

Tracing a Legacy:

A Performer's Analysis of Three Works for Solo Viola Commissioned for the Lionel Tertis

International Viola Competition

by

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ABSTRACT

Highly active in the fields of viola performance, composition, recording, and pedagogy, Lionel Tertis is known as one of the first and most influential career violists. Established in 1980, the Lionel Tertis International Viola Competition and Festival was founded in his honor and occurs triennially at the Isle of Man. While addressing facets of the professional violist with workshops, lectures, and masterclasses, this event provides a venue for competitive performers, acting as a platform for new viola repertoire.

Each competitor must prepare an extensive set of viola repertoire, among which is a compulsory piece for unaccompanied viola by an English composer. These commissioned works require the virtuosity and expression available within a contemporary musical language; this additionally challenges competitors to provide an artistic interpretation relatively untouched by tradition or common practice.

Although these pieces are written specifically for the competition, the commissioned works have the capacity to reach beyond the competition sphere and are highly programmable in most recital and solo performance settings. These pieces provide the contemporary violist with a greater selection of repertoire that displays idiomatic and expressive strengths of the viola.

My project commemorates the contributions of Lionel Tertis to the advancement of viola repertoire and performance with the study of works written a century post his prolific career. The secondary intent is to provide biographical information about each composer and to explore how these highly programmable works enrich the violist and their repertoire, ultimately bringing recognition to these new works for solo viola. Through biographical research, musical analysis, interviews and the recording process, I will provide a performer's

analysis and supplemental recordings for three of these works: *Darkness Draws In* by David Matthews, *Sonatine I* by Roger Steptoe and *Through a Limbeck* by John Woolrich.

Thanks to the family: Jean, Dwight, and Amarina for their unrelenting love and support.

Keith, way to boyfriend me through this.

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CHAPTER I

INTRODUCTION

The Lionel Tertis International Competition and Festival

The Lionel Tertis International Competition and Festival¹, one of the most prestigious events serving the viola community, draws violists from around the world to compete as soloists and take part in lectures, master classes, and concerts.² Founded to celebrate the life and legacy of Lionel Tertis (December 29, 1876 - February 22, 1975), who many consider to be the first great virtuoso of the viola, the spirit of the event corresponds to tenets that Lionel Tertis himself promoted throughout his lifetime: a continual striving and appreciation for excellent musicianship and virtuosity, the exchange of knowledge and understanding of viola practice and performance, and the broadening of the viola repertoire.³

Two years following his death, Lionel Tertis's widow, Lillian Tertis formed a committee with his friends and colleagues to organize the competition and festival. The committee included English pianist and conductor Myers Foggin, Tertis's former students Bernard Shore and Harry Danks, pianist Ruth, Lady Fermoy, and violist John White. Initially, the Royal Philharmonic Society agreed to host the event in London. When this plan fell through, Ruth, Lady Fermoy proposed that John Bethell, director of the Port Erin Arts Centre, join the committee due to his success previously hosting the International Double

¹ John White, *Lionel Tertis: The First Great Virtuoso of the Viola*, (Woodbridge: Boydell Press, 2006) 362. The competition was first known as "The Lionel Tertis International Competition and Workshop" and the name was changed in 2010.

² "Lionel Tertis International Competition and Festival," *The Erin Arts Centre*, accessed January 1, 2017, <https://www.erinartscentre.com/tertis.html#top>.

³ Lionel Tertis, "An English Viola," *The Strad*, February 1945. In introducing his collaboration with Arthur Richardson, Tertis identifies his life-long approach to advocating for the viola as being supported by 'reinforcements', or as he identifies them, his students and an extensive library of new works and transcriptions for the viola.

Bass Competition on the Isle of Man in 1978. He served as chairman of the committee, and the Tertis Competition has taken place every three years at the Port Erin Arts Centre on the Isle of Man since its inception in 1980.⁴

Many competitors and prize winners of the competition have gone on to enjoy significant careers in viola performance, holding principal positions in major orchestras, recording with well-known record labels, establishing themselves as sought-after teachers and clinicians, and performing around the world at various festivals. The first two competitions that took place in 1980 and 1984 produced 1st and 2nd place winners who are widely recognized in the viola community. Cynthia Phelps (1st place, 1984) currently serves as the principal violist in the New York Philharmonic. Other violists of recognition who placed in the competition are Paul Neubauer (1st place, 1980), Kim Kashkashian (2nd place 1980), and Paul Coletti (2nd place 1984).

The repertoire requirements for the Lionel Tertis International Competition mirror those that exist for most renowned international string competitions. In the most recent competition in 2016, competitors were asked to prepare five different categories of repertoire: commonly performed sonatas for viola and piano; standard concerti for viola and orchestra; selected works of J.S. Bach that have been transcribed for viola; shorter, virtuosic works, and finally, the category containing what will be the basis of this paper, a piece by a British composer commissioned specifically for each Tertis Competition.⁵

⁴ White, *Lionel Tertis*, 363.

⁵ Gloria Balakrishna, the Festival Administrator for the Lionel Tertis International Competition, provided a repertoire list for the 2016 competition via email. It can be seen as Appendix I.

The process for commissioning the compulsory piece is fairly straightforward. The advisory board for the competition selects a composer for the commissioned work. Very few parameters are set; the work must be for solo viola and five minutes long.⁶ At this time, eleven of twelve compulsory works have been commissioned by the festival; the exception being Sally Beamish's *Pennillion*, which was selected for the competition in 2000.⁷

To truly grasp the importance of the Lionel Tertis International Competition and Festival, it is crucial to examine the life and work of Lionel Tertis himself. The following section provides biographical information about Lionel Tertis, highlighting the multiple facets of his career and emphasizing his relationships with composers and the works that he had some part in bringing to the body of viola repertoire through dedication, transcription, and premiere performance.

