

Chapter 2

This second of three recital includes pieces that were influenced by other instruments but still highlight the viola's unique voice. György Kurtág's *Signs, Games and Messages* has several versions for different instruments combined under the same title, and this chapter focuses on the differences and similarities between his viola and his string trio versions. *Fire* from Robert Gibson's *Harmony of Tensions* is a movement that was written for viola but other movements from the same piece were written for other instruments and all influence each other. Zoltán Kodály's *Adagio* and Johannes Brahms's *Trio in E flat Major op. 40* are transcriptions for the viola from other instruments that were transcribed by the original composer.

György Kurtág: *Signs, Games and Messages*

György Kurtág, born in 1926, is a Hungarian composer and pianist known for his own distinct musical language. He began to compose *Signs, Games and Messages* in the late 1980s. The piece consists of very short and fragmented sections which do not need to be performed in any prescribed order. Kurtág wrote several different versions for different instruments, including for the viola, violin, string trio, cello, double bass, clarinet, bass clarinet and contrabass clarinet. Among those versions, the solo violin, solo viola and string trio versions are included in the first three volumes.

Some movements are shared between each instrument's version. Movements *Jelek II*, *Perpetum Mobile*, and *Kroó György in memoriam* exist in both the viola and the string trio versions though these versions are slightly distinct from one another. When Kurtág finds a

musical passage, he considers it as a gift and keeps using it in other works.¹¹

Even with several revisions and different instrumentations, he continues to explore, based on the original melody, and the music becomes richer in the process. Through repetition, Kurtág clarifies his ideas.¹² In this section, I will focus on the differences between the viola and the string trio versions of these three movements focusing primarily on what was added in the string trio version compared to the viola version. This lends to an understanding of what the composer intended to say through the movement comprehensively.

While *Jelek II* is included in both the string trio and the viola versions, the movement originates from his work for solo viola, *Jelek* op. 5, published in 1961. *Jelek II* was first revised in 1992 and again in 2005 with additional dotted lines, bar lines, and metronome markings.¹³ Study of the second revision helps one to understand the phrase lengths and groupings especially for the string trio version which was published in 2000. The string trio version is an elaborated version of the *Jelek II* movement of the viola version from *Signs, Games and Messages*. Though not found in the viola version, in the trio version, Kurtág has added some countermelodies, some special colors such as using the Bartók *pizzicato* (pulling the string vertically and snapping it against the fingerboard), and harmonics, all of which serve to catch people's attention. Additional tempo markings, such as *vivo*, *minaccioso* and *ben misurato*, and extreme dynamic contrasts, from *pppp* to *ff*, set with different types of accents all serve to make the movement

¹¹ Sylvia Grmela, "Exploiting Material to the Maximum: Pitch Structure and Recall in Kurtág's Instrumental Music," (PhD diss., The State University of New York at Buffalo, 2004), 138.

¹² Yapp, Jared David Yapp Jien Zang, . "Re-Examining Gyorgy Kurtág: A Renewed Understanding of His Compositional Philosophies as Seen in *Signs, Games and Messages*," (MM thesis, University of Western Australia, 2017), 30.

¹³ György Kurtág, *Signs, Games and Messages for Viola* (Budapest: Universal Music Publishing, 2005), 5; Bálint András Varga, trans. and ed., György Kurtág: *Three Interviews and Ligeti Homages* (Rochester: University of Rochester Press, 2009), 139.

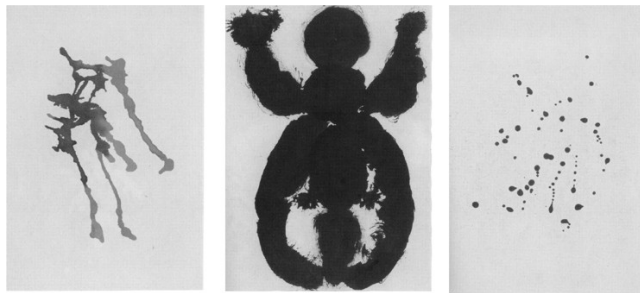
even more exciting and dramatic. In terms of the title of this movement, “*jelek*” means “signs” in Hungarian. When he was experiencing a compositional block in Paris in 1957 following the Hungarian Revolution, he left three signs to describe this piece (Ex. 12).¹⁴

Kurtág created visual art as well as musical compositions and his approach to both was similar. He said of his drawings that “the bigger they got, the less interesting they became”.¹⁵ So, he did not want to express too much and contribute to this problem. As one of the shortest movements, *Jelek II* is only about 30 seconds long and is an example of the brevity of his musical language.¹⁶

Example 12. Kurtág’s Three Signs describing *Jelek II*

Kurtág preferred brevity in his visual and musical language.

Source: B.A. Varga, trans. and ed., György Kurtág: *Three Interviews and Ligeti Homages* (Rochester: University of Rochester Press, 2009)



The viola version of *Perpetuum mobile* from *Signs, Games and Messages* was written in 1987 and revised in 1991. Before this version was written, Kurtág composed another *Perpetuum mobile* within his piano work *Jatekok*, meaning “games” in Hungarian. *Jatekok* comprises ten volumes of short pedagogical pieces, intended for children to experiment with

¹⁴ Yapp, “Re-examining Gyorgy Kurtág,” 23.

¹⁵ Bálint András Varga, trans. and ed., György Kurtág: *Three Interviews and Ligeti Homages* (Rochester: University of Rochester Press, 2009), 17.

¹⁶ Mounir Nessim, “Viola Fragments: Contextualizing and Interpreting Selections from György Kurtág’s *Signs, Games and Messages*.” (DMA diss., Louisiana State University, 2020), 8-9.

playing the piano in a joyful and free manner.

In the viola and string trio version of *Perpetuum mobile*, Kurtág emphasizes the natural ringing qualities of the instruments using open strings, chords, and overtones. In the viola version, he includes three options (a, b and c) of *Perpetuum mobile*; b is different from a, and c is the combination of a and b. Kurtág specifies that players need only play one of those versions and provides possibilities to allow the performers a choice.¹⁷

The string trio version, however, offers one only option for the movement, which is a combination of all of the a, b, and c options provided in the viola version. This string trio version of *Perpetuum mobile* also reveals more of the composer's concrete ideas and artistic directions in the original theme. This helps performers understand the viola version since it is based on the same theme. Kurtág adds each voice to gain more intensity. In comparison with the viola version, there are two additional *fermatas* in m. 1 of the trio version along with additional viola and cello figures. It feels like a question and answer motif between the violin and cello with the viola part being a bridge in between. At the same time, the effect gets more intense as the violin passes the material to cello (Ex.13.1, 13.2).

