

## ABSTRACT

Title of Dissertation: RE-EXAMINING VIOLA TRANSCRIPTIONS  
THROUGH INFORMED HISTORICAL  
PERFORMANCE

Eva Mondragon, Doctor of Musical Arts, 2018

Dissertation directed by: Professor Katherine Murdock  
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In this performance dissertation, I re-examined transcriptions of standard viola literature which were originally written for other instruments, such as the clarinet, voice, string trio, arpeggione, violin, cello and viola da gamba, and performed these works from extant modern editions in three recitals. The composers wrote idiomatically for the original instruments, but many details do not transfer well from the originals to the viola transcriptions. In exploring the unique qualities of these various instruments, as well as in studying the original editions and historical performances practices from the time of the selected repertoire, a new approach to interpretation emerges, one that can richly augment a violist's interpretation of these pieces.

The first recital features the Brahms Clarinet Sonatas and Rachmaninoff's *Vocalise*, works that require the breath and vocal elements. In the second recital, works from the eighteenth century were performed, including Beethoven's *Notturmo*, Schubert's Arpeggione Sonata and the Franck Sonata. The final recital included only works of Bach. New transcriptions of these works done by the author, which incorporate ideas discussed in this dissertation, will be published separately in the near future.

The recitals were performed on May 7, 2017, December 11, 2017, and April 26, 2018 in Smith Hall and Gildenhorn Recital Hall at the University of Maryland School of Music. Dr. Hui-Chuan Chen and Josiah Stocker assisted me on piano and harpsichord respectively. The recitals were recorded on CDs, which can be found in the Digital Repository at the University of Maryland (DRUM).

RE-EXAMINING VIOLA TRANSCRIPTIONS  
THROUGH INFORMED HISTORICAL PERFORMANCE

By Eva Mondragon

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And of course, thank you mom and dad.

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# Re-examining Viola Transcriptions Through Informed Historical Performance

By Eva Mondragon

## Introduction

In its early years of existence, the viola was not an accepted instrument for solo performance: it was constructed in disproportionate sizes, which made it cumbersome to play and unable to project in large spaces. Composers were unwilling to write pieces featuring the viola, so it served a mostly accompanying role in ensembles. Once the dimensions of the viola were standardized in the late seventeenth century, composers were inspired to write more works in solo and ensemble settings that featured the viola, but still, remarkably few in comparison to violin or cello. German and Austrian composers were the first to take advantage of the viola's new role, for example, Karl Stamitz and the Mannheim School, and Mozart with his *Kegelstatt* Trio and *Sinfonia Concertante*. Later, works of Italian origin came to prominence, such as the viola concerti and sonatas of Alessandro Rolla. Printed method books for viola emerged in the late seventeenth and early eighteenth centuries, signifying its increasing importance.

Despite its ever-growing significance, the study of viola was not considered a reputable endeavor until the twentieth century. Prior to the twentieth century, when a piece required a skilled violist, typically a violinist or the composer of the work would play the part, as Bach, Beethoven, Mozart and Dvorak were known to do. In the nineteenth century, the emergence of more music schools and conservatories, as well as prominent viola teachers and performers, further elevated the stature of the instrument. Viola pedagogues such as Maurice Vieux at the Paris Conservatoire and Oskar Nedbal

inspired the next generation of violists, most notably Lionel Tertis and William Primrose, to pursue the viola seriously, which encouraged composers to write more repertoire for the newly recast role of the viola.

Since the availability of original viola repertoire from the eighteenth and nineteenth centuries is limited, modern violists often supplement their recital repertoire with pieces originally written for other instruments. Pieces which typically augment the viola repertoire include works by J.S. Bach, Ludwig van Beethoven, Franz Schubert, César Franck, Johannes Brahms, and Sergei Rachmaninoff and were originally written for the viola da gamba, clarinet, violin, cello, arpeggione, string trio, and voice. A selection of these transcribed works is featured in this dissertation.

A majority of the featured composers share German heritage and musical background. Bach, the earliest composer in the group, strongly influenced later composers, such as Beethoven with his thematic variations and Brahms' use of counterpoint. Bach's influence stretched beyond the German borders to Belgium and Paris, where Franck improvised at the church organ and composed works alluding to the Baroque style. In the beginning of the twentieth century, Rachmaninoff hearkened back to his Russian roots and sacred church music, which he incorporated in his works. Structurally, the concept of musical cyclicism connects Bach to Beethoven, Schubert, and Franck.

The composers featured in this dissertation understood the unique qualities of each instrument and naturally took them into consideration during the compositional process. By exploring more closely the characteristics of these instruments and how they differ from the viola, new facets can be brought to augment the interpretation of these



pieces when they are performed on viola. Popular editions of these transcriptions sometimes are at odds with the composers' original intentions, hence the purpose of this dissertation, and reason for the creation of my own editions of these works. To achieve successful and fulfilling performances of these pieces, it is necessary to study the original manuscripts and make certain modifications in articulations and registrations to best suit the physical characteristics of viola, while preserving the composer's intentions. An examination of performance practices and concepts for each work also serve to augment a violist's interpretation of these pieces. A list of books, articles, treatises and recordings is located at the end of this dissertation. These references, along with this dissertation, will help cultivate the student's ownership of the musical material. The digital editions I have arranged will be published in the near future.

DISSERTATION RECITAL I: BRAHMS AND RACHMANINOFF

May 7, 2017, 8:00 PM

Leah M. Smith Hall, Clarice Smith Performing Arts Center

Sonata in F Minor, Op. 120, No. 1 (1894)

Johannes Brahms (1833-1897)

- I. Allegro appassionato
- II. Andante un poco adagio
- III. Allegretto grazioso
- IV. Vivace

Intermission

Sonata in E-flat Major, Op. 120, No. 2 (1894)

- I. Allegro amabile
- II. Allegro appassionato
- III. Andante con moto – Allegro

*Vocalise*, Op. 34, No. 14 (1914)

Sergei Rachmaninoff (1873-1943)

Dr. Hui-Chuan Chen, Piano

## Recital I: Brahms Clarinet Sonatas and Rachmaninoff's *Vocalise*

The first recital in this dissertation features works composed for instruments requiring the use of the breath in performance. It includes Brahms' Clarinet Sonatas, Op. 120, and Rachmaninoff's *Vocalise*, Op. 34 No. 14.

The two clarinet sonatas Op. 120 of Johannes Brahms (1833-1897) are significant compositions for the composer: they are the only set of sonatas Brahms composed for the clarinet, and are representative of his mastery of composing chamber music. In the years preceding the premiere of these works, Brahms seriously considered retiring as a composer. Brahms wrote in a letter to his friend, Fritz Simrock, that he believed "it really [was] time to stop".<sup>1</sup> A conductor as well, Brahms frequently lead the Meiningen Orchestra, where he encountered Principal Clarinetist Richard Mühlfeld (1856-1907) in 1881, and then again in 1891.<sup>2</sup> Brahms deeply respected Mühlfeld's artistry: "You cannot imagine a clarinetist like that of Mühlfeld. He is the very best wind player I have ever met".<sup>3</sup> Brahms and Mühlfeld performed a series of chamber music concerts featuring pieces with clarinet, including Mozart's Clarinet Quintet, K. 580 and Weber's Concerto in F Minor.<sup>4</sup> These collaborations with Mühlfeld inspired Brahms to compose again, ultimately yielding significant works for the clarinet, such as the Clarinet Trio, Op. 114

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<sup>1</sup> David Brodbeck, "Medium and Meaning: New Aspects of the Chamber Music," in *Cambridge Companion to Brahms*, ed. Michael Musgrave (Cambridge: Cambridge University Press, 1999), 98.

<sup>2</sup> Albert Rice, *Notes for Clarinetists: A Guide to the Repertoire* (New York: Oxford University Press, 2017), 34.

<sup>3</sup> *Ibid.*, 35.

<sup>4</sup> *Ibid.*, 34.

and the Clarinet Quintet, Op. 115, both composed in 1891. The sonatas Op. 120 (1894), which were dedicated to Mühlfeld, complete the oeuvre of Brahms' works for clarinet.<sup>5</sup>

The sonatas experienced such success that Simrock, Brahms' publisher, encouraged the composer to arrange editions for violin and viola. These editions were released in 1895. While a true Brahms manuscript of the viola part does not exist, a copyist's manuscript with corrections made by Brahms informed the publishers of his intentions.<sup>6</sup> The viola part deviates significantly from the clarinet part with regard to musical register, as well as various changes and omissions to the musical material. Significant deviations also exist between Brahms' Autograph Edition and the printed first edition of the clarinet part. Many of these differences are not publishing errors, but reflections of normal conventions of the time.<sup>7</sup> For example, certain articulation markings are not repeated in passages with similar material. One can assume that Brahms would have "expected to hear them played the same way."<sup>8</sup> Tempo indications were also altered in the first edition from the original manuscript. The second movement of the second sonata, for example, was originally marked *Appassionato ma non troppo*, instead of the current *Allegro appassionato* indication.<sup>9</sup> The piano part was not altered in any of the editions.

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<sup>5</sup> George Bozarth, "Two Sonatas for Clarinet and Piano in F Minor and E-flat Major, Opus 120" in *The Complete Brahms: A Guide to Musical Works of Johannes Brahms*, ed. Leon Botstein (New York: W.W. Norton & Company, 1999), 102.

<sup>6</sup> Eric Hoepfich, *The Clarinet* (New Haven: Yale University Press, 2008), 197.

<sup>7</sup> *Ibid.*, 127.

<sup>8</sup> *Ibid.*, 197.

<sup>9</sup> *Ibid.*, 198.

Sonata in F Minor, Op. 120, No. 1 (1894)

The first sonata is composed in the key of F minor. Its opening movement, with a tempo marking of *Allegro appassionato*, portrays a dark and moody character. The melody is built on broken thirds, and frequently leaps registers dramatically, increasing the musical tension. Displaying his indecision, Brahms' original register choice for the opening of the clarinet version was in the same register as the viola version, but he later resolved to place it an octave higher. As the movement progresses, so does the opening melody: each reoccurrence of the theme is reworked and transformed, culminating in the final iteration marked *sotto voce* featuring a Picardy third in the final measures. The second movement, *Andante un poco Adagio*, is written in A-flat major, the relative major key to F minor. This movement evokes a sweet singing character. Brahms successfully fuses "the rhapsodic aspect of the clarinet idiom with a pianism typical of the late period" in this movement.<sup>10</sup> It is structurally simple, divided into three main sections.

Harmonically, it is complex as it moves through distant keys from the original tonic.

In a completely different character, the third movement, *Allegretto grazioso*, is composed as a Ländler-style dance, a type of Viennese dance or waltz traditionally played by one or two clarinets accompanied by an accordion.<sup>11</sup> Melodically, this movement's theme is a "transformation of the first melody of the opening movement, its nature now entirely congenial."<sup>12</sup> This highlights Brahms tendency to economically reuse thematic material. These elements give the third movement a rustic and carefree quality, which performers should emulate in their sound. Perhaps an homage to works of Bach

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<sup>10</sup> Colin Lawson, *Brahms: Clarinet Quintet* (Cambridge: Cambridge University Press, 1998), 41.

<sup>11</sup> Rice, 38.

<sup>12</sup> Bozarth, 102.

(whom Brahms revered), Brahms incorporates elements of counterpoint, such as imitation, inversion and *stretto*.<sup>13</sup> The sonata closes with an energetic rondo finale movement.

#### Sonata in E-flat Major, Op. 120, No. 2 (1894)

Brahms habitually composed works in sets of two, where each piece was complementary in “mood and manner.”<sup>14</sup> The clarinet sonatas fall in this category. The second sonata in E-flat major is generally more easygoing and amicable in character, and reflects a “more Classical...directness of lyrical expression.”<sup>15</sup> Beginning with a movement marked *Allegro amabile*, it is written in traditional sonata form. Its lyrical and tender character stands in direct contrast to the opening movement of the F minor sonata. Following the first movement is an *Allegro appassionato* in Viennese waltz style, but surprisingly in a minor key. As mentioned before, Brahms originally labeled this movement as *Appassionato, ma non troppo*, indicating a more specific tempo and expression.<sup>16</sup> A contrasting middle trio section strikes a “noble Hungarian pose” in a major key.<sup>17</sup> The final movement, *Andante con moto*, features a set of variations based on a “motivically tight, classically balanced melody.”<sup>18</sup> This movement provides ample opportunities to showcase the idiomatic characteristics of the clarinet. The viola version equally demonstrates virtuosic writing for the instrument.

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<sup>13</sup> Bozarth, 102.

<sup>14</sup> Ibid., 102.

<sup>15</sup> Lawson, 41.

<sup>16</sup> Hoepflich, 198.

<sup>17</sup> Bozarth, 103.

<sup>18</sup> Ibid., 103.

A large interpretive element of the sonatas is the concept of sound. Tradition holds that the German sound during Brahms' lifetime was "warm, dark, heavy, and thick."<sup>19</sup> German clarinets of this era shared those qualities. German clarinets were constructed with a "longer cylindrical bore," which contrasted significantly with the equally popular French design.<sup>20</sup> Georg Ottensteiner of Munich manufactured both of Mühlfeld's clarinets (A and B-flat clarinets).<sup>21</sup> Like other German clarinets of the period, they are constructed of boxwood.<sup>22</sup> The reed attaches to the mouthpiece with a string, a common technique during this period in Germany. The mouthpiece is covered with "metal plates on the back to protect the wood from Mühlfeld's teeth," suggesting he utilized the German style embouchure, which added to the "larger, darker sound" of the instrument.<sup>23 24</sup> It is interesting to note that Brahms opted to compose the sonatas for the "more muscular" B-flat clarinet instead of the mellow A clarinet.<sup>25</sup>

Another component of the clarinet's sound profile is its characteristic registers: chalumeau, throat tone, clarion and altissimo. The chalumeau, ranging from E3 to E4, is the lowest register of the clarinet. Its tone is dark, but warm and mellow. Sorrowful or melancholy characters work especially well in this register. The throat tone register is the

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<sup>19</sup> Alan Woy, "A Study of Sonata for Clarinet and Piano, No. 1, by Johannes Brahms; Historical considerations pertaining to Mozart's Clarinet quintet in A, K. 581; A discussion of four significant performance practices pertaining to twentieth century clarinet" (DMA diss., University of Colorado College of Music and Graduate School, 1974), 5.

