Graduate Recital

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GRADUATE RECITAL

by

Robert S. Frost

Report of a recital performed in partial fulfillment of the requirements for the degree of

MASTER OF MUSIC

UTAH STATE UNIVERSITY
Logan, Utah

1970
ACKNOWLEDGMENTS

I would like to give thanks to members of my committee, Professor Ralph Matesky, Dr. Max F. Dalby, and Dr. James P. Shaver, with special appreciation to Professor Matesky for his guidance and encouragement in the study of the viola as my graduate instrument.

I am grateful for the efforts spent in my behalf by Jay Mauchley, my accompanist, and Dan Pack, a friend and colleague, who served as violinist.

I am most grateful and thankful for my wife, Dona. Her support and patience in helping me fulfill this assignment were sincerely appreciated.

Robert S. Frost
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INTRODUCTION

The acquisition of new skills and the further development of previous skills has always been one of the ideas behind the graduate recital. Along with new skills come the knowledge and experience necessary to affect the individual's own performance and the performance of those whom he teaches. In music education it is difficult to teach that which one has not yet experienced or mastered and the graduate recital helps to fulfill the experience requirement and give new insights into understanding all aspects of music as a listener, performer, and teacher.

The graduate recital traditionally draws its literature from all periods and representative forms. Because of the limited amount of literature available for the viola in some of these periods, it was necessary to use some transcriptions from the cello works of that period. The program was selected in consultation with my viola instructor, Professor Ralph Katesky, and did conform to the established standards for graduate recitals.

The recital report is used as an opportunity for the performer to study in some detail the evolution of the musical forms that were represented on his recital. The study of form adds dimension to the music and enhances good performance. Appreciation for the works of each of the composers is developed by studying a representative work in detail for its musical structure. In addition to its historical and musicological significance, the life of the composer is viewed with its joys and sorrows—each phase in some way affecting the
music that was written.

The development of the musical form, the life of each of the composers, and the analysis of the structural form of each composition are given here as a recapitulation of the graduate recital.
THE SUITE

The suite or partita had its origin in the music and dances of the early sixteenth century. The suite was a combination of sixteenth century dances, and these dances were closely connected with the music of that time. Music in the sixteenth century was largely decorative and was generally given in "... the form of madrigals and dances performed between the scenes of spoken drama." Even in the drama, the dances were closely connected with vocal music.

"The French dances of the sixteenth century occupied a particular place; they were popular everywhere." The most popular French dances of this period were the pavane, gaillarde, allemande, courante, and basse-danse. The pavane, of Spanish origin, was executed in slow solemn movements and with dignified gestures. It was usually written in slow duple time. The gaillarde was "... a 16th century dance in moderately quick triple time, with or without up beat. It was executed with exaggerated leaps which, toward the end of the 16th century, took on features of gross obscenity." The allemande was a dance in a moderate duple time. This dance of French origin used simple dance steps and no extraordinary motions. The courante, also


of French origin, was "... a dance with jumping movements and with a great variety of evolutions, according to the ability and fancy of the dancer."\(^4\) The courante was usually written in a moderate 3/2 or 6/4 time with a frequent shift from one meter to another. This shift of meter resulted in shifting accents within the rhythm which became a typical feature of this dance. The basse-danse in contrast to the jumping movements in dances such as the gaillarde used a gliding or walking movement of the feet. It had a moderate tempo and was written in duple time. These dances were also found in England, Spain, Italy, and Germany. The names of the dances designated their character and made reference to their geographic origin. The dance forms appeared most often in the country of their origin; but when the dance became the basis for an instrumental form, it quickly became an international property.

In Italy the dances seemed to be more purely instrumental than in France, and in Germany the poetic origin of the dances was very noticeable. The German dances were broken into two groups; the Schreittanz, a slow walking dance in binary time, and the Springtanz, a lively dance in ternary time.

In all the dances the musical construction is clearly periodic. A period of eight measures, repeated with a different cadence at the end, constitutes a finished little musical form which became the basis of all instrumental and vocal forms of future centuries.\(^5\)

This combination of dances and rhythms was known as early as the fifteenth century. The people knew only two sorts of dances: the

\(^4\)Ibid., p. 193.

\(^5\)Lang, p. 246.
slow dance in duple time and the lively dance in triple time. The
dance would start slow and gradually become faster and faster until
the rhythm would change into triple time. The Germans and the French
stayed with the joining of two dances, while in Italy the dance suite
as we know it today was being developed. In Italy a pattern was
being established for the dance suite which had two basic elements:
1. a set order for the dances and 2. a suite had from two to five
dances in it. The French and Germans later adopted the Italian
form and added their own dances as well as the Spanish saraband.