¹⁷ Nessim, "György Kurtág's *Signs, Games and Messages*."

Example 13.1. The String Trio Version of *Perpetuum Mobile*

The trio version reveals more of Kurtág's concrete ideas and directions in the original theme.

Source: György Kurtág: *Signs, Games and Messages*, *Perpetuum mobile* m. 1 (string trio version)

The image shows the first four measures of the string trio version of the 'Perpetuum Mobile' movement from György Kurtág's 'Signs, Games and Messages'. The score is for Violino (Violin), Viola, and Violoncello (Cello). The tempo is marked 'Vivo'. The key signature has one flat (B-flat). The Violino part starts with a forte (f) dynamic and features a melodic line with eighth and sixteenth notes. The Viola and Violoncello parts provide harmonic support with sustained notes and some rhythmic patterns. The Viola part has fortissimo (ff) markings in measures 2 and 4.

Example 13.2. The Viola Version of *Perpetuum Mobile*

This version provides the original theme in the beginning.

Source: György Kurtág : *Signs, Games and Messages*, *Perpetuum mobile* m. 1 (viola version)

The image shows the first eight measures of the viola version of the 'Perpetuum Mobile' movement. The tempo is 'Vivo'. The score includes performance instructions: 'commodo, poco a poco string. — molto' above measures 5-8, and 'ad lib. rep. più volte' above measure 8. The dynamic markings are 'f' (forte) at the beginning, 'più f' (pizzicato forte) in measure 3, and 'erstarren' (freeze) in measures 4 and 6. A 'poco a poco cresc.' (poco a poco crescendo) instruction is written below measures 5-8. The piece concludes with 'segue a) o b)'.

The *Kroó György in memoriam* movement was written after the death of musicologist and critic György Kroó in 1997. Kroó is an important figure in Hungarian music culture and he helped Kurtág to build his reputation and become internationally recognized. Kurtág wrote many pieces honoring people whom he admired and to whom he was thankful. For example, in the viola version of *Signs, Games and Messages*, the movements *In memoriam Aczél György*, *Thomas Blum in memoriam*, and *Virág Zsigmondy Dénesnek, in memoriam Anneliese Nissen-Zsigmondy* are all written in honor of important figures for Kurtág. Kurtág sometimes specified on the score who he honored, or sometimes he was more subtle, quoting others' musical

material.¹⁸

In the viola version of *Kroó György in memoriam*, there are only whole notes without any other rhythms and no dynamic markings. This intentional simplicity is what makes this piece so special. In this movement, Kurtág takes advantage of open strings for phrases that he wants to emphasize, including at the beginning and the end. The first expressive marking is *dolce*, *misterioso* in the middle of the movement. This marking is notated above the first ascending scale after all the descending scales. The *dolce*, *misterioso* mood is created by using all open (C, G, D, A) strings. It is helpful to understand the general mood of the movement by looking at the [trio version of the same movement](#). It is not always true that adding voices makes the piece more vivid, but his choice of voices is also brilliant in this version and especially in the *dolce*, *misterioso* phrase (Ex. 14, m. 18). Here the composer presents only the cello and the [viola melody lines](#) together, without the violin, which serves to create another dark and melancholy layer to the affect that permeates the entire mood of this movement. His markings for the melody lines are also helpful as well. Toward the end of the movement, Kurtág places *dolce* (m. 18) *dolcissimo* (m. 21) and *espressivo* (m. 27) for the melodies. These string trio indications help to clarify what to imagine for the viola version.

¹⁸ Nessim, “György Kurtág’s *Signs, Games and Messages*

Example 14. Concrete Ideas Found the String Trio Version of *Kroó György in memoriam*
Looking at the string trio version is helpful to interpreting the viola version.

Source: György Kurtág: Signs, Games and Messages, *Kroó György in memoriam* m. 18 (string trio version)

The image shows a musical score for a string trio, consisting of three staves: Violin I (top), Violin II (middle), and Cello/Double Bass (bottom). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into measures 16, 17, and 18 by vertical dashed lines. Measure 16 begins with a fermata over a half note in the Violin I staff. Measure 17 contains a half note in the Violin I staff and a half note in the Cello/Double Bass staff. Measure 18 features a half note in the Violin I staff, a half note in the Violin II staff, and a half note in the Cello/Double Bass staff. The tempo/mood marking 'dolce, misterioso' is placed below the Violin II staff in measure 17. The marking 'pochissimo' is placed below the Violin II staff in measure 18. The Violin II staff has a 'II' marking above the first measure and a 'III' marking above the third measure. The Cello/Double Bass staff has a 'II' marking above the first measure and a 'III' marking above the third measure.

Zoltán Kodály: *Adagio*

Zoltán Kodály (1882–1967) was a Hungarian composer from the 20th Century. This piece was written for violin and piano in 1905 and is one of Kodály’s earliest works, composed when his style was still developing. For his lyrical and romantic melodies and colors, Kodály was inspired greatly by Johannes Brahms. According to Robert Cummings, a classical music website reviewer, Kodály initially thought of this work for viola and piano first, but he published highly effective versions for violin and piano, and for cello and piano.¹⁹ Even though his *Adagio* was written for violin and piano, there are several aspects that indeed fit very well with the special qualities unique to the viola.