Lionel Tertis: A Background

For fifty years or more, my object in life has been to further the cause of the viola. My plan of action to give it 'a place in the sun' began in 1893 - with a fierce fight for it as a solo instrument and so to combat its relegation to the position of being principally only an accompanying medium.⁸

⁶ Gloria Balakrishna, Personal Communication, July 21st, 2016. The festival administrator offered a brief description of the commission process and parameters of the compulsory pieces.

⁷ Wikipedia, the Free Encyclopedia, s.v. "The Lionel Tertis International Viola Competition," (accessed November 4th, 2017) https://en.wikipedia.org/wiki/Lionel_Tertis_International_Viola_Competition. Balakrishna refers to this publically sourced information in personal correspondence. Shown are the commissioned or selected compulsory works for each competition.

⁸ Tertis, "From the Archive," *The Strad*, February 2015.

Musical Training

From a musically active family, Lionel Tertis was encouraged to pursue music as a profession from childhood. Although he would not take up the viola until 1896 at the age of 20, his early success at the piano and violin gilded his path to the viola. At the age of three, he took his first musical lessons on piano in his hometown of West Hartpool and displayed tremendous talent for his age, yet he was ultimately unenthusiastic about the instrument, finding it too mechanical and unexpressive for his taste.⁹ Tertis left home when he was 13 to work as a musician with the intent of contributing to the family income and saving money to buy and take lessons on the violin.¹⁰ A few years later, he enrolled at the Trinity College of Music in London but was unable to complete his course of study for financial reasons, which resulted in him pursuing the violin on his own without formal instruction¹¹. He returned to school, and after a brief foray at the Leipzig Conservatory,¹² was enrolled at the Royal Academy of Music in 1885, where he studied violin with Hans Wessely.¹³

Choosing the Viola

Upon the suggestion of his classmate Percy Hilder Miles, Tertis initially approached the viola to form a string quartet with a group of his peers. Even though the instrument he was playing was of poor quality, Tertis enjoyed the depth and sonority of the viola's timbre and began studying on his own.¹⁴ While acquainting himself with string quartet literature on

⁹ Tertis, *My Viola and I*, 4.

¹⁰ *Ibid*, 7.

¹¹ *Ibid*, 10.

¹² *Ibid*, 12.

¹³ *Ibid*, 15.

¹⁴ White, *Lionel Tertis*, 5.

the viola, Tertis also pursued standard violin literature on the viola, performing such works as Mendelssohn's *Violin Concerto* and the *Violin Concerto in D minor* by Wieniawski. His use of the viola's high register for this repertoire led to criticism, an event he addressed in his memoir.¹⁵ Regardless, he continued his quest to master the instrument upon the encouragement of Sir Alexander Mackenzie, the principal of the Royal Academy of Music, who, after hearing him play, told him that he would never regret his decision.¹⁶

Development of Style

At the beginning of Lionel Tertis's career as a performing artist, there were several active violists performing in the orchestral and chamber music realms, who were also well known for other facets of musicality.¹⁷ Lionel Tertis devoted himself solely to viola-related pursuits, considering himself a 'propagandist' for the instrument. This, in addition to his adaptation of a contemporary playing style held by great performers of the beginning of the 20th century, set him apart from his contemporaries and emboldened his reputation within the classical music community.

When discussing his musical upbringing, Tertis named a few influential violinists who impacted his playing. Tertis studied with Hans Wessely from 1895 to 1897. Wessely,

¹⁵ Tertis, *My Viola and I*, 18. Tertis recounts early criticism for his first performances of violin concerti on the viola by Alfred Gibson, a violin teacher at the RAM and occasional violist himself, who disagreed with his use of the high register on the viola.

¹⁶ White, *Lionel Tertis*, 37.

¹⁷ Valerie Dart, "The Up-Hill Fight for the Viola: Two Different Strands of Development of the Viola in Britain from 1885 to 1960, and a Recently Discovered Work," *Context* 38, (2013): 53-57,97, <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/1791558980?accountid=4485>.

Dart addresses the relative wealth of research and biographical information surrounding Lionel Tertis and William Primrose while violist contemporaries to Tertis, such as Alfred Hobday (1870 – 1942), Émile Férir (1873 – 1949), and Emil Kreuz (1867-1932), are less recognized.

according to Tertis “was a good violinist but kept all of his secrets to himself and did not share the tricks of the trade.” While Wessely was not initially impressed with Tertis as a student, Tertis later joined Wessely as the violist of the Wessely String Quartet in 1900. Serving as the first viola professor at the Royal Academy of Music in the same year, Tertis recalled the influence of another professor, violinist and composer Emilé Sauret. Tertis was struck by his effortless and graceful technique, and copious output of successful students.¹⁸

While Tertis noted a few influential players in his vicinity at the Royal Academy of Music, the bulk of his attention was directed towards the accomplished and well-reputed players of the early 20th century. Pablo Casals, Eugène Ysäye, and Arthur Rubinstein were a few of Tertis’s celebrated contemporaries who enjoyed prolific performing careers and were known for what may be considered an interpretive and virtuosic heroism.¹⁹ He held deep admiration and awe for these players; assumedly, their stylistic choices impacted Tertis’s own.

