

**A PEDAGOGICAL INTRODUCTION:
VIOLA REPERTOIRE FROM 1987-2013
KATIE WHITE
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“A Pedagogical Introduction: Viola Repertoire from 1986-2013”

INTRODUCTION

When surveying the repertoire available for the viola in a historical context, the 20th century marks a dramatic increase in the quantity and diversity of works being created and performed for the instrument. The 21st century has followed suit, with a surprising amount of works, performance initiatives, and recordings created in the past fifteen years. Violists can now find repertoire as innovative and challenging as their violinist counterparts’ offerings, with a diversity of styles, structures, and lengths.

Increased attention to the viola concerto has taken place in the 20th and 21st centuries, particularly following the advent of the Bartok, Schnittke, and Penderecki concertos. Violists are now expected to strive for a powerful sound that can cut through an orchestra (which in return, is often reduced or adjusted to complement the mid-range and dark timbre of the viola), and perform works that are just as virtuosic as any violin concerto. This expectation of continually evolving technical prowess is not confined to the concerto, however, as contemporary solo and chamber viola works also demonstrate growing levels of difficulty. In addition to requiring increased proficiency from the performer, contemporary works also utilize a greater range of extended techniques, which demand control and awareness from the violist in drawing new sounds from the instrument.

While serious students of the viola will understand the need to build their technical skills to the level of current expectations for the instrument, there are also musical reasons for studying contemporary works. The process of preparing a work with

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little to no performance history or tradition behind it can be extremely enlightening for both young and mature performers, and can exercise the musical senses in creating a truly personalized interpretation. These skills, in turn, can enhance the preparation and performance of traditional works, as performers learn to determine their own interpretation and phrasing rather than relying on master recordings or the interpretation of their instructors. In addition to the pedagogical benefits of using contemporary works in traditional study, teaching students to seek out new works and continuously add to the growing repertoire for their instrument is essential for expanding the “canon” of viola literature.

An understandable obstacle in finding and performing these works, however, is their relative obscurity. Very few recordings exist in proportion to the amount of pieces being written, and while the internet is an invaluable resource for locating and researching these works, the amount of time needed to locate, obtain, and analyze a piece before it can even be performed or taught is considerable. While numerous resources exist for cataloging viola repertoire written before 1990, both in print¹ and online (the American String Teachers’ Association’s and Donald McInnes’ online repertoire lists, for example) only two focus on repertoire written after this time period². Of those contemporary catalogs, none of them focus on works from a pedagogical standpoint.

¹ Robert Oppelt, *Graded and Annotated List of Music for the Student Violist* (American String Teachers Association; distributed by T. Press, Bryn Mawr, Pa, 1971); Burnett R. Toskey, *Concertos for Violin and Viola: A Comprehensive Encyclopedia* (Seattle, Wash: B.R. Toskey, 1983); Franz Zeyringer, *Literatur für Viola: Verzeichnis d. Werke f. Viola-Solo, Duos mit Viola, Trios mit Viola, Viola-Solo mit Begleitung, Blockflöte mit Viola, Gesang f. Viola u. d. Schul- u. Studienwerke f. Viola.* (Hartberg: Schönwetter, 1976).

² Robert W. Cho, Donald T. Reese, and Frank James Staneck. *String Music in Print. 1998 Supplement* (Philadelphia: Musicdata, 1998); Michael Alan Weaver, *Works for the Viola by Pulitzer Prize Winning Composers: An Annotated Bibliography* (Lewiston, N.Y.: E. Mellen Press, 2006).

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While the field of dissertations is beginning to address this gap as well³, I have found no intensive examination of contemporary viola works from the perspective of discovering and exploiting their pedagogical potential. In addition, many teachers and performers are at a loss as to how to pair contemporary works with older, more standard works. With this gap in mind, my intent in this document is to provide an introduction to nine works, written between 1987 and 2013, for teachers and performers of the viola, in a pedagogically-based context with suggestions for complementary “standard” works – works that provide musical contrast while presenting a similar level of technical challenge for the progressing violist.

GRADING

These pieces will be introduced in increasing levels of difficulty. Several pieces are similar in their technical requirements (and, referring to previous discussion, will present a rigorous challenge to nearly any performer’s skills), but an effort has been made to include pieces that hold potential for use in undergraduate university study as well as in the graduate level and beyond. While I refer to the American String Teacher’s Association Syllabus grading system, as well as Donald McInnes’ graded repertoire lists, the technical “grade” for each piece was ultimately a subjective, personal decision. Teachers may find that even the simplest piece in the group provides a challenge for their most advanced student. The musical language and phrasing demands for many of these works will be foreign to students (and perhaps pedagogues!) accustomed to traditional

³ Chia-Ying Hsu, *An Annotated List of Works for Solo Viola and Electroacoustic Music* (Thesis (D.M.A.)-University of Illinois at Urbana-Champaign, 2004, 2004), Robert Alan Radmer, *A Comprehensive Performance Project in Viola Literature with an Essay on the Concert Works for Viola Composed Since 1986 by Maurice Gardner* (Thesis (D.M.A.)--University of Southern Mississippi, 1993, 1993), among others

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works from the Western “classical” genre. While I have chosen relatively “standard” tonal works (no twelve-tone or altered-pitch settings), the challenge of executing non-diatonic finger patterns and maintaining clear tuning in the midst of unfamiliar harmonies should not be underestimated. Therefore I urge any performers or teachers using this document as a resource to exercise their own judgment regarding a work’s suitability for their individual situation.

SELECTION AND ORGANIZATION OF WORKS

As a violist, I developed a fascination for discovering and performing contemporary works early in my undergraduate course of performance studies. The process of approaching a work with a completely fresh perspective demands musical discernment, a willingness to experiment, and a hyperawareness of tuning (particularly with non-Western-diatonic harmonies). Through trial and error, I began to learn what my personal definition of “quality” entailed when searching for a new piece to perform: musical motives that arrested my attention (lyrical or otherwise); technical elements that not only demanded virtuosity, but subtlety and control; and a sense of energy that pervaded the work in a way that the performer and audience could connect with the flow of the piece, even if the tonal language was unfamiliar. Having performed many of these pieces in concert and studied all of them extensively, I can say that each of these works have truly captivated me in some way that merits sharing with my fellow violists and our audience. It is for this reason that I have included these pieces and not others that may perhaps be better known among the viola community – I believe that they are truly worth the work of individual discovery and performance. Besides the parameters of the time period in which they were written and their musical value, I had other qualifications for

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selecting these works. I chose pieces that have been either 1) professionally recorded, 2) commissioned by a professional orchestra 3) discussed in a professional/field publication (such as the *Journal of the American Viola Society*), or 4) written by an award-winning composer with a history of commissions from top-tier symphonies. Even with these qualifiers, my selections are understandably subjective given the large amount of repertoire available from this time period. Additional considerations included 1) the availability and ease of obtaining the printed part, 2) avoiding pieces that require the purchase of expensive looping or other electronics equipment, 3) choosing pieces that seemed to hold potential for pairing with standard works in a recital setting, and 4) choosing pieces that utilized a mixture of standard and extended techniques.

For each piece, I have provided current publishing and purchasing information. I have only included works that are in print and available for purchase. I have chosen to focus on works for solo viola, viola with piano, and viola with orchestra, and one work for viola and CD accompaniment, as these seem to be the most accessible for both performer and audience without requiring the purchase of electronic equipment. The pieces range in length from approximately three minutes (*Job's Amiger's Gate*) to nearly thirty (*Hayashi's Elegia* for Viola and String Orchestra). The structure that I have used is a modification of the traditional annotated bibliography form, with more in-depth discussion of each piece than a short annotation would contain. I have included several excerpts from each piece, which demonstrate major thematic material as well as examples of particularly challenging technical sections to assist teachers in evaluating a work's suitability for their student's level. I discuss the techniques necessary for successful performance of the piece (listing any extended techniques, for example), and

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“grade” the piece according to the ASTA string syllabus grading system. I will also refer to Donald McInnes’ online graded repertoire list. In addition to providing the piece’s specifications, I will also suggest pairings with standard works of a similar difficulty and contrasting style, in order to provide pedagogical variety and performance grouping suggestions. For these standard works, I have chosen one from each historical style or “era”: Baroque, Classic, Romantic, and 20th-Century, in order to place the featured piece in a varied historical and stylistic context.

It is my hope that a rudimentary introduction to these pieces and composers will serve as a starting point for further study and performance.

TOOLS FOR TEACHING CONTEMPORARY WORKS

In the previous section, I alluded to some of the issues that performers face when approaching a contemporary work. Tuning non-diatonic intervals, training the hand to execute unfamiliar patterns, extensions in the left hand, false harmonics, extended bowing techniques, and multiple-stops that test the endurance of both the left hand and the bow arm are some of the main challenges inherent in modern viola writing.

The vast majority of young university students have been exposed to little or no music from the modern era during their secondary school study. This is understandable, as basic proficiency in traditional technique and a strong ear for tuning intervals in diatonic settings are indispensable before discussion of newer, more complicated concepts can take place. Once a student is comfortable with standard finger patterns and basic double stops (through the work of composers such as Sevcik, Galamian, Hoffmeister, and Mazas, for example), introducing technical exercises developed for

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modern music can be invaluable in training the hand and ear for contemporary performance.

Some of these resources have been in existence for quite some time, such as William Primrose's exotic scales⁴ and Lillian Fuchs' *16 Fantasy Etudes*⁵. Others are more contemporary, such as Garth Knox's series of etudes on extended techniques for the viola, entitled "*Viola Spaces*". The series, published in 2009, requires violists to explore the spectrum of sound possibilities in the instrument by playing completely on the fingerboard, on the bridge, or experimenting with simultaneous right- and left-hand pizzicato.

While contemporary technique studies and resources for violists are growing, the general course of university study for classical musicians fails to fully prepare them for approaching modern works. Ear-training and "musicianship" courses largely focus on developing the aural skills needed for preparing traditional Western "classical" works. Students in rigorous music programs generally receive one term of theory and aural skills training classes devoted to post-Romantic era music and techniques – hardly enough to cover the tonal complexity and musical innovations of the past century. In comparison, at least four terms are usually spent in the study of Western classic music theory and aural skills. It is hardly a wonder then that violists engaged in traditional collegiate music studies have difficulty identifying, tuning, and connecting intervals in non-diatonic music, even after completing a series of aural skills courses. If a student lacks a strong awareness of basic triadic intervals, tuning less resonant intervals will prove to be an

⁴ William Primrose, *The Art and Practice of Scale Playing on the Viola* (New York: Mills Music, Inc., 1954).

⁵ Lillian Fuchs, *16 Fantasy Etudes: For Viola* (New York: International Music, 1976).

even greater challenge. For example, the natural overtones produced by playing an octave or sixth well in tune on a stringed instrument will not be present when successfully tuning a minor seventh or second, so a greater ability to detect subtle vibrations is needed.

If a student's recognition of non-diatonic intervals needs to be strengthened, the teacher can prescribe not only technical exercises, but also ear-training exercises. Several online resources are free and can be excellent supplements⁶. This is also an area in which group study can be highly beneficial, and can save valuable individual sessions for time with the instrument. Simply identifying common "problem" intervals for a student in an assigned piece and completing remedial ear-training practice for those intervals can be extremely helpful and save time in the practice room.

