

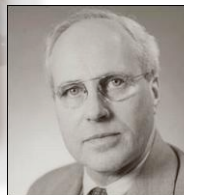
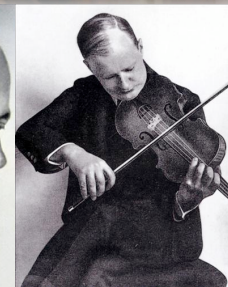
Unstrung Heroes



Featuring

Emma Morgan, viola

Matt VanHoose, piano



*Viola Masterpieces
of the Early 20th Century*

Program

Sonata for Viola and Piano *Rebecca Clarke (1886-1979)*

- I. Impetuoso: Poco Agitato
- II. Vivace
- III. Adagio - Allegro

Speed Etude for Viola *Quincy Porter (1897-1966)*

Intermission

Concerto for Viola and Orchestra *Béla Bartók (1881-1945)*
Prepared for Publication by Tibor Serly

- I. Moderato

Sonata, op. 11 No. 4 *Paul Hindemith (1895-1963)*

- I. Fantasie
- II. Thema mit Variationen
- III. Finale (mit Variationen)

*Please join us for a reception in the Kreeger Lobby immediately
following the performance*

Acknowledgements

There are so many people who contributed to making this recital a reality.

Thank you Jason, Ethan, and all of the Katzen staff for all your scheduling help and technical support.

Thank you Mary, Teri and Nancy for being part of my pre-recital jury. Your encouragement and feedback was greatly appreciated.

Thank you Allie for your rockin' page turning, and for all the Spinoza moments this year.

Thank you to my wonderful roommates Meredith, Nora, and Emily for dealing with my slight insanity this semester and always offering a hand when there seemed no possible way to get everything done. Your copying, formatting, and proofreading skills are sublime.

Thank you Mom and Betty Jo for preparing everything for the reception. I know it will be delicious!

Nancy, thank you for all that you have done over the past four years. My introduction to the American University music program was meeting you at new student orientation before freshman year. Your obvious enthusiasm for the program made me excited to become part of it, and that excitement has grown continuously over the past four years. Thank you for being my Honors Capstone Advisor, for overseeing the research component of this project and being a continual resource navigating paperwork, proposals, and scheduling. Your ceaseless work for this program is remarkable, and AU is incredibly fortunate to have you.

Matt, I don't have the space or words to thank you for everything you've done. Thank you for all the rehearsal time, for your incredible playing, and for the endless encouragement. You are an amazing pianist, and I had tons of fun worked with you this semester. I could not have performed this program without you.

Lastly, I owe huge thanks to my incredible teacher, Professor Kivrak. You have helped me improve so much over the past four years. You constantly pushed me to reach further than I thought was possible. I would not be anywhere near the violist I am today without your instruction and support. You exposed me to the incredible music on this program today, and showed me the path to perform it. I feel so privileged to be your student.

To everyone here today, thank you for coming to listen. It means so much to have your support. I hope you enjoy the program!

A little fun for intermission...

X S N I B L V A R F B K E T
V I O L A R E C E P T I O N
R K A T Z E N C A P I X L L
E G N B H J Z E E K R A L C
C C E D U T E B B N H R O I
I A W Y Q I D E R V Q O X M
T V Z W D A H R V S N A L J
A D M O T R E C N O C L P P
L A C Y I M B Q N X L E Q O
X H I N D E M I T H U B I R
O N E V L Y C N I U Q H C T
P D L M U F K O T R A B W E
M V M N A C I B G G K L N R
P C R H P C S C S O N A T A

BARTOK
BELA
CLARKE
CONCERTO
ETUDE
HINDEMITH
KATZEN
PAUL

PORTER
QUINCY
REBECCA
RECEPTION
RECITAL
SONATA
VIOLA

Unstrung Heroes:

A note on the program from violist Emma Morgan

Although the viola is one of the oldest members of the string family, it only began to assume a respected place as a prominent contributor to chamber music and as a solo instrument in the later half of the twentieth century. The chamber music of Mozart, who played the viola, provides an early example of the viola's rising respect compared to compositions of previous periods. The instrument assumed an even more important role in Beethoven's chamber music, and continued to be more prominently featured throughout the Romantic Period. In the early twentieth century, composers such as Paul Hindemith, Rebecca Clarke, Béla Bartók, and Quincy Porter wrote demanding pieces highlighting the viola's unique sound and technical possibilities, and providing noteworthy solo repertoire for an instrument that had, for centuries, been underutilized and kept from reaching its full potential. Additionally, these composers were aided by other individuals who contributed to the instrument's development in alternative ways, such as commissioning compositions for viola. Bartók's *Concerto for Viola* and Porter's *Speed Etude* were both commissions, and thus owe their inception in part to outside sources. Rebecca Clarke and Paul Hindemith were both accomplished violists, and with other prominent violists of the time such as Lionel Tertis and William Primrose (who commissioned Bartók's work) escalated the standard of viola performance, thereby opening the door for more challenging and complex music to be written for the instrument. The work of these composers in the early nineteenth century brought the viola to previously unattainable stature and set the instrument on a path to continue to advance.

The Performers

Emma Morgan

Emma Morgan was born in 1990, in the city of Turlock, California. She began playing the piano at age seven, and took up the viola in the fifth grade. She chose the instrument precisely because of its understated popularity, and for the promise it offered of a musical education apart from the norm.

During her high school career, Emma took advantage of every opportunity to perform with diverse groups of musicians throughout her home state. Three years in a row, her audition tapes earned her seats in the viola section of the California Orchestra Directors' Association (CODA) statewide orchestra; and during her senior year Emma was granted the honor of membership in the California Music Educators' Association (CMEA) All State Orchestra.

Since entering American University in fall 2008, Emma has been an active member of the music community as a member of the AU Symphony Orchestra, and she currently is a member of a flute, piano and viola trio with two of her roommates. She studied abroad last spring at Trinity College in Dublin, Ireland and joined the Trinity College Orchestra. For the past four years, Emma has studied viola with Dr. Osman Kivrak. She will graduate this may with a B.S. in Mathematics and a minor in music performance. Emma looks forward to taking her viola with her on future adventures.

Dr. Matthew Van Hoose

Hailed by the Baltimore Sun for his "spirited and polished playing," Matthew Van Hoose has established himself as one of the most sought-after pianists in the Baltimore-Washington area, demonstrating an extraordinary ability to perform both as a soloist and a collaborative artist.

Dr. Van Hoose has performed in numerous solo and chamber recitals in the United States and Canada. He has performed with members of the Baltimore Symphony Orchestra as part of the Candlelight Concert Series and with the Post-Classical Ensemble. He has appeared as concerto soloist with the Virginia Symphony, the NIH Philharmonia, the Virginia Beach Pops Orchestra, the Oberlin Conservatory Symphony Orchestra and the Indiana University Symphony Orchestra. Matthew has performed with many world-renowned artists, including flutist Jonathan Snowden and clarinetist Loren Kitt, and has performed at many venues in the Baltimore-Washington area, such as the Kennedy Center, the Mansion at Strathmore and the Lyceum.

Matthew has won prizes at several competitions, including an Honorable Mention in the 2002 Bartók-Kabalevsky-Prokofiev International Piano Competition. He earned a Doctor of Music degree in Piano Performance from Indiana University, and also earned a Master of Music degree at Indiana. Dr. Van Hoose received a Bachelor of Music degree in Piano Performance and a Bachelor of Arts in Economics from Oberlin College and Conservatory of Music. He has studied and performed at such prestigious music festivals as Chautauqua, Sarasota and Kent-Blossom. His principal teachers have been Walter Noona, Lydia Frumkin, and the legendary Gyorgy Sebok.

A native of Norfolk, Virginia, Dr. Van Hoose currently resides in the greater Washington, D.C. area and is on the faculties of American University and Sidwell Friends School. Additionally, he is also the ballpark organist for the Washington Nationals.



Rebecca Clarke



Quincy Porter



Béla Bartók



Paul Hindemith

Paul Hindemith (1895-1963)

Paul Hindemith was born in Hanau, Germany on November 16, 1895 and had a long, successful career as a composer, performer, and music educator. He began playing the violin in 1902 and became an accomplished professional ensemble violinist. He was drafted for the German military during World War I. Following his return from the war, he adopted the viola as his primary instrument.