The lute players in the sixteenth century found an avenue for
development in their dance music. In fact, "... the large number
of popular dances which are to be met in the music of the seventeenth
and eighteenth centuries can be traced back to the lute music of the
sixteenth century."6 Most of the lute music "... consisted of
dances in highly stylized form, arranged in groups or suites, which
were really collections of dances rather than carefully planned sequences."7
Later we find lute books which contain groups of associated dances,
and often these dances were preceded by a prelude. The delicate and
important operation of tuning the lute "... evolved into a short
introductory piece which with its simple chords gave an opportunity
to the player to tune up his instrument."8 This was the prelude and

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8 Lang, p. 247.
"... later lost its utilitarian character and became the stylized opening movement of the suite."9 Each of the dances was "... characterized by a form consisting of two more or less equal sections each of which was usually repeated and by certain stereotyped rhythmic patterns dictated by the dance steps which such music originally accompanied."10 "The whole collection was held together through the strict observance of a unity of key for all the dances."11 By contrasting dance movements such as the prelude-pavane-gaillard, the foundation of the seventeenth and eighteenth century suite was laid. The term suite was a title given later and recorded officially in the clavier suites of Johann Froberger.12 These early groups of dances were called "lessons" in England, "sonata da camera" in Italy, "partita" in Germany, and "ordre" in France.

The lute player's avoidance of mere repetition led to the construction of the variation. Italian lute composers had astounding technique and ingenuity in their variations. By means of the variations possible in the suite and along with other musical forms being developed at the time, "... the simple dance suite led directly to the overture and symphony and to various chamber music forms of the seventeenth and eighteenth centuries."13

The clavier suite had its beginnings through Johann Froberger

9Ibid.

10Cannon, Johnson, and Waite, p. 244.


12Apel, p. 717.

13Lang, p. 247.
(1616-1667), a German who after visiting various places in Europe returned home as one of the creators of a new type of suite. "The universally adopted sequence of allemande, courante, sarabande, gigue (with occasional doubles) was his arrangement . . . .\(^{14}\)"

The most common dances included in the seventeenth century suite were the allemandes and courantes, but by the late seventeenth and eighteenth centuries the suites and partitas of Johann Sebastian Bach (1685-1750) had taken on a particular form, the same form as that of Froberger. In nearly all his suites (Bach's) there are four specific dances:

the moderately slow Allemande in quadruple meter; the "nimble" Courante or Corrente in triple meter; the grave and dignified Sarabande in slow triple time; and the lively Gigue in a compound triple time such as 6/8 or 12/8. These dances are often preceded by an introductory movement and between the last two of them additional dances such as the Minuet, Bourée, or Gavotte are frequently inserted.\(^{15}\)

The characteristics of the dances in the suite were also firmly established. All dances were in the same key, each dance had its own typical tempo and rhythmic motion which were maintained uninterrupted, and all dances used the binary form.

\(^{14}\)Ibid., p. 401.

\(^{15}\)Cannon, Johnson, and Waite, p. 283.
"By the beginning of the Baroque era, the changeover from vocal to instrumental style had been fully accomplished, and we find instrumental compositions such as the ricercare and canzona existing in their own right . . . "¹ The ricercare or fantasy first appeared in the sixteenth century. It contained only one theme, and through the management of this theme a new style of music was being developed. This was the fugue. The canzona was a lighter piece with livelier rhythms, more tone repetitions, and a less contrapuntal framework. It often contained chordal sections. The contrapuntal sections were marked Allegro, and the harmonic or chordal sections were marked Adagio. This form from fast to slow and contrapuntal to harmonic helped lead composers toward the sonata form. The canzona was also important in the early evolution of violin music because it prescribed a fairly free use of imitation rather than a structure like the fugue.

Although the term sonata is applied to compositions of the seventeenth century, it has nothing in common with the sonata as we think of it at the time of Beethoven. The seventeenth century sonata meant a "... 'piece to be sounded' as opposed to the cantata a 'piece to be sung'."² In Italy the term sonata was used to indicate instrumental chamber music but not a particular form.

In Italy "... before the end of the century, the sonata which

¹McKinney and Anderson, p. 297.
²Cannon, Johnson, and Waite, p. 245.
had grown out of the canzona. . . came to be known as the sonata
da chiesa, the church sonata. 3 At this same time the sonata da camera
or chamber sonata was also achieving much popularity. The sonata
da camera was actually in the form of a suite comprising a group
of stylized dances. By the middle of the Baroque era, however:

. . . the nature of the sonata da camera (a suite made up
of a freely ordered series of dances) became clearly distinct
from the sonata da chiesa (comprised of alternating slow
and fast dance movements without dance rhythms), a distinction
which became even more marked in later times. 4

The early development of the violin and the harpsichord led to
their use in the instrumentation of the trio sonata. The trio sonatas

. . . were written for two melody instruments of similar range
and a third, supporting thorough-bass part; the first of those
issued leaves a choice between violins and cornetti for the
upper parts, while the figured bass was to be "realized" (or
played) on a harpsichord with the addition of some bowed-bass
instruments, a practice which later became general. 5

The cornetti mentioned in these early trio sonatas were instruments
in the form of a straight or slightly bent tube made of wood. The
surface was octagonal in cross section and was made with six finger-
holes. They were played by using a cup-shaped mouthpiece. Cornetti
had a very gentle sound which blended well with strings and with the
human voice.

The early trio sonatas were written both in the form of the
sonata da chiesa and the sonata da camera. The trio sonata later
developed into the sonata for single violin with harpsichord accom-
paniment.


4 McKinney and Anderson, p. 305.

5 Ibid., p. 299.
Johann Kuhnau (1660-1722), a German, was the first to attach the term sonata to a piece for the keyboard. His pieces show a monophonic rather than a polyphonic style.