First, this piece serves the violist pedagogically. The beautiful opening melody is played entirely on the C string and, similarly, the second phrase is set entirely on the G string. These melodies therefore provide an opportunity for shifting practice on these two important viola strings. The structure of melodic phrases requires the violist to have a good left-hand technique, with exact finger placement, good intonation, and clean shifts between notes without extra noise. Kodály was also interested in music education and his method for teaching is widely used. In addition to collecting folk songs and publishing books for pedagogical purposes, his philosophy for education led to the foundation of the Kodály Institute and the International Kodály Society.²⁰ Given this, it is appropriate to interpret his

¹⁹ Robert Cummings, description of Zoltán Kodály’s *Adagio* for violin (or viola or cello) & piano, accessed February 26, 2023, <https://www.allmusic.com/composition/adagio-for-violin-or-viol-a-or-cello-piano-mc0002377307?1635165236978>

²⁰ László Eöszé, Mícheál Houlahan, and Philip Tacka, “Kodály, Zoltán,” *Grove Music Online*, 2001, accessed January 23, 2022, <https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015246>

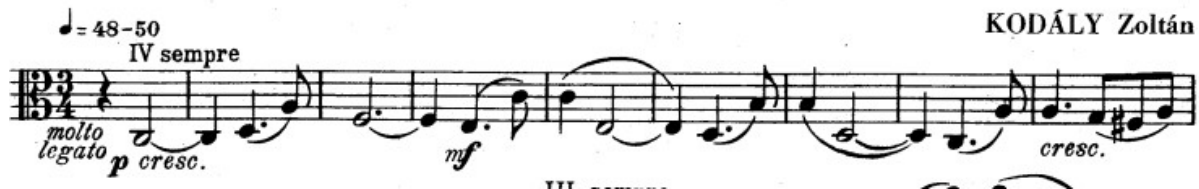
works as opportunities for developing technique. His skill as both an educator and a composer is demonstrated the *Adagio*; it is not an etude piece—a style that can be stultifying—but is instead a beautiful lyrical melody that helps to motivate students to achieve their best. Furthermore, the rich music helps students not just develop their left-hand technique but also develop their musicianship and personal expressivity.

In the original version for the violin, the main melody remains in the same octave when it repeats in m. 14. In the viola version, however, this melody begins with C3 in the beginning and then moves to the next octave-higher, C4, when the melody returns in m. 14. This change in octave creates a naturally different color, sonority, and character. In fact, Kodály expands the range in the viola version to about four octaves. Using the full range of the viola can be difficult, but in this case, it works well with the form and the structure of the piece. This piece is in ternary form (ABA); when the A section returns after the contrasting B section, the higher range helps to make the music more powerful. The tempo change from *adagio* to *piu andante*, marked with an *accelerando* and rhythmic augmentation, also helps to build up the intense character in the closing section (Ex. 15).

Example 15. Different Markings when the Main Melody Returns
 This helps creates a naturally different color, sonority, and character.

Source: Zoltán Kodály: *Adagio*, m. 1 and m. 14, viola part

m.1



m. 14



Kodály makes this piece especially interesting for the viola using a variety of means for expressing his musical ideas. When the main melody returns in m. 85, Kodály does not put any string suggestion for shifting, unlike at the beginning (m. 14). It is possible that he could have forgotten to make the notation, but it could also be that he intended this section to be freer, allowing the sound to move along with the constant eighth notes instead of the sustained quarter and half notes in the accompanying part. He also chose different dynamics for these two sections (*pp* in m. 14 and *p* in m. 85) which are not present in the original violin version. These additional dynamic markings help to bring out the contrast between those two sections (m. 14 and 85) and set the stage for the buildup of tension toward the end (Ex. 16).

Example 16. Additional Dynamics in the Viola Version
 These affect the melody by creating different moods and colors.
Source: Zoltán Kodály: Adagio, m. 14 and m. 85 score

m. 14

This musical score shows measures 14 through 21. The top staff is for the Viola, starting with a *pp* (pianissimo) dynamic. The bottom staff is for the piano, also starting with a *pp* dynamic. The music features a slow, melodic line in the Viola and a more complex, textured accompaniment in the piano. The key signature has one flat (B-flat), and the time signature is 3/4. The measures are numbered 14, 15, 16, 17, 18, 19, 20, and 21.

m. 85

This musical score shows measures 83 through 88. The top staff is for the Viola, and the bottom staff is for the piano. The tempo is marked **Largo.** with the instruction *poco a poco accelerando*. The key signature has one flat (B-flat), and the time signature is 3/4. The measures are numbered 83, 84, 85, 86, 87, and 88. The score includes various dynamics: *pp* (pianissimo) in measure 83, *cresc.* (crescendo) in measure 84, *simile* in measure 85, *f* (forte) in measure 86, and *cresc.* in measure 87. The music features a complex, textured accompaniment in the piano and a more melodic line in the Viola.

Robert Gibson: *Fire from Harmony of Tensions*

Robert Gibson (b. 1950) is a professor Emeritus of the music theory and composition at University of Maryland. He is an American composer who is also active as a performer of new music. *Harmony of Tensions* was written in 2020, commissioned by the 2020 Irving M. Klein International String Competition. According to Gibson, the piece was inspired by the Greek philosopher Heraclitus (535BC–c. 475BC) and his concept of cosmology, which has been an interest of and influence on Gibson since his 2006 composition *Flux and Fire*.²¹ In Heraclitus's view, the cosmic transformation cycle begins with “fire” which is transformed into “water” and “earth” next and returns back to “fire” again.²² For Heraclitus’s historical transformation, “air” was not included; however, Gibson chose to include the element “air” in his piece because it is the medium of sound and therefore an important part of music.²³ Thus, there are four movements in Gibson’s piece: *Fire*, *Water*, *Earth* and *Air*. Each movement is composed for a different stringed instrument. Differences and similarities in the writing for viola as compared with the other stringed instrument (violin, cello and double bass) are found in the approach to harmonies and melodic lines throughout the work.

In Gibson’s words, “The title *Harmony of Tensions* came from Heraclitus’s idea of harmony of the cosmos: harmony in the motion of planets, among the four elements, and within the piece itself, through each solo instrument.”²⁴ Gibson had the option to compose a quartet (violin, viola, cello and bass) but chose instead to write each movement for a different

²¹ Robert Gibson, *Flux and Fire, for string Quartet* (New York, 2006)

²² Daniel W. Graham, "Heraclitus", The Stanford Encyclopedia of Philosophy (Summer 2021 Edition), Edward N. Zalta (ed.), <https://plato.stanford.edu/archives/sum2021/entries/heraclitus/>.

²³ Robert Gibson, Interview by author, University of Maryland, July 13, 2021.

²⁴ Gibson, Interview

instrument, thus highlighting their unique voices while still maintaining unity throughout the piece through sharing some of musical material between the movements.