Hindemith's role as an educator was extremely influential and crossed country lines. He began educating in his native Germany, then extending his influence to Turkey to assist the Turkish Ministry of Education in planning a music school in Ankara. Hindemith and his wife, Gertrude, left Germany for Switzerland in 1938 before moving to the United States in 1940. Hindemith gave a series of lectures at universities in upstate New York before accepting a permanent position at Yale University teaching composition. He maintained a full-time position at Yale from 1941 to 1953, after which he and his wife returned to Switzerland.

Hindemith wrote multiple books for students including *The Craft of Musical Composition* and *An Introduction to Tonal Harmony*, which was meant as an instruction to basic musical theory and which Hindemith intended to fill the void he perceived between books that were too technical or too basic for music students. Hindemith's educational efforts also extended to the performance sphere. Hindemith wrote a series of violin etudes, which he intended would "give today's violinists what the studies of Rode and Gaviniés gave previous generations." Hindemith's wife was an amateur 'cellist, and he also wrote many educational pieces for 'cello. Hindemith composed accessible pieces for a variety of instruments in order to give amateur performers interesting music to play. His interest in music education is evident in a letter he sent to Elizabeth Sprague in 1830 declining her request for a commission: "In the last few years, I have turned my back almost completely on concert music and have been writing almost exclusively for amateurs, for children, for radio, for mechanical instruments etc. ... The idealism I willingly apply to things that seem to me urgently necessary for the further development of music is something I cannot extend to concert music."

Hindemith had a very productive compositional career that included music for large ensembles, smaller ensembles, chamber groups, and works for solo instruments. One of his greatest talents as a composer was to write for a variety of instruments, expanding the repertoire available to less popular instruments. His works for viola offer challenges for the instrument, while also expanding the instrument's potential. His compositions and many performance engagements contributed to the viola's heightened prominence in the early twentieth century. Hindemith's Op. 11 consists of two sonatas for violin (no. 1 and 2), a 'cello sonata (no. 3), the viola and piano sonata heard here, and a solo viola sonata (no. 5). The Op. 11, no. 4 viola and piano sonata is more melodic and tonal than many of Hindemith's other works. The first movement, "Fantasie" has lyrical, flowing passages in the viola. The next two movements present a theme and series of variations.

Rebecca Clarke (1886-1979)

Rebecca Clarke was born in Harrow, outside London, to a German mother and an American father. At age 9 she began playing the violin. In 1907 she began studying composition with Sir Charles Stanford at the Royal College of Music. She was Stanford's first female student. Stanford advocated that Clarke switch to playing viola, suggesting that the more central location of the viola section within the orchestra would allow Clarke to better hear and improve her understanding of the entire orchestra, thus improving her composition. Clarke later studied viola with Lionel Tertis, a notable English violist. Clarke had a successful career performing in orchestras and chamber groups and also as a soloist.

Rebecca Clarke bolstered the status of female musicians through her composition and performance. She was part of a group of women who founded the Society of Women Musicians in 1911, and in 1912 she was one of six female string players (two violists and four violinists) selected for the Queen's Hall Orchestra in London. At this time, women had not generally been allowed into orchestras.

The *Sonata for Viola and Piano* is one of Clarke's most well known works. In 1919 Clarke submitted the piece to the composition competition of the Berkshire Chamber Music Festival in Pittsfield, Massachusetts. That year, the festival's competition was for a viola sonata. Clarke's sonata tied for first place in the composition competition, with three of the six judges voting for her piece, and three for another. Ultimately the festival's founder, Elizabeth Sprague Coolidge, broke the tie and awarded the prize to Ernest Bloch's *Viola Suite*. In 1921 Clarke again entered the Berkshire composition competition, and again received second place. However, Coolidge later honored Clarke with a commission for a 'cello piece for the 1923 festival. Despite Coolidge's many years as an ardent supporter of chamber music, this marked the only commission she ever gave to a female.

In 1944 Clarke married James Friskin, a former student colleague at the Royal College of Music. She did no more composing after this, though in an interview, Clarke states that she had already begun writing less in the years leading up to her marriage, and that her marriage was not the reason she stopped. Instead, she spent the next portion of her life teaching and lecturing about music.

