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Graduate recital in viola

Gabriel Mateo Forero Villamizar
University of Northern Iowa

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Gabriel Mateo Forero Villamizar

University of Northern Iowa

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This Study by: Gabriel Mateo Forero Villamizar

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Degree of Master of Music in Performance

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Date   Dr. Julia Bullard, Chair, Thesis Committee

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Date   Dr. Rebecca Burkhardt, Thesis Committee Member

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Date   Dr. Ross Winter, Thesis Committee member

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Date   Dr. Jennifer Waldron, Dean, Graduate College

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Entitled: Graduate Recital in Viola

Date of Recital: March 29, 2019

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Date   Dr. Rebecca Burkhardt, Graduate Recital Committee Member

_____   _____

Date   Dr. Ross Winter, Graduate Recital Committee Member

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Date   Dr. Jennifer Waldron, Dean, Graduate College

ABSTRACT

Gabriel Forero Villamizar performed his Master of Music Recital in viola on March 29, 2019, at 8:00 pm in the Gallagher-Bluedorn Performing Art Center's Davis Hall. He was assisted by pianists James Mick and Sean Botkin. The program selected included the *Sonata No.3 for Viola da Gamba in G minor BWV 1029* by Johann Sebastian Bach, the Concerto "*Der Schwanendreher*" by Paul Hindemith, *Morpheus* for Viola and Piano by Rebecca Clarke, *Cadenza for Solo Viola* by Krzysztof Penderecki, and *Nahum* by David Wallace. This program's repertoire was selected to represent a wide variety of styles, techniques, and performance practice of important works in the viola repertory.

J.S. Bach, *Sonata for Viola Da Gamba BWV 1029*

According to Phillip Spitta, one of the most renowned Bach biographers, the *Sonata (No.3) for Viola da Gamba in G minor BWV 1029* is "a work of the highest beauty and the most striking originality."[1] It is hard to determine when or where it was written, since there is not an original manuscript of the piece. According to Spitta, this piece was written sometime in the late 1730s and early 1740s, but is uncertain whether Bach wrote the version for viola da gamba during his time in Köthen or in Leipzig.

The three sonatas for viola da gamba have been the subject of discussion among scholars of Bach's work as it is not entirely certain whether they were originally written for this instrument, or whether they were arrangements by the composer based on previous

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[1] Melvin Berger, *Guide to Sonatas: Music for One or Two Instruments* (New York: Anchor Books, 2011), 8.

works from his own catalog. This discussion has been the result of a great similarity of musical materials in several works. In the case of the musical material of the first sonata for viola da gamba BWV 1027, it also appears in a previous version as Sonata for two flutes and basso continuo BWV 1039, and in a third presentation in the form of a trio sonata for two violins and basso continuo. Hans Eppstein, editor of the three sonatas for the Bärenreiter Urtext edition says that:

> Especially in the ductus of the outer movements, the Sonata in G Minor, BWV 1029 comes close to several movements of the "Brandenburg" Concerti. Its original may have been a work for strings, presumably a trio sonata, possibly also a concerto with two violins.[2]

Eppstein also explains that the harpsichord is a polyphonic two-voiced part throughout and nowhere genuinely keyboard-like (except for the figured bass occasionally written in the second sonata). He also states that because these are transcriptions, it was not originally intended for this instrument, and it is just filling the parts for other two instruments. He continues:

> In the existing sources Bach does not ask for a two-manual instrument although the use of two manuals would be appropriate especially in the concerto-like movements, [because] Bach was apparently convinced that he could express structural contrasts sufficiently without using dynamic nuances.[3]

These sonatas were written for a tenor-bass viola da gamba, which has a low register that goes down to a low D, a register that Bach hardly ever uses. Due to the development of the instrument and the changes in the practice of performance, these

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[2] Johann Sebastian Bach and Hans Eppstein, *Drei Sonaten für Viola da gamba (Viola) und Cembalo BWV 1027-1029.* (Kassel: Bärenreiter, 2006)
[3] Ibid.

sonatas are played today with great frequency on modern instruments such as the viola and cello. But despite this, there is a strong musical movement that supports the historically informed practice, which encourages the reproduction of this kind of repertoire in the instruments of the time. But it also encourages the interpretation of the music following what were perhaps the performance practices used at the time of original composition.