Arcangelo Corelli (1653-1713), one of the foremost violin virtuosos of his day, used the sonata da chiesa as an avenue for development of his style. In his sonatas there were four comparatively brief self-contained movements. These were arranged in order of slow-fast-slow-fast. Each movement had a single theme that was also developed in a slow-fast relationship. With the succession of entries of the theme, the key was changed, usually a fifth higher. As the piece returned to the slow section, the key also returned to the original. The section of alternate entries later became known as the exposition. "Although Corelli's sonatas are characteristic of the style and general musical concepts and methods of his time, they in no sense represent a form which had become stereotyped." 6

Corelli was a reformer who took what he found and developed it to the fullest advantage. This was particularly true in his sonatas for violin and figured bass, where he amplified the language of the violin through the skillful use of double stops, arpeggios and chords, trills and appoggiaturae.

Domenico Scarlatti (1685-1757) also called his compositions sonatas, and they are among the earliest important pieces written for the harpsichord. The Scarlatti sonata had only one movement. It had a binary structure with a ternary key pattern. "Part way through the 1st section the music modulated, either to the relative

6Finney, p. 290.
major or to the dominant."7 In the second section the music evolved through distantly related keys and then returned to the original key for the closing. Scarlatti's sonatas also served as a beginning of the classic style. There was one idea with no clear cut second theme and no attempt to develop the theme.

A noted violinist in his day, Giuseppe Tartini (1692-1770), was partial to the baroque solo sonata. "As a composer Tartini combined the serenity and dignity of Corelli with an added grace and passion all his own, and his writing for the violin was technically more advanced and complicated than that of his predecessors."8 His "... contributions to the art of violin playing form the basis of every modern violinist's technic."9 He improved bowing technique, gave command to single and double trills, and showed understanding of the capacity of the violin as a lyric instrument by writing 100 sonatas and more than that number of concertos.

Baldassare Galuppi (1706-1785) used several movements in his sonatas. He felt this provided a more diversified range of emotion. His works stand at the halfway point between the one movement sonata of Scarlatti and the fully developed sonatas of Haydn and Mozart.

As the sonata developed, each composer began to help solidify the structure of the sonata and to add his own personal touches. Such is the case with the sonatas of Carl Phillip Emanuel Bach (1714-1788).

7Ibid., p. 311.
9Finney, p. 309.
What makes these sonatas most striking are the idiosyncrasies of Bach's personal style: The interruption of the regular motion by unexpected and irregularly spaced caesuras, the flexibility of tempo, the unusual chord progressions mingled with sharp dissonances, the abrupt alternations between major and minor modes, and the melodic phrases pivoting upon wide, unvocal intervals. Bach also demands gradual increases or decreases in dynamics and abrupt alternations of loud and soft to underline nuances and changes of feeling.  

These elements added new structural and emotional dimensions when compared to those of the previous generation of composers.

In the symphonies of Johann Stamitz (1717-1757) a further developed sonata form is found. Here three sections are clearly outlined: the exposition, the development, and the recapitulation. In the exposition the first subject is in the tonic; the second is in the dominant or relative major. Modulations take place in the development section, and in the recapitulation the first and second themes are given in the tonic.

The sonata form as we know it today was crystallized in the sonatas of Franz Joseph Haydn (1732-1809) and Wolfgang Amadeus Mozart (1756-1791). Haydn used the sonata form in his string quartets and symphonies. "The tonal design of the form was a part of Haydn's inheritance; he added to the tonal scheme a clear thematic design. The sonata form became a structure in which contrasts of melodies and rhythms went hand in hand with key contrast."  

The first and second themes had a distinctive character and were written in distinctive keys which made contrasting episodes in the exposition. The final cadence began to take on individuality and to become a distinct closing episode. The development section was no longer a short section, but

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10 Cannon, Johnson, and Waite, p. 296.

11 Finney, p. 380.
was now used to work out and vary the subject matter of the exposition. In the recapitulation the second theme returned to the tonic key and the closing episode was extended into a coda. This was the sonata form as Haydn used it.

Mozart was also preoccupied with the perfection of the sonata form. In this period called the "Classical Period", Mozart wrote music which displayed "... an absolute perfection of structure." 12

The structure of the sonata was established, and it now remained for Ludwig van Beethoven (1770-1822) to use his talent in extending to the fullest the musical resources of the sonata form, particularly in the development section and in the recapitulation.

The four movement sonata or "Classical Sonata" was more often than not organized in the following way: 1. A long first movement of a quick or moderate speed constructed in sonata form (sometimes the first movement was preceded by a slow introduction). 2. The second movement was a long and expressive slow movement in the aria form (ABA), sonata form, or variation form. 3. The gayer and perhaps shorter third movement was a minuet or scherzo, trio, and minuet or scherzo repeated (sometimes this movement and the second are interchanged). 4. The fourth movement was usually long and in a quick tempo and brilliant finale. The form used was either a rondo or sonata form, or in some cases a combination of the two known as the rondo-sonata form.

12 Ibid., p. 380.
CONCERTO

The word concerto came into being in the late sixteenth century in connection with the concerted church music. These first concertos were vocal compositions that were supported by an instrumental accompaniment, usually the organ. The early church concerto, concerto da chiesa, contrasted the voices alone with the organ alone or organ alone contrasted with the voices and organ together. The labels attached to these early groups were the solo subject and the tutti subject. The characteristics of this type of concerto were the polyphonic style and the antiphonal treatment of phrases. Later instruments were added to the organ, and single instrumental movements emerged. The terminology of pieces at this time was not decisive; however, such names as concerto, canzona, sonata, and sinfonia were used without a clear distinction of style and type.