The first movement, Fire, was set for the viola because of the instrument's unique sound. The viola's lower sound creates a particular timbre that reminded Gibson of the intensity of fire. Gibson was interested in the idea of the volatility of fire and expresses this through gestures and phrases in the music; he uses rhythms, accents, slurs, and particular intervals to bring out fire's ever-changing character. Different slurring patterns in the quintuplets between m. 14 and m. 19 create uncertainty and intensity as well as using almost four octaves of the viola's range (Ex. 17). Gibson emphasizes the A and D strings, which create a brilliant searing sound on the viola, while the notes on the C string in arpeggios and fluid gestures (m. 47–50) serve to add more power and motion (Ex. 18). Gibson also uses accents on the notes that speak well on the viola such as on the fifth chord (E $\flat$ and B $\flat$), a perfect interval that resonates especially well in the first position (m. 22–27) lending expressivity to the upper moving line (Ex. 19).

Example 17. Different Slurring Patterns in the Quintuplets

These various patterns create intensity and rhythmic energy.

Source: Robert Gibson: *Harmony of Tensions: Fire*, m. 14-15 and m. 19

m. 14-15



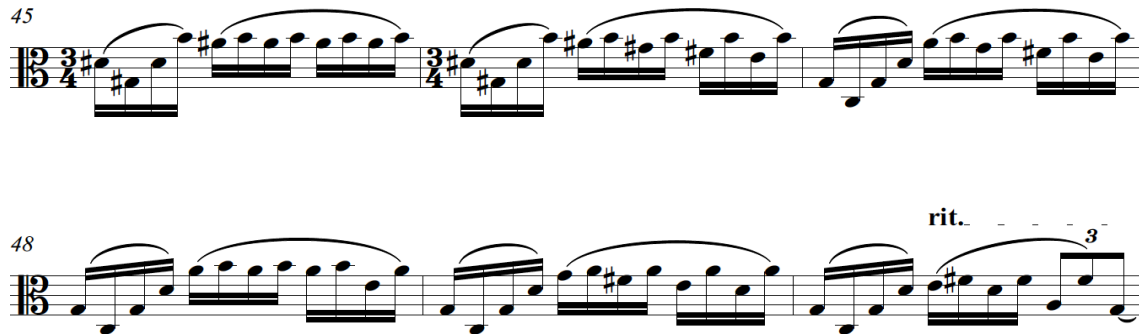
m. 19



Example 18. Contrasting Colors on C/G and D/A Strings

Gibson sets the brilliant colors of the D and A strings in contrast with the deeper arpeggios on the C and G strings.

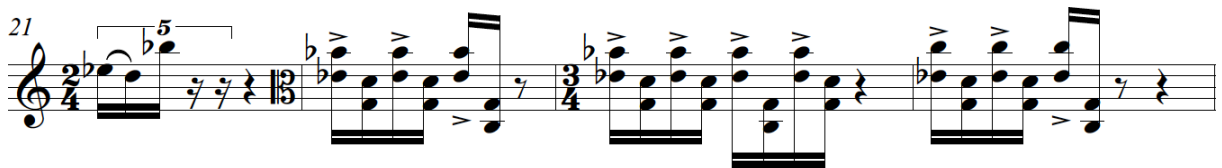
Source: Robert Gibson: *Harmony of Tensions: Fire*, m. 47–48



Example 19. Use of Resonating Chords on Viola

The resonance of the accented notes is activated naturally on the viola without too much exertion.

Source: Robert Gibson: *Harmony of Tensions: Fire*, m. 22–24



One challenge Gibson faced was deciding how the viola should influence the other movements, since the viola begins the piece, and in Heraclitus's view of transformation in the cosmos, everything begins with “fire” and is influenced by “fire.” The second movement, *Water*, is written for the cello. Just as *Fire* highlights the resonant open strings of the viola, *Water* also highlights the cello’s resonance with open strings. Apt for the title of *Water*, the movement also features constant fluid gestures that are never interrupted, even with the incorporation of harmonics and open string notes. The viola’s intense sound is carried into the third movement, *Earth*, written for the double bass. As with the viola, the intensity of the

bass's higher register is used, and the instrument's broad range serves as a metaphor for the size of our home planet. This movement also features gestures and musical material found in the *Fire* movement, tying the entire work together.

Johannes Brahms: Trio in E flat Major Op. 40

German composer Johannes Brahms (1833–1897) was also a great pianist and conductor as well from the Romantic period. Brahms's Trio was originally written in 1865 for natural horn, violin, and piano. Brahms specifically mentioned that the horn part could be played by the cello, and he also published an alternative viola version of the horn part in 1884. This trio is often thought to have been written to mourn the death of his mother.²⁵ Perhaps recalling his childhood years with his mother, he chose the horn, as it was the instrument that he played when he was young. Furthermore, the horn has historically been associated with many emotions such as the nostalgia and sadness stemming from a farewell or death.²⁶ This is the first piece that Brahms wrote for the horn in a chamber music setting. This use of the horn was rare at the time, and the piece has since become known as one of his most important works for chamber music. In this section, I will discuss the horn's close relationship with the viola.

When Brahms wrote this piece, the valve horn was commonly used, yet he chose to write for the natural horn instead. The natural horn's warm and melancholy timbre matches the serious character of the piece.²⁷ When performing this piece today, it can be difficult to

²⁵ JongKyun Kim, "The Fundamental Unity in Brahms's Horn Trio, Op. 40," (M M thesis, University of North Texas, 2007), 3.

²⁶ Hella Baumann, "The Horn as a Symbol," *Horn Call* 28 (August, 1998): 37–42.

²⁷ Chloë A. Sodonis, "Johannes Brahms's Horn Trio and Its Unique Place in the Chamber Music Repertoire,"

find the right balance using a modern horn because it is easy for a modern horn to cover the sound of the violin. Taking this into consideration, this version that replaces the horn with the viola offers an ideal instrumental setting for this piece. With this scoring, the piece becomes like a string duo, allowing the violin and viola to easily and naturally blend as well as maintaining the originally intended serious and somber character. This is evident in the 9/8 *poco piu animato* section in the middle of the first movement, where the violin and the viola pass the melodies to each other and support each other with similar figures. This moment requires keen ensemble skills to match one another's phrasing, colors and dynamics. With a string duo instrumentation, sections such as these also highlight the instruments' timbral similarities. When the two instruments fully blend, the effect of one emotive sound is created.