There are different characteristics that make this third sonata unique when compared with the others, one of these is its structure. This is the only one of the three sonatas that is composed in three movements, unlike the others which have four. The first and second sonata share the same movement structure Adagio, Allegro, Andante and Allegro, while this third sonata includes three movements Vivace, Adagio and Allegro.

The first movement, Vivace, begins with the presentation of the main theme in the viola, while the harpsichord performs a counterpoint, in which the viola and the harpsichord alternate motifs of sixteenth notes while the other instrument is playing eighth notes. This first theme begins with the repetition of the rhythmic motive of one eighth note and two sixteenth notes, in which the two sixteenth notes serve as a neighbor tone for the next eighth note, and the different eighth notes together form a descending arpeggio. This particular melodic and rhythmic pattern is used in several of the composer's works, such as at the beginning of the Brandenburg Concerto No. 3, which makes them sonorously similar, despite the differences in ensemble. In this movement, as well as in the next two, there are three clear melodic lines, one in the viola and two in the harpsichord, which could support the thesis that this work was originally written for a different instrumental combination. At

some points, two of the lines simultaneously present the main theme in unison, which emphasizes its importance.

The second movement, Adagio, is constructed based on small melodic motives. While the viola theme at the beginning is clear, the entrance of the right hand of the harpsichord presents one of these small melodic motifs that will be presented in different moments and lines. For example, in the beginning of the second part, where the viola takes the theme and varies it with different embellishments. As Berger wrote: "An almost religious hush pervades the slow movement, the Adagio, as all voices sing their melodic lines with devotional fervor."[4] This movement is through-composed, and presents a counterpoint between three quieter melodic lines, with pauses between them, unlike the first movement. Due to the tempo of this movement, and as part of the historically informed work of interpretation, this movement is usually complemented by ornaments according to the discretion of the performer. This movement is in binary form, with two parts, each of them repeated. In the case of this performance, it will be presented with the two repetitions: the first time playing the melody as it is written in the original score, and a second time with the different ornaments chosen by the performer. The ornamentation consists of rhythmic variations of small musical cells, ornaments on a single note (turns and trills that emphasize the note or prepare a harmonic change), and the melodic variation of motifs. Melodic variation is primarily applied in places where the rhythmic figuration is more sustained, and new notes are added that generate a new melody based on the original music.

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[4] Melvin Berger, *Guide to Sonatas: Music for One or Two Instruments* (New York: Anchor Books, 2011), 8.

An example of this taking Bach's descending arpeggio presented in eighth notes, and ornamenting it by filling in the remaining notes to complete a descending scalar passage.

The last movement, Allegro, begins with the main theme presented in the right hand of the harpsichord, which is imitated two bars later by the viola. This movement, written in compound meter, is similar in terms of contrapuntal writing to the first movement, but includes more contrasting rhythms, and different contrasting themes. The first characteristic theme consists of a repeated eighth note gesture (five eighth notes, on the same pitch) that directs the phrase toward the harmonic change in the next measure. A melodic cell that appears in various places of this movement is the sixteenth-note triplet, which appears in both the harpsichord and the viola. An additional motive that is repeated during the movement consists of sixteenth notes with trills that resolve through thirty-second notes, which could be interpreted as written-out embellishments.

These three contrasting movements make this sonata a distinctive work of the composer, in which the listener faces the challenge of the different melody lines presented in counterpoint, and the different motivic material presented with several variations.

It is also important to note that for this occasion, there is an attempt to make an interpretation of this work according to the basic criteria of historically informed performance. Although the work will be interpreted in a modern viola, it aims to recreate the way in which this work was interpreted in the original instrument (Viola da Gamba). For this purpose, the use of a baroque bow has been determined, which, unlike the modern bow, and due to its construction differences, helps in the interpretation of the different

articulations and bow strokes of the time. Finally, the work will be presented with the accompaniment of the harpsichord, the original keyboard instrument for which this work was written.