<sup>20</sup> Hoeprich, 5.

<sup>21</sup> Maren Goltz and Christian Mühlfeld, *Richard Mühlfeld, Brahms clarinetist: Introduction, Transcription, and Commentary by Christian Mühlfeld*, trans. Mona Lemmel (Germany: Artivo Music Publishing, 2007), 9.

<sup>22</sup> Ibid., 9.

<sup>23</sup> Ibid., 9.

<sup>24</sup> Hoeprich, 5.

<sup>25</sup> Lawson, 41.

clarinet's lower middle register; its range is from F4 to B-flat 4. The tone in this register does not project as well as in the other registers, and can oftentimes sound dull and pale. The clarion register is the second highest register, and covers a large range from B4 to C6. This register is the most frequently used of the four, as its tone is brighter and projects well. Melodies in this range benefit from the register's ease of playability to create a myriad of characters and sound. The clarinet's highest register, the altissimo, ranges from C-sharp 6 to C7. Tonally, this register features a piercing and direct sound, and suits assertive characters well. Brahms employs the lower three registers in his sonatas the majority of the time. The altissimo register is rarely used, but is effectively employed in moments of extreme emotion and tension in the sonatas, for example measures 184-188 in the first movement of the F minor sonata. The clarinet can shift seamlessly through all four registers because of the advancements in the key mechanism introduced by Oehler and his contemporaries in the mid-nineteenth century. This gives the clarinet more of a flexible "vocal" quality.

The viola shares a similar range to the clarinet; perhaps that is one of the reasons Brahms chose the viola for an alternate edition. Pitch-wise, the viola's range begins at C3, and has the potential to reach a much higher range than the clarinet, but there are accessibility issues with the viola's higher registers and a compromised quality of sound. The clarinet is the most versatile wind instrument for color and register changes because of its construction and fingering system with extra keys.<sup>26</sup> The viola, however, does not share this characteristic. Brahms took this into account when he arranged the viola edition. Many of the extreme register changes featured in the clarinet edition are not

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<sup>26</sup> Woy, 3.



included in the viola edition. Instead, there are octave transpositions, and the viola tends to remain in the mid-register. Brahms adapted the viola part to include idiomatic elements, such as double stops and grace notes, which amplify the viola's natural resonance and projection.

Despite these registration changes and additions to the viola part, some violists opt to play the original clarinet registration. This option is more challenging, but advantageous for balance, as the viola uses more of its high register, which cuts through the thickness of the piano part. Some violists prefer the original registration, as it highlights the natural warmth of the viola by keeping it in its optimal range. The possibility of two separate editions with registration alterations serves as a great teaching tool. Two editions create more opportunity for interpretation, as well as layered levels of difficulty for the student. When applied to the viola, the original clarinet registration contains heightened moments of tension and release, and allows the character attributes of the registers to be more apparent. Mastering the technical intricacies of the viola/clarinet hybrid version benefits the violist's technical abilities as well. An argument could be made that Brahms' original edition is fine as is; his viola parts in the chamber and orchestral settings are idiomatic to the instrument and still demonstrate virtuosity with the use of higher registers, and his transcription for viola falls in a range similar to his other writing for the instrument. Both versions of the sonatas are worth exploring.

It is clear that the German clarinet sound was characterized by a dark, rich projecting tone, but also had the potential for a light and uplifting character. Modern day violists can apply this information towards their interpretation of the Brahms' sonatas. To achieve a dark, yet heavy tone, a violist must use as much arm weight as possible without

distorting the tone or interfering with the overtones produced by the viola. This will allow for maximum resonance and fullness of tone. A dark, heavy sound is applicable to the opening of the F minor sonata because of its dark and moody character. The characteristic dark Brahms sound is not applicable to every movement of the sonatas. The second movement of the F minor sonata, for example, represents an endearing three part song, and should be treated with a delicate and sweet tone.

#### Performance Applications in the Brahms Sonatas

Given the fact that Richard Mühlfeld served as Brahms' inspiration for these sonatas, an exploration of his musical background is pertinent here, and can offer some insight into his performance style. Born into a musical household, Mühlfeld's father, Leonhard Mühlfeld, first introduced Richard to music, teaching him violin, clarinet and piano.<sup>27</sup> Mühlfeld soon developed into a fine young musician and successfully auditioned for a junior violinist position in the Meiningen Court Orchestra.<sup>28</sup> Occasionally, Mühlfeld played the clarinet in the orchestra, and eventually secured the Principal Clarinet position in 1879.<sup>29</sup> His musical upbringing, namely that of studying violin, potentially influenced his clarinet interpretations. For example, he was known to use vibrato generously, a practice not commonplace with modern day clarinetists.<sup>30</sup> Growing up in Germany, one can surmise that he was exposed to the German style of violin playing, which German violinists of the time most likely employed when playing the viola version of the sonatas.

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<sup>27</sup> Goltz and Mühlfeld, 17.

<sup>28</sup> Ibid., 19.

<sup>29</sup> Ibid., 19.

<sup>30</sup> Lawson, 68-71.

The German style of violin playing can be traced through the development of large German cities and their music centers. Large cities, like Mannheim, became hubs for composers and musicians, which further solidified Germany as a significant musical contender. Towards the end of the eighteenth century, Mannheim's significance waned and other cities, such as Leipzig and Vienna, emerged as new hubs for talented musicians. Violinist Louis Spohr (1784-1859), who was based in Vienna, greatly influenced the German school of violin playing with his treatise entitled *Violinschule* (1832). His playing stressed a "strict adherence to vocal means of style [which suggested] 'classicism, ...'" or conservatism, a trait that also characterized the playing of violinist Joseph Joachim (1831-1907), the quintessential German violinist.<sup>31</sup> Joachim was trained in Vienna as student of Joseph Böhm (1798-1876). Joachim joined the orchestra in Weimar as its Concertmaster, under the baton of Franz Liszt. He soon left the ensemble because of Liszt's "modernists tendencies" and surrounded himself with like-minded musicians and composers, like Felix Mendelssohn, the Schumanns and Brahms.<sup>32</sup> This association earned him the reputation of being a "stylistic conservative."<sup>33</sup> Joachim acquired a teaching position at the Berlin Music Academy in 1866, and later secured a Royal Professorship in 1869.<sup>34</sup> An influential pedagogue, Joachim taught close to four hundred students and was assisted by his former student, Andreas Moser (1859-1925), in the publication of his treatise in three parts, *Violinschule* (1902-5).<sup>35</sup> From these writings,

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<sup>31</sup> David Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance: An Examination of Style in Performance, 1850-1900* (Aldershot, England: Ashgate Publishing Limited, 2003), 18.

<sup>32</sup> *Ibid.*, 20.

<sup>33</sup> *Ibid.*, 20.

<sup>34</sup> *Ibid.*, 20.

<sup>35</sup> *Ibid.*, 21.

one can infer that the German school stressed individual artistry over technical prowess. Joachim's "highest ideal" was to communicate the composer's intentions while playing.<sup>36</sup> A critic of Joachim's style, violinist and pedagogue Carl Flesch commented on the depth of Joachim's playing, "It was not the perfection of his execution to which he owed his lonely greatness...rather it was the inner life of his performances."<sup>37</sup>

The German school traced its foundation to the Italian *bel canto* tradition of singing, which contrasted with the other popular school of violin playing, the Franco-Belgium style.<sup>38</sup> Moser and Joachim write,

"The crux of the whole matter is, that without detriment to their musical proficiency otherwise, these French and Belgium virtuosi, although possessed of an astonishing technique of the left hand, have not only entirely forgotten that natural method of singing and phrasing which originated in the *bel canto* of the old Italians..."<sup>39</sup>

To Joachim, singing was an integral component of learning the violin at all stages of development. Employing the voice enables the student to "acquire a conscious ear" to determine the appropriate sound.<sup>40</sup> Other contemporary pedagogues, like Carl Flesch, agreed with Joachim's opinion,

"The larynx is innocent of bad violinistic habits, and the direct connection with one's consciousness or awareness, unimpeded by any foreign object, assures a more frictionless transition from the artistic wish to the artistic realization"<sup>41</sup>

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<sup>36</sup> Hugo Riemann, *A Dictionary of Music 4<sup>th</sup> edition*, trans. J.S. Shedlock (London: Augener, Ltd., 1908), 381.

<sup>37</sup> Carl Flesch, *The Memoirs of Carl Flesch* (New York: Macmillan, 1958), 30.

<sup>38</sup> Milsom, 26.

<sup>39</sup> *Ibid.*, 25.

<sup>40</sup> Joseph Joachim and Andreas Moser, *Violinschule Books 1, 2, and 3*, trans. A. Moffat (Berlin, 1902-5), 7.

<sup>41</sup> Carl Flesch, *The Art of Violin Playing Book 2: Artistic Realization and Instruction, Second Edition*, trans. and ed. Eric Rosenblith (New York: Carl Fischer, LLC, 1999), 62.

Overall, the Germans viewed Joachim's representative style as "old fashioned and yet theoretically admirable for its taste and respectability."<sup>42</sup>

Literally meaning "beautiful singing," *bel canto* describes the "Italian vocal style of the early nineteenth century."<sup>43</sup> Prior to the nineteenth century, successful vocalists strove for "a sweet, pure tone, blended registers, command of the *messa di voce*, a facility for executing florid ornaments, and an ability to convey the emotions of the text."<sup>44</sup> As the nineteenth century progressed, *bel canto* style gained more significance because of its stylistic contrast to the "vocal approach [of] the German declamatory style of the Wagnerians."<sup>45</sup> Treatises from the period, such as Manuel García's *Traité complet de l'art du chant* (English translation, *Hints on Singing*, written in 1894), stressed the "blending of registers and the development of beautiful tone."<sup>46</sup>

Singing is extremely helpful when choosing bowings in the Brahms sonatas. Although there are other alterations between the clarinet and viola parts, the articulations and slur marks remain mostly unchanged in the transcription done by Brahms. The slurs in clarinet music denote both breath and phrase marks. At times, the slur marks are incompatible with the capabilities of the viola bow; so, effective bow changes must be implemented. These can be chosen according to the nuances indicated by singing a phrase naturally with the voice. For example, the slurs over the triplets in the development of the E-flat sonata's first movement should be separated, as executing them in one long bow is quite awkward and does not allow the line to flow naturally.

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<sup>42</sup> Milsom, 26.

<sup>43</sup> Martha Elliott, *Singing in Style: A Guide to Vocal Performance Practices* (New Haven: Yale University Press, 2006), 126.

<sup>44</sup> *Ibid.*, 136.

<sup>45</sup> *Ibid.*, 126.

<sup>46</sup> *Ibid.*, 137.

Rachmaninoff *Vocalise*, Op. 34 No. 14 (1914)

The final piece programmed in this recital is the last song of Sergei Rachmaninoff's *Fourteen Romances* Op. 34, entitled *Vocalise*. While the composition debuted after Brahms' two sonatas, the principles and concepts of the *Vocalise* relate to those of the sonatas. One of the most obvious parallels is that the *Vocalise* is composed for voice and piano, which suggests the use of the breath and the *bel canto* aspect of the German violin school. Another comparable aspect of this piece is its very inward quality and depth of meaning.

Similar to Mühlfeld, Sergei Rachmaninoff (1873-1943) was born into a musical family. Many of his ancestors were musicians, passing traits of “a good singing voice and the perfect pitch” down to Rachmaninoff himself.<sup>47</sup> His grandfather, father and mother were all pianists. In fact, it was his mother who began teaching him piano lessons at age four.<sup>48</sup> It was this initial training with her that significantly influenced his later compositions. She performed vocal literature with the young pianist, and took him to church services where he was exposed to “the best liturgical singing.”<sup>49</sup> Rachmaninoff later attended the Moscow Conservatory, where he graduated with a gold medal. During this period of musical training with his conservatory teacher, Nikolai Zverev (1832-1893), Rachmaninoff was instructed in the “Russian pianistic method.”<sup>50</sup> This style of playing was characterized by a “soft, singing line [with] technical ease and elegance...but

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<sup>47</sup> Richard D. Sylvester, *Rachmaninoff's Complete Songs: A Companion with Texts and Translations* (Bloomington: Indiana University Press, 2014), 2.

<sup>48</sup> *Ibid.*, 2.

<sup>49</sup> *Ibid.*, 3.

<sup>50</sup> *Ibid.*, 6.

[with] a poetic style.”<sup>51</sup> Soon after beginning his piano studies, Rachmaninoff began composing under the guidance of Arensky and Taneyev. His teachers recognized his composing talents and encouraged him to pursue a career as a composer.

Rachmaninoff’s compositional style reflects more of the nineteenth century practice than the modernism of his contemporaries. Russian music was at a crossroads during Rachmaninoff’s life. Some composers, like Rachmaninoff, leaned towards the more classical style of the Old Russia, while other composers took a more progressive route, like Stravinsky and Scriabin. Rachmaninoff was perceived as an antiquated composer rooted in Russian tradition and nationality, which made his compositions seem obsolete to some critics of the time. Despite negative commentary from critics, audiences consistently supported the composer, especially those who appreciated the Romantic Period. This influence of nationality was the “most obvious characteristic of his music.”<sup>52</sup> Rachmaninoff describes his own music,

“I am a Russian composer, and the land of my birth has influenced my temperament and outlook. My music is the product of my temperament, and so it is Russian music.”<sup>53</sup>

Many of his compositions do not feature Russian folk music directly, but instead feature a “lyricism that...displays his nationality... particularly in the great, seemingly endless, arching melodies.”<sup>54</sup> These melodies evoke great emotion and spiritual depth. The use of long vocal lines is reminiscent of the liturgical music and plainchant to which he was exposed, both as a child and in his adult life. He frequently visited monasteries to listen to

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<sup>51</sup> Sylvester, 6.