Tertis carried a particularly deep admiration for his friend Fritz Kreisler, a violinist with whom he shared many performances, most notably Mozart’s *Sinfonia Concertante*, throughout his career.²⁰ Among his many expert traits as a violinist, Kreisler can be credited as one of the earliest players to implement a constant, wide vibrato rather than using it in an ornamental and sparse way. Perhaps Tertis initially played with very little vibrato, but once exposed to this facet of left-hand technique, he directly translated this quality to his own

¹⁸ White, *Lionel Tertis*, 8.

¹⁹ Michael Kennedy, *Lionel Tertis Plays Sonatas by Brahms, Handel, and Delius*, recorded between 1920 and 1933, The HMV Treasury, HLM 7055 LP Liner Notes written 1974.

²⁰ White, *Lionel Tertis*, 47.

playing, thus enhancing his tone quality and further distinguishing himself for his ability to make a beautiful and expressive viola sound. Tertis describes the affect that Fritz Kreisler's playing had on him for the first time:

For me the experience of hearing him play was like falling in love. His glowing tone, his vibrato, unique and inexpressibly beautiful, his phrasing, which in everything he played was so wonderful and so peculiarly his own, his extraordinarily fine bowing and left-hand technique, his attitude, at once highly strung and assured, the passionate sincerity of his interpretations – all this made me follow him around like a dog wherever he played in this country.²¹

Slightly obscured by antiquated recording technology and unavoidable decay, the existing audio recordings of Lionel Tertis still demonstrate his mastery of phrasing, clarity of articulation, superior intonation, and bold tone quality. As was the practice at the time, Tertis performed with expressive wide shifts and *portamenti*.²² With these traits, Lionel Tertis brought an excellence and virtuosity to viola performance that was rarely heard at that time and has become the standard of playing for the modern violist.

Critical Reception

Once Lionel Tertis entered the public arena as a soloist, performing in salon concerts, recitals, and with orchestras, the public took kindly to him. Reviews of his performances mentioned his fantastic delivery of viola works and transcriptions. However, Tertis was aware of potential criticism that his transcriptions might receive for being inauthentic to the intention of the composer.²³ Not many composers had written solo works

²¹ Tertis, *My Viola and I*, 20.

²² Dennis D Rooney, "Sound Recording Reviews – Lionel Tertis: The Complete Vocalion Recordings (1919-1924)," *ARSC Journal* 38, no. 2 (Fall, 2007): 288-290.

²³ Tertis, *My Viola and I*, 43.

for the viola, so Tertis depended heavily on transcriptions for his concert repertoire. In liner notes for Tertis's recording, Michael Kennedy articulated Tertis's challenge of bringing the viola into a virtuosic light. "Prophets have to be intrepid, too – even to risk overstating their case – and Tertis had no compunction in arranging music for the viola, undeterred by the squeals of rage from the purists."²⁴

In solo performances, his intentions seemed two-fold: to adhere to the standards of world-class musicianship and to expose the capabilities of the viola as an expressive and unique voice.²⁵ In an important moment of recognition from the press, Tertis recounted his long preparation and ultimate disappointment not receiving any reviews of his performance of J.S. Bach's *Chaconne* from *Partita No. 2 in D minor, BWV 1004*.

"No doubt, I thought, the reaction would be that some, in those early days of my campaign, would denounce me for my sacrilege in daring to transpose it for the viola, while others, I hoped, would be favourably impressed and even enthusiastic. What happened was something for which I was totally unprepared..."²⁶

This performance took place as part of a lecture recital given to educate and introduce the public to the viola as a solo instrument, removing it from the confines of an orchestral ensemble. Tertis's disappointment was anchored in the lack of attention that he received for what probably was the first public performance of this work given on viola. While Tertis attributed this oversight to the fact that he was a British performer and therefore not capable of drawing international appeal, his recollection of this event

²⁴ Kennedy, *Lionel Tertis Plays Sonatas by Brahms, Handel, and Delius*, Liner Notes.

²⁵ White, *Lionel Tertis*, 20-21. "Many of Tertis's recitals had an educational bias, and through lecture recitals and demonstrations he attracted a good deal of interest from the press and the public alike."

²⁶ Tertis, *My viola and I*, 43.

demonstrates his desire to draw attention to the instrument, and his frustration when the viola went unrecognized.

Ultimately, Lionel Tertis played an important role in the shift of audience opinion surrounding the viola as a solo instrument. A review written after a performance given with Fritz Kreisler encapsulates this attitudinal shift:

Finally, those who may have feared that the viola would prove to be a comparatively monotonous voice were agreeably disappointed. In the hands of such a master as Mr. Tertis it becomes a singer of varied moods, not indeed readily lending itself to the expression of gayety but capable of dramatic vigor, classic dignity and genuine feeling.²⁷

Contribution to the Viola Repertoire

Considering the minimal amount of solo viola repertoire produced in the 19th century, Lionel Tertis's legacy can be largely attributed to the wealth of pieces created from his influence. While he penned only a few works for the viola, the heft of his contributions lie in his arrangements, works that he premiered or edited, and pieces that were written and dedicated to him. He identified it as the violist's duty to follow suit, creating their own arrangements and encouraging composers to write works for the viola. In an essay presented by Tertis at a Composers' Concourse on December 2, 1954, he offered a comically aggressive approach to building the viola repertoire. He stated, "Cajole your composer friends to write for it, raid the repertory of the violin, cello or any other instrument, and arrange and transcribe works from their literature suitable for your viola."²⁸

²⁷ White, *Lionel Tertis*, 177.

²⁸ Tertis, *My Viola and I*, 161.