<div align="center">Rebecca Clarke, Morpheus</div>

Morpheus, composed in 1917-18, was written especially for a joint recital of Rebecca Clarke performing on viola, with the cellist May Mukle. This performance took place at the Aeolian Hall in New York on February 13, 1918, accompanied by pianist Katherine Ruth Heyman."[5] As Liane Curtis says in one of her articles, "Morpheus [...] is one of the works that she [Clarke] wrote to perform herself while building a reputation as a freelance performer and teacher in New York City."[6] Clarke had come for several extended stays to the United States, before she finally settled here during World War II.

Information regarding the premiere of the piece is important for several reasons to understand the way of thinking of the composer. This was the first of two performances that she gave in Aeolian Hall, and during that performance she was presenting two of her pieces, the *Lullaby and Grotesque* for viola and cello as well as her *Morpheus* for viola and piano. In the programs for this performance, she introduced her name as composer of the first piece, but for the second piece she used the pseudonym Anthony Trent. "She created the fictitious composer for *Morpheus* by combining the name Anthony, which she had always liked, with that of the River Trent, which she found on browsing through an Atlas

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[5] Rebecca Clarke, *Morpheus,* ed. Christopher Johnson (New York: Oxford University Press, 2002).

[6] Liane Curtis, "Morpheus for Viola and Piano by Rebecca Clarke," *Notes* 60, no. 1 (2003): 280, http://www.jstor.org/stable/4487127

of Britain."[7] Clarke told this story around 1945 in a lecture, and gave additional details in a 1961 interview for the magazine *The Strad*[8] and in several conversations during the 1970s. Clarke recounted this story as part of a lifelong effort to improve and highlight the work of female composers.

There is no record that can indicate why the composer used the title *Morpheus* for her piece, which has generated many questions. But if we look precisely at the origin of this word, we can see that *Morpheus* (from the Greek *morphe*) is Ovid's name for the God of Dreams, one of the thousand sons of Sleep.[9] Also "in later classical and medieval writings, *Morpheus* came to represent the flickering, shape-changing quality of the dream-state, and later still was confused with Sleep himself."[10] The real meaning of this piece and the relationship with its title could only be clearly explained by Clarke, and probably would be related with her understanding of the concept of dream.

Clarke's other important work, her viola sonata, is much better-known and is from around the same period - the sonata was composed in 1919. "*Morpheus* preceded the Viola Sonata by nearly two years, and together these two works represent the central period of Clarke's creative life."[11] The two works do share some important characteristics, most importantly in terms of harmonic structure and impressionistic color.

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[7] Rebecca Clarke, *Morpheus,* ed. Christopher Johnson (New York: Oxford University Press, 2002).
[8] The Strad LXXVII/920.
[9] The Editors of Encyclopedia Britannica, "Morpheus," *Encyclopedia Britannica*, (November 2007), https://www.britannica.com/topic/Morpheus-Greek-mythology.
[10] Rebecca Clarke, *Morpheus,* ed. Christopher Johnson (New York: Oxford University Press, 2002).
[11] Liane Curtis, "Morpheus for Viola and Piano by Rebecca Clarke," *Notes* 60, no. 1 (2003): 280, http://www.jstor.org/stable/4487127

There are two different manuscript sources for this work: an ink manuscript with several changes in pencil and the final five measures in a separate paper, and another manuscript version that includes all the penciled changes from the first one, and also a few new ones. These new changes include adding the mute for the viola in the first 20 measures, and removal of the complex rhythmic overlays at the end of the piano part, replacing them with a new, less dense figuration. This manuscript also omits several dynamic nuances.