By the late seventeenth and early eighteenth centuries a new form was developing and taking on particular meaning. "The Baroque composers worked out an entirely new mode of instrumental expression, the stile concertante, (for the Latin to strive, to contend) based on the principle of contrast."¹ Out of this striving and contending of groups developed the modern idea of the concerto. In the field of instrumental music the term concerto gained significance as meaning contrasting bodies. Here the soloist was put against the full orchestra. It was also at this time that three types of

¹McKinney and Anderson, p. 294.
concertos began to emerge. They were the concerto-sinfonia, the concerto grosso, and the solo concerto.

The concerto-sinfonia used "... contrasting technique (sections in tutti-character and others in a more brilliant style) rather than contrasting instrumental bodies ..." This style preceded the other two and contributed to the virtuoso violin style.

The concerto grosso was the classical type of Baroque concerto and was characterized by the use of a small number of solo players in contrast to the full orchestra. The concerto grosso was divided into two parts; the concertino (usually two violins and cello) and the ripieno (the full orchestra). "The concertino was used in combination with, or set against, the ripieno, contrasting color to the principle themes being provided by means of light and shade." It is through this type of concerto grosso as conceived by Arcangelo Corelli (1653-1713) that the solo concerto began to develop.

The third type of concerto, the solo concerto for a single soloist, was the latest to develop and became the most popular type of concerto. It was through the efforts of Giuseppe Torelli (c. 1660-1708) and Antonio Vivaldi (c. 1675-1741) that this type of concerto came into full use. Torelli gave the solo violin equal importance with the orchestra, and Vivaldi enlarged the solo passages for the violin until the violin became the dominant instrument. The violin thus became the solo instrument of the old concertino form.

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2Apel, p. 173.

3Even, p. 53.
Vivaldi also added a new style of rhythmic precision and "... standardized the concerto form into three movements, sometimes extended by an introduction." Until this time concertos were written with either three or four movements. This is contrasted to the development of the sonata with four movements. Included in the three movement form of Vivaldi was the arrangement of fast-slow-fast for the movements. Vivaldi was particularly noted for his eloquent slow movements where "... the melodies blossom forth regardless of symmetry, obeying only the instinct which had prompted their creation. Some of the slow movements in the concerti and in the violin and cello sonatas are as sublime as anything in music ..." His arrangement of movements fast-slow-fast has lasted to the present day. Vivaldi's style of writing as well as his arrangement and form of the concerto served as the basic structure for future composers.

In the late eighteenth century another change took place, and that was the inclusion of the sonata form in the first movement of the concerto. The second movement became a lyric andante, and the third movement a rondo or rondo-sonata form. With this change in the first movement to the sonata form, the orchestra announced the opening theme with a full tutti passage. The soloist would then enter and repeat the opening theme and carry out the exposition section with the orchestra. After the development section, the recapitulation was usually shortened.

The concerto form as Wolfgang Amadeus Mozart (1756-1791) used it was similar but with some important contributions. He made the

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4 McKinney and Anderson, p. 327.
5 strains, p. 82.
beginning tutti section longer to enable all the solo themes to evolve in a natural progression. Although the extemporaneous cadenza was originally used by George Frederic Handel (1685-1759) in his works, Mozart used the cadenza to full advantage in each of the movements of his concertos. Before the end of the movement, the cadenza was indicated so that the soloist could have a chance to show off his improvisatory skills. The cadenza ended with a prolonged trill, and the movement was then brought to an immediate close. Improvisation on the part of the player was important at first but later the cadenza was composed and written out by the composer, performer, or another composer.

The concerto as used by Mozart had a first movement in sonata-form with an elaborate exposition, development and recapitulation. The second movement was lyrical in style based on the slow movement form of the sonata and occasionally written in variation form. In Mozart's concertos the solo parts are florid in style and have a free use of ornamentation. The second movement sometimes had a short cadenza. The finale was in rondo form or variation form and included a short cadenza.

This was the final touch to the concerto and has remained to this day as the classical form of the concerto. "The concerto was the mirror which reflected the ever-increasing technical facility of all instrumentalists and violinists in particular."6 The concerto was originally associated with virtuosity and played to display the abilities of the performer. As the concerto has evolved through the various periods of musical history, increased importance has been

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given to the orchestra until today the soloist and orchestra are considered of equal importance. The demands placed on the performance ability of the orchestra are just as great as those on the soloist.
RECITAL PROGRAM
Utah State University
Department of Music
presents a
GRADUATE RECITAL
Sunday, July 21, 1968 2:00 p.m.
Chase Fine Arts Center, Rehearsal Hall
ROBERT FROST, viola
Jay Mauchley, accompanist

- PROGRAM -

Concerto in E minor . . . . . . . . . . . . . . . . . . . Vivaldi
for viola and piano

Largo
Allegro (Con Spirito)
Largo (Tranquillo Alla Siciliano)
Allegro

Suite No. I . . . . . . . . . . . . . . . . . . . . . . . . . . Bach
for unaccompanied viola