Among Tertis's arrangements and transcriptions are those that demonstrate an ambition to perform pillars of the violin and cello repertoire. As previously mentioned, J.S. Bach's *Chaconne* from *Partita No. 2 in D minor* was one of the most ambitious works that Tertis ever transposed for viola. Another large-scale work arranged by Tertis was Haydn's *Cello Concerto No. 2 in D Major*. Other short works were commonly arranged for salon concerts and recitals. Not surprisingly, Tertis borrowed many of Fritz Kreisler's compositions. While too numerous to list, this stylistic array of transcriptions populated his concert repertoire.²⁹

Tertis regularly collaborated with British composers and premiered many new works throughout his career. Two of his colleagues, York Bowen and Arnold Bax, stand out for their numerous works written for viola. Bowen dedicated *Sonata No. 1 in C minor*, Op. 18, *Sonata No. 2 in F*, Op. 22, and the *Viola Concerto*, Op. 25 to Tertis, who premiered all three works. Bax also dedicated his *Phantasy* viola concerto to Tertis, along with the *Sonata for Viola and Piano*. Additionally, prominent British composers Gustav Holst and Ralph Vaughan Williams dedicated works to Tertis, *Lyric Movement* and *Flos Campi*, respectively, both of which Tertis would give premiere performances.³⁰

Apart from compositions and transcriptions, the surviving elements of Tertis's output exist in recorded music and writings on viola-related topics. With the increasing technological quality and interest for recordings in early 20th Century, Lionel Tertis was in high demand as a recording artist, completing over 120 recordings between the years of 1919

²⁹ White, *Lionel Tertis*, 368. White includes Tertis's extensive discography as an appendix to this biography. Shown is the vast array of works that Tertis transcribed for performance.

³⁰ *Ibid*, 349.

and 1933. Tertis was first contracted to record with the Vocalion label from 1919 to 1924, and afterwards, recorded for the Columbia label from 1924 to 1933.³¹ While only some of these recordings remain in print, many of them still exist and can be accessed through library collections, or purchased from collectors at a high price.

Lionel Tertis retired from the concert stage in 1937 due to injury.³² He focused the second part of his career on the development and promotion of a signature Tertis Model Viola, working with several luthiers in an attempt to achieve greater sound production from an instrument size that was easier to play. Through his retirement, he wrote about his experiences in an autobiography, *Cinderella No More*, published in 1954. He later added to this, and in 1974, *My Viola and I* was published. The 1974 version additionally contained shorter written works, a discography, and a list of works that he either edited, transcribed, or for which he was a dedicatee. The tone with which Lionel Tertis presents his autobiography, with his writings and lectures, is clearly directed to future violists. Through his narrative, he implores players to take the tasks of the performing artist seriously. Stated in both the opening and conclusion of his pedagogical treatise, *Beauty of Tone in String Playing*, he states, "The gratification of interpretative art lies in the fulfilment of its immense responsibilities."

Thesis

While the inclusion of recently commissioned works in a viola competition is not unique to the Lionel Tertis International Competition and Festival, it satisfies Tertis's aspiration to promote the ongoing expansion of the viola repertoire. The intent of this

³¹ Ibid, 368.

³² Tertis, *My Viola and I*, 82.

project was to connect the historical importance of Lionel Tertis to repertoire that is currently being written as a direct result of his legacy. Inspired by Tertis's multi-faceted approach to the advancement of the viola and his dedication to artistry, I organized my work into four separate tasks. My introductory research explored the historical significance of the Lionel Tertis International Viola Competition and Festival, which is responsible for the commission of eleven works for solo viola. Through analysis, I determined the structure, harmonic language and motivic content in three commissioned works: *Sonatine I* by Roger Steptoe, *Darkness Draws In* by David Matthews, and *Through a Limbeck* by John Woolrich. I demonstrated and documented a sound interpretation and technical mastery of these three works through recorded performance. Finally, by interviewing the composers of these works, I gained a contextual understanding through conversation and forged meaningful connections to expert musicians.

Process

Initially, I decided to practice and record each work. Due to my relative comfort with performance versus analysis, this provided a gateway into understanding the nuance, character and musical intention, which was crucial to my analytical knowledge of each work. I chose to record in a local church sanctuary; a space that would interact well with the solo viola timbre and provide a realistic sense of how these pieces would sound in a live performance setting.

Choosing an environment that had not been carefully sound-proofed presented challenges. Upon listening to unedited versions of the recordings, one can hear traffic and ventilation noises quite clearly. The recording engineer creatively placed microphones and

erected necessary sound barriers to minimize interruption, balancing any disruptions in the editing process.

Throughout the time spent learning and recording each work, I steadily collected my impressions on how each piece was to be analyzed. Prioritizing a performer's perspective, I felt it necessary to write with a clear understanding of crucial information for a successful performance of each work, approaching the music in broad terms before moving into a detailed description of events. Had I been more facile with contemporary analysis, I would have liked to experiment with writing my analytical portions before pursuing the recording. The study strengthened my overall interpretation of each work, and my future performances of these works will be more comprehensive for having gone through this process.

Once I had completed a rudimentary analysis of each work, I contacted composers. My intention was to investigate inspirations, influences, and thematic ideas, while also addressing unknown structural and analytical aspects of the works. The composers' generous input became pivotal to my understanding of each work, affirming and accentuating details I had not yet noticed. Furthermore, as I embarked on the writing of each piece through analysis, I was able to adapt and incorporate language that the composers used to describe their work in my writing and enhance the understanding of their music. While it was a lost opportunity to not have pursued this input prior to recording, the openness of each composer in sharing their thoughtful responses fostered a sincere sense of collaboration throughout.

Using the founding concepts of the Tertis International Competition and Festival and specifically its commitment to commissioning new works for viola, I approached these three pieces with an appreciation of how they fit within the historical timeline of the viola

repertoire. Reflecting on the relationships that Lionel Tertis established with composers living at the time, it seems imperative that ongoing dialogue must continue between performers and composers. Generating interest in in both performance and composition style will only add to the contributions of contemporary works in the viola repertoire.