This work's basic structure is through-composed. It begins with the presentation of the main theme by the viola, which will be presented in different forms during the piece. After making a first presentation of the theme, the viola repeats this theme a lower octave, to affirm it as the main idea. Then comes a second part with a contrasting melodic line (second theme), but constructed with a variety of rhythmic figures of smaller value. These small figures could be perfectly considered as ornaments proper to the melody, but written note by note by the composer. Later, after a few bars of rest for the viola, and with a short piano line, the main melody returns in the viola, but this time starting in the lower register of the viola and being presented as a sequence, in which the melody is transported through several keys until it reaches the higher register of the instrument. While the viola is presenting this sequence, the piano presents different lines with contrasting rhythms (duple against triple) as well as some glissandos. Later on, this leads to a very short cadenza passage for the viola, which begins with a fragment of the initial melody, but continues with a scale of full tones and then a couple of arpeggios that recall the piano again. Then comes a short coda, with the melodic line in the piano and the viola has two short interventions, in which it presents the beginning of the second melodic idea but this time

in harmonics. Then the viola and the right hand of the piano present in a homophonic way a small variation on the second theme. This gives way to the end of the piece in which the viola presents a subtle arpeggio in a slow rhythmic figuration, while the piano presents for the last time a variation over the second theme.

During this piece the piano accompaniment presents rhythmic and melodic motifs, in a texture that evokes impressionism. The use of modality, parallel motion, and a wide palette of colors contributes to the impressionistic style of the work. There is frequently complicated rhythmic contrast between the different lines of the piano and the melodic line of the viola. The composer uses a considerable amount of overlapping rhythms, using three against two and four against three in duple and compound subdivision, even at times the viola has a quintuplet rhythm, generating a rather unique rhythmic amalgam.

<center>Paul Hindemith, Der Schwanendreher</center>

Paul Hindemith completed his concerto for viola and orchestra entitled *Der Schwanendreher* ("The Swan-Turner") on 13 October 1935 in Berlin. It was premiered in Amsterdam on 14 November 1935 by the Concertgebouw Orchestra conducted by Willem Mengelberg and Hindemith himself playing the solo viola part. As Sergio Muñoz wrote, is important to note that the work was composed:

> during a period of political hostility in Germany. He [Hindemith] was the object of both open and indirect attacks by the Nazi regime because of his avant-garde style as well as his collaboration with his Jewish colleagues at the Berlin Musikhochschule, where he taught composition. Many of Hindemith's works were forbidden and musicians feared programming those that were not. For this reason,

even though he would not decide to flee from Germany until 1938, most of his musical activity happened in foreign countries.[12]

For the premier of the piece, Hindemith wrote the next programmatic note:

A minstrel comes to a happy gathering and shares what he has brought from afar: Serious and light-hearted songs, a dance for closing. By his inspiration and skill he extends and embellishes the melodies like a true musician, experimenting and improvising. This medieval picture was the basis for the composition.[13]

The concerto's unusual name comes from the folk tune that inspired the last movement: *Seid ihr nicht der Schwanendreher?* ("Aren't you the swan turner?"). As Michael Steinberg wrote, the name of this work "refers to the kitchen functionary who turns roasting swans on a spit."[14] In fact, every movement is inspired by one or two medieval German folk tunes, which can be found in Franz Magnus Böhme's collection, *Altdeutsches Liederbuch: Volklieder der Deustchen nach Wort und Weise aus dem 12 bis zum 17 Jahrhundert* (Old German Song Book: Folk Songs of the German after Words and Melodies from the 12th to the 17th Century).[15] Is also important to notice the instrumentation that Hindemith chose for this work. It is described as a work for solo viola and small orchestra composed of two flutes (second one doubling piccolo), oboe, two clarinets, two bassoons, three horns, trumpet, trombone, timpani, harp, four cellos and three basses.

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[12] Sergio Muñoz, "Paul Hindemith – Der Schwanendreher (1935)," *The American Viola Society Studio Blog* (February 5, 2015): http://studio.americanviolasociety.org/eastmanstudios/2015/02/05/paul-hindemith-der-schwanendreher-1935.

[13] Paul Hindemith, *Der Schwanendreher: konzert nach alten volksliedern, für bratsche und kleines orchester* (Mainz: Schott, 1936)

[14] Michael Steinberg, *The Concerto: A Listener's Guide* (New York: Oxford University Press, 2000), 209, http://public.eblib.com/choice/publicfullrecord.aspx?p=241329.

[15] Siglind Bruhn, *Hindemiths Große Instrumentalwerke* (Waldkirch: Gorz Edition, 2012), 189.