Each movement in this piece contains some unusual elements. The first movement of this piece is the only non-sonata form from all of Brahms's twenty-four first movements in chamber-music settings.²⁸ The structure could be considered as a *rondo* form while some scholars have considered it to be an extended ternary form or even a movement that consists of episodes.²⁹ There is no development section, and it is possible that Brahms chose this option because of the natural horn's limited ability to play in other keys without half-stopping notes.³⁰

At the time of this piece's composition, it would be common for material from the first movement to return throughout the entire piece, but this piece creates unity in a different

Musical Offerings 12, no. 1 (2021), 35.

²⁸ Christopher Thompson, "Re-forming Brahms: Sonata Form and the Horn Trio, Op. 40," *Indiana Theory Review* 18 (Spring, 1997): 65.

²⁹ Kim, "The Fundamental Unity in Brahms's Horn Trio, Op. 40," 8.

³⁰ Sodonis. "Johannes Brahms's Horn Trio," 35.

way. The themes of the first three movements are composed based on the fourth movement materials, which originate from a German folksong, *Es soll sich ja keiner mit der Liebe abgeben*. (Ex. 20.1,2)³¹ Brahms wanted to use the main theme in a unique way but still wanted to create unity throughout the piece. So he gives some hints of the melody and uses the main motive in the first three movements in several spots which helped listeners become familiar with the tune.³²

While Brahms's two viola sonatas are considered part of standard viola repertoire, this opus 40 Trio offers the violist an excellent example of Brahms's style and many opportunities to explore his musical language. Even though his Viola Sonata No. 2 in E-flat was composed much later, there are some features in common, for example, the way that Brahms places the slower *sostenuto* section in the fast second movement of the sonata just as he does in his horn trio second movement (Ex. 21). The tempo markings are slightly different, but Brahms's use of tone colors, rhythms and phrase lengths are still very similar. In the viola sonata, Brahms writes many simple figures that return repeatedly, couched in a variety of dynamics and moods lending the same sense of nostalgia and introspection found in the horn trio as well. Studying and performing these works naturally develops for the violist a deeper understanding of and appreciation for Brahms's musical language.

³¹ Sodonis, "Johannes Brahms's Horn Trio," 26.

³² Sodonis, "Johannes Brahms's Horn Trio," 27

Example 20.1. The German folksong, *Es soll sich ja keiner mit der Liebe abgeben*,

The theme of the fourth movement is taken from the German folksong, *Es soll sich ja keiner mit der Liebe abgeben*, and material from first three movements is based on this tune as well.

Source: *Es soll sich ja keiner mit der Liebe abgeben*, mm. 1–4



Example 20.2. Fourth Movement Theme

This material is also found in material in the first, second and third movements.

Source: Johannes Brahms: Trio for Piano, Violin, and Horn, op. 40, Finale, m. 1–12 violin part



Example 21. Similar Musical Expression in Brahms's Trio and Viola Sonata No. 2

The way that he uses tone colors, rhythms and phrase lengths are similar.

Source: Johannes Brahms: Trio for Piano, Violin, and Horn, op. 40, second movement
m. 287

Source: Johannes Brahms: Sonata for Viola and Piano, op. 120 No. 2, second movement
m. 95

Researching and preparing these works for my second recital, pieces that were intended by the composer to highlight the qualities of the viola for a variety of intellectual or artistic purposes, was challenging in that the composers were not necessarily familiar with the viola themselves as instrumentalists. However, studying and performing the pieces offers the opportunity to better understand the composer's musical and philosophical ideas, and the practical challenges can be met with eagerness and strategic problem solving. It is certainly a

worthy undertaking for any violist to study and perform these these iconic works of the Romantic repertoire.

Chapter 3

This third of three recitals includes pieces originally written for viola by composers who themselves played the viola. This analysis explores how these composers contributed to finding and exhibiting the viola's unique voice while also expanding the possibilities of the instrument.

Lionel Tertis: *Three Sketches*

British violist Lionel Tertis(1876-1975) was one of the greatest violists of the 20th Century. His *Three Sketches* consists of three small pieces, *Serenade* (revised as *A Tune*), *The Blackbirds*, and *The River*. *The Blackbirds* was written in 1952, and the date of composition for the other two pieces is unknown. As the “father” of the English school of viola playing, Tertis helped to expand the viola's possibilities as a solo instrument.³³ Tertis began his musical instruction on the violin and then switched to viola, teaching himself the new instrument because there was no viola teacher available. By listening to other great string players, he discovered for himself the distinguished melancholy sound of the viola. At the time, there were not many pieces written for viola, and Tertis inspired young composers, including William Walton, Arnold Bax, and York Bowen, to expand the instrument's repertoire.³⁴ Tertis also composed and transcribed pieces for the viola; these were published by John White in a two-volume collection, *Lionel Tertis: The Early Years*.³⁵ *Three Sketches* is included within this collection. It contains Tertis's original fingerings, bowings, and tempo markings as well as his recording of the work which helps current performers to understand

³³ Maurice W. Riley, *The History of the Viola* Ann Arbor: Braun-Brumfield, 1980, 243.

³⁴ Amanda Wilton, “York Bowen's Three Viola and Piano Masterworks for Lionel Tertis,” (DMA diss., University of Houston, 2014), 7–10.

³⁵ Lionel Tertis, *The Early Years: An Album of Favourites for Viola and Piano*, ed. John White (Colne: Comus, 2006)

the pieces in terms of Tertis's own ideas. As a violist himself, Tertis used this composition to bring out what he thought were important aspects of viola playing.

Serenade, the first piece of *Three Sketches*, employs a wide range of pitch and tone, exploring the C to the A strings in many different positions. The melodies bring out the sonority of the viola through continuous and expressive long lines. While the melodies themselves are simple and singable; composed of mainly quarter, dotted-quarter and eighth notes, the tunes serve to elicit the characteristic viola sound. The viola is uniquely capable of producing a melancholy tone, possessing a lustrous, dark richness, yet capable of triumphant heroism—the instrument closet to imitating the expressive range of the human voice. When Tertis writes a repeated passage, he often notates fingerings in the repeated version in a new position on a different string thus changing the tonal color and offering each repetition in its own distinctive voice. In mm. 58–59 and 60–61, the pitches are very similar, yet Tertis places the first passage on the A string and the second one on the D string in a new position: he takes care to use many possible tone colors throughout his works (Ex. 22).