CHAPTER II

THROUGH A LIMBECK BY JOHN WOOLRICH

Biographical Introduction

Through a Limbeck (2002) is one of two competition pieces John Woolrich (b. 1954) has been commissioned to write. Adhering to the brief time limitations of a competition piece, it displays Woolrich's musical language in a concise manner. Known for his methodical and pragmatic compositional style, Woolrich exercises his understanding of time-tested methods to elicit musical motive and mood in this work for solo viola.³³

Woolrich labels many of his works with evocative and referential titles that guide the listener and offer a glimpse into his extra-musical motivations: folklore and myth, mechanistic systems and night are constant themes in his music. Having studied English literature in school before formally studying music, John Woolrich often channels great literature in his works.³⁴

Woolrich has given the viola integral roles in many of his compositions, and a prominent voice in a select few of his works. In the *Concerto for Viola* (1993), Woolrich capitalizes on his ability to allude to various styles and composers without compromising unity and an overarching style.³⁵ The composer built his concertante for viola and small chamber orchestra, *Ulysses Awakes* (1989), upon an aria of Claudio Monteverdi. Woolrich claims first-hand experience with the viola, having played many years ago. "The viola lies at

³³ Dermot Clinch, "Short Biography," *John Woolrich*, last modified 2003, accessed February 24, 2017, <http://www.johnwoolrich.com/biography>.

³⁴ David C.H. Wright, "Woolrich, John," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed February 23, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46020>.

³⁵ "Woolrich (The) Ghost in the Machine; Concerto for Viola and Orchestra," *Gramophone.co.uk*. <https://www.gramophone.co.uk/review/woolrich-the-ghost-in-the-machine-concerto-for-viol-and-orchestra>.

the heart of much of my music,” he states. “I’m intrigued by its dark, mysterious, shadowy nature.”³⁶

Overview

Through a Limbeck is a twelve-tone composition and a set of theme and variations that cycles through a specific sequence of 12-tone rows. Woolrich borrowed the prime series and the system by which it is developed from Igor Stravinsky’s *Variations Aldous Huxley in Memorium*.³⁷ The prime series, or P₀, initiates the theme and each variation before developing through each section in transpositions of the row. A twelve-tone matrix is included as Figure 1.1 on page 17. All prime (P), inversion (I), retrograde (R), and retrograde inversion (RI) labels are included to provide a thorough view of the series. Woolrich, however, does not use retrograde or retrograde inversion rows in *Through A Limbeck*. His system of use will be discussed further on page 18.

A new tempo marking indicates each section and all but the last are separated by a double bar. The second-to-last section of the piece is followed by a measure of rest, allowing for a natural pause to separate these two sections. Woolrich uses empty beats to establish the beginnings and ends of other variations, while some are seamed together. The meter is mixed and changes occur frequently. A formal diagram of *Through a Limbeck* is shown as Figure 1.2 on page 17.

³⁶ John Woolrich, in response to an interview with the author. The full questionnaire can be seen as Appendix II.

³⁷ Joseph N. Straus, *Stravinsky’s Late Music*, New York: Cambridge University Press, 2001.

	I ₀	I ₁₀	I ₇	I ₉	I ₂	I ₈	I ₆	I ₁₁	I ₁	I ₅	I ₄	I ₃	
P ₀	2	0	9	11	4	10	8	1	3	7	6	5	R ₀
P ₂	4	2	11	1	6	0	10	3	5	9	8	7	R ₂
P ₅	7	5	2	4	9	3	1	6	8	0	11	10	R ₅
P ₃	5	3	0	2	7	1	11	4	6	10	9	8	R ₃
P ₁₀	0	10	7	9	2	8	6	11	1	5	4	3	R ₁₀
P ₄	6	4	1	3	8	2	0	5	7	11	10	9	R ₄
P ₆	8	6	3	5	10	4	2	7	9	1	0	11	R ₆
P ₁	3	1	10	0	5	11	9	2	4	8	7	8	R ₁
P ₁₁	1	11	8	10	3	9	7	0	2	6	5	4	R ₁₁
P ₇	9	7	4	6	11	5	3	8	10	2	1	0	R ₇
P ₉	11	9	6	8	1	7	5	10	0	4	2	3	R ₉
P ₈	10	8	5	7	0	6	4	9	11	3	1	2	R ₈
	RI ₀	RI ₁₀	RI ₇	RI ₉	RI ₂	RI ₈	RI ₆	RI ₁₁	RI ₁	RI ₅	RI ₃	RI ₄	

Figure 1.1: John Woolrich, *Through a Limbeck*: Twelve-Tone Matrix³⁸

SECTION	TEMPO	METERS	CHARACTER
Theme mm. 1-22	quarter = 66	2/4, 3/4, 4/4	Marked as <i>lilting</i>
Variation I mm. 23-49	quarter = 40 quarter = 56	1/4, 2/4, 3/4, 5/8	Marked as <i>still</i>
Variation II mm. 50-77	eighth-note = 108	4/8, 3/8, 2/8	Energetic, boisterous
Transition mm. 78-82	quarter = 66	4/8, 3/4	Recalls the theme
Variation III mm. 83-121	eighth-note = 92	4/8, 2/8, 11/16	Ponderous, lyrical, expressive
Variation IV mm. 122-155	eighth-note = 120	4/8, 3/8, 2/8, 5/8	Marked <i>marcato</i> . March-like, raucous
Variation V mm. 156-171	eighth-note = 104	2/8, 3/8, 4/8	Swirling, evokes an undercurrent
Closing Variation mm. 172-193	eighth-note = 96	4/8, 2/8, 3/8	Placid, serene

Figure 1.2: J. Woolrich, *Through a Limbeck*: Formal Diagram

³⁸ This row was derived from the opening material of *Through a Limbeck*. This table uses the traditional method of pitch assignment in a row. The first pitch of the row is assigned as '0', and the following pitches are represented according to their interval from the originating pitch.