WORKS, ORGANIZED BY DIFFICULTY LEVEL

Lynn Job: *Armiger's Gate* (2002)

Duration: approximately 3 minutes

Difficulty Level: ASTA Grade 5, Donald McInnes' Repertoire List Level 3

To Purchase: Buckthorn Music Press

Lynn Job is known for her extra-musical work as a poet and her fascination with mysticism and iconography, which are frequently reflected in her musical compositions. *Armiger's Gate* is no exception. The piece dialogues in meditative characters ranging from joyful to melancholy, punctuated by reverent silences. The deliberate use of pauses, the upward-leading gestures, and the modal tonality are reminiscent of Gregorian chant. The piece does not seem to follow a recognizable musical structure, but when it is approached as a poetic form its meditative character and blossoming gestures become

⁶ <http://onlinemusictheory.blogspot.com/>, <http://www.musicalmind.org/> (accessed October 15, 2014).

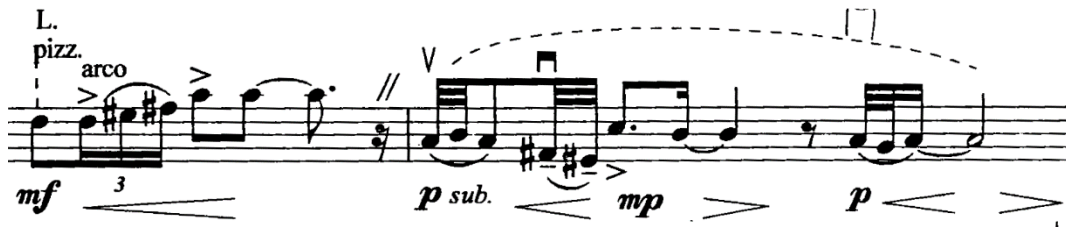
understandable. Displays of virtuosity will not be found in this piece, but a performer's musicality and ability to explore the different timbres of the instrument will be showcased. Its short length and technical accessibility make it an ideal introduction to concepts of contemporary performance, while providing an opportunity to display deep musicality and maturity of sound. These aspects render the piece an effective and beautiful addition to a recital program of any level.

One of the main challenges in this piece is effectively managing pauses and rubato. The composer frequently instructs the performer to “*lift bow, let ring*” on phrase endings (perhaps a bit literal, but understandable given that Job is not primarily a string player). A character designation at the beginning of the piece instructs: “*freely interpreted, with much lyricism – emoting light whimsy to deep pathos*”. While the piece is in 4/4, some barlines are hidden to promote phrase fluidity. An emphasis on timbre, gesture, and the use of silence should be promoted when approaching this piece. These concepts are often new to young players accustomed to longer phrase lengths and traditional melodic structure, but are common in many contemporary works. Besides the musical challenges, technical difficulties include rhythmic syncopation, a few double stops and executing string crossings under slurs.

The first gesture is the main melodic motive and recurs throughout the piece:

The image shows a musical score for Solo Viola, Adagio, with a tempo marking of ♩ = 66. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The first system (measures 1-4) features a melodic line with triplets and slurs. Dynamics include *mp*, *pp*, and *mf*. Performance instructions include "V lift bow, let ring" and "loco". The second system (measures 5-8) continues the melodic line, with dynamics *p*, *mp*, *mf*, and *mp*. It includes the instruction "slightly faster" at the end. The score uses slurs and dynamic markings to indicate phrasing and volume changes.

Some gestures involve a smooth switch from ringing *pizzicato* to *arco*:



Others require a smooth bow in string crossings and the use of slides, as notated below.



A secondary character is introduced in the minor mode:



After the opening material returns, the piece concludes with three simple gestures:



This piece truly demonstrates the warm timbre of the viola, with a spoken or sung quality to the sound. Besides its meditative musicality, another appealing quality to the piece is its emphasis on a clear, ringing tone – even to the point of physical instructions to lift the bow. With this emphasis is the opportunity to address physical issues that a player may be experiencing, such as tension in the right shoulder or problems accomplishing a rounded motion in the release of the bow. Students can experiment with different

sounding points on the instrument to create contrasting characters while maintaining a relaxed posture. The relatively simple left hand work will assist in keeping a student's attention focused on expressive bow sound.

Characteristics of Lynn Job's <i>Armiger's Gate</i>				
Technical		Simple double stops, sustained passages, shifting to third position		
Stylistic		Introspective character, ringing sound, expressive silences, meditative atmosphere		
Works of Similar Difficulty:				
Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach: <i>Cello Suite No. 2 in d minor</i>	Hoffmeister: <i>Concerto for Viola and Orchestra</i>	Schumann: <i>Adagio and Allegro</i>	Hindemith: <i>Trauermusik</i>
Technical similarities	Simple double stops, shifting up to third position	Simple double stops, sustained slow passages	Very few double stops, long lyrical lines, shifts mainly up to third or fourth positions	Sustained passages, non-diatonic intervals, shifting confined to third or fourth positions
Technical differences	Fast sixteenth-note passages	Fast sixteenth-note passages, some shifting above third position, varied bow strokes	Fast passages, varied bow strokes (including spiccato)	Some fast passages, varied bow strokes, some difficult shifts
Stylistic similarities	Introspective mood, use of <i>rubato</i> and pacing	Only in cadenzas: use of silence and timing of individual characters	None	Introspective character
Stylistic differences	Baroque "measured" style: <i>rubato</i> is within consistent strong beat	Energetic and bright character, <i>brillante</i> style	Connected phrasing, romantic character	Some aggressive characters, Germanic style

Libby Larsen: Sonata for Viola and Piano (2001)

Duration: 19 minutes

Difficulty Level: ASTA Grade 4, Donald McInnes' Repertoire List Level 3

To Purchase:

<http://www.goodmusicpublishing.co.uk/info/default.aspx/VIOLA%20SONATA?id=OCR294>

Written for violist James Dunham⁷, this sonata by Libby Larsen is an accessible and attractive addition to the viola repertoire. While Larsen is known for extramusical references in her writing (such as the sounds of nature or speech patterns), this piece is intended purely to capture the sounds of the instruments. In the score notes, Larsen explains, “this work is about viola and piano, nothing more, nothing less”⁸.

The first movement, “Flow”, is in a moderately slow tempo (quarter note = 66-72), with long slurred sixteenth-note passages depicting the movement’s title.



The main challenges presented in this movement are maintaining smooth string crossings under slurs (particularly in the low register), and in creating effective fingerings for chromatic figures. One element of Larsen’s work that is clearly demonstrated in this piece is the use of jazz techniques and notation. Angular syncopation (usually marked by unexpected accents), notated slides (or “scoops”, as Larsen notates), and the intentional use of open strings for a brassy, open sound contribute to the jazz “sound” and character. Larsen clearly notates when these liberties should be taken, so a performer new to experimenting with jazz techniques can be comfortable simply following the directions in the part. In the example below, the use of a sustained open string and of syncopation (going into the jazzy “scoop”) can be seen.

⁷ Libby Larsen, *Viola sonata, for viola and piano* (New York: Oxford University Press, 2004), 1.

⁸ *Ibid.*



The movement ends with one of these sliding gestures:



The notated “swing” rhythm in the first measure and the printed fermata over the slide are further examples of how Larsen’s notation creates an improvised jazz sound.

The second movement, “Drift”, is slow and meditative. Character markings include descriptions such as “*as if breathing in a deep sleep*”. Repetitive intervals, octave reaches, and cascading sixteenth-note gestures are common.

The main challenge for this movement lies in maintaining an even tone and vibrato while quickly changing registers, in order to maintain a dreamy character (these challenges are evident in the last few measures of the above example). Some rapid string crossings are required, as shown below in the “*More animated*” section:



The arch form concludes with a return to the opening material before closing with a long-held harmonic.

“Breathless”, the final movement, is the most challenging of the three with frequent double stops and fast syncopated figures. A dramatic glissando figure marks the viola’s entrance after a syncopated piano introduction:



One of the challenges of this movement is in the rhythm: frequent meter changes and asymmetrical meters require careful attention (for example, the 5/16 and 3/8 meters shown below).

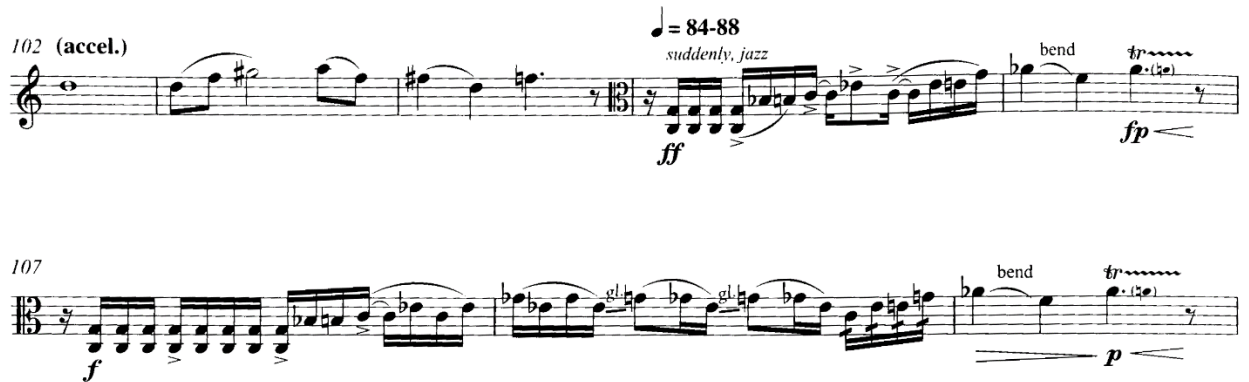


Following these aggressive sixteenth-note figures, the “Loosely” section, at a quarter note equals 76, is a contrasting *cantabile* character. Measure 84’s syncopated double stops are a challenge to execute smoothly:

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The last page returns to the opening tempo (quarter = 84-88), with the designation “suddenly, jazz”:



After revisiting the opening characters, the piece finishes with “Ferociously, to the end”:



This piece could serve as an excellent introduction to contemporary style while challenging a student with difficult rhythms and a foray into jazz concepts. The range is fairly undemanding, with the highest passages taking place in 5th position. While some double stops occur, they are not overly difficult – mainly taking place in first or third position. Opportunities for expanding the tonal color palette and exploring the potential of the instrument abound, between Larsen’s frequent dynamic changes and written-in character markings. The challenges and features of this piece make it ideal for a younger student expanding their repertoire or for a more advanced player needing an accessible yet fresh work for performance.

This piece is readily available, technically accessible, and an enjoyable contribution to the repertoire. With Larsen’s reputation and growing body of work, this sonata will hopefully continue to receive attention and performances.