Clarke was a key figure in the rise of the viola in the early twentieth century. In addition to her accomplished viola performances and composition, she also studied and wrote about the viola. Her article "The History of the Viola in Quartet writing" appeared in the January 1923 edition of *Music and Letters*. In this article, Clarke suggests that the late development of the viola as a featured instrument, in chamber music and solo repertoire, has a chicken/egg-like controversy: the lack of good viola players discouraged composers from writing for the instrument, or possibly no good viola players developed because there was no worthwhile music to play. Clarke ends the article stating "though to the present generation it must seem as though its technique can scarcely go further, it may be that future years will show such an advance that its position of today will be regarded as but a period in its evolution." This statement may have foreshadowed later works of the century, including Bartók's *Concerto for Viola*, and raises curiosity over the viola's future both in ensembles and in its own right.

Quincy Porter (1897-1966)

American composer Quincy Porter was born in New Haven, Connecticut in 1897. He studied violin and composition from a young age and later began playing the viola. He was a professor of music at Vassar University until 1938 when he became dean of the New England Conservatory, rising to director in 1942. In 1946 he returned to his alma mater, Yale, where he remained a music professor until retiring in 1965.

Quincy Porter's *Speed Etude* was dedicated to Paul Doktor, a Vienna-born violist and composer. The piece was commissioned by the Julliard Musical Foundation. As the title suggests, the technical difficulty of this piece is in the continuous, quick notes in the viola from start to end. One passage features the unusual use of the thumb to play a note on the low C string, while the other fingers are occupied on the higher strings to complete a set of sixteenth notes spanning all four strings of the instrument.



Béla Bartók (1881-1945)

Béla Bartók was born in Hungary in 1881. In addition to his work as a composer, Bartók is best remembered for collecting and studying Eastern European folk music as a pioneering ethnomusicologist. Bartók emigrated from Hungary to the United States in 1940, arriving in New York in October of that year. He remained in America until his death in 1945.

In late 1944, Scottish violist William Primrose approached Bartók with a request for a viola concerto. Bartók, himself a pianist, was originally reluctant to accept the commission for fear that he did not know enough about the viola as a solo instrument to write an effective piece. However, according to an account by Primrose, Bartók accepted the commission after hearing a broadcast of Primrose playing William Walton's *Viola Concerto*. Bartók was in poor health during much of the time he was working on the concerto. At this time he was also working on the Third Piano Concerto, which he intended to give his wife, Ditta, as a birthday present. According to his wife, this was the first and only time Bartók worked on two major compositions simultaneously.

On September 8, 1945, Bartók wrote Primrose a letter, which stated "[the] viola concerto is ready in draft, so that only the score has to be written which means a purely mechanical work, so to speak." Additionally, Bartók cautioned that some of the parts were possibly unplayable, and expressed a desire to hear and discuss Primrose's observations on the piece. Unfortunately, this was the last correspondence between Primrose and Bartók. Later that month Bartók was admitted to the hospital, where he died on September 26. The viola concerto was left unfinished.

Tibor Serly, a student and friend of Bartók's, undertook the task of finishing the concerto. While finishing and orchestrating the concerto may have been "purely mechanical" work for Bartók, it was intensely complicated and challenging for Serly. The finished concerto was premiered in December 1949 by the Minneapolis Symphony Orchestra with William Primrose as soloist.

The Bartók viola concerto is perhaps the greatest work for viola written in the first half of the 20th century, arguably the greatest solo viola work ever written. In his autobiography, Primrose writes, "one of my most rewarding endeavors has been to get composers to write for the viola." Viola repertoire is much more limited than that for violin or violoncello. Viola students commonly borrow pieces from violin or 'cello. However, the instrument's repertoire advanced significantly during the early twentieth century thanks in no small part to the composers featured in this program and advocates such as Primrose.

Since the concerto's premier, debate has continued over the extent of Serly's role in composition. Serly was entirely responsible for orchestrating the concerto and for interpreting Bartók's sketches to produce the final solo part. At one point in the preparation process, we violists were in danger of losing Bartók's final work to 'cellists. Serly evidently prepared the concerto for both instruments and after being offered more money to produce it as a 'cello concerto. However, Primrose's letter from Bartók secured his claim to the viola concerto.

Since the concerto's premier, debate has ensued over the extent of Serly's role in composition. Additionally, different versions of the piece have been released, including one released in 1995 by the composer's son, Peter Bartók.

Violists owe Bartók thanks for the concerto—his swansong and final masterpiece. Primrose expressed this gratitude in a letter that discussed his preparation for the work's premier: "In the early summer of 1949 the work was in my hands and I spent most of that summer working and memorizing this concerto which I found to be a sensitive and inspired work, and a real contribution to the literature of the viola."