For the title, Woolrich took the term ‘Limbeck’ from John Milton’s *Paradise Lost*. A limbeck, or an ‘alembic’ as it is more familiarly known, is a piece of equipment implemented in an alchemic process. The title suggests, and Woolrich confirms, that drawing from the analogy of alchemy, the material presented in the theme is manipulated through several variations arriving at the Closing Variation in its most distilled form.³⁹

The violist performing this work must be attentive to constant and varied commands as they pertain to dynamic shifts, tone manipulation and tempo flexibility. An understanding of the content and role of the twelve-tone row through each variation can offer a deeper understanding of the intervallic and harmonic structure, and is foundational to building a meaningful interpretation of the work. For the purposes of this discussion, sections have been labeled as ‘Theme’, ‘Variations I, II, III, IV and V’ and ‘Closing Variation’ by the author. These labels do not appear in the original score, but specific measure numbers assigned to these designations can be seen in Figures 1.2 on page 17, Figure 1.5 on page 22, and Figure 1.6 on page 23.

Twelve-Tone Rotation

In *Through a Limbeck*, John Woolrich uses the twelve-tone series in a systematized and mechanical way. Throughout each variation, the order of P_0 and its transpositions are strictly followed (with a few exceptions). The order for which each transposition occurs is determined by the inversion prime series, labeled I_0 . Woolrich uses the first six prime series rows determined by the inversion ($P_0, P_2, P_5, P_3, P_{10}$, and P_4). The first pitch of P_0 (D, represented by 2), is used as a rotational point to each new transposition in the series. Only P_0 will start at the beginning of the row, while each following transposition will begin where

³⁹ John Woolrich, Questionnaire, Appendix II.

D occurs in the series. Each transposition of P₀ will complete a twelve-pitch cycle, returning to the origin, D, and pivoting to the next transposition until the variation is complete. An abbreviated version of the matrix appears as Figure 1.3. Retrograde and retrograde inversion labels have been omitted, and only the transpositions used in the piece are shown in the table.

<i>Through a Limbeck</i> Twelve-tone matrix												
	I ₀	I ₁₀	I ₇	I ₉	I ₂	I ₈	I ₆	I ₁₁	I ₁	I ₅	I ₄	I ₃
P ₀	2	0	9	11	4	10	8	1	3	7	6	5
P ₂	4	2	11	1	6	0	10	3	5	9	8	7
P ₅	7	5	2	4	9	3	1	6	8	0	11	10
P ₃	5	3	0	2	7	1	11	4	6	10	9	8
P ₁₀	0	10	7	9	2	8	6	11	1	5	4	3
P ₄	6	4	1	3	8	2	0	5	7	11	10	9

Figure 1.3: J. Woolrich, *Through a Limbeck*: Applied Twelve-tone Matrix

With the initiating pitch (D, or 2) of each series remaining the same, the matrix demonstrates how Woolrich systematically works his way through each row pivoting on D while creating a diagonal connection to each following series. Woolrich conveniently introduces the P₀ as the first phrase of the Theme section, and the transpositions that will be used in a similar fashion. While he does not maintain this organization of the rows throughout the work, this provides a clear exposition of the system, shown on page 20 as Example 1.1. P₀ and its transpositions are labeled at the top of each staff, with numerals

corresponding to the series order shown below. Notes that do not belong in the series are shown with the ‘correct’ pitch featured directly below in brackets. The pivot point (D,2) is emboldened and in parentheses.

P₀ **P₂**

2 0 9 11 4 10 8 1 3 7 6 5 **(2)** 11 1 6 0 10

P₅

5 3 9 8 7 3 **(2)** 4 9 3 1 6 8 0 11 10 7

[4]

P₃ **P₁₀**

5 **(2)** 7 1 11 4 6 10 9 8 5 3 0 **(2)** 8 6 11

P₄

1 5 4 3 0 10 7 9 **(2)** 0 5 7 11 10 9 6 4 1 3 6

[8]

Example 1.1: John Woolrich, *Through a Limbeck*: Thematic Opening
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Using this system of series rotation creates a limitation. Each transposition of the series will yield the same intervallic content as P₀, restricting the variety of intervals and their arrangement, while increasing repetition and predictability. The intervallic content of P₀ is shown in figure 1.4. This series demonstrates that while all intervals are available, a high concentration of major and minor seconds, and their inversions, major and minor sevenths, will dictate the harmonic and melodic content of *Through a Limbeck*.

Intervallic Content of P ₀											
Interval	M2	m3	M2	P5	A4/d5	M2	P4	M2	M3	m2	m2
Inverted	m7	M6	m7	P4	A4/d5	m7	P5	m7	m6	M7	M7

Figure 1.4: J. Woolrich, *Through a Limbeck*: Intervallic Content of P₀

Inconsistencies

Although Woolrich's use of the row is highly systematic and predictable, there are a few instances where pitches outside of the series are used. While I detected no discernable pattern overall, most of the pitches that occur outside of the series deviate either a half-step or whole-step. Figure 1.5 on page 22 outlines these inconsistencies, the 'correct' pitch, and where they both lie within their respective series.