Characteristics of Libby Larsen’s <i>Sonata for Viola and Piano</i>				
Technical		Shifting to third and fourth positions, some double stops, syncopation, fast sixteenth-note passages		
Stylistic		Characters range from bold and jazzy to introspective and melancholy, expansive sound palette in the bow, high energy atmosphere		
Works of Similar Difficulty				
Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach: <i>Cello Suite No. 3 in C Major</i>	Stamitz: <i>Concerto for Viola and Orchestra</i>	Schubert: <i>Sonata “Arpeggione”</i>	Bloch: <i>Suite Hebraique</i>
Technical similarities	Simple double stops, shifting up to third and fourth positions, sixteenth-note passages under slurs	Double stops in first to third positions, running sixteenth passages, sustained lyrical passages	Very few double stops, long lyrical lines, shifts mainly up to third or fourth positions	Sustained passages, non-diatonic intervals, shifting confined to third or fourth positions
Technical differences	Baroque rhythmic patterns, simple finger patterns, diatonic tonality	Diatonic finger patterns – largely scalar and triadic	Fast passages, more varied bow strokes	Some fast passages
Stylistic similarities	None	None	None	Interaction with piano part (timing, cooperative phrasing),
Stylistic differences	Baroque “measured” style, period dance forms	Operatic characters, classic style	Connected phrasing, romantic character, piano has less active role	Some aggressive characters, “Eastern” harmonies

Andrew Rudin: Sonata for Viola and Piano (2007)

Duration: approximately 20 minutes

Difficulty Level: ASTA Grade 5, Donald McInnes’ Repertoire List Level 4

To Purchase: <http://www.composerrudin.com/contact.php>

The subtitle to this piece reads, “*In memory of George Rochberg*”, and as a former student of Rochberg’s, Rudin’s work does demonstrate the influence of the composer –

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particularly when compared to Rochberg's 1979 viola sonata. Neo-Classical elements (betraying Rudin's Hindemith lineage: Rochberg was one of his students) paired with an angular lyricism, jazz influences, and possible homages to early 20th century viola works make this piece both stylistically instructive and an interesting reflection of the history that modern composers for the viola are now able to draw from. Rudin has written several works for the instrument, including a concerto (which is less easy to obtain), but this one in particular demonstrates his capacity for the viola. The work is showy without being too demanding, and features beautiful melodic lines coupled with energetic, angular material that make the piece truly exciting for both performer and audience.

The first movement opens with a "*rubato, quasi improvisando*" gesture:

Enfatico
(♩ = c.96)



f rubato; quasi improvisando

Following this introduction, the *Poco piu mosso* section is reminiscent of the 3rd movement of Bloch's Suite 1919:



Switching to compound meter, the viola part features explosive pizzicato figures.

← ♩ = ♩ .->

pizz.



f

Rudin's jazz influences are heard in the "*breezily*" character section, which presents an incisive theme from earlier in the movement, but in a syncopated "swing" character. This

lazy melodic figure punctuated by heavily accented syncopation is also reminiscent of Leonard Bernstein's writing.



While most of this movement is not technically demanding, some dense sixteenth-note figures and double stops are required. Clarity should be maintained into the low register on these cascading figures.



The second movement, *Adagio*, opens with a dreamy, reaching melody:



The lyrical sections give way to a “*Recitando; senza misura*” section, in which the performer should take generous liberties with rubato, dynamics, and silence. The sighing

half-step figures should be accented with vibrato (similar to the opening motive of Penderecki's *Cadenza for solo viola*).

Recitando; senza misura

286

p *f* *mp* *mf* *mf*

3

p *mf*

As the material develops, keeping continuous contact with the string and maintaining a smooth, “pulled” sound is essential.

312

p *mf*

3

317

p *mf*

3

Aside from the challenge of keeping a smooth bow stroke, very few technical challenges are presented in this movement. Some attention to rhythm is needed, for example in these extended quintuplet figures:

p *mf*

5

5

A return to the opening melodic material leads into the ending section: a reprise of the *Recitando*. The movement ends on a quiet harmonic.

The final movement begins with a muted *Adagio nebbioso*. The performer is instructed to transition back and forth from normal bow position to ponticello, resulting in an eerie, temperamental character. This section could be excellent practice for a student working on developing awareness of bow “tracks” and sounding points.

Adagio nebbioso *poco sul pont.* Andrew Rudin
(♩ = c.60) *e leggiero*
con sord. 376 ord. -----> to -----> sul pont.

379 via sord. (ord.) -----> sul pont. -----> ord.

A resolute theme echoes melodic material from the first movement.

387

The “Ominously” character requires smooth bow control while negotiating quick, accented string crossings:

Ominously
(♩ = c. 108)
senza sord.



legato, ma ritmico
p *f*

In the following *Allegro*, a passage is presented that could require playing quite high in the upper register, but Rudin provides an *ossia* for players not quite up to the challenge. Using the lower option keeps this piece accessible to players that are not yet comfortable in higher positions.



524
ossia

A *Maestoso* introduces the closing material.

Maestoso
(♩ = c. 86)



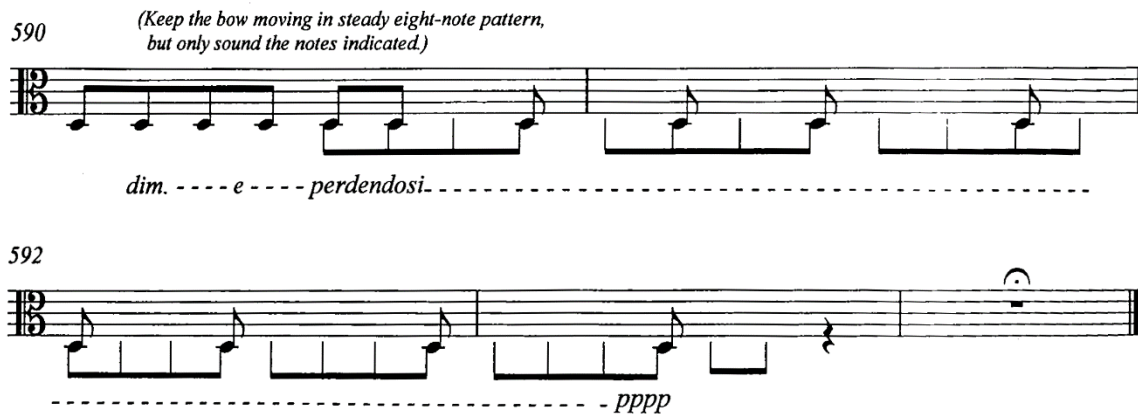
549 ord.
ff

554

One “extended” technique that Rudin uses is a direction for extreme vibrato. Something to keep in mind: while the music directs it, if the piece is ideal for a student who is otherwise having vibrato issues and the practice of this technique may not be beneficial, a teacher may consider keeping these few measures with normal vibrato and instead shaping the phrase with bow direction instead.



An oscillating pattern leads to simple repeated notes, with a unique instruction: “Keep the bow moving...but only sound the notes indicated”. This pattern brings the piece to a close.



This piece is quite accessible and well suited for study at the university level. The main technical challenges lie in using the bow with expressiveness and agility. For this reason, this piece is ideal for an advanced undergraduate performance major working on expanding bow technique beyond stroke development (awareness of bow “tracks”, how the individual’s bow and instrument respond to pushing range boundaries between the bridge and fingerboard, and keeping the bow straight even when playing on the fingerboard, to name a few). The double stops that are presented in this piece are not overly difficult, besides the challenge of tuning the occasional fifth. The range does not go above the 5th or 6th position if the alternate passage is used in the last movement. While the tonal language is decidedly modern, the lyricism and contrasting characters that Rudin employs make the piece easy to follow and audience-friendly.

Rudin’s work has received some attention, with multiple recordings and many positive reviews. Hopefully this piece will continue to grow in popularity, as it fills a much-needed gap in contemporary repertoire for violists: works of a moderate difficulty level that can be performed by collegiate students as well as professionals.

Characteristics of Andrew Rudin’s <i>Sonata for Viola and Piano</i>				
Technical		Some extended techniques with the bow, shifting to fourth and fifth positions, double stops up to third position, difficult string crossings		
Stylistic		Bold, neo-Romantic, jazz influences, angular lyricism		
Works of Similar Difficulty				
Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach: <i>Sonata No.2 in D major, BWV 1028</i>	Hummel: <i>Sonata for Viola and Piano in Eb Major, Op. 5</i>	Schumann: <i>Märchenbilder, Op. 113</i>	Hindemith: <i>Sonata Op. 11 No. 4 for Viola and Piano</i>
Technical similarities	Rapid sixteenth-note passages, quick figures in the left hand	Double stops in first to third positions, shifting up to fourth and fifth positions, quick figures in the left hand	Double stops in first to third positions, quick passages requiring dexterity in string crossings, flowing lyrical melodies	Sustained passages, non-diatonic intervals, shifting confined to fourth or fifth position, aggressive allegro sections
Technical differences	Extensive phrase shaping with bow, use of vibrato as ornamentation, matching a harpsichord part versus a piano accompaniment	Diatonic finger patterns – largely scalar and triadic	Less large leaps in the left hand, diatonic finger patterns, requires a polished spiccato stroke	More endurance in the left hand required
Stylistic similarities	None	Interactive relationship with piano part	Both works require an atmospheric quality and distinct character to each movement	Non-diatonic tonality, aggressive characters, dramatic dynamic contrasts
Stylistic differences	Baroque style, lighter sound, delicate characters, key-centered tonality	Different tonal language, stately characters, less dramatic dynamics	More introspective, fantastical characters than the Rudin, very Romantic style	Heavier character, more Neoclassical influences

Michael Kimber: Night Music (2013)

Duration: 12 minutes

Difficulty level: ASTA String Syllabus Grade 5, Donald McInnes' Repertoire List Level 4

To Purchase: http://m_kimber.tripod.com

Michael Kimber has composed a great deal of music for viola – as a former viola professor and continued performer, his works range from etudes and a method of scales and double stops, to character pieces and works for viola and orchestra. In 2010 he was given the Founders Award by the American Viola Society for his notable contributions to the instrument's repertoire. His music is growing in popularity, with one CD of his viola works recorded by Polish violist Marcin Murawski and two more slated for production⁹.

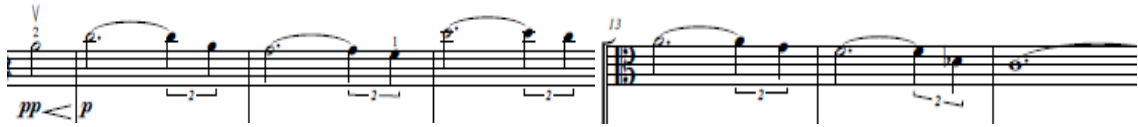
This piece is for viola and string orchestra, in variation form, with eight loosely-structured sections: “Freely”, “Serene”, “Mysterious”, “Ominous”, “Plaintive”, “Frolicsome”, “Freely”, “Peaceful”, and “Quietly Drifting Away”. The beginning opens with a long solo in the viola, with a slow introduction and a gradual climb to the high register and an accented finish, much like the opening of the Bartok viola concerto:



⁹ Michael Kimber, “Michael Kimber’s Viola Homepage”, http://members.tripod.com/~m_kimber/index.html (accessed June 1, 2014).

Katie White, November 21, 2014

After the violist is joined by the orchestra, the main theme is introduced which features a haunting, lyrical melody.



Other characters introduce a quick spiccato *moto perpetuo* (“Ominous”), in triplets with a stroke and proficiency required similar to the fast third movement of Schumann’s *Märchenbilder*, building up to a high point in the register of an Eb on the A string in 8th position:



The “Plaintive” character features lyrical double stops in a slower tempo, reminiscent of the Walton viola concerto first movement:



“Frolicsome” is a light, contrapuntal section requiring clean shifts in quick sixteenth-note passages.



“Peaceful” continues the gradual slowing of the piece, with a lyrical variation on the opening theme:



A return of the opening cadenza precedes the last few measures, and the piece winds to an almost inaudible close.