For this performance only the first and second will be presented. The first movement is based on the tune *Zwischen Berg und tiefem Tal* (Between Mountain and Deep Valley). This movement has elements of sonata form structure. It begins with an introduction of the solo viola, without any accompaniment and marked *Langsam* (Slow) in which it presents the main theme as described by Sergio Muñoz: "This first statement of marked angular contours climbs to high pitch mountains before descending to the deepest registral valleys of the viola and into the march-like entrance of the orchestra, with the folk tune in the horns and trombone."[16] After the entrance of the orchestra for the first tutti, and the later entrance of the viola with a second solo, a change of character occurs as the result of a short accelerando over an small motif of the viola going through the second tempo marking: *Mäßig bewegt, mit Kraft* (moderately moved, with strength). In this section of the development is presented a counterpoint is presented between the orchestra and the soloist. The main theme is played by several instruments of the orchestra, but the viola soloist does not play it during the entire development. The soloist will play the opening of this theme again at the beginning of the coda of this movement, once more in the tempo of the introduction.

The second movement, subtitled *Nun laube, Lindlein, laube!* ("Now shed your leaves, little Linden") has an ABA structure. The first section is based on a traditional folk song of the same title. This first (A) part starts with the melody as a duo of the solo viola and the harp. This first song theme, in a slow tempo and marked with the indication *Sehr*

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[16] Sergio Muñoz, "Paul Hindemith – Der Schwanendreher (1935)," *The American Viola Society Studio Blog* (February 5, 2015): http://studio.americanviolasociety.org/eastmanstudios/2015/02/05/paul-hindemith-der-schwanendreher-1935.

ruhig (very calm), evokes a feeling of nostalgia and melancholy. It is written based on the traditional Sicilienne rhythm. Later, in this same section, the winds of the orchestra enter in the style of a chorale, to carry out a fairly calm dialogue with the viola soloist. The second (B) part is a fugato based on the melody *Der Gutzgauch auf dem Zaune saß* ("The Cuckoo Sat on the Fence"). This fugue is initiated by the bassoons and followed by the other woodwind instruments before the entrance of the viola with the fugue theme. This theme is playful and vivid, and contrasts completely with the theme presented in the A section. Finally, this theme leads to the return of the A section, but this time not as a duo with the harp, but as a dialogue of the viola soloist with the winds, starting with the main theme in the form of a *cantus firmus* in the horns.

The great contrast between the two themes in this movement, as in other works by Hindemith, is described by some writers as an emotional conflict, which reflects the composer's way of thinking and portrays musically the different personal adversities with which he had to struggle.

Penderecki, *Cadenza for solo viola*

The *Cadenza for Viola Solo* by Krzysztof Penderecki was composed in 1984, and was premiered during Penderecki's chamber music festival (a private event organized by him and his wife Elżbieta) in Luslawice in September of the same year. It was premiered by Grigorij Schislin, a Russian virtuoso who worked closely with Penderecki and also premiered his Capriccio for Violin and Orchestra, his Violin Concerto No. 1, and presented the first European performance of the Viola Concerto at the composer's express request

(although was not primarily a violist). He also recorded all of Penderecki's violin and viola

works, which is why Wolfram Schwinger says that this viola Cadenza was written as a

"thank offering" for Mr. Schislin.[17]

As Richard E. Rodda describes in the program notes for a recital by the great

American violist Paul Neubauer, this piece shares several elements of the composer's viola

concerto:

> The Cadenza was composed as a pendant to the brooding 1983 Viola Concerto and
> takes as its thematic kernel a falling, two-note sigh prominent in that work. The
> piece begins quietly and hesitantly but gradually accumulates a ferocious energy
> that erupts in a central passage of almost savage virtuosity. Energy spent, the
> hesitancy returns and as the piece ends the music is released into the enigmatic ether
> of the instrument's highest register.[18]

The piece is built on the descending minor second motivic cell, in most cases Ab-

G. This melodic cell is pervasively developed during the whole piece, being the first thing

heard at the beginning of the piece and the last one to be played at the end. At the beginning

of the piece, after the main motif, Ab-G, four notes appear forming a new motif: G-AB-

Bb-A. This second motif is compared by Sila Darville in her doctoral dissertation with the

B-A-C-H motif, used as a musical cryptogram by the composer J.S. Bach.[19] She makes this

comparison because by modifying the order of the notes in the two patterns, the same

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[17] Wolfram Schwinger, *Krzysztof Penderecki: his life and work: encounters, biography and musical commentary*. (London: Schott, 1989), 189.