Location			Inconsistencies		'Correct' Pitch	
Section	Measure Number	Row	Pitch	Placement	Pitch	Placement
Theme mm. 1-22	m. 9	P ₂	E _b	3	E	4
	m. 22	P ₄	F _#	6	G _#	8
Variation I mm. 23-49	m. 27	P ₀	F _#	6	n/a	n/a
	m. 35	P ₅	B	11	A	9
	m. 43	P ₁₀	C	0	D	2
	m. 46	P ₄	A	9	B	11
Variation II mm. 50-77	m. 54	P ₂	A _b	8	B _b	10
	m. 56	P ₅	G	7	n/a	n/a
	m. 58	P ₅	C _#	1	C	0
	m. 62	P ₁₀	F _#	6	F	5
	m. 65	P ₄	A _b	8	G _b	6
Transition mm. 78-82	m. 80	P ₂	A	9	B	11
Variation III mm. 83-121	m. 105	P ₃	C	0	n/a	n/a
Variation IV mm. 122-155	m. 135	P ₅	E, F	4, 5	D, E	2, 4
	m. 138	P ₃	F	5	n/a	n/a
Variation V mm. 156-171	None					
Cl. Variation mm. 172-193	None					

Figure 1.5: J. Woolrich, *Through a Limbeck*: Inconsistencies in the Series. 'Correct' pitches marked with 'n/a' are additional to the row.

Motive: Binding Element and Basis for Variation

The pitch content for *Through a Limbeck* is dictated by P₀ and its transpositions leaving variation to be determined by rhythmic forces, pitch organization, and the technical capabilities of the instrument. Woolrich combines these elements to form motives in the work that distinguish each variation. Typically, one motive is the basis for a variation, however, others may be recalled or introduced within a variation where it is not the prominent musical idea, resulting in the shaping of each variation by a combination of sources. The following motives described are also listed in Figure 1.6 on page 23, and will be referred to in the analysis of the theme and variations.

SECTION	MOTIVIC ELEMENTS
Overall	DCA – This collection of pitches begins each variation (except Variation V)
Theme mm. 1-22	<ul style="list-style-type: none"> - motives: lilting - thirty-second-note pick ups - quarter-note melodic material - <i>tratto</i> indicates slowing at the end of a phrase
Variation I mm. 23-49	<ul style="list-style-type: none"> - motives: lilting, running, stacked suspension - thirty second/double dotted eighth-note figure is now on the beat – occurs three times - use of artificial harmonics and <i>sul tasto</i> - broadens to eighth-note triplet - thirty-second-note pick up to quarter-note melodic material resembles section 1 - thirty-second-note melodic interjections
Variation II mm. 50-77	<ul style="list-style-type: none"> - motives: running, stacked suspension - begins with thirty-second-note – does not return for this section - held note values, often quarter-notes – may be eighth-notes, tied or dotted - thirty second/ quintuplet scalar beats - repeated thirty-second-notes/quintuplets emphasize held note values - closes with quarter-notes under a <i>rallentando</i>
Transition mm. 78-82	<ul style="list-style-type: none"> - motives: lilting - thirty-second-note pickup to quarter-note melodic material resembles section 1 - mm. 81 and 82 – rhythm is augmented – tied half-note to eighth-note resolving to section 4
Variation III mm. 83-121	<ul style="list-style-type: none"> - motives: stacked suspension, lilting, running - all thirty-second-notes occur on the beat, often in conjunction with a rolled chord - melodic sixteenth, quintuplet and thirty-second-note passages lead to held sonorities - melody is still stabilized by a quarter-note motion
Variation IV mm. 122-155	<ul style="list-style-type: none"> - motives: march, running - strong, repetitive eighth-note motion - measures often end with two sixteenth-notes or a dotted rhythm - quintuplets and sets of two thirty-second-notes introduced throughout - concludes with two quarter-notes
Variation V mm. 156-171	<ul style="list-style-type: none"> - motives: running (fragmented), No DCA - alternates between rapid thirty-second-notes, triplet sixteenth-notes and sixteenth-notes
Closing Variation mm. 172-193	<ul style="list-style-type: none"> - motives: stacked suspension, lilting, running (augmented) - resembles section 4 with the mixture of elements – slow, quarter-note motion, one instance of a thirty-second-note, motion generally slowing to the end

Figure 1.6: J. Woolrich, *Through a Limbeck*: Motivic Diagram

DCA Motive. The first three pitches of P₀, (DCA) introduce the theme and all variations, except for Variation V. While these pitches are also subject to motivic variation depending on the section, Woolrich's use of this motive draws the listener to the beginning of each section, providing an identifiable anchor.

Lilting Motive. This is developed in the Theme section, will carry into Variation I and is referenced throughout the entire work. The direction of the lilting motive within the phrase provides inflection as it quickly ascends and descends with the assistance of constant changes in dynamics. Another feature contributing to the nuanced fluctuation is the use of thirty-second-note pick-ups within an otherwise stable flow of quarter-notes.

Running Motive. This motive is characterized by a rapid stream of sixteenth, triplet-sixteenth, or thirty-second-notes. Woolrich uses this motive as a binding element between two held sonorities until the penultimate Variation V, where it is used exclusively.

Introduced in Variation I, Woolrich also uses the running motive to increase rhythmic energy in Variation II.

Stacked Suspension Motive. Executed through double and triple-stops on the viola, this chordal motive incorporates repetition of notes in the row, while introducing the next pitches in the given sequence. Woolrich allows order in the series to layer as pitches are repeated and suspended. The stacked suspension motive is the unifying material of both Variation III and the Closing Variation.

