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A Master's Recital in Viola

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A MASTER'S RECITAL IN VIOLA

**An Abstract
Submitted
in Partial Fullfillment
of the requirements for the Degree
Master of Music**

**Amy Beekhuizen
University of Northern Iowa
May 2010**

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This Recital Abstract by: Amy Beekhuizen

Entitled: A MASTER'S RECITAL IN VIOLA

has been approved as meeting the recital abstract requirements for the Degree of Master of Music.

3/29/10
Date

Dr. Julia Bullard, (Chair, Recital Committee)

3.29.10
Date

Prof. Frederick Halgedahl, Recital Committee Member

3-29-10
Date

Dr. Melinda Boyd, Recital Committee Member

3-29-10
Date

Dr. Rebecca Burkhardt, Recital Committee Member

4/16/10
Date

Dr. Sue Joseph, Interim Dean, Graduate College

Amy Beekhuizen performed her graduate recital on March 12, 2010 at 6:00 p.m. in Davis Hall at the Gallagher-Bluedorn Performing Arts Center, University of Northern Iowa. This recital was given in partial fulfillment of the Master of Music degree in viola performance. The program consisted of *Suite No. 3 in C major*, BWV 1009, by Johann Sebastian Bach, *Sonate for Viola and Piano*, Op. 25, No. 4, by Paul Hindemith, *Elegy for Viola and Piano*, Op. 44, by Alexander Glazunov, and *Sonata for Viola and Piano*, by Rebecca Clarke. Polina Khatsko, adjunct instructor of piano at the University of Northern Iowa, collaborated with Ms. Beekhuizen on the works by Hindemith, Glazunov, and Clarke.

J.S. Bach: *Suite No. 3 in C major*, BWV 1009

Suite No. 3 in C major is one of six suites written by Johann Sebastian Bach (1685-1750) for solo cello. The suites gained popularity mostly due to their promotion by cellist Pablo Casals, and the first published edition of the suites transcribed for viola appeared in the early twentieth century.¹ Bach included very few tempo and dynamic markings in his music. In the Peters edition for viola used to prepare this recital, Simon Rowland-Jones chose to leave out many such markings as well. Tempo markings are included, but only as suggestions in the footnotes. His transcription is based on several versions of the suites including two important

¹ Maurice W. Riley, *The History of the Viola*, vol. 1, (Ann Arbor, MI: Braun-Brumfield, 1993), 113.

primary sources: an autograph copy by Anna Magdalena Bach and an autograph transcription for lute by Bach himself.²

The word “suite” originated from the French word “suivez” (“to follow”); but the suite as a collection of dances originated in the fifteenth century.³ The suites written in the Baroque era consisted of four principal dance styles along with other optional dances. The allemande, courante, sarabande, and gigue make up the prevalent and consistently present movements.⁴ The bourrée, gavotte, loure, and minuet are dances that were considered optional additions to the dance suite and were often inserted between the sarabande and gigue.⁵ In *Suite No. 3*, Bach chose to insert two bourrées in this location. All the movements of a dance suite are “based on the same tonic.”⁶

Bach chose to introduce each of his dance suites with a prelude that was not in a specific dance style. The prelude may serve as a way to check the acoustics of a room, to indicate to the audience that a concert is starting, or to “demonstrate skill in performance or improvisation.”⁷ In *Suite No. 3*, the opening “Prelude” establishes the key of C major immediately through the use of scalar passages. This “Prelude,”

² Johann Sebastian Bach, *Six Suites for Solo Violoncello*, BWV 1007-1012, ed. Simon Rowland-Jones (New York: Edition Peters, n.d.), 3.

³ Allen Winold, *Bach's Cello Suites Analyses & Explorations*, vol. 1 (Bloomington, IN: Indiana University Press, 2007), 8.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid., 12.

along with the preludes to suites 1, 4, and 6, is in major and “emphasize[s] passagework in even-note rhythms.”⁸

The allemande is more serious in character and adheres to a strict binary form. Its melodic and rhythmic material is more complex than any of the other dance movements.⁹ According to Johann Matheson, the allemande is a dance that “depicts a contented and happy spirit that delights in order and peace.”¹⁰ It is in common time and although it is serious in character, sweeping thirty-second notes give the movement a sense of momentum.

The courante, a seventeenth-century French “running” dance, “served as the opening dance at formal court balls” and was Louis XIV of France’s dance of choice.¹¹ The traditional courante is dignified and requires the man and woman to move around the room in opposite directions making turns on specific steps.¹² Bach’s courante, although in simple triple meter, sometimes feels as if it is in compound duple meter with the measure divided equally. It is comprised almost completely of moving eighth notes.