The main challenge in *Night Music* is the range required for the performer. No excessively demanding double stops or other techniques are required, but frequent ascending scales reach the upper edge of most violists' comfort range (an 8^{va} designation in particular; this one measure could possibly be played in the written range instead to make the piece more accessible to other players):



The composer's background as a violist is apparent: no uncomfortable leaps in register take place, and the full range of the instrument (not just the upper register) is explored. The length of the piece, its varied characters, and the availability and legibility of the score and parts could make it an excellent candidate for a university concerto competition or recital. From a pedagogic standpoint, this piece is excellent for encouraging practice in the upper ranges of the instrument, requiring quick facility with string crossings, shifting, and a spiccato stroke, and in developing strongly contrasting characters within a piece.

Given the atmosphere, length, and techniques required for the piece, I would recommend it for study during the latter half of undergraduate study or beyond. This piece would be an excellent precursor to the Bartok viola concerto due to its high range and tonal language. Michael Kimber's works for the viola are considerable, and offer a wide range for varying levels of difficulty and style. *Night Music* is an excellent example of his mature work, and should serve as an effective introduction to Kimber's large body of compositions for the viola.

Characteristics of Michael Kimber's <i>Night Music</i>				
Technical		Fast spiccato passagework, scalar high-register playing, double stops up to third position, sustained lyrical phrasing		
Stylistic		Characters ranging from lush lyricism to sparse and incisive, neo-Romantic, expansive range		
Works of Similar Difficulty				
Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach: <i>Cello Suite No. 4 in Eb Major</i>	Mendelssohn: <i>Sonata in C minor for Viola and Piano</i>	Vieuxtemps: <i>Sonata Op. 36 for Viola and Piano</i>	Vaughan Williams: <i>Suite for Viola and Orchestra, Group II</i>
Technical similarities	Clean string crossings (across multiple strings) often required, intonation issues (key and range)	Double stops in first to third positions, shifting up to fourth and fifth positions, rapid scalar figures (ascending and descending)	Double stops in first to third positions, shifts to fifth and sixth positions, quick passages requiring dexterity in string crossings, flowing lyrical melodies, abrupt changes in bow stroke, similar uses of the full range of the instrument	Clean shifts required in fast passages with difficult string crossings, sustained lyrical passages with high-position playing in lower registers
Technical differences	Extensive phrase shaping with bow, use of vibrato as ornamentation	Diatonic finger patterns – largely scalar and triadic, less high-range material, more low-register double stops	Less large leaps in the left hand, diatonic finger patterns	More moderate range, less double stops
Stylistic similarities	None	None	None	None
Stylistic differences	Baroque style, lighter sound,	Different tonal language,	Romantic, emotional	English folk-song characters,

	delicate characters, key-centered tonality, more sensitivity in the bow	Classical/early Romantic character, more of an equal relationship with accompaniment	character, more lyrical melodies	pentatonic and diatonic tonalities, less aggressive atmosphere
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Janika Vandervelde: Clockwork Concerto (for viola and tape, 1987)

Duration: approximately 22 minutes

Difficulty Level: ASTA Grade 5, Donald McInnes' Repertoire List Level IV

To Purchase: <http://www.janikavandervelde.com/ClockworkConcerto.html>

Arranged in modal sections, this piece reflects influences of Gregorian chant and Eastern music with frequent pentatonic scales and meditative, rhapsodic cadenzas. The result is a beautiful work that ranges from the exuberantly joyful to sorrowful. The electronic accompaniment is subtle and does not detract from the violist's sound. While this piece can be performed with a chamber orchestra, as it was when it was premiered in 1987 by Robert Levine and the St. Paul Chamber Orchestra, it is generally performed with the tape track developed by Vandervelde. One of the inherent challenges in performing a work with electronic accompaniment is in the complete lack of rhythmic flexibility. The piece is in nine sections, with five accompaniment tracks:

Prologue
Dorian Clockwork
Prologue
Mixolydian Clockwork
Aeolian Palindrome Clockwork
Phrygian Clockwork
Prologue
Ionian Clockwork
Prologue

Two cadenzas occur, each at the end of a track in order to allow for liberties in timing.

Besides the timing challenges, Vandervelde often includes quick rhythms that require clean execution across strings and in high registers. Meter changes are frequent, as well as syncopation.

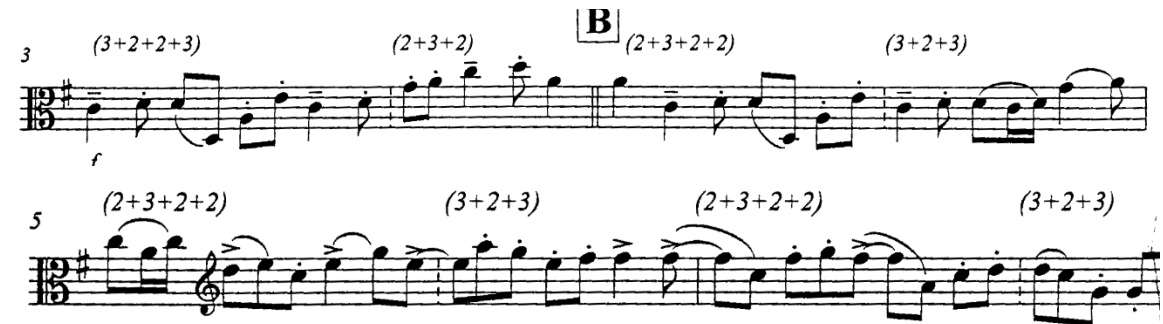
Every “clockwork” section has a distinct character and challenge. The first, “Dorian”, is in F# major, with an overarching meter of 17/4 over changing 3/2/5/4 patterns:



Frequent high-register passages occur:



The second track begins with an electronic prologue, which segues into the Mixolydian Clockwork. This section is in 17/8, again with smaller rhythmic groupings underneath:



Fast passagework with asymmetrical rhythms can be a challenge, particularly when string

crossings are involved. Keeping the movement of the bow arm to a minimum and relying on smaller wrist movements to change strings can help the violist remain in tempo.



This movement ends with a solo cadenza, again with challenging rhythms and string crossings.



“Aeolian Palindrome” Clockwork has a much more introspective, flowing character, with long melodic lines. Once again, the clockwork functions in groups of 17/4, with smaller measure groupings that change frequently.



Some high-register material occurs which requires smooth string crossings and judicious fingering choices (remaining in position and crossing over to the D string is

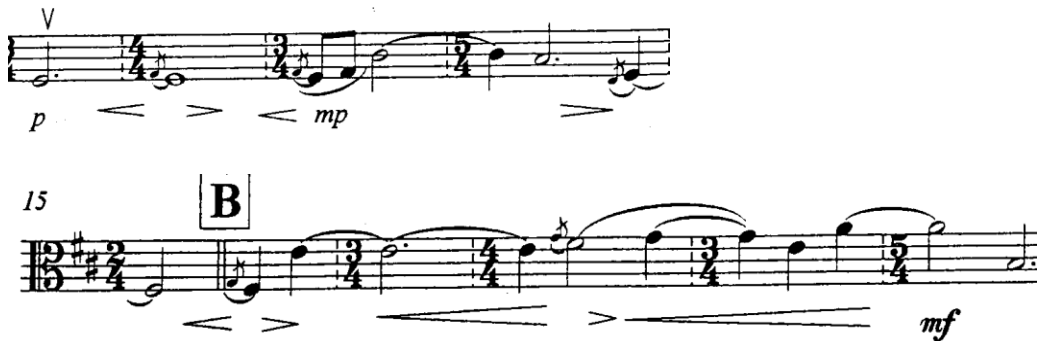
recommended, although an extension of the first finger down the A string for the F sharp → C sharp figure may be a better choice for tuning, as shown in the example below).



This clockwork also ends in a cadenza, which explores the Aeolian motives and character:



“Phrygian” Clockwork, the fourth movement, features a lilting character. The sound should be smoothly sustained during slurs.



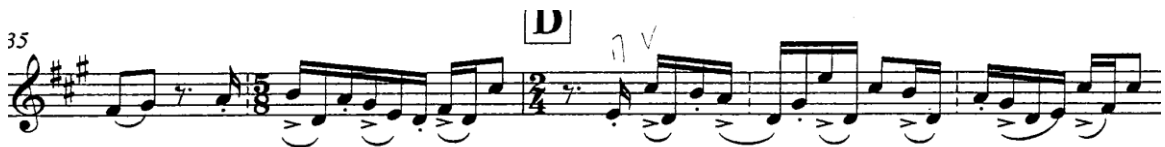


This clockwork is much less challenging than the “Dorian” or “Mixolydian”, but has some high-register material:



After this declamatory outburst, the movement winds to a close and transitions into another Prologue, connecting the movement to the “Ionian” Clockwork.

The “Ionian” Clockwork may be the most rhythmically difficult section, with frequent changes between 2/4 and 5/8 time signatures that require precision in a fast tempo:



Some passages occur in the high register and require quick facility in the left hand:



The clockwork transitions into a final Prologue. While the previous Prologues were simply electronic interludes, the violist has a part in this ending section.



The solo part then launches into an eighth-note ostinato pattern, which culminates in the ending gesture, finishing the piece:



As mentioned previously, the main challenge to this concerto is simply maintaining precision in following the electronic accompaniment. Equipment adjustments, such as using an earbud in one ear, may be beneficial when performing. The high-register and fast sections, while a challenge, should not be a barrier to students performing in upper undergraduate or in graduate levels. The musical content of the piece is beautiful and merits more attention than the work has received.

Characteristics of Janika Vandervelde's <i>Clockwork Concerto</i>	
Technical	Large leaps in register, rapid string crossings, some double stops, routine shifting up to fourth and fifth positions

Stylistic		Eastern-inspired harmonies, characters ranging from tranquil to buoyant, pentatonic scalar figures, serene atmosphere		
Works of Similar Difficulty				
Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach: <i>Cello Suite No. 6 in G Major</i>	Stamitz: <i>Concerto for Viola and Orchestra in D Major</i>	Brahms: <i>Sonata Op. 120 No 2 in Eb Major for Viola and Piano</i>	Hindemith: <i>Sonata Op. 25 No. 1 for Solo Viola</i>
Technical similarities	Clean string crossings (across multiple strings) often required, intonation issues (key and range), bow distribution across slurred string crossings in fast passages, need for strict consistency in rhythm	Double stops in first to third positions, shifting up to fifth and sixth positions, rapid scalar figures (ascending and descending)	Double stops in first to third positions, shifts to fifth and sixth positions, quick passages requiring dexterity in string crossings, flowing lyrical melodies,	Difficult passages requiring fast string crossings, large leaps in register under slurs
Technical differences	More double stops, use of vibrato as ornamentation, less sustained bow sound	Diatonic finger patterns – largely scalar and triadic, less high-range material, more low-register double stops, less leaps in the left hand	Smaller stretches in the left hand, diatonic finger patterns	More double- and triple-stops, difficult stretches in the left hand
Stylistic similarities	Bright, open character; exploration of low and high ranges	Cadenzas with abruptly contrasting characters	None	None
Stylistic differences	Baroque style, dance forms	Different tonal language, Classical/early Romantic character, traditional operatic characters, accompaniment plays minimal role	Romantic, emotional character; more lyrical melodies, highly sustained tone, liberties with timing and tempo advisable, equal relationship with accompaniment	Aggressive character, dissonant (non-diatonic and non-modal) harmonies, rough sound

Hikaru Hayashi: Concerto for Viola and Orchestra, “Elegia” (1995)

Duration: Approximately 30 minutes

Difficulty Level: ASTA Grade 5, Donald McInnes’ Repertoire List Grade 4

To Purchase: available from Zen-On Music

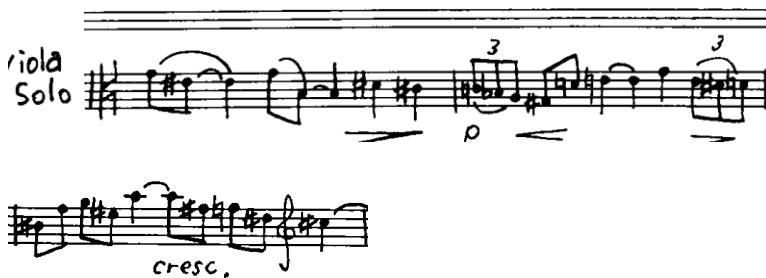
This concerto was written for, dedicated to, and premiered by Nobuko Imai in 1995, with the accompaniment of the Mito Chamber Orchestra.¹⁰ The composer writes, “I composed this Viola Concerto for Mito Chamber Orchestra and its principal player Nobuko Imai...my composition became to have [sic] many solo or soli...just like the style of Concerto Grosso. This composition consists of only two movements. The second movement is something like a funeral which continues long and slowly from which the sub-title “*Elegia*” drives...a figure of heavy loss of lives occurred in the big earthquake ...in Osaka and Kobe area”¹¹

This piece is haunting, fitting its historical inspiration. The timbre and atmosphere of the work are reminiscent of the Penderecki concerto for viola, written in 1983 (with similar historical and political significance).