[18] "Program Notes for Paul Neubauer performance at Music@Menlo," Music@Menlo, accessed February 25, 2019, https://musicatmenlo.org/files/2018_CBIV.pdf.

[19] Sila Darville, "A Motivic Analysis of Krzysztof Penderecki's Cadenza for Solo Violin" (DMA diss., Texas Tech University, Lubbock, 2017).

intervallic combinations can be achieved. For this document, this motif will be considered a recurring melodic motif of this piece, and not a serial construction.

The main motif, which is presented at the beginning of the piece as an isolated motif and with a rather static and dark character, begins to develop slowly through the opening section of the work. This begins in a mid-low register of the viola, in a soft dynamic, and interspersed with silence. Gradually this motif is transformed and grows in dynamic register and texture, until arriving at to a variation composed of a succession of four note chords. Subsequently, an eighth-note triplet bridge appears, based on a minor ninth interval and ascends chromatically. This motif is used by the composer as a connector between different motifs. Exactly after this appears a second contrasting part, based on sixteen notes, which presents many string changes and creates a sensation of metric changes (the piece has no time signature or barlines between bars). This part of the piece, although it starts in a contrasting way, could be considered the beginning of the development section, because is based on the same idea of the descending minor second. New melodic lines appear, also based on the main motif of the minor second, and with a diversity of textural variations. At the end of this development, and after an extended version of the triplet bridge, we return once again to what could be understood as a re-exposition. Here the melodic line of the beginning theme is presented again, but this time with a quite different character: in forte and accompanied by double strings, mainly using open strings that resonate at the same time as the melodic line. And in this re-exposure, an inverse process to the one of the exposition begins, this time deconstructing the main motive until finishing the piece with the same interval with which it began, in the same register, dynamics and

character. That is why this piece is understood as an arc form, since it starts and ends in the same way, but includes in the middle a development that emerges and disappears gradually.

David Wallace, *Nahum*

David Wallace's solo viola work entitled *Nahum* was first performed on December 15, 2003 at HERE in New York City. The original program notes for that performance said:

> "Behold, I am against thee..."
> A few generations after Jonah, the Hebrew prophet Nahum delivers another message of impending doom to the people of Nineveh, capital city of the ancient Assyrian empire. In beautiful language, but graphic and unsettling terms, Nahum foretells an end to the Lord's patience with a violent, imperialistic nation. The prophet predicts a siege, a flood, and the bloody and fiery annihilation of the Ninevites. Unusually sonic in his imagery, Nahum's oracle describes galloping warhorses, clattering chariots, clashing swords, roaring lions, wailing refugees, whirlwinds, storms, and widespread panic. The prophecy was fulfilled to the letter when Nineveh fell to the combined forces of the Babylonians and Medes in 612 BC. Tonight's performance channels the essence of Nahum's prophecy through a six-string electric Viper-Viola.[20]

This work calls for the use of a number of electronic enhancements to the viola. The score for the piece includes several comments about the use of the effects and how the composer originally played them. He explains the constructions of four different effect presets that were employed, using a Zoom GFX-8 multi effects pedalboard and a Morley Bad Horsie Wah pedal. He includes a note that specifies that originally the piece was performed only with three different settings, one Vox Crunch from measure 30 to the end,

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[20] David Wallace, *Nahum: An Apocalyptic Prophecy for Electric Viola or Violin (Six Strings Edition with Modifications for Seven-Strings).* (Not published)

a 344-millisecond ping-pong delay for measures 1-52 and 153 to the end, and finally a 216-millisecond delay for measures 53-152. But after the live performance of the piece at the 2006 Beyond the Machine Festival at New York City's Lincoln Center, the composer initiated a new special effect approach that included flanger, chorus and different gradations of distortion.