Prelude
Allemande
Courante
Sarabande
Menuetto I - Menuetto II
Gigue

- INTERMISSION -

Duet No. I . . . . . . . . . . . . . . . . . . . . . . . . . . Mozart
for violin and viola

Allegro
Assisted by Dan Pack, violin

Sonata . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Honegger
for viola and piano

Andante - Vivace
Allegretto Molto Moderato
Allegro Non Troppo
Antonio Vivaldi, (c. 1675-1741), violinist and composer, famed for the virtuosity and lyricism of his concertos, was born in Venice, Italy. He was the son of Giovanni Battista Vivaldi, a violinist at St. Mark's Cathedral in Venice. He received his early musical training on the violin from his father and Giovanni Legrenzi. His interests also directed him to the church, and sometime before 1703 he received his Holy Orders. During the time of his interest in the church, he continued his "... musical activity by perfecting himself as a violinist and by writing a considerable amount of music."\(^1\) In 1703 he became a teacher of violin, and by 1709 he had been given the position of Maestro de Concerti at the Ospedale della Pietà in Venice. It was at the conservatory that Vivaldi found a marvelous field for musical experiments. Vivaldi was pre-eminently a composer for his own instrument, the violin; however, his concertos will be found represented in the literature of nearly every instrument in use in his day. It was for his concerts that Vivaldi produced many of these concertos. He served in his capacity at the conservatory until 1740 when he left Venice for Vienna, hoping to find a desirable assignment in the court. His expectations were not realized in Vienna, and during the last few years of his life he suffered extreme poverty and neglect. He died in Vienna and was consigned to a pauper's grave.

\(^1\)Ewen, p. 83.
It is through his concertos that we know him best and revere him highly—his concertos for solo instruments and orchestra, and his concerti grossi. His was a varied lyricism particularly eloquent in the slow movements; a robust rhythm that gives his fast movements an irresistible drive; and, whether in slow movements or fast, a nobility of concept.2

His concertos were usually written in the following way: A three movement form—Allegro, Largo, Allegro. The Allegro movements are divided into two sections; in the first, the themes are stated, and in the second, the principle theme is developed and the opening theme is repeated at the end.

For many years Vivaldi's music was remembered simply for the transcriptions made by Johann Sebastian Bach. Today, however, an increased knowledge of his works has led to a greater appreciation of his style and compositions. Vivaldi was a great teacher and a composer in his own right. His music shows both the vitality and the nobility that is found in the works of all great composers.

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2 Ibid., p. 82.
Concerto in E Minor

Largo
Allegro (Con Spirito)
Largo (Tranquillo Alla Siciliana)
Allegro

This concerto is the fifth of the Six Sonatas for Cello and Figured Bass by Vivaldi. The title of Concerto was probably added when the composition was transcribed and edited by William Primrose. It is not a typical concerto in that it has four movements instead of three; however, it was not uncommon in early concertos of this type to find four movements. Each movement is divided into two parts—each of which is repeated. In the performance some of these sections were not repeated because it was felt that the continuity of the music would be more easily understood without them. It should be noted also that the work is devoid of cadenzas. The cadenza was not added to the concerto form until the time of Handel.

The opening Largo in 4/4 time begins with solo viola on the tonic in E minor. The melodic phrase of six eighth notes and a resolution is begun on an octave jump. The piano enters in imitation two counts later on the dominant. The viola carries the phrase up stepwise and then adds melodic variation as the piano carries the original rhythmic theme of five eighth notes preceded by a pickup to the end of the first section. In the second section the solo viola announces the theme again, this time on the dominant. The piano continues its use of the original theme as the viola expresses three variations on the theme. The movement is brought to a close on a tonic E in unison with the piano.
The second movement, Allegro, in 4/4 time begins with an eighth note pickup into a typical Baroque type passage of sixteenth notes for two and a half measures. This is immediately followed by three and a half measures of staccato eighths over wide arpeggiated intervals. The accompaniment for the most part is in staccato eighth notes. The theme is introduced again in the ninth measure followed by a variation pattern of sixteenths for three measures. The closing measures of this section use a syncopated variation to the original eighth note pattern bringing the section to a close in the relative key of G major. The second section begins with the original theme now in G major and is immediately played again a second higher. A transition phrase of three measures leads into the original theme again, this time on the tonic. This is followed by a development of the sixteenth pattern for six measures and the second section is brought to a close by the statement of the eighth note staccato passage.

The lyric third movement in 12/8 time begins on the dominant of E minor. This movement has a delicate interplay of rhythmic and harmonic progressions between the solo and accompaniment. This movement represents the fine lyric qualities that came to be associated with the slow movements of Vivaldi's concertos. The theme for the whole movement is based on the combination of two rhythmic elements. The first is a dotted eighth followed by two thirty-second notes and an eighth. \( \text{This pattern is immediately followed by a quarter and an eighth.} \) The melodic progression is of equal importance to the rhythmic figure. Starting on the dominant with the dotted eighth, the thirty-second note is a third higher and then descends a second. The melody descends a second again, leaving the last eighth of the
pattern on the dominant. The quarter-and-eighth rhythm is also played on the dominant. These two elements of rhythm and melody are used effectively to add the right feeling to the slow movement, and lead to the closing tonic chord.