<sup>52</sup> Barrie Martyn, *Rachmaninoff: Composer, Pianist, Conductor* (Aldershot, England: Scolar Press, 1990), 27.

<sup>53</sup> *Ibid.*, 27.

<sup>54</sup> *Ibid.*, 27.

monks sing their ancient chants.<sup>55</sup> With modernism firmly establishing itself as a new direction in music, Rachmaninoff continued to compose according to his own principles, closely aligned with those of the Old Russian style with vocal influences. These characteristics are clearly seen in his *Vocalise*.

The *Fourteen Romances* Op. 34 were composed in the summer of 1912 at Rachmaninoff's family estate in Ivanovka. This location served as a "sanctuary in a maelstrom of change" for the composer.<sup>56</sup> In early 1912, Rachmaninoff engaged in a correspondence with an anonymous patron, signed "Re." Their communication continued throughout the year, during which they discussed a wide variety of intellectual topics, including selected poems from classical nineteenth century Russian poets, like Pushkin and Tyutchev.<sup>57</sup> The patron's identity was finally revealed in December 1912 when they met in person. A fine arts enthusiast, Marietta Shaginian (1888-1982) was an intellectual commentator and author. Rachmaninoff, inspired by her letters, selected poems and texts from their correspondence for the Op. 34 songs. The first song of the cycle, entitled "Muse," is appropriately dedicated to "Re," or Ms. Shaginian. Originally, Op. 34 consisted of thirteen songs, but two years later, Rachmaninoff decided to include the *Vocalise* as its last song.<sup>58</sup> Rachmaninoff dedicated this song to soprano Antonina Nezhdanova, who debuted this work with the composer in 1916.

*Vocalise* was well received by audiences and classical musicians, so much so that arrangements for other instruments appeared soon after its publication. Rachmaninoff

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<sup>55</sup> Martyn., 30.

<sup>56</sup> Ibid., 24.

<sup>57</sup> Sylvester, 184.

<sup>58</sup> Ibid., 184.



arranged a version for string orchestra in 1918, which he transposed into E minor.<sup>59</sup> A recording exists of this arrangement of the composer himself conducting the Philadelphia Orchestra in 1929. This great resource creates a foundation for understanding Rachmaninoff's musical intentions. String instruments adopted this piece in the repertory fairly quickly. String transcriptions of the *Vocalise* work well, as the bow can mimic the legato lines and colors of the natural singing voice.

In pedagogical terms, a “vocalise” is a “scale or improvised melody, sung to an open vowel sound...[used] to train the voice in tone and pitch, or as a warm-up exercise.”<sup>60</sup> Rachmaninoff's *Vocalise* is written with no words, and is sung to the vowel “ah.” This imparts a haunting beauty and lamenting quality to the song. The music of Op. 34 features “the melodic elements of ancient Russian chants and the classical tradition of the nineteenth century.”<sup>61</sup> The vocal line certainly resembles the long, overarching melodies that are characteristic of Rachmaninoff's Russian style. This chant-like melody is based “in the style of the Russian *znamenny* chant, with its free meter and rhythm, and a classical clarity of form.”<sup>62</sup> An added aspect of classical tradition is Rachmaninoff's insertion of the eight notes of the *Dies irae* theme in the first twenty-four bars of the song.<sup>63</sup> A prime example of this thematic inclusion is seen in Hector Berlioz's *Symphonie Fantastique*. The broken melody is not obvious to the ear, as it is strategically interwoven

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<sup>59</sup> Sylvester., 223.

<sup>60</sup> Ibid., 219.

<sup>61</sup> Natalia Challis, *The Singer's Rachmaninoff* (New York: Pelion Press, 1989), 168.

<sup>62</sup> Ibid., 171.

<sup>63</sup> Sylvester, 221.

in the vocal melody with rhythmic alterations.<sup>64</sup> The violist should take this into account, as this certainly sets the tone for the piece.

Similar to the Russian pianistic method, the Russian style of singing also featured a soft, poetic side. This may be attributed to the folk and church music on which Russian classical music is based. Russia had a “culture of song, where all of life, its joys and sorrows...were reflected upon in song.”<sup>65</sup> Despite its lack of words, the song is quite difficult to sing well. Its flowing and seemingly never-ending melody requires a strong and sustained voice. Rachmaninoff included detailed musical markings, like *animato* and *espressivo* marks, tenuto and dynamic marks, which demand mindful nuance in achieving the desired character and tone. All of this must be achieved “without any sense of strain or effort.”<sup>66</sup>

As mentioned before, the string transcriptions of the *Vocalise* gained popularity and quickly secured its position in the standard repertory. Transcriptions for violin and cello emerged first, followed by the viola transcription. To successfully perform this piece, violists must be cognizant of Rachmaninoff’s Russian heritage and its influence on his compositions. For the violist, singing the music, as advocated by Carl Flesch, helps determine phrase structure, bowing choice, and treatment of articulation.

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<sup>64</sup> Sylvester, 221.

<sup>65</sup> Challis, 32.

<sup>66</sup> Sylvester, 222.

DISSERTATION RECITAL II: BEETHOVEN, SCHUBERT, AND FRANCK

December 11, 2017, 8:00 PM  
Gildenhorn Recital Hall, Clarice Smith Performing Arts Center

*Notturmo* for Viola and Piano (1804)      Ludwig van Beethoven (1770-1827)  
Arranged by William Primrose

- I. Marcia Allegro
- II. Adagio
- III. Menuetto and Trio
- IV. Adagio – Scherzo allegro molto
- V. Allegretto alla Pollacca
- VI. Andante quasi Allegretto (Theme and Variations)
- VII. Marcia Allegro

Pause

“Arpeggione” Sonata in A Minor, D. 821 (1824)      Franz Schubert (1797-1828)

- I. Allegro moderato
- II. Adagio
- III. Allegretto

Pause

Sonata for Piano and Viola in A Major (1886)      César Franck (1822-1890)

- I. Allegretto ben moderato
- II. Allegro
- III. Ben moderato: Recitativo – Fantasia
- IV. Allegretto poco mosso

Dr. Hui-Chuan Chen, Piano

## Recital II: Nineteenth Century Works: Beethoven, Schubert and Franck

The second recital in this dissertation project will feature other transcribed works from the nineteenth century. These works include the *Notturmo* for Viola and Piano, Op. 42 by Beethoven (arr. Primrose), the Arpeggione Sonata, D. 821 by Schubert, and the Sonata for Piano and Viola by Franck.

### Beethoven *Notturmo* for Viola and Piano, Op. 42 (1804)

Ludwig van Beethoven is recognized as a pillar in the evolution of music. His musical output was extremely influential and pushed the boundaries of composition and performance. Violinists and cellists are fortunate in that Beethoven composed multiple major works for their instruments. Aside from chamber and orchestral works, Beethoven's only work for viola was the *Notturmo*, Op. 42, which was arranged from his *Serenade*, Op. 8, originally written for string trio.

The *Serenade* was composed in 1797 during Beethoven's first major period of composition. Beethoven was purportedly inspired to compose this work from a request by his student and patron, Archduke Rudolph, who hoped to boost the morale of "the cavalry's military band."<sup>67</sup> Beethoven's publisher, Ataria, published the *Serenade* soon after its composition. The *Serenade* (and the *Notturmo*) is comprised of six movements, written in what is generally a spirited and buoyant character. The first movement, *Marcia Allegro*, opens and closes the work. This is, perhaps, an homage to his student the Archduke Rudolph. Its position bookends the piece creating a sense of balance and

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<sup>67</sup> Angus Watson, *Beethoven's Chamber Music in Context* (Woodbridge, England: The Boydell Press, 2010), 55.

symmetry, and conceivably represents an example of Beethoven's inclination towards cyclicism. The second movement is a romantic and singing *Adagio*, which is followed by a *Menuetto and trio*. This *Menuetto and trio* movement, based on scale patterns, features asymmetrical phrase lengths embodying the wit and humor of the classical style. After the minuet and trio is the operatic *Adagio – Scherzo*. This movement alternates between two contrasting sections in D minor and D major, like two operatic characters in conversation. Next is the spirited *Allegretto alla Polacca*. Featuring the characteristic *polacca* rhythm with lively syncopations, this rondo movement evinces dance-like themes in every episode. A theme and variations movement follows the *Polacca*. Its initial theme is “a parody perhaps of Gluck's most celebrated tragic aria, ‘Che faro senz' Euridice’ from *Orfeo ed Euridice*.”<sup>68</sup> Beethoven's warm and lyrical variations contrast with Gluck's tragic aria, utilizing major keys with the exception of one variation. This movement leads directly into the return of the opening march movement, which closes the work.

The work was an instant success, as demonstrated by the many arrangements that followed its initial release, including the version for viola and piano. Viennese composer F.X. Kleinheinz revised and renamed the *Serenade* as the *Notturmo* for Viola and Piano, Op. 42 in 1804, and sent it to be published by Franz Anton Hoffmeister in Leipzig, Germany. The title change may have been implemented to distinguish the two versions, but nevertheless, Beethoven gave his approval.<sup>69</sup> Traditionally, a serenade was a multiple movement work that “evoked colorful and romantic emotions with which every listener [could] identify, laced with humor and a touch of irony here and there for the more

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<sup>68</sup> Watson, 57.

<sup>69</sup> *Ibid.*, 56.

sophisticated.”<sup>70</sup> A nocturno, or nocturne, also included multiple movements and served as music for parties or festivities. The two names can be used interchangeably.<sup>71</sup> Initially, Beethoven did not approve of the Kleinheinz arrangement, stating,

“These transcriptions are not mine, though they were much improved by me in places. Therefore, I am not willing to have you state that I made them, for that would be a lie and I could find neither time nor patience for such work.”<sup>72</sup>

Beethoven’s amended version represents the only work he “composed” for solo viola.

Beethoven was not only an accomplished pianist, but also studied and played violin and viola. At age 18, Beethoven was appointed to the viola section of the Court Orchestra in Bonn. This ensemble was touted as one of the best in Europe, and Beethoven’s membership denoted his skills as a competent violist. This experience taught him “invaluable insights into such matters as texture, balance, orchestration, and the most effective use of dynamics.”<sup>73</sup> As a student, Beethoven was exposed to the French school of violin playing. He was also witness to the new developments in the construction of instruments, including a “lengthened fingerboard, a raised bridge, increased string tension, [and the] emergence of new bow construction in concave shape by François Tourte in mid-1780s.”<sup>74</sup> These advancements enabled greater volume and projection from the string instruments, and allowed more of Beethoven’s musical intentions to be realized.

The experience of playing multiple instruments provided Beethoven with valuable insight. He composed idiomatically for each instrument, making use of their unique

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<sup>70</sup> Watson, 56.

<sup>71</sup> Hugo Leichentritt, *Musical Form* (Cambridge: Harvard University Press, 1961), 62.

<sup>72</sup> Alexander Wheelock Thayer, *Life of Beethoven*, ed. Elliot Forbes (Princeton: Princeton University Press, 1970), 198.

<sup>73</sup> Watson, 5.

<sup>74</sup> *Ibid.*, 7.

characteristics. He capitalized on the newly-found ability to sustain expressive lines with the new bow design, as well as making effective use of the instruments' registers and ranges for great variety in color, the use of pizzicato to create timbral variety, and the use of double stops.<sup>75</sup> Beethoven composed idiomatically for the piano as well, using a “variety of texture, tone color and harmony, its wide-ranging facility and brilliance and inexhaustible forms of ornamentation.”<sup>76</sup> While Beethoven preferred a more “democratic” balance of instruments and valued “the individual qualities that each instrument could bring to an ensemble,” this practice is more prominent in his later chamber works.<sup>77</sup>

Composed during his first period, Op. 8 does not necessarily employ his more “democratic” compositional method. The violin dominates the melodic landscape a majority of the time, with the cello sporadically undertaking moments of virtuosity. The viola is allotted even fewer soloistic opportunities, albeit it significant ones, hence a justifiable reason for the viola and piano arrangement. The Kleinheinz edition from 1804, while promising to a violist, only varies slightly from the original viola part of the *Serenade*. Certainly more soloistic opportunities are provided to the viola, but only in instances where the cello played the melody in the original trio version. Small details, for example the use of pizzicato in the coda of the minuet and trio, are removed, altering Beethoven's original intention for a charming ending. Bowing, articulations and some dynamic markings in the Kleinheinz edition also vary from the original *Serenade*, but not drastically enough to change the intention or character. I found the Kleinheinz edition

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<sup>75</sup> Watson, 9.

<sup>76</sup> Ibid., 9.

<sup>77</sup> Ibid., 9.

somewhat disappointing and unsatisfactory in my desire to seek a fulfilling and well-balanced transcription of this trio, despite Beethoven's edits and ultimate approval.

Perhaps the eminent violist and arranger William Primrose shared the same notion, as he created his own arrangement of the *Notturmo*. This edition is widely used amongst students today, including this student for this dissertation project. After studying both the original *Serenade* viola part from the string trio and the Kleinheinz edition, one can conclude that Primrose's arrangement stems from Kleinheinz, but with Primrose's added flair. His transcription took into account the elements that best suit the idiosyncrasies of the viola, but with the "[aim] to *épater les bourgeois* [shock the bourgeoisie] and set the cat among the pigeons in the violists of the day."<sup>78</sup> Primrose gave the viola more of the melodic content from the violin part of the trio version in his arrangement, making the piece both more interesting and more technically challenging for violists. Some of the melodic portions are even more virtuosic than Beethoven wrote, for example the second movement *Adagio* in the return of the main melody. Similar to the Kleinheinz edition, some small details are removed or altered that somewhat change Beethoven's intention. For example, the coda in the minuet and trio does not include the charming use of pizzicato, and the *Polacca* movement does not feature the empty measures of rest at the end, which represent the humor fitting of an evening serenade. These missing details are addressed and rectified in the editions this author arranged.