The sarabande is the slowest movement in the dance suite. The sarabande originated in Spain in the sixteenth century, maturing into a stately dance in

⁸ Winold, *Bach's Cello Suites*, 13.

⁹ *Ibid.*, 34.

¹⁰ *Ibid.*

¹¹ Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach* (Bloomington: Indiana University Press, 1991), 115.

¹² *Ibid.*, 116.

seventeenth-century England and France.¹³ The sarabande was Bach's dance movement of choice, as it is the dance form he employed more than any other.¹⁴

The second beat of the measure in the sarabande is emphasized; in *Suite No. 3* this is achieved by creating harmonic dissonance on the second beat.¹⁵

The two bourrées appear as separate movements in the score but are played together in ternary form, with "Bourrée I" repeated after both bourrées are played. Beginning each section on the anacrusis is an identifying feature of the bourrées.¹⁶ "Bourrée I" is in C major and "Bourrée II" is in C minor, providing harmonic contrast.

The gigue is in binary form with much of the same material appearing in the first and second half of the piece. It serves as the final movement of each of Bach's dance suites. The third suite's "Gigue" is more closely related to the French *gigue* than the Italian *giga* due to "rhythmic variety" and use of "wide intervals," but it is in compound triple meter instead of compound duple meter like most French *gigues*.¹⁷

Hindemith: *Sonate for Viola and Piano, Op. 25, No. 4*

Paul Hindemith (1895-1963) wrote his *Sonate for Viola and Piano, Op. 25, No. 4*, in 1922 after returning to Germany from service abroad in World War I.¹⁸ He was originally a violinist, but started performing on the viola in 1919 and grew to favor it

¹³ Michael Kennedy, "Sarabande," *Oxford Concise Dictionary of Music*, ed. Joyce Bourne (Oxford, NY: Oxford University Press, 2004), 635.

¹⁴ Winold, *Bach's Cello Suites*, 56.

¹⁵ *Ibid.*

¹⁶ Michael Kennedy, "Bourrée," *Oxford Concise Dictionary*, 92.

¹⁷ Allen Winold, *Bach's Cello Suites*, 77.

¹⁸ Ian Kemp, "Hindemith, Paul," vol. 8, in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 573-587 (London: Macmillan Publishers Limited, 1980), 573.

over the violin.¹⁹ This sonata is the fourth of seven that Hindemith wrote for the viola. Four of them are for solo viola; but this piece, along with two others, is scored for viola and piano. Hindemith was still quite young and “exploring a variety of styles” when he wrote this piece.²⁰ Not only did he write several one-act operas in an expressionist style around the same time, he also drew inspiration from jazz and the ideas of futurism.²¹ This sonata incorporates these stylistic ideas, and adheres to the three movement slow-fast-slow form, a surprisingly conventional formal outline for him.

In the first movement, “Sehr lebhaft. Markiert und kraftvoll” (Very lively. Marked or accented and powerful), the piano plays an important role. There is an interesting juxtaposition of rhythms, suggesting that the piano and viola are at war with each other. The entire movement is intense and one can almost feel the “psychological impulses” of expressionism breaking through the harmonic layers.²²

The second movement is much slower, and according to David Neumeier, it is more “spatial and emotional.”²³ This movement, “Sehr langsame Viertel” (very slow quarters), is reflective in character. The viola introduces a pensive motive of a descending fourth and minor second, which pervades the movement. This motive, inverted in the penultimate measure, effectively introduces the idea that change is about to occur, and leads directly into the much faster finale.

¹⁹ Kemp, “Hindemith, Paul,” *The New Grove*, 573.

²⁰ *Ibid.*, 575.

²¹ *Ibid.*, 576-7.

²² Kennedy, “Expressionism,” *Oxford Concise Dictionary*, 238.

²³ David Neumeier, *The Music of Hindemith* (New Haven: Yale University Press, 1986), 13.

The third movement, "Finale. Lebhaftes Viertel" (Finale. Lively quarters), is constantly in motion. There is much alternation between fast agitated notes and smooth running notes in both the viola and piano. Hindemith employs triplets instead of eighth notes a few phrases from the end of the movement, reminiscent of the movement's beginning. The entire movement is a struggle between two opposing characters: quiet and relaxed or lively and excited. The piece ends dramatically with acceleration to the final E, the highest note in the movement.

Glazunov: *Elegy for Viola and Piano*, Op. 44

Alexander Glazunov (1865-1936) started studying composition under Rimsky-Korsakov when only 11 years old; and although he began his piano studies at the age of 9, he is known more as a composer and teacher than a pianist.²⁴ Glazunov grew up in St. Petersburg, and in 1899, he returned there to teach composition at the St. Petersburg Conservatory. He became the director of the distinguished institution in 1905.²⁵

An elegy is a song of lament, often written as a remembrance of someone after his or her death.²⁶ Glazunov's *Elegy* was written in 1893 while he was still in his twenties.²⁷ It is not immediately obvious for whom this elegy was written;

²⁴ Boris Schwarz, "Glazunov, Alexander Konstantinovich," vol. 7, in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan Publishers Limited, 1980), 428.