The first movement begins with solo viola, introducing a slow theme:



The viola engages in a call-and-response with the orchestra, alternating solo sections with orchestral interjections. A cadenza on the opening theme acts as the transition to the second section:



¹⁰ Hikaru Hayashi, *Viola Concerto "Elegia"* (Tokyo: Zen-On Music, 2002), 1.

¹¹ *Ibid.*

The second section is much faster, with urgency, and is also the first time that the viola and orchestra play together. Even within this agitated character, the violist should ensure that excessive swells and interruptions in the sound do not take place over ties and slurs.

5 \downarrow ca. 132 ~ 144



Some descending scalar material contains chromatic material that should be closely examined for intonation (see example below).

15 \downarrow ca. 75



Eventually the opening material returns, but in the new, faster tempo. A cadenza in the slow tempo winds the movement to a close. Half-step progressions (often hidden within double stops) should be emphasized to add contour to the line. Chromatic fingerings should be used in the slurred quintuplet figures (in the last two measures of the example below):

ca. 72 ~ 66



The second movement begins with a steady quarter-note ostinato in the viola section, which is then joined by a lyrical theme in the solo:



Over a sparse accompaniment, the viola transitions into a flowing sixteenths motive. This passage is in treble clef and the use of extensions to reach the higher notes rather than shifting may be helpful for intonation's sake, provided that the player is comfortable with the stretch.



This turns into a complicated diminution of rapid 32nd notes over the orchestra's sixteenths (marking the locations of half-steps in this passage can save time in the practice room).



An extended cadenza highlights secondary themes previously introduced by the orchestra. This should be played with an angular bow stroke, closer to the bridge, and a sparse vibrato to give urgency to the character.





Following this cadenza, the music returns to the opening material and winds to a close.

This concerto has been recorded by Nobuko Imai and has received some attention, but not nearly as much as it deserves. It is relatively accessible to the listener, with a beautiful, haunting intensity. It features an interesting relationship between the violist and the string orchestra, and provides a historical perspective on the tragedies of the natural disasters in Osaka and Kobe through a musical lens. The viola part is virtuosic without being overly challenging – a student in the late stages of undergraduate or early years of graduate university performance studies should be able to perform it. The main difficulties in both of the movements are generally in the cadenzas, with some challenging double stops (shown in earlier examples). The fast passages in the second movement seem to be the most demanding, as they require quick string crossings and a nimble left hand under a smooth bow. Regarding demands in register, the viola part generally does not exceed a high D on the A string (in 7th position).

This piece would be excellent to prepare in collaboration with a university chamber orchestra, as the *tutti* string parts are quite simple and would not require much rehearsal.

Characteristics of Hikaru Hayashi's <i>Concerto "Elegia" for Viola and Orchestra</i>				
Technical		Fast figures in the left hand, difficult string crossings under slurred bowings, some double stops		
Stylistic		Mournful character, lyrical melodies, incisive motives, virtuosic cadenzas		
Works of Similar Difficulty				
Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach: <i>Cello Suite No. 4 in Eb Major</i>	Mozart: <i>Symphonie</i>	Vieuxtemps: <i>Capriccio Op.</i>	Bax: <i>Sonata for Viola and Piano</i>

		<i>Concertante for Violin and Viola</i>	<i>Posthumous for solo viola</i>	
Technical similarities	Clean string crossings (across multiple strings) often required, intonation issues (key and range), bow distribution across slurred string crossings in fast passages, need for strict consistency in rhythm	Double stops in first to third positions, shifting up to fifth and sixth positions, rapid scalar figures (ascending and descending)	Double stops in first to third positions, shifts to fifth and sixth positions, quick passages requiring dexterity in string crossings	High-register sections, rapid slurred sixteenth-note passages, rapid off-string passages
Technical differences	More double stops, use of vibrato as ornamentation, less sustained bow sound	Diatonic finger patterns – largely scalar and triadic, less high-range material, more low-register double stops, less leaps in the left hand	Diatonic finger patterns, use of cadenza-like rubato and pacing, triple- and quadruple-stops that require a relaxed and controlled bow arm	Less double stops, diatonic tonality
Stylistic similarities	None	Cadenzas with abruptly contrasting characters	Both works are introspective and contain mournful elements, cadenza-like material requires careful pacing and shaping	None
Stylistic differences	Baroque style, dance forms, bright character	A chamber work, bright character, brilliant Classic style	More controlled character, shorter length of piece (less drawn-out development)	Influences from English folksong, Major tonality, bright character

Joan Tower: Wild Purple, for solo viola (1998)

Duration: 7 minutes

Difficulty Level: ASTA Grade 5, Donald McInnes' Repertoire List Level IV

To Purchase: most major retailers

This piece was composed for and premiered by Paul Neubauer¹². Its length and versatility make it ideal for a recital program or an audition. While some challenging double stops are presented, the main technical obstacle in the piece lies in the sections of

¹² Joan Tower, *Wild purple: for solo viola* (New York, NY: Associated Music Publishers, 2001), 1.

extremely quick, cascading grace-note figures – some of which could be rendered much more accessible by simply enlarging the print (a common editorial frustration).

The piece opens with nebulous, searching figures – similar to the opening of Penderecki’s solo cadenza:



The following section features an accelerating tempo and double stops that can be difficult to execute clearly in the low register.



These double stops continue to accelerate, transitioning into rapid sixteenth notes.



As mentioned previously, sections of unmeasured slurred notes (with the tempo designation “fast”) act as transition points. These sections are not difficult to execute, but the extremely small print does make the learning process less intuitive than it should be.



The “development” section features fast, virtuosic figures that remain idiomatic and accessible, gradually accelerating until a suddenly slower section that marks a transition to the close:



The tempo accelerates, then slows – twice, before a final aggressive gesture ends the piece.



It is an increasingly standard practice for a 20th century piece to be required for graduate school and festival auditions along with a concerto and other works, and Wild Purple’s moderate length, constantly developing material, and exciting character make it ideal for this requirement (not to mention an enjoyable addition to a recital program). It is quite idiomatic and has the advantage of sounding more difficult than it actually is – appealing to all performers! The sectional organization of the piece requires the violist to

carefully plan transitions and to make creative use of time and silence for a truly effective performance. With this in mind, even though the technical demands may not be high, a student should perhaps have experience with pieces that exercise these musical decision-making skills before undertaking the Tower. The shorter Lynn Job piece “Armiger’s Gate”, which is also discussed in this paper, is an ideal preparation for pieces of this type. While most traditional works do not allow this much liberty regarding pacing, their interpretation will be greatly enhanced by the skills learned in preparing a piece like this.

Characteristics of Joan Tower’s <i>Wild Purple</i>				
Technical		Rapid figures in the left hand, quick string crossings, difficult double stops in the lower register		
Stylistic		Motive-based characters ranging from subdued to brash, extensive tone palette, virtuosic		
Works of Similar Difficulty				
Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach: <i>Sonata No. 3 in g minor, BWV 1029</i>	Flackton: <i>Sonata No. 4 Op. 2 in C Major for Viola and Harpsichord</i>	Brahms: <i>Sonata Op. 120 No. 2 in Eb Major for Viola and Piano</i>	Walton: <i>Concerto for Viola and Orchestra</i>
Technical similarities	Quick figures in the left hand, clean string crossings in fast tempi, shifting generally only to third position	Double stops in first to third positions, rapid scalar figures (ascending and descending), rapid ornamentations, quick string crossings	Double stops in first to third positions, shifts to fifth and sixth positions, quick passages requiring dexterity in string crossings	Difficult double stops in the lower registers, rapid slurred sixteenth-note passages, rapid off-string passages, asymmetrical meters
Technical differences	Gentler bow stroke, less extremes in the bow track, use of vibrato as ornamentation, less sustained bow sound	Diatonic finger patterns – largely scalar and triadic, more complex ornaments, less aggressive bow technique	Diatonic finger patterns, continuous/sustained bow sound, less idiomatic (some stretching in the left hand and unavoidable string crossings due to transcription from clarinet original)	More sustained passages, less dissonant intervals, more high-register material
Stylistic similarities	None	None	None	None
Stylistic differences	Baroque style, dance forms, subtle character, delicate sound,	Bright character, brilliant Classic style with some	Lush, drawn-out melodies, heavy piano involvement, Romantic character	Lush sound, English influences, long lyrical lines,

	paired with harpsichord	Baroque influences		more expansive character
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John Harbison: Concerto for Viola and Orchestra (1993)

Duration: 22 minutes

Difficulty level: ASTA Grade 6, Donald McInnes' Repertoire List Level IV

To purchase: available from Associated Music Publishers, Inc.

This piece reflects early 20th-century influences from Walton, Stravinsky, and Schoenberg in its melodic lines, angular harmonies, and textural orchestral accompaniment. Large intervallic spans give the piece an atmosphere of spacious grandeur, with a lushness reminiscent of mid-century film score writing. The Harbison could be ideal for a violist needing a challenging “modern” concerto, but looking for something less common than the Bartok. Like the Adler concerto, the third movement is by far the most virtuosic. However, the piece is more accessible than the concertos of Adler or Schnittke, making it an ideal choice for study in an advanced undergraduate or master’s program.

The first movement features shifting meters, with a constant eighth-note pulse. After an extended orchestral introduction, the viola enters with the main melody:



Harbison frequently employs long melodic lines that exploit the range of the instrument.

37 *dolce* *mf* *p*

40 *cresc.* *f intenso* 6

43 *rit.* *A tempo* *p* *f* *mf* *f*

The soloist often plays in a contrasting meter from the orchestra (through notated rhythms, not differing time signatures, however).

A tempo 5

p *sf* *mp* *p* *sf* *mf*

valoroso, ben sost.