Taking these aspects of the piece into account can enhance one's interpretation: understanding the historical and compositional context, knowing that it is an early work of Beethoven, originally written for string trio, understanding his desire to showcase the

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<sup>78</sup> David Dalton, *Playing the Viola: Conversations with William Primrose* (Oxford: Oxford University Press, 1988), 184.



best qualities and characters of each instrument, as well as the context of where it would be performed. A little night music can then become more than casual evening entertainment.

Schubert Sonata for Arpeggione and Piano, D. 821 (1824)

A contemporary of Beethoven, Franz Schubert (1797-1828) lived only a short time, but produced a significant musical output. Schubert cultivated a reputation as a composer of smaller chamber works for social settings as opposed to larger symphonic works in concert halls. This can be attributed to the changing role of music in society – there was more possibility of in-house performances on popular and easily accessible instruments, such as the violin, piano, voice, and the arpeggione.

Schubert composed his famous Sonata for Arpeggione and Piano, D. 821 in November 1824 after the invention of the instrument by Luthier J.G. Stauffer. Vincenz Schuster, an acquaintance of Schubert, most likely commissioned this piece. Schuster was enthusiastic about the new instrument, going as far as authoring the only tutorial for the arpeggione, where he “[boasted] of its great facility in the executions of passages in parallel thirds and chromatic runs.”<sup>79</sup> Schubert wrote the sonata rather “hastily...[with] frequent use of abbreviations, and...a number of subsequent corrections as well as characteristic erasure.”<sup>80</sup> This is evident in the manuscript, which is quite difficult to read at times. Due to this fact, many scholars and critics wrote this piece off as light and airy, and not at the level of other contemporary pieces. The instrument did not gain popularity,

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<sup>79</sup> Karl Geiringer, “Schubert’s Arpeggione Sonata and the ‘Super Arpeggio’” (*The Musical Quarterly* Vol. 65, No. 4, Oct. 1979), 522.

<sup>80</sup> *Ibid.*, 513.

resulting in the piece being lost until the emergence of the manuscript at an auction in Berlin well after Schubert's passing.<sup>81</sup> Its first publication was in 1871 by J.P. Gothard in Vienna. Since the arpeggione itself was no longer extant, the piece was adapted for other instruments, such as the cello and viola.

During the instrument's heyday, the arpeggione was referred to by multiple names, but its most commonly known name was the "bowed guitar." The instrument was promoted to give more performance opportunities to guitar players, or as a new outlet for players of the "obsolete" viola da gamba.<sup>82</sup> It was larger than a guitar but smaller than a cello, and was positioned in between knees of the player. Unlike the cello, the arpeggione had six strings tuned like a guitar, and twenty-four frets on the fingerboard. This set-up granted easy accessibility to a wide range for the instrument. When reading music, players read in treble clef, but it sounded an octave lower than written. Occasionally, music was written in bass clef for the lower registers.

Schubert named this sonata after the instrument, but the instrument was seldom referred to by this name. Perhaps Schubert used the title "Arpeggione" due to the "arpeggiated" portions of the musical material, which characterize the instrument. Arpeggios and broken thirds occur often in the piece. The sonata is written in the key of A minor, which is idiomatically fitting for the bowed guitar and the tuning of its strings. Chords work well in this key by enabling the player to use one or more open strings, which allow more sound and projection. Some chords require the musician to skip a string, resulting in a more arpeggiated effect, which was Schubert's intention.<sup>83</sup> Schubert

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<sup>81</sup> Geiringer, 513.

<sup>82</sup> Ibid., 516.

<sup>83</sup> Ibid., 518-9.

employed other idiomatic effects in the sonata, including plucked chords and accompaniment like passages.

The transcription for viola presents both a variety of issues and opportunities in performance. A significant obstacle is the difference in construction between the arpeggione and viola. The arpeggione was larger than a viola and had more strings, but still offered a sense of intimacy in performance simply due to the nature of the instrument. For the modern day violist, this effortless and intimate quality can be applied to the very singing and expressive opening melodies that are characteristic of Schubert. The sound or the character should never be forced in order to project. It is, after all, chamber music and was intended to be performed in more intimate and casual settings, not grand concert halls.

The difference in the number of strings also presents some difficulties in technical execution for the violist. As mentioned earlier, the arpeggione had six strings with a wide registral range. The viola, which only has four strings, is at a disadvantage. Accessibility to certain registers or chords in the original arpeggione part are not as easily accessible to the violist, so changes in register are advantageous at times. Registration changes, however, present wonderful opportunities for teachers and students. Many of the changes can be played up or down an octave, which creates flexibility for the student learning the piece. A customization of the work can be developed to fit the appropriate level of the student. The violist must be sure, however, to transition from the registration changes in a smooth and effortless manner to preserve the character of the material. This is especially applicable to the many arpeggiated passages in the work.

Another characteristic of the arpeggione that is applicable to the modern day violists' interpretation is the guitar-like aspects featured in the sonata. This includes the pizzicato passages and chords scattered throughout the piece. In the passages featuring multiple measures of pizzicato, like measures 74-78 in the first movement and measures 323-346 in the last movement, a violist can use a modified plucking technique to emulate a guitar-like sound. This is achieved by plucking the string closer to the bridge, as opposed to plucking over the fingerboard. Harpists often employ this technique when this sound profile is desired. When a string instrument plucks a chord, two methods of execution can be employed: 1) a rolling strum of the chord, or 2) a simultaneous strum of the chord. In the original manuscript, Schubert indicates the very last chord of the piece to be rolled by inserting a wavy vertical line that directly precedes the chord. The rest of the chords are unmarked and are subject to the musician's interpretation. Some chords could potentially be rolled. Other chords, like the *sforzando* chords in measure 72 of the first movement, can be strummed simultaneously to bolster the impact of the chord and to emulate the guitar-like aspects of the arpeggione. Schubert may have also intended certain notes to be rolled or strummed separately by notating the direction of the stems in opposing directions. In measures 204-5 in the first movement, the bass notes of the chords are stemmed down while the remaining notes are stemmed up, implying that the bass notes could have a separate emphasis from the upper notes.<sup>84</sup>

Since its publication and adaptation for the viola, Schubert's Arpeggione Sonata has become a cornerstone work in the violist's repertoire. By understanding Schubert's historical and compositional significance and the idiomatic qualities of the arpeggione, a

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<sup>84</sup> Geiringer, 520.

violinist can approach this sonata with a unique and individual interpretation that can be adapted for various stages of learning.

Franck *Sonata for Piano and Violin in A Major* (1886)

The most celebrated and widely known work of César Franck (1822-1890) is his *Sonata for Piano and Violin*. Since its composition, it has become part of the standard literature for violinists, but has also been adapted for many other instruments, including the viola.

Franck, born in Liège, Belgium, trained as pianist at the Royal Conservatory in Liège, and at the Paris Conservatoire. Despite his talents at the keyboard, Franck yearned to be a composer. As his career progressed, Franck was eventually hired as church organist at Sainte-Clotilde in Paris and later, in 1872, as the organ and composition professor at the Paris Conservatoire. In addition to teaching and performing in the church, he also performed regularly for secular events in the theater. This provided more financial stability for him and his family, but continuously put his personal and working life at odds. His students encouraged him to write more large-scale works for the concert hall, while on the other hand his wife favored the theatrical work.<sup>85</sup>

While residing in Paris, Franck's reputation and influence became so widespread that he was elected president of the Société Nationale de Musique in Paris. As president, he was charged to "bring out the creation of a new art of music, more inward and personal, more austere, [and] more consciously national for all."<sup>86</sup> Known as the

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<sup>85</sup> Léon Vallas, *César Franck*, trans. Hubert Foss (Westport, Connecticut: Greenwood Press, 1973), 194.

<sup>86</sup> *Ibid.*, 193.

“Doctrine of Franckism,” the movement opposed the traditional lightness of French style music in theaters and concert halls.<sup>87</sup> The inspiration for this movement was founded on the music of Bach, Beethoven and German romantics, like Schubert and Wagner. In essence, Franck attempted to bridge the gap between the Franco-Belgian and German styles of music. Franck felt this divergence personally as he was German by race, but a Frenchman at heart.<sup>88</sup>

Franck composed the violin sonata in 1886. Inspired by the violin playing of Eugène Ysaÿe, Franck gifted the work to the violinist on his wedding day.<sup>89</sup> Ysaÿe was enthralled by the music; he even sight-read it at the wedding! The first public performance occurred during the Franck Festival in December 1886 in Brussels with Ysaÿe on violin and Léontine Marie Bordes-Pène on piano. The duo performed this work several times in multiple locations, always with a positive reception. Performers were equally taken with the work, and it has since become a cornerstone of the violin repertoire.

The four-movement work contains a blend of the Germanic and Franco-Belgian styles. A major element from the Germanic tradition is the application of cyclicism; this connects Franck to the works of Beethoven, Schubert, and Mendelssohn. Cyclicism was a natural inclination for Franck as his “method of composing was to invent, spontaneously almost, and without calculation or any system, a large number of kindred themes – ‘cousins,’ as he called them.”<sup>90</sup> Melodic fragments are interwoven throughout each

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<sup>87</sup> Vallas, 193.

<sup>88</sup> Ibid., 193.

<sup>89</sup> R.J. Stove, *César Franck: His Life and Times* (Lanham, Maryland: The Scarecrow Press, Inc., 2012), 256.

<sup>90</sup> Vallas, 199.

movement, for example the incorporation of the melody from the second movement into the opening piano part of the third movement.<sup>91</sup>

Another major Germanic influence stems from Franck's experiences as an organist. Like Johann Sebastian Bach, Franck routinely improvised at the organ. This may have served as the inspiration for the third movement *recitativo* of the sonata. Franck was endowed with large hands and was able to play large intervals easily. Due to his large hand-span, his piano parts are often written with a full and thick texture.<sup>92</sup> A characteristic of organ playing is its ability to sustain long lines. This was an important concept to Franck, who insisted on shaping melodies for the longest possible line, like an organ.<sup>93</sup> A prime example of this technique is seen in the last movement's canonic melody.

The melodies themselves are composed very economically.<sup>94</sup> Many are based on chains of thirds. This concept can be found in Brahms' compositions as well, for example, the opening melody of the F Minor Clarinet Sonata, Op. 120, No. 1. Some of the melodic material from Franck's sonata is written in "third-related tonalities," for example, the second movement's second iteration of the second theme in B minor.<sup>95</sup>

Like Franck, Ysaÿe was also born in Belgium and studied at the Royal Conservatory in Liège. Although his studies began somewhat precariously, he eventually was invited to study with Henri Vieuxtemps and his assistant, Henryk Wieniawski at the

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<sup>91</sup> Abraham Loft, *Violin and Keyboard: The Duo Repertoire Volume II From Beethoven to the Present* (New York: Grossman Publishers, 1973), 151.

<sup>92</sup> Stove, 257.

<sup>93</sup> Loft, 154.

<sup>94</sup> Stove, 259.

<sup>95</sup> John Daverio, *Crossing Paths: Schubert, Schumann, and Brahms* (Oxford: Oxford University Press, 2002), 160.

conservatory. It was in this environment that Ysaÿe was exposed to the Franco-Belgian School of violin playing. Initially established by Italian violinist Giovanni Battista Viotti, the Franco-Belgian school focused more on training virtuosos, with more concentration placed on technique than musicality.<sup>96</sup> This may have stemmed from the influence of Paganini with his “technical perfection and feats of virtuosity.”<sup>97</sup> Elegance of tone and sound were also emphasized. This was accomplished by pulling long bows with the use of mostly the forearm and a quiet wrist and upper arm.

As a student of the Franco-Belgian school, Ysaÿe continued these traditions. He was a unique performer: he was a big man in appearance and in heart, and played with an equally grand tone.<sup>98</sup> Being trained in the Franco-Belgian school, Ysaÿe employed the “high bow arm” as opposed to the lower bow arm of the German school. This technique aids in projection and allows more overtones in the sound, a helpful concept for violists when balancing their part with the piano. Additionally, he played détaché bows in the upper third instead of the middle of the bow, which typifies the Franco-Belgian school. Ysaÿe carefully monitored his bow, allowing it to “[follow the] curve of bridge” to create smooth string changes without any bumps.<sup>99</sup> His left hand technique was also worthy of note. Ysaÿe did not “think in positions...the whole fingerboard was one position.”<sup>100</sup> This can potentially be attributed to Paganini’s influence, whose hand was so flexible that

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<sup>96</sup> David Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance: An Examination of Style in Performance, 1850-1900* (Aldershot, England: Ashgate Publishing Limited, 2003), 24.

<sup>97</sup> *Ibid.*, 24.

<sup>98</sup> William Primrose, *Walk on the North Side: Memoirs of a Violist* (Provo, Utah: Brigham Young University Press, 1978), 53.

<sup>99</sup> *Ibid.*, 56.

<sup>100</sup> *Ibid.*, 55.



shifting was not always required. If a shift was necessary, it was to be done on a half-step interval.<sup>101</sup>

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<sup>101</sup> Ibid., 56.

DISSERTATION RECITAL III: BACH

April 26, 2018, 5:00 PM

Gildenhorn Recital Hall, Clarice Smith Performing Arts Center

Suite No. 1 in G Major, BWV 1007 (1720) Johann Sebastian Bach (1685-1750)

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Menuets 1 and 2
- VI. Gigue

Sonata for Viola da Gamba and Harpsichord in G Major, BWV 1027 (1720)

- I. Adagio
- II. Allegro ma non tanto
- III. Andante
- IV. Allegro moderato

Josiah Stocker, Harpsichord

Intermission

Partita No. 3 in A Major, BWV 1006 (1720)

- I. Prelude
- II. Loure
- III. Gavotte en Rondeau
- IV. Menuets 1 and 2
- V. Bourrée
- VI. Gigue

### Recital III: Bach in Three - A Suite, a Sonata, and a Partita

The final recital in this dissertation project features compositions by Johann Sebastian Bach. Selected works include the Cello Suite No. 1 in G Major, BWV 1007, Sonata for Viola da Gamba and Harpsichord in G Major, BWV 1027, and Partita for Violin in A Major, BWV 1006.