Tertis also emphasizes the importance of using a slow bow, and practicing to produce a similar sound with all parts of the bow in order to create a continuous and smooth viola tone.³⁶ This way of making a viola sound is different from violin bowing technique and requires more depth, resistance, and weight. In this piece, using a deep slow bowing motion is important to making a vibrant and continuous sound given the abundance of shifting and string crossings.

³⁶ Lionel Tertis, *My Viola and I: A Complete Autobiography* (London: Kahn Averill, 1991), 149.

Example. 22: Similar Figures Portrayed in Different Tonal Colors

The first instance is played on the A string and the second on the D string.

Source: Lionel Tertis: *Three Sketches, A Tune* m. 58–59, 60–61

The image displays two systems of musical notation for a piece by Lionel Tertis. The first system, measures 58-59, shows a violin melody with specific fingerings (2, 1, II 3, 2, 2, V 3, V) and a piano accompaniment marked 'poco cresc.'. The second system, measures 60-61, continues the violin melody with further fingerings (I 2, 1, V 2, II 2, V, 2, 1) and piano accompaniment marked 'cresc.' and 'mf'. The key signature is three flats (B-flat, E-flat, A-flat).

Lillian Fuchs: *Sonata Pastorale*

Lillian Fuchs (1901–1995) was one of the most influential violists, composers and pedagogues of her time. She was a sister of Joseph Fuchs who also made a major impact in twentieth-century music as a violinist, chamber musician, concertmaster, and pedagogue. This piece was first performed by Lillian Fuchs in 1953 and later published in 1956. When Lillian Fuchs approached the viola, she aimed to find the viola's own distinct voice. She thought that the viola's special timbre and color should be highlighted in the appropriate range and compositional setting. These aspects are not same for the violin, yet almost all the widely known pedagogical works at the time came from transcriptions of violin etudes; Fuchs sought to correct this. She started writing educational works for viola including the *Twelve Caprices* for Viola (1950). *Sonata Pastorale* was later composed to explore the techniques that were the

focus of the *Twelve Caprices*.³⁷³⁶ There are two more etudes studies that she composed for viola, *Fifteen Characteristic Studies* (1965) and *Sixteen Fantasy Etudes* (1959). Though these two sets are not directly related to the *Sonata Pastorale*, there is still the connection of their shared pedagogical purpose. In this section, I will discuss how *Sonata Pastorale* urges violists to play their best, which techniques in the *Sonata* are also emphasized in Fuchs's etudes, and how to use this information in the practice room to improve one's own approach in studying and performing the *Sonata*.

Sonata Pastorale is Fuchs' only concert work written for viola. The sonata has two movements, *Fantasia* and *Pastorale*. The piece perfectly represents how a violist composer who deeply understands and appreciates the nature of the instrument composes most compellingly for the viola. Fuchs knew that the sound of the viola can easily get covered by the piano in ensemble playing, so she decided to write her sonata for solo viola. She uses many instances of open strings, harmonics, chords, and perfect intervals in the piece to make the instrument resonate. Fuchs also marks her fingering suggestions on the music to specifically create a darker and richer sound. For example, mm. 40 and 41 could have been played simply in the first position, but her suggestion of using the third position instead better brings forth the viola's sonority (Ex. 23). In this case, it is especially effective to create the darker viola sound using third position because this phrase is played *mezzo forte* immediately after a long *piano* passage.

³⁷ David Sills & Philip J. Kass, "Viola Forum: The Viola Music of Lillian Fuchs," *American String Teacher* 35, no. 2 (1985): 60.

Example 23. Suggested Fingerings by the Composer

These fingerings elicit a dark and rich viola sound which is appropriate for the passage.

Source: Lillian Fuchs: *Sonata Pastorale*, first movement, mm. 40–41



Fuchs, being a fine violist, used her excellent instrumental knowledge to create the best possible etudes for viola, and this pedagogical quality of her work is seen as well in her sonata. Since this piece was composed deliberately to make use of the techniques presented in her set of caprices, Fuchs weaves these techniques intentionally into the *Sonata*. A fine example is her use of double stopping as studied in Caprice III in a very similar way in the *Sonata*. Fuchs often uses double stops to provide a drone which resonates for a full measure or at least several beats. She also avoids awkward positions that do not speak well on the viola and might interrupt the natural resonance of the instrument. In the *Energico* section of the second movement of the *Sonata*, there are continuous chords for many measures and most of them include the open C string, highlighting the beautiful reverberation of the instrument (Ex. 24). Fuchs's fingering suggestions are also convenient for players, not requiring the violist to shift in the middle of phrases. This makes it easier for players to express what they want musically instead of focusing on awkward fingerings and struggling needlessly to make them work.

This highlights the reverberation of the instrument.

energico (♩ = 136)

f

42

Example 25. Clean Articulation is Needed to Achieve a Sharp Character
Fifteen Characteristic Studies No. 8 mm. 45–46 offer practice for this technique.
 Source: Lillian Fuchs: *Sonata Pastorale*, second movement, beginning of the *Allegro* section
 Lillian Fuchs: *Fifteen Characteristic Studies* No. 8 mm. 45–46



Lillian Fuchs: *Sonata Pastorale*, second movement, beginning of the *Allegro* section



Frank Bridge: *Two Pieces for Viola and Piano*

British composer Frank Bridge(1879–1941)was also a great conductor, violist and a wonderful teacher. This work was written around 1905, and is the only piece that Bridge composed for viola and piano, even though the viola was his favorite instrument (he also wrote Three Songs for voice, viola, & piano(1906)). He was the founding violist of the English String Quartet and frequently played with the Joachim Quartet.³⁸ Bridge was influenced by the French Impressionist composers Maurice Ravel and Claude Debussy as well as by English folk modality.³⁹ The combination of these two characters matches well with

³⁸ Fabian Huss, “Bridge, Frank,” *Grove Music Online*, 2020, accessed November 2, 2021, <https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000361257>.

³⁹ Kai Christiansen, “Bridge, Two Pieces for viola and piano,” *Earsense*, December 14, 2008, accessed February 28, 2023. <https://www.earsense.org/article/Bridge-Two-Pieces-for-viol-a-and-piano/>.

the dark tone of the viola. Bridge highlights both the viola's lower warm tone and its more powerful higher timbre perfectly in his *Two Pieces* as well as in other chamber music works that he wrote.