The original score from 2003 is written for a 6-string electric viola or violin, and later, the composer also included an annexed sheet with the score that include the modifications for a seven-string instrument. This was created in discussion with Chuck Bontrager, who gave the world premiere performances of the seven-stringed version in the fall of 2011 in Chicago. The official seven-string version, with additions for the low B-flat string, was later recorded live by Chuck Bontrager as part of the "The Chuck and David Show" at the Bell Cultural Events Center at MidAmerica Nazarene University in Olathe, Kansas on Wednesday, July 12, 2017. During this performance, the composer contextualized the piece by introducing the audience to the background and program of the work while Mr. Bontrager interpreted the beginning of the piece.

Nahum is largely based on several thematic fragments that include melodic lines as the beginning of the work, as well as a series of riffs, harmonic-rhythmic patterns, typical of the language of metal and rock. These riffs are transformed into musical material that is well-adapted to the language of the bowed string instrument.

Due to its unconventional style, this work challenges the composer to use some unusual annotations in the score. Non-standard notation found in this score includes:

- The flat sign rotated horizontally, which denotes a leading tone that resolves by glissando descending to the next note (or to a note of the next chord)

- The small note heads that indicate pitches that may sound or be brushed but that they are not the primary material of the chord

- The X note heads to indicate the mute notes, mute strings or the scratch tones

- The wedge-shaped note heads which indicate that it should be played with very strong, accented, almost "chopped" vertical bow strokes with flat hair at the frog, but with clear pitch.

For this recital, the work will be performed on a traditional, acoustic viola, modified with a pickup type microphone, and connected to an analog pedalboard. Unlike what was suggested in the score, this time the sound signal will be modified by means of analog effects, although they present a higher degree of difficulty due to the fact that there are no pre-recorded presets. In the pedalboard that will be used for this performance, each one of the effects is handled independently, providing a better sound quality and more traditional effects that work better with the sound of the acoustic viola.

CONCLUSION

This recital included standard works by important composers of the viola repertoire from the Baroque to the modern era, as well as a work that is less standard (David Wallace's *Nahum*) but that represents an important musical style of the 20th-21st centuries. Each work requires a very specific, differentiated approach to style, color, technique, and performance practice. The challenge in presenting this program was to make each piece sound stylistically appropriate and distinct, to best communicate the composer's intentions through the performer's interpretation. Through the study of such varied works, the performer gained important knowledge about viola technique, repertoire traditions, new repertoire, and performance practice.

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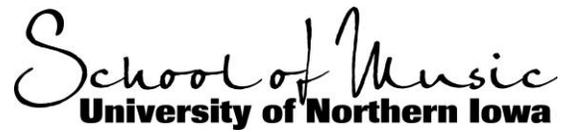
PRESENTS
A Graduate Recital in Viola

Gabriel Mateo Forero Villamizar, viola

Assisted by
James Mick, harpsichord and piano
Sean Botkin, piano

Davis Hall
March 29, 2019, 8:00 PM

Sonata for Viola da Gamba in G minor and Harpsichord BWV 1029 (1730-40s)	J. S. Bach (1685-1750)

      I. Vivace
      II. Adagio
      III. Allegro

Morpheus for Viola and Piano (1917)	Rebecca Clarke (1886 -1979)

Der Schwanendreher "The Swan Turner" (1935)	Paul Hindemith (1895 - 1963)

      I. "Zwischen Berg und tiefem Tal" (Langsam; Mäßig bewegt, mit Kraft)
            "Between mountain and deep valley" (Slow; moderately moved, with strength)
      II. "Nun laube, Lindlein, laube!" (Sehr ruhig) - Fugato: "Der Gutzgauch auf dem Zaune saß"
            "Now grow leaves, little linden tree, grow leaves" (Very calm) – Fugato: "The Cuckoo Sat on the Fence"

Cadenza for Viola Solo (1984)	K. Penderecki (b. 1933)

Nahum: An Apocalyptic Prophecy for Electric Viola (2003)	David Wallace

This recital is given in partial fulfillment of the requirements for the Master of Music degree in Viola Performance at The University of Northern Iowa School of Music.
Gabriel Forero is a student of Dr. Julia Bullard