Johann Sebastian Bach (1685-1750) is perhaps one of the most influential composers in western music. Frequently identified as an organist and keyboard player, Bach also studied and performed violin and viola. Born into a musical family, Bach initially began violin lessons with his father, Johann Ambrosius, who was a “court and town musician.”<sup>102</sup> Despite the prominence of violin, Bach preferred playing the viola: “As the greatest expert and judge of harmony, he liked playing viola best, with appropriate loudness and softness.”<sup>103</sup> His appreciation for the viola is evident in the inner movements of some of his instrumental works, and in the sixth and last Brandenburg Concerto.

The pieces featured in this program were composed contemporaneously during Bach’s “third creative period” from 1717-1723. There is speculation as to the order of composition for the violin solo works and the cello solo works. Albeit the violin set is subtitled *Libro Primo* and the cello set as *Libro Secondo*, the cello works possibly could have been composed first as they are less elaborate than the solo violin works. During this period, Bach was employed as the “conductor in charge of all chamber music at the

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<sup>102</sup> David Ledbetter, *Unaccompanied Bach: Performing the Solo Works* (New Haven: Yale University Press, 2009), 13.

<sup>103</sup> *Ibid.*, 14.

court” in Cöthen, Germany overseen by Prince Leopold.<sup>104</sup> Financial restraints at the *capella* and several bouts of illness plaguing the Prince minimized Bach’s responsibility for composing works for the church, allowing Bach to produce more secular works for strings and harpsichord.<sup>105</sup> Even though Bach was not performing the organ at this time, organ-like characteristics are evident in these secular pieces.

The composition of the string works could have been motivated by a number of factors. Prince Leopold was himself an excellent violinist and viola da gamba player, and it is quite possible Bach penned these compositions for the Prince.<sup>106</sup> Bach’s eldest son, Wilhelm Friedemann, took interest in music at this time, inspiring Bach to compose *Klavierbüchlein*, a keyboard tutor dedicated to his son. Perhaps this didactic intent inspired Bach to compose the solo string works, as many of the works from this period were “contrived...so that his performers could, by their means, improve upon their instruments.”<sup>107</sup> No authenticated evidence exists that Bach studied or performed the cello, therefore a case could be made that Bach was attempting to teach himself the intricacies of the instrument, especially since “violoncello as a solo instrument would have been close to unknown in Germany in the early 1700s.”<sup>108</sup> Two skilled cellists, C.F. Abel and Christian Bernhard Linike, resided in Cöthen contemporaneously with Bach, and could have been the fortunate musicians to first perform the solo cello works.<sup>109</sup>

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<sup>104</sup> Karl Geiringer, *Johann Sebastian Bach: The Culmination of an Era* (New York: Oxford University Press, 1966), 137.

<sup>105</sup> Peter Williams, *J.S. Bach: A Life in Music* (Cambridge: Cambridge University Press, 2007), 137.

<sup>106</sup> Malcolm Boyd, *Bach* (New York: Oxford University Press, 2000), 70.

<sup>107</sup> Ledbetter, 14.

<sup>108</sup> Charles Medlam, *Approaches to the Bach Cello Suites: A Handbook for Cellists 2<sup>nd</sup> Edition* (2013), 12.

<sup>109</sup> Boyd, 94.

Instruments had specific roles in society during the Baroque era. At the onset of the Baroque era, violins and viols were equally popular and performed in specific but different venues: violins played church and dance music, while viols played fantasies and consorts in more intimate settings.<sup>110</sup> Violin was eventually embraced by society and all viols, except for the da gamba, fell out of popularity. Gambas became the instrument of aristocrats, professionals and the bourgeoisie.<sup>111</sup> Many string players (within the Lutheran tradition, like Bach) also sang in the churches, creating a constant “cross-fertilization of singing and playing techniques.”<sup>112</sup>

Baroque instruments and modern instruments differ greatly in construction. Violins had shorter fingerboards with thicker necks, which were more horizontally angled than modern violins. Bridges were typically lower and flatter than modern bridges and were placed closer to the tailpiece, rather than centered between the notches of the f-holes. This worked well for the lower tension sheep-gut strings. Eventually, “rope twist” strings, wound gut with silver or copper wire, gained popularity as they improved the response by increasing the string’s rigidity while allowing for decreased thickness. Baroque cellos were also different from modern cellos. They were softer than modern cellos, but “[resonated] for significantly longer.”<sup>113</sup> Similar to the violin, they also had lower bridges and used gut strings, which “[sacrificed] greater decibels for a richer collection of upper partials and a more extensive range of articulation possibilities.”<sup>114</sup> The construction of the bow varied based on the country of origin, but all bows had the

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<sup>110</sup> Medlam, 5.

<sup>111</sup> Ibid., 5.

<sup>112</sup> John Butt, *Bach Interpretation: Articulation Marks in Primary Sources of J.S. Bach* (Cambridge: Cambridge University Press, 1990), 36-7.

<sup>113</sup> Medlam, 67.

<sup>114</sup> Ibid., 67.

convex shape characteristic of the Baroque bow. Italians used a longer bow to sustain longer and slur more notes, as opposed to the French dance bow, which was short and light for prolonged performances and quick strokes. The baroque bow's construction allowed the natural decay of sound from frog to tip, creating a "greater difference in the up and down-stroke and a change of pressure within the stroke," known as the Rule of Down Bow.<sup>115</sup>

Although it is related to the violin family, the viola da gamba has many structural and aesthetic differences. Like the cello, the gamba is held between the knees of the player, but is supported by the lower legs, not stabilized by an endpin in the floor. The gamba has a flat back and sloped shoulders, as opposed to the rounded back and shoulders of the violin family. Additionally, gambas have c-shaped holes instead of the characteristic f-shaped holes featured on violins and cellos. The number of strings could vary, but typically it would be between four and seven strings tuned in various intervals, usually fourths and thirds. Unlike the even plane of the violin fingerboard, the gamba uses gut frets that are loosely tied.<sup>116</sup> The tone of the gamba is "reedy and [it] vibrates much longer than the violin family; much more is made of the pure natural tone, unclouded by vibrato."<sup>117</sup> This could be due to the different type of bow hold employed by gambists. The bow is held underhand, which creates a softer, more delicate and wispy

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<sup>115</sup> Butt, 40.

<sup>116</sup> Nathalie Dolmetsch, *Twelve Lessons on the Viola da Gamba* (London: Schott & Co., Ltd.), 4.

<sup>117</sup> *Ibid.*, 4.

tone.<sup>118</sup> Bow strokes should ring “like a bell” and differ greatly from the violin’s “unrelieved dragging.”<sup>119</sup>

### Cello Suite in G Major, BWV 1007 (1720)

Since Bach was a proficient string player, his compositions are idiomatically written and representative of the musical genres of the era and his own style. In general, they are all French dance suites *da camera* with some Italian influences. The first Cello Suite in G Major, BWV 1007 is a wonderful introduction to the rest of the suites. It has six movements: a Prelude, Allemande, Courante, Sarabande, two Menuets, and lastly a Gigue. The opening prelude is reminiscent of “broken chord preludes/toccatas tracing back to Italian lute and theorbo toccatas at the beginning of the 17<sup>th</sup> century.”<sup>120</sup> It also has an improvisatory keyboard feeling that can be attributed to Bach’s experience as an organist. The pedal passage at the end with *bariolage* (“multicolored”) effects and idiomatic use of open strings creates a drama that leaves the listener fulfilled. Next is the Allemande. Literally meaning “German,” it has a similar structure to Bach’s keyboard allemandes. It is written in duple meter, implying a smoothness and fluency. Running scales further emphasize its elegant and gracious character. Following the Allemande is the Courante. Translated to “running,” this movement contrasts from the previous movement by using “wide leaps” as opposed to scales.<sup>121</sup> Next is the Sarabande; this French dance movement has Spanish origins and embodies a majestic character. After the Sarabande are two Menuets. One of the most popular dance styles, it continued to be used

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<sup>118</sup> Dolmetsch, 4.

<sup>119</sup> Ibid., 4.

<sup>120</sup> Ledbetter, 176.

<sup>121</sup> Ibid., 181.

well past the Baroque era. The first Menuet has a noble and cheerful character, but the second Menuet is written in Dorian mode with one flat, requiring “a change in atmosphere.”<sup>122</sup> Bach occasionally chose the Dorian mode in the Suites to contrast with movements in major tonalities. One specific note in the second Menuet, the low E in measure three, is ambiguous. Many editions, including some contemporaneous with Bach’s time, mark this note as an E-flat to coincide with the G minor key signature; however, a harmonic analysis in Bach’s chosen key signature and his use of Dorian mode in other works support the use of E-natural instead of E-flat.<sup>123</sup> This movement is strategically placed “before the final gigue...to achieve a calming ‘return to earth, prepare for drama’ effect.”<sup>124</sup> The last movement is the gigue. It is often the final movement of a suite, providing an exciting and energetic conclusion.

While this cello suite is accepted as part of the canon of cello repertoire, scholars question the authenticity of the musical notation. Unfortunately, over the course of time, the original manuscripts in Bach’s hand have been lost. Thankfully, several other contemporaneous manuscripts exist that provide a reliable source to modern day musicians. These are the Anna Magdalena and Johann Peter Kellner editions. Anna Magdalena was the second wife of Bach. She was a musician as well, and at some point in time penned these hand-written copies of which we know today. Her editions, however, seem written in haste. Many of the slurs are not aligned accurately over the notes, and incorrectly written notes are not scratched out, but rather have the correct note

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<sup>122</sup> Medlam, 64.

<sup>123</sup> Jerome Carrington, *Trills in the Bach Cello Suites: A Handbook for Performers* (Norman: University of Oklahoma Press, 2009), 78-83.

<sup>124</sup> Judy Tarling, *Baroque String Playing for Ingenious Learners* (St. Albans: Corda Music Publications, 2013), 113.



names scribbled above the notes. Kellner was an organist and had personal interactions with Bach. His copies include additional ornamentation as well as tempo and dynamic markings, which could have emanated from Bach himself. Studying both of these manuscripts can surely augment a violists' interpretation, as there are a number of modern editions filled with bowings and other added markings that may be inappropriate for an authentic performance.

Another way to augment the violists' interpretation and achieve a more authentic Baroque style is to study the performance practices of cellists of the time. A major facet of Baroque style is ornamentation, or the use of trills, mordents, and appoggiaturas. Notated trills are sporadic in the Magdalena edition, but a performer in Bach's time was expected to use their own taste and conventions to embellish the notes. To get some ideas on how and when to ornament, a violist could reference other Bach works of French inspiration, such as his keyboard pieces. Bach was a meticulous composer, though, and often wrote out "specific note configurations," relieving some of the responsibility from the performer.<sup>125</sup> Additionally, the "cello is not a convenient instrument for ornamentation" due to its size and accessibility, but since the viola is less cumbersome, many more opportunities for embellishment are possible.<sup>126</sup> Vibrato is also considered an ornament in Baroque music. Performers could use two types of vibrato: 1) a motion similar to modern day vibrato, and 2) a "trilled" vibrato. Some composers marked specifically when and where to implement this embellishment. Bach, however, declined to specify, but certainly, modern day violists should refrain from the practice of continuous vibrato.

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<sup>125</sup> Carrington, 23.

<sup>126</sup> Medlam, 27.

Another left hand technique applicable to the modern day violist's interpretation is the practice of leaving fingers down on the strings. In Christopher Simpson's treatise on playing the viol (*The Division-Viol*, 1665), he states, "When you set any finger down, hold it on there; and play the following Notes with other fingers, until some occasion require the taking off. This is done to continue the Sound of a Note when the Bow hath left it."<sup>127</sup> This is applicable to cellists, violists, and of course, viola da gambists. By leaving the fingers down, the harmonic framework is enhanced, letting the sound continue to resonate after the bow leaves the note.<sup>128</sup>

Matters of the bow and sound production can also be considered. Baroque bows are constructed differently from modern bows. They are shorter and weigh less than modern bows. Baroque musicians also employed a technique called *messa di voce*, translating literally as "placing of the voice," which is a "swelled" bow stroke used for long notes.<sup>129</sup> Short notes called for a fast and articulated stroke. Modern bows are designed to have an even balance and, as much as possible, a consistent sound in every part of the bow. To achieve a lighter sound, a modern violist could experiment holding the bow with their normal bow hold, but slightly higher on the stick. This removes some of the weight of the frog and mimics the bow hold location of Baroque musicians. I am fortunate to have attended a university that owns a collection of Baroque bows and instruments. However, from my experimentation, I have found it difficult and unsatisfactory to use a Baroque bow on a modern instrument. Firstly, the baroque bow is difficult to use well with metal strings; it "prefers the added friction of a rougher surface

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<sup>127</sup> Christopher Simpson, *The Division-Viol: Or, the Art of Playing Ex Tempore Upon a Ground* (London: J. Curwen, 1955), 5.

<sup>128</sup> Medlam, 20.

<sup>129</sup> Tarling, 124.

with more resistance,” like gut strings.<sup>130</sup> It did, however, work well for achieving the sensation of arpeggiating or rolling the chords. For Baroque bows, the “thinner ribbon of hair on the lower-tension gut strings meant that the start of each stroke was more noticeable than on modern instruments.”<sup>131</sup> Due to the fact that Baroque bows contain less horsehair, it was not possible to produce the appropriate sound. By holding the modern bow higher up the stick, modern day violists can mimic these qualities with ease and achieve a more typical Baroque sound on modern instruments.

