

## ABSTRACT

Title of Dissertation: THE DISTINCTIVE VOICE OF PAUL HINDEMITH  
THROUGH THE VIOLA

Arvin Nathan Gopal, Doctor of Musical Arts, 2008

Dissertation directed by: Professor David Salness  
School of Music

Paul Hindemith has made numerous contributions to the viola, both as a composer and performer. As a composer, he has written 7 sonatas for the viola, as well as a number of chamber and orchestral works which feature the viola as a solo instrument. As a violist, Hindemith was one of the only virtuoso soloists of his lifetime, and premiered virtually all of his solo compositions. Many of his pieces remain an integral part of the viola repertoire; *Der Schwanendreher* is one of the three major Twentieth-Century concertos for the viola. While some of his pieces are well-known, there are many others which are not performed with much frequency, due in part to the sheer output of this prolific composer. In this dissertation project, I performed Hindemith's compositions for the viola as a solo instrument. Consideration was given to exclusively performing his 4 solo sonatas and 3 sonatas for viola and piano. His only viola duet, his only non-sonata written for viola and piano, and 2 of his viola concertos (*Der Schwanendreher* and *Trauermusik*) were included in this dissertation project to provide contrast and supplement the three recital programs. Through this dissertation project I have been able to gain a deeper understanding of the complex language of Hindemith and interpret his music in an approach that is accessible to both the performer and the audience. All performances took place in the Gildenhorn Recital Hall and Ulrich Recital Hall at the

University of Maryland. All collaborations with piano were performed with Eliza Ching. The Duett for Viola and Violoncello was performed with Daniel Shomper, and the assisting musicians performing in the *Trauermusik* were Joel Ciaccio, Daniel Sender, Daniel Shomper, Cassandra Stephenson and Dana Weiderhold.

THE DISTINCTIVE VOICE OF PAUL HINDEMITH THROUGH THE VIOLA

by

Arvin Nathan Gopal

Dissertation submitted to the Faculty of the Graduate School of the  
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Arvin Gopal, *viola*  
and  
Eliza Ching, *piano*  
Daniel Shomper, *cello*

Monday February 5, 2007  
8:00PM  
Ulrich Recital Hall

The Distinctive Voice of Paul Hindemith through the Viola

**PAUL HINDEMITH (1895-1963)**

Meditation aus dem Tanzspiel *Nobilissima Visione*  
Eliza Ching, piano

Sonata for Solo Viola, Opus 25 No. 1

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

~INTERMISSION~

Duett for Viola and Violoncello  
Daniel Shomper, cello

Sonata for Viola and Piano, Opus 25/4

- I. Sehr lebhaft - Markiert und kraftvoll
  - II. Sehr langsame Viertel
  - III. Finale: Lebhaftes Viertel
- Eliza Ching, piano

Arvin Gopal, *viola*  
 and  
 Daniel Sender and Dana Weiderhold, *violins*  
 Cassie Stephenson, *viola*  
 Daniel Shomper, *cello*  
 Joel Ciaccio, *double bass*

Wednesday April 25, 2007  
 8:00PM  
 Ulrich Recital Hall

The Distinctive Voice of Paul Hindemith through the Viola

**PAUL HINDEMITH (1895-1963)**

Sonata for Solo Viola, Opus 11/5

- I. Lebhaft, aber nicht geeilt
- II. Massig schnell, mit viel Wärme vorgetragen
- III. Scherzo. Schnell
- IV. In Form und Zeitmass einer Passacaglia. Das Thema sehr gehalten

Trauermusik *Music of Mourning* for String Orchestra with Solo Viola

Daniel Sender, violin  
 Dana Weiderhold, violin  
 Cassie Stephenson, viola  
 Daniel Shomper, cello  
 Joel Ciaccio, double bass

**~INTERMISSION~**

Sonata for Solo Viola (1937)

- I. Lebhaft Halbe
- II. Langsame Viertel - Lebhaft. Pizzicato - Wieder wie früher
- III. Massig schnelle Viertel

Sonata for Solo Viola Opus 31/4

- I. Ausserst lebhaft
- II. Lied. Ruhig, mit wenig Ausdruck. Langsame Viertel
- III. Thema mit Variationen

Arvin Gopal, *viola*  
and  
Eliza Ching, *piano*

Sunday October 14, 2007  
8:00PM  
Joseph & Alma Gildenhorn Recital Hall

The Distinctive Voice of Paul Hindemith through the Viola

**PAUL HINDEMITH (1895-1963)**

Sonata for Viola and Piano Opus 11/4

- I. Fantasie
  - II. Thema mit Variationen
  - III. Finale (mit Variationen)
- Eliza Ching, piano

Sonata for Viola and Piano (1939)

- I. Breit, Mit Kraft
  - II. Sehr lebhaft
  - III. Phantasie
  - IV. Finale (mit zwei Variationen)
- Eliza Ching, piano

**~INTERMISSION~**

Der Schwanendreher – Concerto for Viola and Small Orchestra after Folk Songs

- I. Zwischen Berg und tiefem Tal
  - II. Nun laube, Lindlein, laube! - Fugato: Der Gutzgauch auf dem Zaune sass
  - III. Variations: Seid ihr nicht der Schwanendreher
- Eliza Ching, piano



## CD CONTENTS

### CD 1

- [1] Paul Hindemith: Meditation for viola and piano
- [2-5] Paul Hindemith: Sonata for Solo Viola, Opus 25 No. 1
- [6] Paul Hindemith: Duett for Viola and Violoncello
- [7-9] Paul Hindemith: Sonata for Viola and Piano, Opus 25/4

### CD 2

- [1-4] Paul Hindemith: Sonata for Solo Viola Opus 11/5
- [5] Paul Hindemith: Trauermusik - *Music of Mourning* for Solo Viola and String Orchestra
- [6-8] Paul Hindemith: Sonata for Solo Viola, 1937
- [9-11] Paul Hindemith: Sonata for Solo Viola, Opus 31/4

### CD 3

- [1] Paul Hindemith: Sonata for Viola and Piano, Opus 11/4
- [2-5] Paul Hindemith: Sonata for Viola and Piano, 1939
- [6-8] Paul Hindemith: Der Schwanendreher – Concerto for Viola and Small Orchestra after folk songs

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