²⁵ Ibid.

²⁶ Kennedy, "Elegy," *Oxford Concise Dictionary*, 225.

²⁷ Boris Schwarz, "Glazunov, Aleksandr Konstantinovich," *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11266> (accessed January 15, 2010).

rather, it may have been written as a display of Glazunov's musings about the afterlife. In the late nineteenth century, elegies were often composed as reflections of the composer's view of death, rather than exclusively as "a tribute" to a specific person's memory.²⁸ The lilting theme that begins the piece is restated throughout its entirety, and color is created with harmonics and varied voicing. As the piece begins the melody appears reflective, but Glazunov develops it in a more agitated manner before returning to a meditative calm at the end of the work.

Clarke: *Sonata for Viola and Piano*

Rebecca Clarke (1886-1979) began her performing career as a violist in 1912 as the first female member of the Queen's Hall orchestra in England. Later her solo performance career took her to the continental US, Hawaii, and British colonies.²⁹ Clarke gained high acclaim in the music community, especially among violists, as a composer and soloist. She was living in the United States when she wrote her *Sonata for Viola and Piano* in 1919 for the Berkshire Chamber Music Festival's Coolidge Competition. The sonata tied for first place in the competition, but after a deciding vote by Elizabeth Sprague Coolidge, the work placed second to Ernst

²⁸ Malcolm Boyd, "Elegy," *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08701> (accessed January 15, 2010).

²⁹ Liane Curtis, "Clarke, Rebecca," *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44728> (accessed December 17, 2009).

Bloch's *Suite for Viola and Piano*.³⁰ Some time following the competition Clarke adopted the pseudonym Anthony Trent, thinking that her works would gain higher esteem if credited to a male.³¹

The first movement of the sonata starts forcefully with a cadenza-like passage for the viola. The movement is in sonata form and "eloquently reflects Clarke's gift for melody."³² Clarke employs the entire range of the viola, stretching the performer to change colors rapidly and create seamless phrases that weave through each other. The movement "explores several tonal centers" as the key is constantly changing and adjusting with each theme's presentation and development.³³

The second movement is labeled "Vivace," departing from the common practice of the fast-slow-fast three-movement structure. The movement begins dramatically, using pizzicato and harmonics to paint a completely different picture than the previous movement. These techniques, along with the chromaticism and special effects used throughout, are evidence of the influence of impressionism.³⁴

Clarke's compositions are very emotional and often draw from folk songs. This is noticeable in the last movement of the sonata, as folk themes are referenced along with the themes of the earlier movements. The slow "Adagio," which begins

³⁰ Diane Peacock Jelic, *Women Composers The Lost Tradition Found*, 2, ed. Elizabeth Wood (New York: The Feminist Press, 1994), 157-158.

³¹ *Ibid.*, 159.

³² Julia Katharine Bullard, *The Viola and Piano Music of Rebecca Clarke* (DMA Document, University of Georgia, 2000), 38.

³³ *Ibid.*, 39.

³⁴ *Ibid.*, 49.

the last movement, could almost be considered a movement of its own. A completely new theme is introduced and developed before leading into the "Allegro." The piano plays a large role in the "Allegro" as it brings back the principal theme of the first movement before the viola joins in to combine themes from all three movements, ending the piece in a grand gesture.

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RECITAL APPROVAL FORM

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Dr. Sue Joseph, Interim Dean, Graduate College

The University of Northern Iowa School of Music presents

Amy Beekhuizen, viola

Polina Khatsko, piano

Gallagher-Bluedorn Performing Arts Center
Friday, March 12, 2010 Davis Hall, 6:00 p.m.

Suite No. 3 in C, BWV 1009

Johann Sebastian Bach
(1685-1750)

Prelude

Allemande

Courante

Sarabande

Bourrées I and II

Gigue

Viola Sonata, Op. 25, No. 4

Paul Hindemith
(1895-1963)

Sehr lebhaft - Markiert und kraftvoll

Sehr langsame Viertel

Finale: Lebhaftes Viertel

INTERMISSION

Elegy, Op. 44

Alexander Glazunov
(1865-1936)

Sonata for Viola and Piano

Rebecca Clarke
(1886-1979)

Impetuoso

Vivace

Adagio – Allegro

*From the studio of Dr. Julia Bullard.

This recital is in partial fulfillment of requirements for the degree
Master of Music in viola performance.