#### Sonata for Viola da Gamba and Harpsichord, BWV 1027 (1720’s)

Some may recognize this gamba sonata from another context. In fact, this work has a “parallel version as a trio sonata for two flutes and continuo (BWV 1039).”<sup>132</sup> Bach also used the last movement in a Trio in G for Organ (BWV 1027a).<sup>133</sup> The adaptation and transcribing of material for other instruments was a common practice of Bach. Both versions were most likely written around 1720, but some consider BWV 1039 to be the original.<sup>134</sup> In the gamba version, Bach divided the two flute parts between the gamba and the right hand of the harpsichord. Some scholars believed this compromise removed the sense of unity and cohesion of the work because of the marked difference in timbre between the gamba and harpsichord. Bach did not consider this an issue, and believed “the viola da gamba and flute...[were] most suited to partnership with the

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<sup>130</sup> Medlam, 67.

<sup>131</sup> Butt, 40-1.

<sup>132</sup> Hans Vogt, *Johann Sebastian Bach’s Chamber Music: Background, Analyses, Individual Works*, trans. Kenn Johnson (Portland: Amadeus Press, 1988), 203.

<sup>133</sup> Norman Carrell, *Bach the Borrower* (London: George Allen & Unwin, Ltd, 1967), 192.

<sup>134</sup> Carrell, 193-5.

harpsichord.”<sup>135</sup> Audiences in Bach’s time listened with “much more intellectual intensity and imagination than today, with the result that an actual sound discrepancy did not bother anyone.”<sup>136</sup>

The gamba sonata falls in a different genre of Baroque music: the sonata *da chiesa*. This type of composition differs from the dance suites in that there are only four movements of a serious nature, in a slow-fast-slow-fast order. BWV 1027 follows this form. The piece begins with an *adagio* in 12/8 time. Bach often employs this time signature to evoke a pastoral quality, but the performer should take care not to play too slowly as to preserve the lilting character. Bach writes very idiomatically for the gamba. Staccato dots are incorporated on specific notes, implying a light dance-like quality to the music. A prime opportunity for the application of “extended *messa di voce*” and use of the bow for long notes appears in measures 4-5.<sup>137</sup> Examples of imitation are found in measures 9-11 and 21-3, which is representative of the previous stylistic period. Some ornamentation discrepancies exist between the gamba and harpsichord part in measures 7, 19, and 27. The performers can opt to play the original notation, or mimic each other exactly. It is the performers decision as to which is more pleasing to the ear, but I recommend following Bach’s original markings.

The second movement, *allegro ma non tanto*, is in three parts. The opening theme is followed by a second section with the inverted opening theme in the relative minor key, and later a reprise beginning in measure 95. This movement, as well as the first

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<sup>135</sup> Werner Breig, “The Instrumental Music” in *The Cambridge Companion to Bach*, ed. John Butt (Cambridge: Cambridge University Press, 1997), 130.

<sup>136</sup> Vogt, 206.

<sup>137</sup> Victor Rangel-Ribeiro, *Baroque Music: A Practical Guide for the Performer* (New York: Collier Macmillan, 1981), 208.

movement, features “unusually sustained clavier notes” with added embellishment of trills.<sup>138</sup> This creates the effect of *sostenuto* for the harpsichord, which cannot sustain long notes naturally. The third movement, which follows, is marked *andante*. The material of this movement includes “structurally identical and...closely interwoven” parts between the right hand of the harpsichord and the gamba, as it transverses a wide range of tonal centers.<sup>139</sup> The last movement, an *allegro moderato*, is a monothematic movement with no discernable structure. Bach writes an unusual division of phrase groupings and includes sequential material, as well as writing in canon from measures 49-58. The lively bass part keeps the movement from “[grinding] away mechanically.”<sup>140</sup>

While this sonata is written well for the gamba, it presents some challenges to the modern day violist. Compared to the violin family, the gamba is a soft, quiet instrument. As discussed earlier, since the gambist would hold the bow in the underhand fashion, a lighter more resonant sound was achieved. The gamba’s type of bowstrokes, *poussez* “down” and *tirez* “up” bows, create a backwards emphasis from the natural tendencies of the modern viola bow. Modern day violists may struggle applying this concept due to the physics and construction of the modern bow. In my experience working on the sonata, I opted to start some of my phrases with an atypical bowing pattern to make the emphasis work appropriately. The gamba has a wide range of available notes, but “Bach refrains from exploring the full range of the solo instrument” in the sonata.<sup>141</sup> This creates some registration and balance issues for the viola as much of the sonata falls in the middle or lower range of the instrument. To resolve this issue, violists can work towards contouring

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<sup>138</sup> Vogt, 205.

<sup>139</sup> Ibid., 206.

<sup>140</sup> Ibid., 206.

<sup>141</sup> Rangel-Ribeiro, 210.

the lines and using bow speed to create energy and cut through the registration difficulties. Similarly to the cello suite, leaving the fingers down as much as possible will also help with resonance.

Violin Partita No. 3 in E Major (A Major for Viola), BWV 1006 (1720)

The last piece on the program is the Violin Partita No. 3 in E Major. Bach was “fond of this composition...as he made many adaptations of it.”<sup>142</sup> A fascinating adaptation is the opening Sinfonia movement from Bach’s cantata *Wir danken dir, Gott, wir danken dir*, BWV 29 written in 1731. Albeit in the key of D major, it is almost an exact replication of the Partita’s Prelude but orchestrated for organ (which plays the melody), two violins, viola, continuo, two oboes, three trumpets and timpani. Another arrangement of this movement exists for lute (BWV 1006a). The solo violin version is more complex and elaborate than Bach’s works for solo cello or his gamba sonatas. It represents the pinnacle of violin writing of the Baroque era.

Similar to the cello suites, the violin partita contains a combination of Italian and French-style dance movements. The opening movement is a prelude, which is significant as it is the only partita to have a prelude (compared to cello suites that all have preludes).<sup>143</sup> It features mostly running 16<sup>th</sup> notes that demand a nimbleness and brilliance similar to Bach’s contemporary Vivaldi (1678-1741), and the “solo virtuoso sonata/concerto style” of the Italians.<sup>144</sup> The resultant effect is of a large-scale work on an

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<sup>142</sup> Vogt, 177.

<sup>143</sup> Ibid., 177.

<sup>144</sup> Ledbetter, 169.

instrument with four strings.<sup>145</sup> Perhaps this is why Bach chose to later orchestrate it for the BWV 29 cantata. Listening to that version potentially offers new perspectives and interpretation choices to the performer playing the solo version.

The second movement is a true French-dance style: the Loure. The use of a loure is unusual for Bach, but it does offer a nice contrast to the exuberance of the prelude. A loure is characterized as a slower version of a gigue with the “highly articulate and rhythmically profiled” style of French dance music.<sup>146</sup> It is also the name of a French instrument similar to the musette of the bagpipe family. The bowings should imitate the “lifted French style.”<sup>147</sup> A characteristic aspect of French dance music are *notes inégales* (unequal notes). In 1713, music theorist Johann Mattheson writes “many of the dotted notes are over-held” meaning they use the “*inégal lilt*.”<sup>148</sup> Bach incorporates double and triple stops in this movement, creating a polyphonic effect. In the lute version of this movement from BWV 1006a, Bach incorporated more ornaments.<sup>149</sup> A violinist or violist could potentially use this alternative version to add variety between the repeated sections.

The next movement is perhaps one of the more recognizable movements of the work: the Gavotte en Rondeau. The interval of a seventh is a characteristic sonority in this movement. It consists of a refrain and four couplets. The refrain itself mixes dance and sonata style within the first eight measures. It is essential for the performer to play the couplets in “contrasting characters, yet develop facets of the refrain.”<sup>150</sup> Following the Gavotte are two complementary menuets. The lack of a slow movement in the partita

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<sup>145</sup> Ledbetter, 165.

<sup>146</sup> Ibid., 169.

<sup>147</sup> Ibid., 169.

<sup>148</sup> Ibid., 170.

<sup>149</sup> Ibid., 171.

<sup>150</sup> Ibid., 171.

allows the menuets to act as a moment of serenity halfway through the work. Like the menuets from the cello suite, these menuets have unique contrasting atmospheres.

Menuet I portrays a courtly dance with a variety of phrase groupings, while Menuet II imitates a rustic, musette-style dance.

The last two movements are a Bourrée followed by a Gigue. The Bourrée is a fast and lively dance. It is the only other movement, aside from the prelude, that incorporates authenticated dynamic markings creating a “concertante echo effect.”<sup>151</sup> Phrases are longer in this movement, and include large groups of slurred notes. The long slur marks become problematic for the echo in measure 12, so a bowing change must be implemented to achieve the desired phrasing. Like the Cello Suite BWV 1007, the last movement is an energetic Gigue. The Gigue is similarly structured to the Bourrée as “it has a predominance of long phrases in sonata/concertante style, based on a single note value, rather than shorter dance phrases.”<sup>152</sup> Echoes of repeated material are also present in this movement, connecting it to the Prelude and Bourrée. Since this movement is constantly in motion, it is important for the performer to understand the “harmonic structure in order to project tension levels.”<sup>153</sup>

As discussed earlier, there are many differences between the Baroque instruments and the modern instruments on which we perform today. Since Baroque violins had flatter bridges and lower string tension, accessibility to strings for chords and double stops was easier than on modern instruments.<sup>154</sup> The practice of the time was to arpeggiate chords, but some chords could be played simultaneously. Modern day violists

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<sup>151</sup> Ledbetter, 174.

<sup>152</sup> Ibid., 174.

<sup>153</sup> Ibid., 175.

<sup>154</sup> Tarling, 156.



could however opt for either manner of execution; because viola strings are thicker and more widely spaced than on the violin, more time and weight may be required to catch the strings with the bow. The violist should not agonize over issues of projection – Bach used more variety in the piano spectrum than forte, implying Baroque instruments and bows “were designed for subtle dynamic nuances rather than the forceful projection of a loud tone.”<sup>155</sup>

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<sup>155</sup> George B. Stauffer, “Changing issues of performance practice” in *The Cambridge Companion to Bach*, ed. John Butt (Cambridge: Cambridge University Press, 1997), 215.

## Conclusion

Studying these works in depth enhanced my experience in preparing and performing the music. I cultivated a better understanding of the appropriate musical style and nuances of each composer. Additionally, I broadened my general musical understanding by learning about unfamiliar instruments. My hope for future violists is that the exposure to and application of these concepts and practices occur from the onset of their musical education. Musicologist and historically informed performer David Milsom highlights the trend in musical institutions of “[separating the] intellectual and musicological from the procedural and practical, hence the existence of parallel streams of music education: the Conservatoire, and the University Department.”<sup>156</sup> I believe these streams should work in tandem and have a stronger emphasis in the curriculum of all schools of music. Learning about historical performance practices, regional styles of playing, and the characteristics of each instrument augmented my interpretation, and ultimately resulted in a more fulfilling experience.

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<sup>156</sup> Milsom, 191.

RECITAL I: BRAHMS AND RACHMANINOFF

- 1-4 Sonata No. 1 in F Minor, Op. 120, No. 1 (1894) Johannes Brahms (1833-1897)
1. Allegro appassionato [7:47]
  2. Andante un poco adagio [4:47]
  3. Allegretto grazioso [4:11]
  4. Vivace [5:33]
- 5-7 Sonata No. 2 in E-flat Major, Op. 120, No. 2 (1894)
5. Allegro amabile [8:50]
  6. Allegro appassionato [5:10]
  7. Andante con moto – Allegro [7:08]
8. *Vocalise*, Op. 34, No. 14 (1914) Sergei Rachmaninoff (1873-1943) [6:05]

Eva Mondragón, Viola  
Dr. Hui-Chuan Chen, Piano

Recorded Live on May 7, 2017 in Leah M. Smith Hall,  
The Clarice, University of Maryland, College Park  
Recorded and Mastered by Arts Laureate  
recordings@artslaureate.com

RECITAL II: BEETHOVEN, SCHUBERT, FRANCK

- 1-6 Notturmo for Viola and Piano (1804) Ludwig van Beethoven (1770-1827)  
Arranged by William Primrose
1. Marcia Allegro [2:19]
  2. Adagio [8:03]
  3. Menuetto and Trio [2:17]
  4. Adagio - Scherzo [4:53]
  5. Allegretto alla Polacca [3:56]
  6. Andante quasi allegretto (Theme and Variations), Marcia Allegro [10:46]
- 7-8 Sonata in A Minor, D. 821 “Arpeggione” (1824) Franz Schubert (1797-1828)
7. Allegro amabile [12:23]
  8. Allegro appassionato, Andante con moto – Allegro [13:28]
- 9-11 Sonata for Piano and Viola in A Major (1886) César Franck (1873-1943)
9. Allegretto ben moderato, Allegro [13:41]
  10. Ben moderato: Recitativo-Fantasia [6:53]
  11. Allegretto poco mosso [6:31]

Eva Mondragón, Viola  
Dr. Hui-Chuan Chen, Piano

Recorded Live on December 11, 2017 in Gildenhorn Recital Hall,  
The Clarice, University of Maryland, College Park  
Recorded and Mastered by Arts Laureate  
recordings@artslaureate.com

## RECITAL III: BACH

1-6 Suite No. 1 in G Major, BWV 1007 (1720) Johann Sebastian Bach (1685-1750)

- |                    |        |
|--------------------|--------|
| 1. Prelude         | [2:38] |
| 2. Allemande       | [4:55] |
| 3. Courante        | [2:35] |
| 4. Sarabande       | [3:00] |
| 5. Menuets 1 and 2 | [3:06] |
| 6. Gigue           | [1:35] |

7-10 Sonata No. 1 for Viola da Gamba and Harpsichord in G Major, BWV 1027 (1720's)

- |                         |        |
|-------------------------|--------|
| 7. Adagio               | [3:38] |
| 8. Allegro ma non tanto | [3:32] |
| 9. Andante              | [2:29] |
| 10. Allegro moderato    | [3:30] |

11-16 Partita No. 3 in A Major, BWV 1006 (1720)