His *Two Pieces* exhibit contrasting characters that represent Bridge's different musical personalities. *Pensiero* is a piece that shows the composer's dark and brooding side. He emphasizes that feeling with the dark tone of the C string. This, in combination with using dissonance right away in the opening with a repetitive and fragmented three eighth-note/three triplet gesture in the piano part, contributes to the somber and melancholy character of longing in the work (Ex. 26). After reaching the high point of *Pensiero*, the composer restates the main theme from the beginning. This circling back effectively creates a lost feeling.

Example 26. Dissonance in the Opening of *Pensiero* along with a Repetitive Fragmented Gesture. This creates a somber and melancholy character in the music.
Source: Frank Bridge: *Two Pieces for Viola and Piano*, beginning

Andante moderato Frank Bridge

Viola

Piano

The *Allegro Appassionato* movement reveals another side of Bridge's musical personality. An *appassionato* character dominates the mood of the music set in the viola's higher range. Thus, the two movements together explore the broad range of timbres of the instrument. Bridge uses a 6/8 meter derived from English folk songs that were popular at the

time. French influences are found in the piano part as well in m. 6 (Ex. 27). This sixteenth-note piano passage creates a texture to accompany the viola's lyrical melody with color reminiscent of French pieces.

Example 27. French Influences in the *Allegro Appassionato* Piano Part
 The sixteenth notes provide a flowing texture to support the melody line in the viola.
Source: Frank Bridge: *Two Pieces for Viola and Piano* m. 6

Rebecca Clarke: Sonata for Viola and Piano

Rebecca Clarke (1886–1979) was an excellent violist and left many impressive chamber music works. Clarke knew the viola well and her writing for the viola is therefore wonderfully idiomatic. This piece was written for the 1919 Berkshire Chamber Music Festival competition, sponsored by Elizabeth Sprague Coolidge. Clarke and Coolidge were neighbors, and Coolidge encouraged Clarke to write a piece for the competition.

Women rarely were supported as composers in the early twentieth century. Despite this lack of encouragement, Clarke was still one of the few leading female composers to build a career. After composing her Trio (1921) which was highly successful, her compositional output decreased because of difficulties with balancing her personal and professional life as a

musician.⁴⁰

The year 1919 was an important one for the viola, and Clarke's viola sonata is part of this. In addition to Clarke writing her sonata, Bloch wrote his Suite for Viola and Piano or Orchestra at that time as well as Hindemith wrote his Sonata for Viola and Piano, op.11, no. 4. These three works for viola were all influenced by French Impressionism. The composers used harmony to create vivid colors as well as complex textures to broaden their means of artistic expression.⁴¹

Clarke is one of the transitional composers who connected Romantic music to Impressionist music, incorporating characteristics of both musical styles in her work. In the third movement of the Clarke sonata, she brings the first movement materials back in the last movement, section 32. This cyclic structure is reminiscent of Brahms and other Romantic composers. When this motivic material is introduced in the first movement, the melody alternates between *forte* and *piano* with a feeling of push and pull (Ex. 28). When this material reappears in the third movement, however, it is used differently, to continually build up and move forward into the next *agitato* section, giving listeners an opportunity to think on how the motive has changed.

⁴⁰ Eva R. Gerard, "Women's Contributions to Viola Repertoire and Pedagogy in the Twentieth Century: Rebecca Clarke, Lillian Fuchs, and Rosemary Glyde," (DMA diss., The City University of New York, 2019), 37.

⁴¹ Daphne Gerling, "Connecting histories: Identity and exoticism in Ernest Bloch, Rebecca Clarke, and Paul Hindemith's viola works of 1919." (DMA diss., Rice University, 2007), 9.

Example 28. Cyclic Structure

When the first movement motive returns in the third movement, it is slightly changed and serves a different role.

Source: Rebecca Clarke: Sonata for Viola and Piano, first movement, section 1

4 *Poco agitato*

1

Rebecca Clarke: Sonata for Viola and Piano, third Movement section 32

8 *loco*
colla parte

32 *loco*
ff appass.

f risoluto

French Impressionism influenced Clarke in many ways as well. She admired Debussy and Ravel.⁴² Clarke uses chromaticism, seventh and ninth chords, parallel harmonies to exhibit musical ambiguity. The beginning of the sonata contains harmonic instability.⁴³ With this virtuosic work, Clarke expanded the possibility of the viola as a solo instrument. She pushed the limits of the viola, incorporating challenging techniques, and demonstrated that the viola could be a solo instrument in its own right. There were viola sonatas composed by other Romantic composers before Clarke's sonata, including Mendelssohn and the transcription done by Brahms of his Sonatas for Clarinet and Piano, Op. 120, but those were not as virtuosic as Clarke's.

Furthermore, the piano part is also equally important and virtuosic in Clarke's piece. A heavy piano part can present balance challenges, but Clarke's dexterity as a composer and knowledge of the viola helped her to avoid this. Clarke uses the viola's higher register so that it will not be covered by the piano, even as the piano doubles the same chord in both hands. When Clarke wants to bring out the piano's four sixteenth notes m. 32, the viola plays in the lower register with a quarter note on D4, adding its sonority to the piano's resonance and helping that line be heard (Ex. 29). Both players still need to be careful with balancing but Clarke's way of voicing the two instruments is helpful for collaborators.

⁴² Julia Katharine Bullard, "The Viola and Piano Music of Rebecca Clarke" (DMA diss., University of Georgia, 2000), 14.

⁴³ Bullard, "Viola and Piano Music of Rebecca Clarke," 15.

Example 29. Careful Balancing Between the Piano and the Viola

The composer considered both instruments' range, color and volume and made it easier for both players to be heard.

Source: Rebecca Clarke: Sonata for Viola and Piano, first Movement m. 32–33

The musical score is presented in two systems. The top system shows the Viola part (treble clef) and the Piano part (bass clef). The Viola part starts with a forte (f) dynamic and a triplet of eighth notes. The Piano part has a complex texture with many beamed sixteenth and thirty-second notes. The bottom system continues the same parts. The Piano part has a tempo marking 'f risoluto e allarg.' below the first measure. The score is written in one sharp (F#) and common time (C).