The composer designates “*liberamente*” for solo gestures without the orchestra:

liberamente

7 *ff*

The second movement is a rapid *Allegro brillante* in 3/8 time. The high A in this passage could easily be played as a harmonic and may make the first system of this example easier. For the following line, however, the performer should shift up on the D string to avoid a conspicuous shift.



Occasional legato figures interrupt the perpetual motion of the opening. Vibrato should be continuous and moderate so as not to disturb the long line.



While much of the movement occurs in the higher register, one passage in particular requires a large leap in the left hand, up to a high D on the A string (in measure 89). Performers may find the use of a harmonic for the second D in the measure to be beneficial in the attempt to bring the hand down smoothly for the first position material:



The third movement is marked “Andante: half note = 69”, which still results in a quicker tempo due to the beat divisions in the solo part. A keen attention to rhythm is essential in this movement, particularly in maintaining precise rhythms while creating a smooth, legato melodic line. Rubato is frequently notated:

6 *A tempo, rubato*
mf espressivo
3 5.3 *f*

9 *mp* *mf* 3

12 *f* *mf* *p* *dolciss.*

Detailed description: This block contains three staves of musical notation for a violin part. The first staff starts at measure 6 with a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by eighth notes A4, B4, and C5. A slur covers measures 7-8, containing a triplet of eighth notes (G4, A4, B4) and a dotted eighth note (C5). A slur covers measures 9-10, containing a triplet of eighth notes (G4, A4, B4) and a dotted eighth note (C5). A slur covers measures 11-12, containing a triplet of eighth notes (G4, A4, B4) and a dotted eighth note (C5). The second staff starts at measure 9 with a treble clef and a key signature of one flat (Bb). It begins with a half note Bb3, followed by eighth notes A3, G3, and F3. A slur covers measures 10-11, containing a triplet of eighth notes (A3, G3, F3) and a dotted eighth note (E3). A slur covers measures 12-13, containing a triplet of eighth notes (A3, G3, F3) and a dotted eighth note (E3). The third staff starts at measure 12 with a treble clef and a key signature of one flat (Bb). It begins with a half note Bb3, followed by eighth notes A3, G3, and F3. A slur covers measures 13-14, containing a triplet of eighth notes (A3, G3, F3) and a dotted eighth note (E3). A slur covers measures 15-16, containing a triplet of eighth notes (A3, G3, F3) and a dotted eighth note (E3). A slur covers measures 17-18, containing a triplet of eighth notes (A3, G3, F3) and a dotted eighth note (E3).

In general, keeping the style of late Romantic/early 20th century violin concertos in mind will help this movement to be effective musically. Clarity in the lower registers is paramount, as many gestures frequently descend to the C string before rising again:

106 *f* *mf* 5 *ritardando* *fp*

Detailed description: This block contains two staves of musical notation for a violin part. The first staff starts at measure 106 with a treble clef and a key signature of one flat (Bb). It begins with a half note Bb3, followed by eighth notes A3, G3, and F3. A slur covers measures 107-108, containing a triplet of eighth notes (A3, G3, F3) and a dotted eighth note (E3). A slur covers measures 109-110, containing a triplet of eighth notes (A3, G3, F3) and a dotted eighth note (E3). The second staff starts at measure 106 with a treble clef and a key signature of one flat (Bb). It begins with a half note Bb3, followed by eighth notes A3, G3, and F3. A slur covers measures 107-108, containing a triplet of eighth notes (A3, G3, F3) and a dotted eighth note (E3). A slur covers measures 109-110, containing a triplet of eighth notes (A3, G3, F3) and a dotted eighth note (E3).

The movement ends with an orchestral interlude.

The finale is marked “*Molto allegro, gioioso*” at a half note = 80.

$\text{♩} = 80$
f 6 6 6 6 6 6

Detailed description: This block contains one staff of musical notation for a viola part. It starts with a treble clef and a key signature of one flat (Bb). The tempo is marked as quarter note = 80. The first staff begins with a half note Bb3, followed by eighth notes A3, G3, and F3. A slur covers measures 1-2, containing a triplet of eighth notes (A3, G3, F3) and a dotted eighth note (E3). A slur covers measures 3-4, containing a triplet of eighth notes (A3, G3, F3) and a dotted eighth note (E3). A slur covers measures 5-6, containing a triplet of eighth notes (A3, G3, F3) and a dotted eighth note (E3). A slur covers measures 7-8, containing a triplet of eighth notes (A3, G3, F3) and a dotted eighth note (E3). A slur covers measures 9-10, containing a triplet of eighth notes (A3, G3, F3) and a dotted eighth note (E3). A slur covers measures 11-12, containing a triplet of eighth notes (A3, G3, F3) and a dotted eighth note (E3).

When the viola part transitions into sixteenth-note passagework, a clean *sautille* stroke is required.



A third character is introduced – calmer, in spite of the faster tempo. Clean shifts and a relaxed hand are required to maintain this difficult melodic line:



A five-note figure is begun in the orchestra and picked up by the soloist for the final bars of the piece. A final glissando flourish completes the concerto.



This work has been growing in popularity amongst violists, and for good reason. While challenges abound (particularly in the finale), the part is idiomatic and explores the sound of the instrument with neo-Romantic and early Expressionist characters. If only one movement of the concerto is needed for study, the first 2 movements would be appropriate for performance in a second or third year of undergraduate study, perhaps adding the final movements later as technique develops. If

the whole piece is to be learned, it would be appropriate for graduate school or professional auditions.

Characteristics of John Harbison's <i>Concerto for Viola and Orchestra</i>				
Technical		Difficult high-register passages, syncopation, fast virtuosic material, some double stops		
Stylistic		Neo-Romantic, lush lyricism, angular fast passages, virtuosic concerto writing		
Works of Similar Difficulty				
Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach: <i>Cello Suite No. 6 in G Major</i>	Flackton: <i>Sonata Op. 2 No. 5 in D Major for Viola and Harpsichord (1770)</i>	Franck: <i>Sonata in A Major for Viola and Piano</i>	Shostakovich: <i>Sonata for Viola and Piano</i>
Technical similarities	Quick figures in the left hand, clean string crossings in fast tempi, shifting to seventh and eighth positions	Complex figures in the left hand, rapid scalar figures (ascending and descending), quick string crossings	Double stops in first to fourth positions, shifts to seventh and eighth positions, large leaps in the left hand, quick passages requiring dexterity in string crossings	Difficult double stops in the upper registers, rapid slurred sixteenth-note passages, rapid off-string passages, asymmetrical meters, high register material
Technical differences	Gentler bow stroke, use of vibrato as ornamentation, ringing/bell-like tone versus aggressive bow strokes, diatonic/scalar finger patterns	Diatonic finger patterns – largely scalar and triadic, more complex ornaments, less aggressive bow technique, less high-register material	Diatonic finger patterns, continuous/sustained bow sound, more traditional rhythmic figures	More slow passages, fewer abrupt leaps in the left hand
Stylistic similarities	None	None	None	Non-diatonic tonality
Stylistic differences	Baroque style, dance forms, subtle character	Bright character, brilliant Classic style with some Baroque influences, complex ornamentation	Lush melodies, heavy piano involvement, Romantic character	Biting, sarcastic character; sparse sound, more motivic than melodically driven

Samuel Adler: Concerto for Viola and Orchestra (1998)

Duration: 22 minutes

Difficulty level: ASTA Grade 6, Donald McInnes' Repertoire List Level IV

To Purchase: Theodore Presser Music Company, most music retailers

This piece may be one of the most difficult concertos in the viola repertoire. Its bold lyricism, aggressive technical showmanship, and exciting character have also made it one of the most popular contemporary concertos. While the challenges in this work are not for the faint of heart, the resulting performance can be truly stunning and a match in virtuosity for any violin concerto in the repertoire. Due to its popularity, the piece has already been recorded several times, and is easy to obtain through most major music suppliers. A three-movement work, it contains similar technical challenges as the Walton and Bartok concertos, but at a higher level and with much greater frequency. The main challenge throughout the work is generally in high-register playing and clean execution of difficult string crossings in fast tempi.

The first movement opens with a plaintive melody and a character designation of “*Gently flowing*”:

The image shows the first ten measures of the first movement of Samuel Adler's Viola Concerto. The music is in 3/4 time and begins with a tempo marking of quarter note = 80. The first measure is marked with a '6' above it, indicating a sextuplet. The dynamics are marked *mf*. The score includes various musical notations such as slurs, accents, and triplet markings. The composer's name, SAMUEL ADLER, is written in the upper right corner. A Roman numeral 'I' is placed above the staff to indicate the first movement.

By the third system, the highest registral point in the piece is reached, an F#:

The image shows measures 11 through 13 of the first movement. Measure 11 starts with a treble clef and a key signature of one sharp (F#). The music continues with slurs and triplet markings. The dynamics remain *mf*. The piece reaches its highest registral point in this section.

While difficult, the note can be easily prepared with an expressive shift, which makes its approach less intimidating.

A secondary character is introduced, sixteenth notes rendered challenging by irregular slurs and quick string crossings:



Following the introductory tempo of a quarter note = 80, the second tempo introduces another character (“A little faster”, quarter at 108). The quick ascending grace-note figures should be executed with a light and easy bow stroke for clarity and character.



The development section of the movement takes place in this faster tempo. A closing theme in the *tempo primo* winds the movement down to a subdued ending:



The second movement begins “*slowly and freely*”, at a quarter note equals 58. The notation in the opening measure implies *rubato*, which should also be taken in the rapidly-repeated low A.



As in the first movement, difficult string crossings and high register passages are the main challenges:



This movement is short – only two pages in the viola part. It is difficult, however, with large register leaps occurring under a sustained bow stroke and in a subdued tempo – absolute precision is needed, as an overuse of expressive shifts may simply disrupt the line. The last iteration of the theme demonstrates this challenge:



The movement ends with a short orchestral interlude.

The third movement is energetic and brash, “*with verve and drive throughout*” (at a quarter note = 112-116). Double stops within driving sixteenth-note passages are common, as evidenced by the opening material:



In the above passage, shifting to fourth position in the third measure may be the best option for stability in the hand. The open string fifth in the preceding measure provides an opportunity to shift. Some passages do not provide the luxury of an open string before a difficult shift, however, and a clean and quick movement of the hand will be needed for the challenging upper register double stops in this section:



At times, the performer is required to start from a high register point.



After four pages of non-stop virtuosity, the movement ends decisively, bringing the concerto to a close.

This piece is one of the most demanding concerti in the violist’s literature, surpassing the Bartok and even perhaps the Schnittke in its technical demands. The virtuosity required for its performance places it firmly in the graduate studies category (or beyond). A word of consideration: performers with smaller hands or shorter arms may find the constant leaps in register and extended high passagework to be a strain. This piece would be excellent for professional or post-graduate auditions, as it demands technical precision of the performer that surpasses many standard concerti and that would set a successful performer of this piece apart from competitors. Despite its difficulties, the piece remains a fresh and engaging work – a true contribution to the literature, and one that is gaining in recognition and performances.