- |                        |        |
|------------------------|--------|
| 11. Prelude            | [4:20] |
| 12. Loure              | [4:31] |
| 13. Gavotte en rondeau | [3:16] |
| 14. Menuets 1 and 2    | [4:14] |
| 15. Bourrée            | [1:40] |
| 16. Gigue              | [2:11] |

Eva Mondragón, Viola  
Josiah Stocker, Harpsichord

Recorded Live on April 26, 2018 in Gildenhorn Recital Hall,  
The Clarice, University of Maryland, College Park  
Recorded and Mastered by Antonino D'Urzo, Opusrite™  
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## Selected Editions

- Bach, Johann Sebastian. *6 Suites a Violincello Solo senza Basso BWV 1007-1012: Scholarly Critical Performing Edition*. Edited by Bettina Schwemer and Douglas Woodfull-Harris. Kassel: Bärenreiter, 2000.
- \_\_\_\_\_. *Six Suites for Solo Violincello: Edition for Solo Viola BWV 1007-1012*. Edited by Simon Rowland-Jones. London: Edition Peters.
- \_\_\_\_\_. *Three Sonatas for Viola da Gamba (Viola) and Harpsichord BWV 1027-1029*. Edited by Hans Epstein. Kassel: Bärenreiter, 2017.
- \_\_\_\_\_. *Three Sonatas and three Partitas BWV 1001-1006*. Revised edition by Peter Wollny. Kassel: Bärenreiter, 2016.
- Beethoven, Ludwig van. *Notturmo for Viola and Piano*. Arranged by William Primrose. LOCATION: Schott, DATE.
- Brahms, Johannes. *Sonatas Op. 120 for Piano and Clarinet: Version for Viola*. Edited by Monica Steegmann. München: G. Henle, 2002.
- Franck, César. *Sonata arranged for Piano and Viola*. Edited and arranged by Douglas Woodfull-Harris. Kassel: Bärenreiter, 2016.
- Schubert, Franz. *Sonata in A Minor "Arpeggione" arranged for Viola and Piano, D. 821*. Edited by Helmut Wirth. Arrangement of the Viola part by Ulrich von Wrochem. Kassel: Bärenreiter, 1970.
- Rachmaninoff, Sergei. *Fourteen Romances for Voice and Piano, Op. 34*. New York: Boosey and Hawkes, 1947.

## Selected Recordings

Bach, J.S.: *Cello Suites Nos. 1-3, Vol. 1*. Anner Bylsma, cello. Sony Classical SBK 89960, 2002. CD.

One of the first period performers, Bylsma's recording represents a fine example of an authentic Baroque interpretation.

\_\_\_\_\_. *The Suites for Violincello Solo, The Sonatas for Viola da Gamba and Harpsichord*. Anner Bylsma, cello and Bob van Asperen, organ. Sony Classical 886443571761, 2012. CD.

Bylsma performs this well and with an organ instead of harpsichord.

\_\_\_\_\_. *Sonatas and Partitas for Solo Violin, BWV 1001-1006*. Ilya Kaler, violin. Naxos 8.570277-78, 2008. CD.

Kaler's interpretation sets him apart from other violinists, as he adds many appropriate and interesting Baroque ornaments as well as performs repeated sections with variety.

\_\_\_\_\_. *Viola da Gamba Sonatas, BWV 1027 and 1029 and Cello Suite No. 5, BWV 1011 Schwetzingen Festspiele Edition, 1971*. Janos Starker, cello and Zuzana Růžicková, harpsichord. JaSWR Classic CD 93.726, 2015. CD.

This performance allows the violist to hear the piece in context with harpsichord.

\_\_\_\_\_. *Flute Sonatas Vol. 2*. Petri Alanko and Hanna Juutilainen, flutes and Anssi Mattila, harpsichord. Naxos 8.553755, 1996. CD.

Since BWV 1027 is a transcription of a work for two flutes and continuo, listening to this recording would only serve to benefit the violists' interpretation.

\_\_\_\_\_. *Cello Suites Nos. 1, 3 and 5, BWV 1007, 1009 and 1011 (arr. for viola)*. Antoine Tamestit, viola. Naïve V5300, 2012. CD.

Tamestit's recording is invaluable to a violist: he plays on a Stradivarius viola in Baroque tuning, as well as includes extra ornaments and variety in repeated sections.

\_\_\_\_\_. *Sonatas and Partitas for Solo Violin, BWV 1001-1006 (arr. for lute)*. Hopkinson Smith, lute. Auvidis E8678, 2000. CD.

This recording is a resource for violists looking to augment their performance of the violin partita by adding the extra ornaments Bach included in the lute transcription of the piece.

Beethoven, Ludwig van. *William Primrose: The 1947 RCA Recordings*. William Primrose, viola and David Stimer, piano. Biddulph Recordings, 2000. CD.

A recording of the arranger himself, this performance provides direct insight into Primrose's interpretation of the work.

\_\_\_\_\_. *String Trio Op. 3 and Serenade Op. 8*. Trio Zimmermann. BIS Records 2087, 2014. CD.

Featuring Antoine Tamestit on viola, this recording is a great example of the *Notturmo* in its original string trio version.

\_\_\_\_\_. *Schubert Arpeggione Sonata D. 821 and Beethoven Notturmo for Viola and Piano, Op. 42*. Nobuko Imai, viola and Roger Vignoles, piano. Chandos Records Ltd. 8664, 1989. CD.

Imai's recording is fascinating. According to the CD liner, she recorded directly from the Urtext, creating a new version distinct from Primrose's. Imai's recording serves as an example of a more soloistic setting of the work. An added plus, this CD also includes Schubert's Arpeggione Sonata.

Brahms, Johannes. *Fröst: Brahms Clarinet Sonatas and Trio*. Martin Fröst, clarinet and Roland Pöntinen, piano. BIS BIS-SACD-1353, 2005. CD.

Fröst's excellent performance is a fine example of Brahms' sonatas on the original instrument.

\_\_\_\_\_. *Brahms: Viola Sonatas Nos. 1 and 2, Trio in A Minor*. Lawrence Power, viola and Simon Crawford-Phillips, piano. Hyperion Records, Ltd. CD867584, 2006. CD.

Power's beautiful tone and sensitive interpretation makes this recording exceptional.

\_\_\_\_\_. *Viola Sonatas Nos. 1 and 2 and Scherzo, WoO 2*. Barbara Westphal, viola and Ursula Oppens, piano. Bridge Records BCD9021, 1990. CD.

This recording is valuable because Westphal performs portions of the sonatas in the original clarinet registers.



Franck, César. *Viola Recital: Brahms, Schubert and Franck Sonatas Volume 2*. Tabea Zimmermann, viola and Kirill Gerstein, piano. Myrios Classics MYR008, 2012. CD.

Zimmermann's recording provides three great examples of viola transcriptions.

\_\_\_\_\_. *Augustin Hadelich and Joyce Yang: Works by Franck, Kurtág, Previn, Schumann*. Augustin Hadelich, violin and Joyce Yang, piano. Avie Records AV2347, 2016. CD.

This impassioned recording by Hadelich and Yang fuses the German and French characteristics of the piece well.

\_\_\_\_\_. *Franck and Strauss Violin Sonatas*. James Ehnes, violin and Andrew Armstrong, piano. Onyx Classics ONYX 4141, 2015. CD.

Ehnes' interpretation of the Franck is both sensitive and passionate.

Rachmaninoff, Sergei. *Rachmaninoff Conducts Rachmaninoff: Symphony No. 3, The Isle of the Dead, Vocalise*. Rachmaninoff, conductor with the Philadelphia Orchestra. Sony Classical 9026 62532-2, 1996. CD.

This recording is a valuable resource that provides direct access to Rachmaninoff's interpretation of this vocal work through an orchestral arrangement in E minor.

Schubert, Franz. *Schubert: Sonata for Arpeggione and Fortepiano in A minor D821 (original version: played on arpeggione and fortepiano) Part One*. Nicolas Deletaille, arpeggione Alain Roudier, fortepiano. YouTube: <https://www.youtube.com/watch?v=do9UgdfwM5Q>. 2012.

Although this is not the most inspiring recording, it is an audio and visual example of the piece performed in its original instrumentation.

\_\_\_\_\_. *Schubert: Sonata for Arpeggione and Fortepiano in A minor D821 (original version: played on arpeggione and fortepiano) Parts 2 and 3*. Nicolas Deletaille, arpeggione Alain Roudier, fortepiano. YouTube: [https://www.youtube.com/watch?v=JRFQ85SU\\_qs](https://www.youtube.com/watch?v=JRFQ85SU_qs). 2012.

\_\_\_\_\_. Schubert Piano Quintet, "The Trout," Arpeggione Sonata in A Minor, Die Forelle. Yo-Yo Ma, cello and Emanuel Ax, piano. Sony Classical, 1996. CD.

Yo-Yo Ma truly sings in this recording, mirroring the tragedy unfolding in Schubert's life during the composition of this work.

## Annotated Bibliography

Black, Leo. "Schubert's Ugly Duckling." *The Musical Times* Vol. 138, No. 1857 (Nov. 1997): 4-11.

This article by Leo Black, a Schubert enthusiast, portrays a different image of Schubert's Arpeggione Sonata. Many scholars wrote off the Sonata, but Black's interpretation of the work provides new depth and insight for the violist, connecting more of Schubert's personal life to the composition. His argument makes the sonata a more significant composition for the composer.

Boyd, Malcolm. *Bach*. New York: Oxford University Press, 2000.

Boyd's text details the specific periods of Bach's life, including his residency in Cöthen under Prince Leopold. In addition to exploring aspects of Bach's personal life, Boyd also discusses the works Bach composed during this period, such as the solo violin and cello works, as well as the gamba sonatas.

Bozarth, George. "Two Sonatas for Clarinet and Piano in F Minor and E-flat Major, Opus 120" in *The Complete Brahms: A Guide to Musical Works of Johannes Brahms*. Edited by Leon Botstein. New York: W.W. Norton & Company, 1999.

This portion of Botstein's guidebook provided valuable insight towards the basic details of the two clarinet sonatas. In addition to providing a background and musical analysis of the works, the book also explores the rest of Brahms complete oeuvre.

Breig, Werner. "The Instrumental Music" in *The Cambridge Companion to Bach*. Edited by John Butt. Cambridge: Cambridge University Press, 1997.

In this article, Breig discusses the contexts surrounding Bach's first gamba sonata and its original version as a trio for two transverse flutes and continuo. He also explores how the two flute version interfaces with the gamba version Bach later adapted.

Brodbeck, David. "Medium and Meaning: New Aspects of the Chamber Music," in *The Cambridge Companion to Brahms*. Edited by Michael Musgrave. Cambridge: Cambridge University Press, 1999.

This article presents the historical context for the Brahms clarinet sonatas and other significant chamber works, including the Clarinet Trio, Op. 114. Even though only one article from this book was referenced in this

dissertation, this book is valuable for other information regarding Brahms' life and works.

Butt, John. *Bach Interpretation: Articulation Marks in Primary Sources of J.S. Bach*. Cambridge: Cambridge University Press, 1990.

Since there are authenticity issues with some of Bach's compositions, a book such as this one can provide the clarity towards understanding the context of articulations during Bach's time and within different musical settings, for example the significance of dots in string playing versus keyboard playing.

Carrell, Norman. *Bach the Borrower*. London: George Allen & Unwin, Ltd, 1967.

This book provides information on works of Bach in which he borrowed material from himself. The Gamba Sonata BWV 1027 is featured, as he used that material in multiple settings. It also includes a small section on the reuse of the music from the violin partita to the cantata BWV 29.

Carrington, Jerome. *Trills in the Bach Cello Suites: A Handbook for Performers*. Norman: University of Oklahoma Press, 2009.

Carrington's book is an extremely valuable resource for understanding and implementing ornaments in the Bach Cello Suites. He explores multiple editions contemporaneous to Bach's time and scholarly sources to determine the appropriate embellishments for each movement of all six suites.

Challis, Natalia. *The Singer's Rachmaninoff*. New York: Pelion Press, 1989.

Since I am not a vocalist, acquiring knowledge of singing Rachmaninoff's vocal works was necessary. Challis' book provides a chapter on Russian pronunciation, diction, and proper singing techniques. She also explores Rachmaninoff's musical and historical context in Russia and a short analysis of each of his sets of songs.

Chusid, Martin. "Schubert's Cyclic Compositions of 1824." *Acta Musicologica*, Vol. 36 (1964): 37-45.

Chusid's article discusses pieces Schubert composed in 1824 and how cyclicism is represented in each work. Schubert's use of cyclicism connects him to Beethoven, who also employed this practice. Cyclicism is evident in both the *Notturmo* and Schubert's Arpeggione Sonata.

Dalton, David. *Playing the Viola: Conversations with William Primrose*. Oxford: Oxford University Press, 1988.

Written by Primrose's biographer and former student, Dalton presents pedagogical aspects of the violist William Primrose. Topics discussed include basic posture, left and right hand techniques, as well as repertoire and performance strategies.

Daverio, John. *Crossing Paths: Schubert, Schumann, and Brahms*. Oxford: Oxford University Press, 2002.

Composers continuously overlap and influence other composers. Daverio explores the connections and influences between three prominent nineteenth century composers. The material he discusses is also relevant to other composers not featured in his book, like Franck.

Dolmetsch, Nathalie. *Twelve Lessons on the Viola da Gamba*. London: Schott & Co., Ltd.

Dolmetsch's lesson book was a great and succinct survey on viola da gamba practices from the Baroque era. She includes lessons and texts from the prominent gambists of the day and well as her own commentary on the exercises.

Elliott, Martha. *Singing in Style: A Guide to Vocal Performance Practices*. New Haven: Yale University Press, 2006.

Since the German violin school was based on Italian *bel canto*, texts discussing the *bel canto* style are critical. Elliott's book examines aspects of the style in detail, including its technique, articulation, phrasing, and vibrato. This book was also helpful in exploring vocal techniques required for Rachmaninoff's works.

Flesch, Carl. *The Art of Violin Playing Book 2: Artistic Realization and Instruction, Second Edition*, translated and edited by Eric Rosenblith. New York: Carl Fischer, LLC, 1999.