The Allegro fourth movement is written in 3/8. The rhythmic pulse of three eighths followed by two sixteenths and two eighths is used for eight measures to complete the first phrase. The second phrase using a variation of the sixteenth note pattern brings this section to a close in the related sub-dominant key of A minor. The second section which states the theme again only an octave lower progresses through a change of key into B minor. In measure 14, the theme is stated again like the beginning and develops for eighteen measures, ending on the tonic in E minor. A short coda of six measures brings the movement to a close.
Johann Sebastian Bach

Johann Sebastian Bach (1685-1750) was born at Eisenach, Germany. His father, Johann Ambrosius Bach, was court musician to Duke Johann Georg, and instructed young Sebastian in the fundamentals of violin and viola playing. After the death of Sebastian's mother in 1694, his father remarried; and for economic reasons young Sebastian was sent to an older brother's home to live. Johann Christoph, the older brother, was an organist at St. Michael's church in Ohrdruf, and instructed Sebastian in the clavier and organ. By the age of 15 years Sebastian was on his own and took opportunity to travel to surrounding towns to hear noted musicians of the day. His first appointment as organist was at the church in Arnstadt in 1704, where he drew these comments from his superiors: He "... confused the congregation by accompanying the hymns with curious variations and irrelevant arrangements."¹

In 1707 he married his cousin Marie Barbara and moved to Weimar where he accepted a new position. He stayed at Weimar for nine years and was eventually promoted to the rank of Konzertmeister. His work at Weimar represents his first period of composition. It was there that Bach became a pre-eminent organ virtuoso and wrote many of his master works for the organ.

Most of his sonatas and concertos were written during the time

that he was Kapellmeister at Coethen (1717-1723). It was during this time that his wife Marie died. Sebastian soon remarried to Anna Magdalena in December of 1720. Thirteen children were born through this marriage.

In 1723 he moved to what was to be his remaining post at St. Thomas' church in Leipzig. Here he was to maintain the music by writing music for Leipzig's leading churches and directing it, playing the organ, and teaching a class of boys in Latin and music. His creative output was prodigious—this was where he wrote most of his important cantatas for the church as well as many motets, Masses, and passions. The Chorale preludes, trio sonatas, several preludes and fugues, nearly all the Clavier Concertos, and the Goldberg Variations were also written during this final period.

His last work, the Art of Fugue, was not completed because of blindness and failing health and "... an operation upon his eyes, perhaps in Jan. 1750, ... gave a brief promise of being successful but the mighty machine had at last run down; and Bach died, after a paralytic stroke, on July 28, 1750." He was buried in an unidentified grave in St. John's churchyard at Leipzig.

It was not until well into the nineteenth century that Bach's vast significance to music began to be realized. Such lack of recognition was due to two reasons: (1) His works, in the main, were purely inaccessible outside the small circle in which he happened to be living. Only nine or ten of his works and some of them quite small were printed during his lifetime. No score of his was published before he was forty-one years of age, and even during the first half

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2Ibid., p. 90-91.
century after his death none of his works were published. (2) If his works were accessible they would have received less than their due recognition because his own ideal in music was largely alien to the spirit of the new age.

Bach's greatness was revealed in the extent to which he expressed the spirit of his own age. His

. . . compositions mark an epoch. His originality and fecundity of thematic invention are astounding; the mastery of his polyphonic art remains a marvel of the ages. His style is elevated, and of sustained harmony; the momentum of his grand fugues is inexorable . . . . "3

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Suite No. 1

Prelude
Allemande
Courante
Sarabande
Minuettino-Minuette II
Gigue

This suite is the first of six originally written for solo violoncello and later adapted for the viola by Louis Svecenski. Besides the typical movements of the Baroque suite, the Allemande, Courante, Sarabande, and Gigue, this suite has the inclusion of a Prelude and two Minuettos. The inclusion of the Prelude is a standard practice in this set of suites, but the Minuette is often replaced by a Bourree, Gavotte, or Loure in the other suites. All the dances are in one key—G major—with the exception of the Minuette II, which is in the key of D minor. The Prelude written as an introductory piece has only one section to it and is not repeated. The other dances are in a binary structure with each section repeated. In the interest of time some of the sections were performed without repeats.

The Prelude in a moderate 4/4 time begins with smooth arpeggiated chords. This is done first on the tonic in G major and progresses through the sub-dominant, dominant-seventh, and tonic chords for the first tour measures. The rhythmic motion is maintained throughout with groups of four sixteenth notes. The motivation of harmony continues through stepwise movement leading into a new arpeggiated section. The Prelude is brought to a close through a chromatic passage starting on the D string and progressing an octave and a half.
over a ground bass of open D to a high G major arpeggio. This leads directly to the final tonic chord.

The Allemande in a moderate 4/4 time was played slightly slower than the opening Prelude. The style is mostly legato with a few staccato notes included on single eighth notes and on a dotted eighth and sixteenth note pattern. The dance begins in G major and through scale type movement of notes modulates to the key of D major (dominant) by the end of the first section. Beginning the second section in D major, the section carries the dance form to the end through a continuation of scale movement and arpeggiated forms back to the original key of G major.

The Courante is a complete change in style and mood from the previous dance. The Courante is a lively dance in 3/4 time. Here the style is much more marcato with the beginning melodic idea being introduced through four accented eighth notes. Following the same pattern as that of the Allemande, the first section ends on the dominant, and the second section begins on the dominant and ends on the tonic.