Characteristics of Samuel Adler’s <i>Concerto for Viola and Orchestra</i>				
Technical		Extremely challenging fast passages in both low and high registers, difficult double stops, large leaps in register, extended sections in high registers		
Stylistic		Aggressive characters, virtuosic lyricism, angular syncopation, brash dissonance		
Works of Similar Difficulty				
Era	Baroque	Classic	Romantic	Twentieth-Century

	Bach (arr. Kodaly): <i>Chromatic Fantasy BWV 973</i>	Mozart: <i>Symphonia Concertante for Violin and Viola</i>	Brahms: <i>Sonata Op. 120 No. 1 in f minor for Viola and Piano</i>	Enesco: <i>Concertpiece for Viola and Piano</i>
Technical similarities	Rapid figures in the left hand, clean string crossings in fast tempi, virtuosic cadenza-like material, difficult double stops	Rapid scalar figures (ascending and descending), quick string crossings, difficult double stops	Double stops in first to fourth positions, shifts to sixth and seventh positions, large leaps in the left hand, quick passages requiring dexterity in string crossings	Rapid slurred sixteenth-note passages, rapid off-string passages, shifts to eighth and ninth positions
Technical differences	Fewer abrupt leaps in the left hand, diatonic/chromatic finger patterns	Diatonic finger patterns – largely scalar and triadic, less high-register material, coordination of cadenzas with violin	Diatonic finger patterns, continuous/sustained bow sound	Diatonic tonality, more legato passages, lyrical melodies
Stylistic similarities	None	None	None	None
Stylistic differences	Baroque measured style, fantasia style	Classic <i>brillante</i> style, duo concerto	Lush melodies, heavy piano involvement, Romantic character	Neo-Romantic style, lyrical virtuosity, less aggressive character

RESOURCES FOR VIOLISTS

The process I used to find and analyze new repertoire for this document reflects a growing trend in collegiate string study: using the internet as a resource for pedagogy and literature. In the past ten years, for example, YouTube has grown from a little-used video hosting site into a nearly inexhaustible source of information – some sources more reputable than others. However, with a discerning mind and an active instructor, students can use the resources on YouTube as an important part of self-instruction. While many classic recordings of great performers are available as audio files on the website, videos of artists performing contemporary works are also growing in number.

In addition to the resource that YouTube provides in introducing performers to new works (a personal example: over the years, in an effort to find contemporary works for the viola, I discovered over half of the pieces that I have discussed in this paper on YouTube), instructional videos for extended techniques are on the rise. Kaija Saariajo and Anssi Karttunen hosted a Carnegie Hall masterclass in 2012 on extended techniques and notation for stringed instruments that is helpful,¹³ and many other tutorials for extended techniques exist on the site. Saariajo and Karttunen also discuss how to express personality and musicality in new works, and how the opportunity to create an individual interpretation for a contemporary piece can build musical skills that transfer to traditional pieces – an essential concept to emphasize when teaching contemporary works.

In addition to tutorials, many composers are now posting video and audio recordings of their works on YouTube as a promotion method. Using the search terms “contemporary viola recordings”, “viola premiere”, and “21st century viola”, for example, yielded pages of results, with numerous premiere recordings and links to composer websites. In general, contemporary composers (both well-known and emerging) are enthusiastic about performers seeking out their work. In this online era, contacting a composer is generally quite easy. As a performer, I have on several occasions emailed composers in attempts to find parts for music that has been recorded, but not published for purchase. I have been consistently rewarded in these endeavors by either finding a way to purchase music not yet available for general sale, or by composers even mailing the parts for free. Encouraging students to take initiative and make contact with

¹³ Anssi Karttunen and Kaija Saariajo, “*Extended Techniques for Strings*”, YouTube (accessed October 4, 2014) <https://www.youtube.com/watch?v=T32QIOAxrlo>

Katie White, November 21, 2014

contemporary composers can result in not only the possibility of obtaining music that is unavailable for general purchase, but also in the fortuitous situation of being able to communicate with a living composer about their work.

The role of the American Viola Society in encouraging the composition of new works for the viola should not be ignored. The American Viola Project is hosted by the society website and features downloadable PDF files of viola pieces by American composers, many contemporary. The biennial Maurice Gardner Composition Competition began in 2009 and focuses on new works written for the viola. In addition, the Journal of the American Viola Society regularly presents interviews with composers and spotlights new works for the instrument. Students should be aware of the immense resources that the AVS provides to the viola community and utilize them.

CONCLUSION

This document will function as an in-depth resource for a group of contemporary pieces. It will not serve as a comprehensive resource, or even a summary of the majority of composers writing for viola in the past thirty years. Countless composers remain virtually undiscovered – in part due to little self-reporting, but additionally due to few research efforts regarding the viola music of this time period. While the American Viola Society has fostered the growth of the repertoire with its development of the Maurice Riley Composition Competition and with regular research in contemporary viola works, teachers and performers should feel empowered to conduct their own research, premiere works, and pass their knowledge on to their students. Using the resources that I have discussed in previous sections should prove helpful in the quest to discover new works.

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While this resource will by no means be comprehensive due the volume of works available, it should serve as an introduction to composers currently writing for the viola and to the pedagogical and musical potential of these works to complement the viola's existing body of music. It is my hope that this document will encourage violists to continue their own research and to begin adding their own discoveries to our ever-expanding repertoire.

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APPENDIX: PIECES WITH SUGGESTED PAIRINGS OF STANDARD WORKS

Characteristics of Lynn Job's <i>Armiger's Gate</i>				
Technical		Simple double stops, sustained passages, shifting to third position		
Stylistic		Introspective character, ringing sound, expressive silences, meditative atmosphere		
Works of Similar Difficulty:				
Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach: <i>Cello Suite No. 2 in d minor</i>	Hoffmeister: <i>Concerto for Viola and Orchestra</i>	Schumann: <i>Adagio and Allegro</i>	Hindemith: <i>Trauermusik</i>
Technical similarities	Simple double stops, shifting up to third position	Simple double stops, sustained slow passages	Very few double stops, long lyrical lines, shifts mainly up to third or fourth positions	Sustained passages, non-diatonic intervals, shifting confined to third or fourth positions
Technical differences	Fast sixteenth-note passages	Fast sixteenth-note passages, some shifting above third position, varied bow strokes	Fast passages, varied bow strokes (including spiccato)	Some fast passages, varied bow strokes, some difficult shifts
Stylistic similarities	Introspective mood, use of <i>rubato</i> and pacing	Only in cadenzas: use of silence and timing of individual characters	None	Introspective character
Stylistic differences	Baroque "measured" style: <i>rubato</i> is within consistent strong beat	Energetic and bright character, <i>brillante</i> style	Connected phrasing, romantic character	Some aggressive characters, Germanic style

Characteristics of Libby Larsen's <i>Sonata for Viola and Piano</i>	
Technical	Shifting to third and fourth positions, some double stops, syncopation, fast sixteenth-note passages
Stylistic	Characters range from bold and jazzy to introspective and melancholy, expansive sound palette in the bow, high energy atmosphere
Works of Similar Difficulty	

Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach: <i>Cello Suite No. 3 in C Major</i>	Stamitz: <i>Concerto for Viola and Orchestra</i>	Schubert: <i>Sonata "Arpeggione"</i>	Bloch: <i>Suite Hebraique</i>
Technical similarities	Simple double stops, shifting up to third and fourth positions, sixteenth-note passages under slurs	Double stops in first to third positions, running sixteenth passages, sustained lyrical passages	Very few double stops, long lyrical lines, shifts mainly up to third or fourth positions	Sustained passages, non-diatonic intervals, shifting confined to third or fourth positions
Technical differences	Baroque rhythmic patterns, simple finger patterns, diatonic tonality	Diatonic finger patterns – largely scalar and triadic	Fast passages, more varied bow strokes	Some fast passages
Stylistic similarities	None	None	None	Interaction with piano part (timing, cooperative phrasing),
Stylistic differences	Baroque "measured" style, period dance forms	Operatic characters, classic style	Connected phrasing, romantic character, piano has less active role	Some aggressive characters, "Eastern" harmonies

Characteristics of Andrew Rudin's <i>Sonata for Viola and Piano</i>				
Technical		Some extended techniques with the bow, shifting to fourth and fifth positions, double stops up to third position, difficult string crossings		
Stylistic		Bold, neo-Romantic, jazz influences, angular lyricism		
Works of Similar Difficulty				
Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach: <i>Sonata No.2 in D major, BWV 1028</i>	Hummel: <i>Sonata for Viola and Piano in Eb Major, Op. 5</i>	Schumann: <i>Märchenbilder, Op. 113</i>	Hindemith: <i>Sonata Op. 11 No. 4 for Viola and Piano</i>
Technical similarities	Rapid sixteenth-note passages, quick figures in the left hand	Double stops in first to third positions, shifting up to fourth and fifth positions, quick figures in the left hand	Double stops in first to third positions, quick passages requiring dexterity in string crossings, flowing lyrical melodies	Sustained passages, non-diatonic intervals, shifting confined to fourth or fifth position, aggressive allegro sections
Technical differences	Extensive phrase shaping with bow, use of vibrato as ornamentation, matching a harpsichord part	Diatonic finger patterns – largely scalar and triadic	Less large leaps in the left hand, diatonic finger patterns, requires a polished spiccato stroke	More endurance in the left hand required

	versus a piano accompaniment			
Stylistic similarities	None	Interactive relationship with piano part	Both works require an atmospheric quality and distinct character to each movement	Non-diatonic tonality, aggressive characters, dramatic dynamic contrasts
Stylistic differences	Baroque style, lighter sound, delicate characters, key-centered tonality	Different tonal language, stately characters, less dramatic dynamics	More introspective, fantastical characters than the Rudin, very Romantic style	Heavier character, more Neoclassical influences

Characteristics of Michael Kimber's <i>Night Music</i>				
Technical		Fast spiccato passagework, scalar high-register playing, double stops up to third position, sustained lyrical phrasing		
Stylistic		Characters ranging from lush lyricism to sparse and incisive, neo-Romantic, expansive range		
Works of Similar Difficulty				
Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach: <i>Cello Suite No. 4 in Eb Major</i>	Mendelssohn: <i>Sonata in C minor for Viola and Piano</i>	Vieuxtemps: <i>Sonata Op. 36 for Viola and Piano</i>	Vaughan Williams: <i>Suite for Viola and Orchestra, Group II</i>
Technical similarities	Clean string crossings (across multiple strings) often required, intonation issues (key and range)	Double stops in first to third positions, shifting up to fourth and fifth positions, rapid scalar figures (ascending and descending)	Double stops in first to third positions, shifts to fifth and sixth positions, quick passages requiring dexterity in string crossings, flowing lyrical melodies, abrupt changes in bow stroke, similar uses of the full range of the instrument	Clean shifts required in fast passages with difficult string crossings, sustained lyrical passages with high-position playing in lower registers
Technical differences	Extensive phrase shaping with bow, use of vibrato as ornamentation	Diatonic finger patterns – largely scalar and triadic, less high-range material, more low-register double stops	Less large leaps in the left hand, diatonic finger patterns	More moderate range, less double stops
Stylistic similarities	None	None	None	None
Stylistic differences	Baroque style, lighter sound,	Different tonal language,	Romantic, emotional	English folk-song characters,

	delicate characters, key-centered tonality, more sensitivity in the bow	Classical/early Romantic character, more of an equal relationship with accompaniment	character, more lyrical melodies	pentatonic and diatonic tonalities, less aggressive atmosphere
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Characteristics of Janika Vandervelde's <i>Clockwork Concerto</i>	
Technical	Large leaps in register, rapid string crossings, some double stops, routine shifting up to fourth and fifth positions
Stylistic	Eastern-inspired harmonies, characters ranging from tranquil to buoyant, pentatonic scalar figures, serene atmosphere