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Studying and preparing pieces written for viola by distinguished violist composers for this third recital has deepened my own connection with my instrument. I appreciate more than ever the importance of not just striving to create the best sound one can on the viola, but to always work to expand one's own capabilities and to help one's students do the same all the while pushing the limits of possibility for the viola itself.

Conclusion

While viola pieces written by violist composers may feel more natural to play and may exhibit the distinctive voice of the viola more readily, transcriptions of pieces written for other instruments may be made effective and satisfying with a thoughtful consideration of the composers' intentions and the application of strategic problem solving combined with ample time in the practice room. In addition, exploring and responding to challenges presented by the performance of awkward portions of transcriptions can serve to help violists expand their perspective and even improve their own playing. There are many factors that go into any performer's decision of what repertoire to study. With a flexible and strategic approach, violists may expand their options, choose any piece that resonates with them personally or artistically, transcription or otherwise, and create a successful, authentic musical experience for themselves and their audience.

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This article provides information about viola sizes and acoustics.

Bullard, Julia Katharine. "The Viola and Piano Music of Rebecca Clarke." DMA diss. University of Georgia, 2000.

This source has information about Clarke's life and compositional style and includes an analysis of her viola works with piano. The influence of French Impressionism on Clarke's music was explained.

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Christiansen, Kai. "Bridge, Two Pieces for viola and piano." *Earsense*. December 14, 2008.

Accessed February 28. <https://www.earsense.org/article/Bridge-Two-Pieces-for-viol-a-and-piano/>.

This article focuses on Bridge's history and artistic development. It was important to learn about the influences of English and French music.

Cummings, Robert. Description of Zoltán Kodály's *Adagio for violin (or viola or cello) & piano* <https://www.allmusic.com/composition/adagio-for-violin-or-viol-a-or-cello-piano-mc0002377307?1635165236978>.

This is a short description of the piece explaining Kodály's early compositional period before he was interested in folk music. Cummings notes that the initial version was intended for viola and how it was well-suited for viola..

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This article includes information about Kodály's interest in education.

Gerard, Eva. "Women's Contributions to Viola Repertoire and Pedagogy in the Twentieth Century: Rebecca Clarke, Lillian Fuchs, and Rosemary Glyde." DMA diss., The City University of New York, 2019.

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Huss, Fabian. "Bridge, Frank." *Grove Music Online*. 2020. Accessed November 2, 2021. <https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000361257>.

This article provides biographical information regarding his achievement as a violist.

Kim, JongKyun. "The Fundamental Unity in Brahms's Horn Trio, Op. 40." MM thesis, University of North Texas, 2007. This thesis focuses on of Brahms's Horn Trio and provides general information about the piece and the horn instrument. Kim explores the fundamental structural unity through the internal structure and voice-leading

Lee, Ae-Ri. "A Study on Understanding about the Playing Techniques for César Franck Violin Sonata in A Major." MM thesis, Ewha Women's University, 2020. The purpose of this thesis is to explore the relationship between the violin and piano in this piece based on the form, structure, and other characteristics.

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Riley, Maurice . *The History of the Viola*. Ann Arbor: Braun-Brumfield, 1980. This book contains all aspects of the viola from c. 1500 including photographs and descriptions of important violas. Viola pieces and players, including Lionel Tertis are also discussed.

Russ, Fabian Gregor. "The Chamber Music of Frank Bridge." PhD diss., University of Bristol, 2010.

This dissertation discusses Bridge's chamber music, which Russ studies as the most wide-ranging portion of his works, Russ examines Bridge's contemporary music and other cultural influences to analyze the evolution of his musical language.

Shin, Jae-In. "A Performer's View of Three Recitals." DMA diss., University of Washington, 2013.

This dissertation consists of three recital program notes based on the author's recital and lecture: Baroque Italian music, Brahms's works, and Romantic French pieces. For my research, the information on the Franck sonata was important.

Sills, David. & Kass, Philip J. "Viola Forum: The Viola Music of Lillian Fuchs." *American String Teacher*, 35, no. 2 (1985).

The authors discuss the important value of Fuchs's works and the relationship between the *Sonata Pastorale* and the *Twelve Caprices for viola*.

Sodonis, Chloë. "Johannes Brahms's Horn Trio and Its Unique Place in the Chamber Music Repertoire," *Musical Offerings* 12, no. 1 (2021)

This article focuses on the internal unity and use of folksong in the piece. The piece is compared with other chamber music pieces at that time

Tertis, Lionel. *My Viola and I: A Complete Autobiography*. London: Kahn & Averill, 1991.

Within this autobiography, Tertis covers the history of viola, the Tertis model viola as well as his achievements as a violist, composer, and pedagogue. Tertis's technical advice for practicing slow bow was especially useful for this dissertation.

Thompson Christopher. "Re-forming Brahms: Sonata Form and the Horn Trio, Op. 40," *Indiana Theory Review* 18 (Spring, 1997)

The author brought out the fact that the first movement is the only non-sonata form out of Brahms's other chamber music first movements.

Varga, Bálint András trans. and ed. *György Kurtág: Three Interviews and Ligeti Homages* Rochester: University of Rochester Press, 2009.

Based on these intensive interviews with Kurtág and his wife by the Hungarian music publisher Bálint András Varga, Kurtág's personality, Varga studies Kurtág's approach to music and life. Through analyzing his works, the author gives attention to his compositional language.

Wilton, Amanda. "York Bowen's Three Viola and Piano Masterworks for Lionel Tertis." DMA diss., University of Houston, 2014.

This dissertation explores the collaboration between Tertis and Bowen by examining their approach to music, characteristics, and philosophy. The author also examines Tertis's exceptional ability as a violist and explains how it was helpful for composers who wrote pieces for him.

Woodfield, Ian, and Lucy Robinson. "Viol." *Grove Music Online*. 2001. Accessed January 23, 2022. <https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/om-o-9781561592630-e-0000029435>.

This article provides information about how the viol is constructed how that affects how it is played.

Yapp, Jared David Yapp Jien Zang. "Re-examining György Kurtág: A Renewed Understanding of His Compositional Philosophies as Seen in *Signs, Games and Messages*." MM diss., University of Western Australia, 2017.

Yapp focuses on Kurtág's philosophy and how it connects to his music. He explored based on the original melody and music became richer.