The slow Sarabande in 3/4 time makes much more use of double stops and embellishments such as grace notes and trills. Although not long, it requires a great deal of bowing and musical skill to perform this movement convincingly.

The Minuettos form a very fascinating part of this suite. While it is most traditional for all movements to be in the same key, it is here in the Minuetto II that Bach takes opportunity to introduce the key of D minor. In all other cases the second section would be in the dominant or D major. The minor key here helps to give a subdued
flavor to the second Minuetto that gives quite an eloquent contrast when a D. C. is taken to the Minuetto I.

The Gigue combines staccato and legato elements together in a typical 6/8 dance rhythm to bring the Suite I by Bach to a bright and lively conclusion.
Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756-1791), the son of Leopold Mozart, a noted violinist and teacher, was born in Salzburg, Austria. Wolfgang displayed extraordinary musical powers from his earliest childhood, and at the age of six he began making public appearances throughout Europe. Some of his early accomplishments included the publication of four violin sonatas when he was eight, and the performance of his first symphony when he was nine. As Mozart matured in years, the novelty of his genius was no longer able to secure appointments for him, and he found it necessary to secure employment in his native home of Salzburg. In Salzburg, Mozart knew little more than humiliation and frustration, and while employed by the Archbishop of Salzburg he was subjected to personal abuse. Embarking on new travels to Germany and France in 1777 and 1778, the mature Mozart found that even with his uncommon powers he had lost the capacity to excite the admiration of his audiences. He returned to Salzburg a dejected man compelled to resume his previous drab everyday existence.

The success of an opera in 1781 convinced Mozart to again leave Salzburg and seek a new post. His new home was in Vienna where he gave lessons and concerts to support himself. He was hoping for a court appointment, but did not receive it until he had received his just recognition in Prague. Mozart's two successful operas, The Marriage of Figaro and Don Giovanni, gave him the prestige necessary to find a wanted position in Vienna. He was appointed court composer
and chamber musician to succeed Gluck. His new appointment, desired as it was, was at a greatly reduced salary, and this did little to solve his pressing financial problems. During the last two years of his life Mozart often found it necessary to appeal to friends for financial assistance.

Although Mozart was sick in body and broken in spirit, some of his greatest music was written in the last year of his life. He died in Vienna December 5, 1791, and was buried in the pauper's section of St. Mark's Cathedral with neither a tombstone nor a cross to mark the place of burial.

Mozart was a composer who wrote most successfully in many different forms. He was equally at home in symphony and concerto, in divertimento and quartet, in opera and mass, and in sonata and trio.

There was no field of music that was not enriched and changed through him. No other composer since his time dedicated himself with such intensity and with such equal creative power, to every branch and form of musical composition. At the same time, there was no facet, no nuance of human emotion that he did not carry over into his music. He was the apotheosis of techniques and structures developed before him; he was the inception of idiom procedures, human and spiritual values crystallized after his death.\(^1\)

If Mozart was the most versatile of all composers, he was also the most universal. Many musicians and music lovers today feel that Western music reached its most sublime expression in the music of Wolfgang Amadeus Mozart.

\(^1\)Ewen, p. 214.
This duet was the first of two duets composed by Mozart in 1783. These were also the only duets that were composed for the violin and the viola without piano accompaniment. The violin is given the predominant role of introducing and motivating the thematic material. The viola adds the harmonic interest and does have opportunity particularly in the development section to play a more important role in the development of the theme. The use of double stops is minimal and occurs most frequently at the end of long melodic sections.

Written in the key of G major, the duet follows the lines of the classical sonata form. The first theme is given in the tonic key with the viola playing harmonic and rhythmic counterparts to the melody in the violin. A modulation to the dominant (D major) introduces the second theme in the violin. The viola is given the theme four measures later for a brief statement. The sixteenth note arpeggios and scale patterns that follow in the violin are accompanied by a simple eighth note figure by the viola. An extended closing of five measures brings the first section to a close in the dominant key.

The development section, which begins in the dominant key, evolves through the keys of D major, D minor, E major, A minor, B major, and A minor. The viola acts as a harmonic counterpart for ten measures at which time the change to D minor takes place. From then on the violin and viola become equal on alternating arpeggiated passages. The return to the key of D major brings a return to the initial role
of each instrument and brings the development section to a close.

The recapitulation of the first theme, again in the key of G major, is exact for twenty measures. An expanded section of five measures leads into the final section of the first theme now stated in the tonic. This section was used in the exposition to modulate to the dominant key. The second theme is also stated in the tonic and has two short expanded sections that differ from the statement in the exposition section. The movement is then brought to a close on the tonic chord of G major.
Arthur Honegger

Arthur Honegger (1892-1955) was born in Le Havre, France, where his Swiss father was a coffee importer. His life was full of musical experiences having begun his first formal training at the Zurich Conservatory (1909-1911) in Zurich, Switzerland. He subsequently studied at the Paris Conservatoire (1911-1913) and then privately under Vincent d'Indy and Charles Marie Widor.