Works of Similar Difficulty				
Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach: <i>Cello Suite No. 6 in G Major</i>	Stamitz: <i>Concerto for Viola and Orchestra in D Major</i>	Brahms: <i>Sonata Op. 120 No 2 in Eb Major for Viola and Piano</i>	Hindemith: <i>Sonata Op. 25 No. 1 for Solo Viola</i>
Technical similarities	Clean string crossings (across multiple strings) often required, intonation issues (key and range), bow distribution across slurred string crossings in fast passages, need for strict consistency in rhythm	Double stops in first to third positions, shifting up to fifth and sixth positions, rapid scalar figures (ascending and descending)	Double stops in first to third positions, shifts to fifth and sixth positions, quick passages requiring dexterity in string crossings, flowing lyrical melodies,	Difficult passages requiring fast string crossings, large leaps in register under slurs
Technical differences	More double stops, use of vibrato as ornamentation, less sustained bow sound	Diatonic finger patterns – largely scalar and triadic, less high-range material, more low-register double stops, less leaps in the left hand	Smaller stretches in the left hand, diatonic finger patterns	More double- and triple-stops, difficult stretches in the left hand
Stylistic similarities	Bright, open character; exploration of low and high ranges	Cadenzas with abruptly contrasting characters	None	None
Stylistic differences	Baroque style, dance forms	Different tonal language, Classical/early Romantic character, traditional operatic characters, accompaniment plays minimal role	Romantic, emotional character; more lyrical melodies, highly sustained tone, liberties with timing and tempo advisable, equal	Aggressive character, dissonant (non-diatonic and non-modal) harmonies, rough sound

			relationship with accompaniment	
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Characteristics of Hikaru Hayashi's <i>Concerto "Elegia" for Viola and Orchestra</i>	
Technical	Fast figures in the left hand, difficult string crossings under slurred bowings, some double stops
Stylistic	Mournful character, lyrical melodies, incisive motives, virtuosic cadenzas

Works of Similar Difficulty				
Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach: <i>Cello Suite No. 4 in Eb Major</i>	Mozart: <i>Symphonie Concertante for Violin and Viola</i>	Vieuxtemps: <i>Capriccio Op. Posthumous for solo viola</i>	Bax: <i>Sonata for Viola and Piano</i>
Technical similarities	Clean string crossings (across multiple strings) often required, intonation issues (key and range), bow distribution across slurred string crossings in fast passages, need for strict consistency in rhythm	Double stops in first to third positions, shifting up to fifth and sixth positions, rapid scalar figures (ascending and descending)	Double stops in first to third positions, shifts to fifth and sixth positions, quick passages requiring dexterity in string crossings	High-register sections, rapid slurred sixteenth-note passages, rapid off-string passages
Technical differences	More double stops, use of vibrato as ornamentation, less sustained bow sound	Diatonic finger patterns – largely scalar and triadic, less high-range material, more low-register double stops, less leaps in the left hand	Diatonic finger patterns, use of cadenza-like rubato and pacing, triple- and quadruple-stops that require a relaxed and controlled bow arm	Less double stops, diatonic tonality
Stylistic similarities	None	Cadenzas with abruptly contrasting characters	Both works are introspective and contain mournful elements, cadenza-like material requires careful pacing and shaping	None
Stylistic differences	Baroque style, dance forms, bright character	A chamber work, bright character, brilliant Classic style	More controlled character, shorter length of piece (less drawn-out development)	Influences from English folksong, Major tonality, bright character

Characteristics of Joan Tower's <i>Wild Purple</i>				
Technical		Rapid figures in the left hand, quick string crossings, difficult double stops in the lower register		
Stylistic		Motive-based characters ranging from subdued to brash, extensive tone palette, virtuosic		
Works of Similar Difficulty				
Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach: <i>Sonata No. 3 in g minor, BWV 1029</i>	Flackton: <i>Sonata No. 4 Op. 2 in C Major for Viola and Harpsichord</i>	Brahms: <i>Sonata Op. 120 No. 2 in Eb Major for Viola and Piano</i>	Walton: <i>Concerto for Viola and Orchestra</i>
Technical similarities	Quick figures in the left hand, clean string crossings in fast tempi, shifting generally only to third position	Double stops in first to third positions, rapid scalar figures (ascending and descending), rapid ornamentations, quick string crossings	Double stops in first to third positions, shifts to fifth and sixth positions, quick passages requiring dexterity in string crossings	Difficult double stops in the lower registers, rapid slurred sixteenth-note passages, rapid off-string passages, asymmetrical meters
Technical differences	Gentler bow stroke, less extremes in the bow track, use of vibrato as ornamentation, less sustained bow sound	Diatonic finger patterns – largely scalar and triadic, more complex ornaments, less aggressive bow technique	Diatonic finger patterns, continuous/sustained bow sound, less idiomatic (some stretching in the left hand and unavoidable string crossings due to transcription from clarinet original)	More sustained passages, less dissonant intervals, more high-register material
Stylistic similarities	None	None	None	None
Stylistic differences	Baroque style, dance forms, subtle character, delicate sound, paired with harpsichord	Bright character, brilliant Classic style with some Baroque influences	Lush, drawn-out melodies, heavy piano involvement, Romantic character	Lush sound, English influences, long lyrical lines, more expansive character

Characteristics of John Harbison's <i>Concerto for Viola and Orchestra</i>				
Technical		Difficult high-register passages, syncopation, fast virtuosic material, some double stops		
Stylistic		Neo-Romantic, lush lyricism, angular fast passages, virtuosic concerto writing		
Works of Similar Difficulty				
Era	Baroque	Classic	Romantic	Twentieth-Century

	Bach: <i>Cello Suite No. 6 in G Major</i>	Flackton: <i>Sonata Op. 2 No. 5 in D Major for Viola and Harpsichord</i>	Franck: <i>Sonata in A Major for Viola and Piano</i>	Shostakovich: <i>Sonata for Viola and Piano</i>
Technical similarities	Quick figures in the left hand, clean string crossings in fast tempi, shifting to seventh and eighth positions	Complex figures in the left hand, rapid scalar figures (ascending and descending), quick string crossings	Double stops in first to fourth positions, shifts to seventh and eighth positions, large leaps in the left hand, quick passages requiring dexterity in string crossings	Difficult double stops in the upper registers, rapid slurred sixteenth-note passages, rapid off-string passages, asymmetrical meters, high register material
Technical differences	Gentler bow stroke, use of vibrato as ornamentation, ringing/bell-like tone versus aggressive bow strokes, diatonic/scalar finger patterns	Diatonic finger patterns – largely scalar and triadic, more complex ornaments, less aggressive bow technique, less high-register material	Diatonic finger patterns, continuous/sustained bow sound, more traditional rhythmic figures	More slow passages, fewer abrupt leaps in the left hand
Stylistic similarities	None	None	None	Non-diatonic tonality
Stylistic differences	Baroque style, dance forms, subtle character	Bright character, brilliant Classic style with some Baroque influences, complex ornamentation	Lush melodies, heavy piano involvement, Romantic character	Biting, sarcastic character; sparse sound, more motivic than melodically driven

Characteristics of Samuel Adler's <i>Concerto for Viola and Orchestra</i>				
Technical		Extremely challenging fast passages in both low and high registers, difficult double stops, large leaps in register, extended sections in high registers		
Stylistic		Aggressive characters, virtuosic lyricism, angular syncopation, brash dissonance		
Works of Similar Difficulty				
Era	Baroque	Classic	Romantic	Twentieth-Century
	Bach (arr. Kodaly): <i>Chromatic Fantasy BWV 973</i>	Mozart: <i>Symphonia Concertante for Violin and Viola</i>	Brahms: <i>Sonata Op. 120 No. 1 in f minor for Viola and Piano</i>	Enesco: <i>Concertpiece for Viola and Piano</i>
Technical similarities	Rapid figures in the left hand, clean string crossings in fast tempi, virtuosic	Rapid scalar figures (ascending and descending),	Double stops in first to fourth positions, shifts to sixth and seventh positions, large leaps	Rapid slurred sixteenth-note passages, rapid off-string

	cadenza-like material, difficult double stops	quick string crossings, difficult double stops	in the left hand, quick passages requiring dexterity in string crossings	passages, shifts to eighth and ninth positions
Technical differences	Fewer abrupt leaps in the left hand, diatonic/chromatic finger patterns	Diatonic finger patterns – largely scalar and triadic, less high-register material, coordination of cadenzas with violin	Diatonic finger patterns, continuous/sustained bow sound	Diatonic tonality, more legato passages, lyrical melodies
Stylistic similarities	None	None	None	None
Stylistic differences	Baroque measured style, fantasia style	Classic <i>brillante</i> style, duo concerto	Lush melodies, heavy piano involvement, Romantic character	Neo-Romantic style, lyrical virtuosity, less aggressive character

INDEX OF ALL WORKS REFERENCED, ARRANGED BY DIFFICULTY:

ACCESSIBLE

Bach: Cello Suite No. 2 in d minor

Job: Armiger's Gate

Schumann: Adagio and Allegro

Hoffmeister: Concerto for Viola and Orchestra

Bach: Cello Suite No. 3 in C Major

Hindemith: Trauermusik

Larsen: Sonata for Viola and Piano

Stamitz: Concerto for Viola and Orchestra

Schubert: Sonata "Arpeggione"

Bach: Sonata No.2 in D major, BWV 1028

INTERMEDIATE

Bloch: Suite Hebraique

Hummel: Sonata for Viola and Piano in Eb Major, Op. 5

Rudin: Sonata for Viola and Piano

Vaughan Williams: Suite for Viola and Orchestra, Group II

Schumann: Märchenbilder, Op. 113

Stamitz: Concerto for Viola and Orchestra in D Major

Bach: Cello Suite No. 4 in Eb Major

Kimber: Night Music

Mendelssohn: Sonata in C minor for Viola and Piano

Vieuxtemps: Capriccio Op. Posthumous for solo viola

ADVANCED

Hindemith: Sonata Op. 11 No. 4 for Viola and Piano

Katie White, November 21, 2014

Vieuxtemps: Sonata Op. 36 for Viola and Piano

Bach: Cello Suite No. 4 in Eb Major

Bach: Sonata No. 3 in g minor, BWV 1029

Vandervelde: Clockwork Concerto

Hayashi: Concerto "Elegia" for Viola and Orchestra

Flackton: Sonata Op. 2 No. 5 in D Major for Viola and Harpsichord

Flackton: Sonata No. 4 Op. 2 in C Major for Viola and Harpsichord

Bach: Cello Suite No. 6 in G Major

Hindemith: Sonata Op. 25 No. 1 for Solo Viola

Tower: Wild Purple

Bax: Sonata for Viola and Piano

Mozart: Symphonie Concertante for Violin and Viola

Brahms: Sonata Op. 120 No. 1 in f minor for Viola and Piano

Shostakovich: Sonata for Viola and Piano

Enesco: Concertpiece for Viola and Piano

Walton: Concerto for Viola and Orchestra

Mozart: Symphonia Concertante for Violin and Viola

Harbison: Concerto for Viola and Orchestra

Franck: Sonata in A Major for Viola and Piano

Bach (arr. Kodaly): Chromatic Fantasy BWV 973

Adler: Concerto for Viola and Orchestra