Penned by the famous pedagogue, Flesch's second volume on violin playing explores the emotional aspects of music making. He connects the human voice to playing the violin, and how singing helps us realize our musical intentions.

Flesch, Carl. *The Memoirs of Carl Flesch*. New York: Macmillan, 1958.

Flesch's memoirs offered an intimate perspective on his approach to interpretation.

Geiringer, Karl. "Schubert's Arpeggione Sonata and the 'Super Arpeggio.'" *The Musical Quarterly* Vol. 65, No. 4 (Oct. 1979): 513-523.

This article went beyond many of the scholarly books I read on Schubert. Geiringer explores the work in regards to its historical context and the arpeggione itself. He explains significant concepts about the instrument and how Schubert crafted the sonata with these elements in mind.

Geiringer, Karl. *Johann Sebastian Bach: The Culmination of an Era*. New York: Oxford University Press, 1966.

This book chronicles the life of Bach and the specific works produced during periods of his life. Geiringer also categorizes the works according to the instrumentation.

Goltz, Maren, and Christian Mühlfeld. *Der Brahms-Klarinettist Richard Mühlfeld: Einleitung, Übertragung und Kommentar der Dokumentation von Christian Mühlfeld = Richard Mühlfeld, Brahms clarinettist: introduction, transcription, and commentary by Christian Mühlfeld, English Translation by Mona Lemmel*. Germany: Artivo Music Publishing, 2007.

An extremely relevant book, this text offers an intimate and thorough perspective on Richard Mühlfeld, Brahms' preferred clarinetist. Written in part by his son, a detailed description of Mühlfeld's personal and musical life is provided.

Harnoncourt, Nikolaus. *The Musical Dialogue: Thoughts on Monteverdi, Bach and Mozart*. Translated by Mary O'Neill. Portland: Amadeus Press, 1989.

Even though Harnoncourt is known as a historically informed conductor, he is also a writer and penned this interesting book on three composers, one of which is Bach. He provides a new perspective and significance in performing Bach's gamba sonatas.

Hoeprich, Eric. *The Clarinet*. New Haven: Yale University Press, 2008.

A very thorough book, Hoeprich provided a trove of information regarding every aspect of the clarinet, for example the construction and history of the clarinet, as well as famous clarinetists and significant repertoire. Hoeprich devotes large portions of his book to the clarinetist Richard Mühlfeld and the works Brahms composed for him.

Joachim, J. and Moser, A. *Violinschule Books 1, 2, and 3*. Translated by A. Moffat. Berlin, 1902-5.

An extremely significant text, this treatise co-written by Joachim and his student Moser details the pedagogy of Joachim and the German school of violin playing. He discusses playing concepts and techniques, as well as exercises and pieces to perform.

Lamperti, G.B. *The Technics of Bel Canto*. Translated by Dr. Theodore Baker. New York: G. Schirmer, 1905.

This treatise explores the vocal techniques of singing in the *bel canto* style. It is relevant for singers, clarinetists and violists in regards to body awareness and connecting your inner voice to physical sound.

Lawson, Colin. *Brahms: Clarinet Quintet*. Cambridge: Cambridge University Press, 1998.

This small, but dense, text provides a wealth of information regarding Brahms' collected works for clarinet, including the two sonatas, the quintet and the trio. Lawson also details Mühlfeld's clarinet playing, and the context of clarinet and its construction in nineteenth century Germany.

Ledbetter, David. *Unaccompanied Bach: Performing the Solo Works*. New Haven: Yale University Press, 2009.

Ledbetter's book was a fantastic guide towards understanding important concepts on performing Bach's works authentically. He discusses German traditions and musical styles in Bach's time. A detailed exploration of all the solo violin and cello works is also provided. Ledbetter also includes a section for the solo lute works, which informed me on certain aspects relating to the violin partita.

Leichentritt, Hugo. *Musical Form*. Cambridge: Harvard University Press, 1961.

This comprehensive book provides a description and analysis of every musical form. Leichentritt also provides musical examples of each style.

Little, Meredith and Natalie Jenne. *Dance and the Music of Bach: Expanded Edition*. Bloomington: Indiana University Press, 2001.

Even though I did not use this source directly in the written portion of this dissertation, I found this resource invaluable. Little and Jenne explore in detail every type of dance movement in Bach's compositions, from form and analysis, to performance practices, as well as the dance steps associated with the music. It was informative (and fun!) to try the choreography.

Loft, Abraham. *Violin and Keyboard: The Duo Repertoire Volume II From Beethoven to the Present*. New York: Grossman Publishers, 1973.

An excellent resource on violin repertoire, this book provided details and analysis of Franck's violin sonata.

Martin, Darryl. "Innovation and the Development of the Modern Six-String Guitar." *The Galpin Society Journal* Vol. 51 (July 1998): 86-109.

This article provided a timeline and context for the development of the arpeggione, which includes information about the instrument's inventor, Johan Stauffer.

Martyn, Barrie. *Rachmaninoff: Composer, Pianist, Conductor*. Aldershot, England: Scholar Press, 1990.

Martyn's book is a critical resource for exploring three main components of Rachmaninoff's life. The most relevant portion to this dissertation was the exploration of his life as a composer. His personal history and Russia's musical history are discussed as well.

Medlam, Charles. *Approaches to the Bach Cello Suites: A Handbook for Cellists 2<sup>nd</sup> Edition*. 2013.

Since cello is not my area of expertise, this book supplied information on performing the Cello Suites from the cellist's perspective. Medlam provides a background to the suites, as well as an exploration of the suites and their performance practices. He also addresses questions cellists (and violists) may have in performing the Cello Suites.

Milsom, David. *Theory and Practice in Late Nineteenth-Century Violin Performance: An Examination of Style in Performance, 1850-1900*. Aldershot, England: Ashgate Publishing Limited, 2003.

This book is of critical importance to my project and has been an extraordinary resource for both textual and musical references. I was able to apply information from this resource to multiple works in my series of recitals. It provided in depth details about the nuances and intricacies of violin playing from 1850-1900, including chapters on pedagogy, style (vibrato, phrasing, tempos and rhythm) and musical aesthetic. Additionally, a CD of period recordings accompanied the book, which allowed me to experience the music in its intended manner.

Neumann, Frederick. "Some Performance Problems of Bach's Unaccompanied Violin and Cello Works" in *Bach*. Edited by Yo Tomita. Farnham: Ashgate Publishing Limited, 2011.

While this book is teeming with information from international authors, I found this particular article of use. He discusses concepts such as the differences between the construction of the instruments and application of ornamentations.

Primrose, William. *Technique is Memory: A Method for Violin and Viola Players based on Finger Patterns*. London: Oxford University Press, 1960.

Although this book is not necessarily a text, it is nevertheless very useful in understanding the method behind Primrose's fingering choices. Since Primrose was a student of Ysaÿe, we can assume that Ysaÿe's fingering method was imparted upon Primrose. This connection directly connects and influences multiple pieces in my dissertation recitals, for example Primrose's arrangement and edits to Beethoven's *Notturmo* and to Franck's Sonata for Piano and Viola (which was dedicated to Ysaÿe). This resource is also helpful in understanding and applying the Franco-Belgian style of violin playing to viola.

Primrose, William. *Walk on the North Side: Memoirs of a Violist*. Provo, Utah: Brigham Young University Press, 1978.

Primrose's memoir provides valuable insight into his inner workings as an arranger and violist. As a student of Ysaÿe, he discusses Ysaÿe's playing techniques and how it influenced his own playing style. These techniques can potentially be applied to a violist's approach to playing both Primrose's arrangements and the Franck Sonata.

Rangel-Ribeiro, Victor. *Baroque Music: A Practical Guide for the Performer*. New York: Collier Macmillan, 1981.

Rangel-Ribeiro's book addresses performance issues in Baroque music that plague modern performers today. He also discusses potential challenges of performing Bach's music, including a small section on the works for solo violin. Additionally, Rangel-Ribeiro provides a chapter on music for the viola da gamba, in which he explores Bach's gamba sonatas.

Rice, Albert. *Notes for Clarinetists: A Guide to the Repertoire*. New York: Oxford University Press, 2017.

Since I am not a clarinetist, this book is invaluable in terms of understanding the demands and intricacies of playing the Brahms' sonatas on the originally intended instrument. In addition to providing a musical and historical context of the two works, Rice also offered performance goals and advice for performers. A detailed analysis of the work is also



provided. Some specific clarinet terminology is used, but Rice does not provide a section to define these instrument-specific words.

Riemann, Hugo. *A Dictionary of Music 4<sup>th</sup> edition*. Translated by J.S. Shedlock. London: Augener, Ltd., 1908.

A valuable resource on general music knowledge, this reference dictionary includes a detailed entry on Brahms and Joachim, his preferred violinist.

Riley, Maurice. *The History of the Viola Volume 1 and 2*. Ann Arbor, Michigan: Braun-Brumfield, 1993.

These two volumes are integral to my dissertation project. Together, they provide a comprehensive history of the instrument up until its most recent edition published in 1991. The information available in these resources is difficult to locate elsewhere without the added task of sleuthing or translating from another language. Specific portions of these books can be directly applicable to my project, for example the chapter entitled “19th Century Literature for the Viola” or the section discussing viola schools of pedagogy and its growing significance in the conservatory setting. Riley also includes lists of repertoire from specific compositional periods and brief biographies on influential violists throughout the instrument’s history.

Simpson, Christopher. *The Division-Viol: Or, the Art of Playing Ex Tempore Upon a Ground*. London: J. Curwen, 1955.

An important treatise of the time, Simpson’s text provides instruction and exercises for playing the viola da gamba.

Solomon, Maynard. *Beethoven: Second, Revised Edition*. New York: Schirmer Trade Books, 2001.

This was truly an informative and entertaining book on Beethoven’s life. It is a very comprehensive biography of Beethoven and his musical output.

Stauffer, George B. “Changing issues of performance practice” in *The Cambridge Companion to Bach*. Edited by John Butt. Cambridge: Cambridge University Press, 1997.

A chapter near the end of this collection of essays, Stauffer’s text addresses interpretational problems that modern musicians face when performing Bach’s compositions. Some problems discussed are editorial/publishing issues and his advocacy in using source work and original manuscripts to recreate an authentic and appropriate performance.

Stove, R.J. *César Franck: His Life and Times*. Lanham, Maryland: The Scarecrow Press, Inc., 2012.

An excellent and thoroughly written book, Stove explores Franck's life and the context of his compositions. The *Sonata for Piano and Violin* is discussed in detail, including its context in Franck's life and its musical significance. A general examination of Franck's compositional style is also provided.

Sylvester, Richard D. *Rachmaninoff's Complete Songs: A Companion with Texts and Translations*. Bloomington: Indiana University Press, 2014.

This excellent book provided a context for and analysis of every piece of vocal literature composed by Rachmaninoff, including the *Fourteen Romances* which contains the *Vocalise*. He even recommends recordings of the song to use for reference.

Tarling, Judy. *Baroque String Playing for Ingenious Learners*. St. Albans: Corda Music Publications, 2013.

Tarling's book provides information on every aspect of authentic baroque performance. She includes supporting material from writings of the time, as well as musical examples with an accompanying CD. This book was directly relevant to performing the works featured in the third recital for this dissertation.

Tertis, Lionel. *My Viola and I: A Complete Autobiography*. Boston: Crescendo Publishing Company, 1974.

Tertis' autobiography offers a glimpse into the reputation of the viola and its musical evolution during his lifetime.

Thayer, Alexander Wheelock. *Life of Beethoven*. Revised and edited by Elliot Forbes. Princeton: Princeton University Press, 1970.

Another thorough and frequently sourced biography on Beethoven, this book discussed the genesis of the *Serenade*, Op. 8 and its subsequent adaptation for viola and piano.

Vallas, Léon. *César Franck*. Translated by Hubert Foss. Westport, Connecticut: Greenwood Press, 1973.

This text chronicles the period of Franck's life and the significant works composed during those years. Vallas discusses the genesis of the sonata and provides a short analysis on the work.

Vogt, Hans. *Johann Sebastian Bach's Chamber Music: Background, Analyses, Individual Works*. Translated by Kenn Johnson. Portland: Amadeus Press, 1988.

Vogt's book served as a valuable resource for exploring the historical, social and musical significance of Bach's chamber music works. In addition to this background information, Vogt provides detailed descriptions of performance practices relevant to the selected works, which include the gamba sonata featured in this dissertation. Musical and structural analyses of selected works are also discussed.

Watson, Angus. *Beethoven's Chamber Music in Context*. Woodbridge, England: The Boydell Press, 2010.

This is an excellent book that explores Beethoven's complete works for chamber music. Watson provides a complete picture of the *Serenade* Op. 8, detailing its historical context and a musical analysis. In addition to discussing the entirety of Beethoven's chamber music works, Watson examines Beethoven's own history as a string and keyboard player and how that influenced his compositional style.

Williams, Peter. *J.S. Bach: A Life in Music*. Cambridge: Cambridge University Press, 2007.

Another excellent biography of Bach, Williams' book provides a detailed discussion of Bach's personal and musical life, including his time in Cöthen. This helped illustrate the context of the solo violin and cello works.

Woy, Alan. "A Study of Sonata for Clarinet and Piano, No. 1, by Johannes Brahms; Historical considerations pertaining to Mozart's Clarinet quintet in A, K. 581; A discussion of four significant performance practices pertaining to twentieth century clarinet." DMA Dissertation. University of Colorado College of Music and Graduate School, 1974.

As a string player, the techniques and skills required to play clarinet are completely foreign to me. This dissertation by Alan Woy provided a wealth of information regarding specific details pertaining to playing the clarinet and application to the music. Specific clarinet terminology is defined, which was useful. Diagrams and illustrations were also provided to show details about the different registers of the clarinet, its reeds and the formation of the embouchure. The differences in the formation of the embouchure can help guide the violist in determining the correct sound required for Brahms.