Honegger first became known as a member of a school of young composers known as the "French Six". This group included besides himself, Darius Milhaud, Georges Auric, Louis Durey, Francis Poulenc, and Germaine Tailleferre. The creation of "Les Six" was not due to the composers but to a French critic named Henri Collet, who upon reviewing an album of piano pieces by these composers likened them to the more famous Russian School, "The Five." Although Honegger was one of the group of young Parisian composers, he was never in sympathy with their aims and outlook and was of all the six, the one least classifiable as typically Parisian.

The works of Honegger attest to his energetic creativeness. He wrote large works such as operas, symphonies, symphonic poems, and oratorios. Two of his more important works for orchestra, King David (1921) and Pacific 231 (1924), were premiered in the U. S. in the middle twenties with much enthusiasm. He also wrote extensively for the theater having created 13 full stage works, 12 ballets, incidental music for 20 plays, and music for 31 motion pictures.
Honegger wrote 5 symphonies and was curtailed in his serious writing by failing health a few years before his death. He died in Paris November 7, 1955.

"His style and idiom are essentially French and his fondness for the big forms emanates entirely from d'Indy, who impressed upon him the necessity and importance of a strict consideration to form."¹ He attached much importance to questions of musical structure and to a complex polyphonic style. "His polyphony is hardly traditional being intensely chromatic, the counterpoint has a constantly changing harmonic implication which gives a feeling of restlessness."² He inclines towards grave and tragic subjects and staturesque forms, with a lyricism that takes his themes high up and lets them poise and soar over a moving accompaniment. He had a concern for lines, the combination having to form a perfectly solid block at every moment when viewed vertically. At those moments when the texture was thin, Honegger depended largely on rhythm to maintain his interest.

Honegger was the logician of "Les Six". He felt it more logical for balance if the second subject reappeared before the first in the recapitulation section. This "façade design" A B C B A, he developed and adopted consistently in his sonatas and symphonies. "Of the young music written in the 1920's, that of Honegger is the only kind which does not date, and one can play any of it without aligning it with any specific period except the last thirty years in general."³


²Ibid., p. 98.

³Ibid., p. 105.
Sonata for Viola and Piano

Andante-Vivace
Allegretto molto moderato
Allegro non troppo

This sonata, written in 1920, shows many of the characteristics that became an integral part of Honegger's style. The first and third movements are intensely chromatic while the second movement is more solemn and subdued. There are several instances where the viola part is written very high over the accompaniment, particularly in the first and third movements. There are also sections in each movement where the melodic ideas seem to take a second place to the rhythmic pulse.

Particularly interesting in this sonata is the fact that each of the three movements has a mood that makes it distinctive from the others. In many respects the melodies resemble three different periods of composition. The first movement is representative of the atonal system with its wide intervals and strong rhythmic pulse. The second displays the simplicity of a beautiful folk song. The third movement theme, although treated chromatically, is quite typical of a Baroque theme.

The first movement is actually made up of six sections—three sets of Andante-Vivace combinations. During the first Andante the two major themes are introduced, the first theme by the piano alone and the second by the viola alone. At the first Vivace the rhythm of the second theme is changed as it is introduced by the piano. The viola entering in measure eight states the same melody but a third higher. This theme consists of many augmented intervals as
well as seconds and sevenths. After eight measures the viola and piano are in unison on the second theme and this leads into new rhythmic and melodic ideas for both the viola and piano. In the second Andante section the first theme is played twice by the piano with the viola carrying its development until the last seven measures when it states the first theme for the first time. The third theme, based somewhat on the second theme with a new rhythmic figure, is begun immediately by the piano in the second Vivace. The viola develops the theme and goes higher and higher as the rhythmic drive of the theme pushes both the soloist and accompaniment to the restatement of the second theme. Here the original second theme of eight measures is stated three times, each time descending a fifth until it reaches the final Andante section. The first theme is presented again in a different key by the piano and the viola is given one last chance to give the first theme. A short coda of ten measures states the second theme as it was found in the opening Vivace.

The second movement gives the solo viola a chance to express the opening theme by itself. The viola begins immediately to state the first theme while the piano maintains a simple accompaniment. The theme is presented three times with the second time being used to vary the statement. The third statement of the theme leads to a new section, the Poco Piu Allegretto, where the piano introduces the second theme and the viola develops it. This is the only section in the sonata where a specific key signature is given--Key of A major. Returning to the Tempo I, the piano states the original theme and is followed in the ninth measure by the viola stating the theme in the original key. The viola proclaims the thematic material twice more to bring the second movement to a close.
Without a break, the third movement, Allegro non troppo, begins with a majestic two measure introduction by the piano. This same introductory figure is repeated four times as the solo viola states the first theme. As the viola completes the first statement, the piano takes the theme and develops it before the viola restates the theme a second time in the original key. A piano solo of eight measures states the second theme and after an introductory phrase by the viola, the second theme is stated in the same key as the piano. A brief statement of the first theme brings a rhythmic development of the second theme into being. The first theme is developed following this section by playing its theme a major third lower and then again a fifth lower. The section a fifth lower is in a major mode whereas the original theme is in a minor mode. A restatement of the second theme a third higher than the original starts the movement toward its final climax. The inclusion of four measures of double stops is the transition that brings the first theme back again an octave higher and in the original key. The final statement marked Poco Allargando and played sostenuto brings the movement and the sonata to a brilliant close on a sustained C two octaves above middle C.
BIBLIOGRAPHY


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