March Motive. The rhythmic rigidity of Variation IV can be attributed to Woolrich's use of the march motive. Repeated eighth-notes are followed by two sixteenth-notes that occur on the last beat of the bar.

The following analysis discusses how Woolrich uses these motivic elements within a system of twelve-tone rows to build each variation as unique, contrasting sections while referencing compositional devices from one another.

Performer's Analysis

Theme. The opening Theme, with the instruction to perform in a 'lilting' manner, clearly introduces P_0 , its permutations, and the system by which they are organized in a set of melodic phrases characterized by wide intervallic leaps. Woolrich begins with the lilting motive, displayed in repetition in Example 1.1 on page 20 in bars 1-3; in bar 4, the composer demonstrates the development of the directional changes in the motive. As the first phrase winds to a close, Woolrich extends the fourth utterance of the lilting motive by two beats, extending upwards in a singular direction before resolving down to D for the end of the phrase. This cadence marks the conclusion of P_0 , and its pivot to P_2 .

Woolrich's development of the lilting motive relies heavily on extension and direction. To give shape to the phrase, quarter-notes will be added as they were in bar 4. Example 1.1 shows the repetition of the lilting motive in bars 13-15. Apart from this and a statement of it in bar 17, material following the first phrase is more often extended than not. Throughout the Theme section, the motive still changes directions frequently, but Woolrich allows the motive to travel in the same direction through the development of the thematic material. In bars 14-16 seen in Example 1.1 on page 20, the initiation of P_3 states the lilting motive, but is followed by three statements that maintain their initial direction.

As Woolrich's conclusion of the theme draws near, the direction of each motive becomes more predictable, traveling upward via large intervals commonly exceeding an

octave, only to begin again in the low range of the instrument. On the fourth occurrence of this trailing upwards, the section closes on a minor tenth leading to F sharp, decaying away by *diminuendo* from *piano*.

Variation I. Shown in Example 1.2, the first three pitches of P₀ display the DCA motive as repetitive triple-stops that contrast the theme. Woolrich resumes the lilting motive in Variation I from the opening material of *Through a Limbeck*. The previously mentioned DCA motive will be used to introduce following variations, sometimes providing contrast to set the tone for new material, and sometimes masked seamlessly from one variation to the next.

Example 1.2: J. Woolrich, *Through a Limbeck*: The Initiating DCA Motive

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The motive in Variation I is altered by timbre and voicing. As previously shown in Example 1.2, artificial harmonics are used to state a portion of the motive. It is then completed by one or more natural pitches marked *sul tasto* (with the bow drawn over the fingerboard). This technique creates a high-pitched, whistling quality that contrasts the rich resonance typically exhibited by the viola. An artificial harmonic duplicates the pitch two octaves higher than where the performer is executing it on the fingerboard, and Woolrich uses this alternating application of artificial harmonics to again create large melodic leaps. This contrast in sound and register within the motive creates a two-voiced, conversational effect, resembling a discussion where one completes another’s sentence.

Woolrich uses the indication ‘still’ to establish the character for Variation I. The tempo pulls back to quarter-note = 56 from the opening tempo, quarter-note = 66, and dynamics play within a soft range, rarely exceeding *piano*. The composer uses dynamics to enhance the effect of the voicing, specifying *piano* when artificial harmonics are used, and *pianissimo* when they are not.

As Variation I develops, a foreshadowing of the third section intervenes with two short spurts of running thirty-second-notes, the second of which escapes the low dynamic level to briefly reach a *fortissimo* before a *subito pianissimo* sets in. Pivot points are still organized around the beginning of the motives, although this trait begins to degrade in m. 43, where instead of D, C occurs. Example 1.3 displays this break in the series, with the continuation to P₁₀ regardless of the inconsistency.

The image shows a musical score for two staves. The first staff begins at measure 38 and ends at measure 43. It features a sequence of notes with dynamic markings of *pp*, *p*, *pp*, *p*, and *pp*. The instruction 'sul tasto' is written above the staff. A blue bracket highlights measures 40 and 41. The second staff begins at measure 44 and ends at measure 49. It starts with a five-measure run of thirty-second notes marked *ff*, followed by notes with dynamics *pp*, *p*, *pp*, *p*, and *pp*. The instruction 'sul tasto' appears above the staff, and 'rall.' is written above measures 47 and 48. A blue bracket highlights measures 44 and 45.

Example 1.3: J. Woolrich, *Through a Limbeck*. Foreshadowing Variation II

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Variation II. The transition shown in bars 50 and 51 of Example 1.4 on page 28 bridging Variation I to Variation II is seamless. Variation I closes on a quarter-note G sharp, the tempo slows, and the DCA motive returns with oscillating eighth-notes that quickly

transition to sixteenth-notes with an *accelerando*, spiraling into the new tempo of the third section, which is eighth-note = 108.



Example 1.4: J. Woolrich, *Through a Limbeck: Variation II - DCA Motive and Acceleration*

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While the direction of the line still takes unexpected turns, the material of the third section is contained within a smaller range, with a few exceptions. In Example 1.5 on page 29, cases of close voicing and large leaps are present, along with new rhythmic organization; streams of thirty-second-notes, collections of repeated pitches and the presence of quintuplets lend this third section a frantic and hurried feel that contrasts the stillness of the second section.

The use of dynamics in the third section is statically set to *fortissimo*, although Woolrich uses other dynamic and articulation devices that give shape, provide contrast and assist in the direction. In two instances, Woolrich uses short *crescendi* to counter the performer’s natural inclination to decay at the end of a phrase. He indicates *tenuto* markings in this section to provide a similar effect, giving emphasis and direction to longer note values. Accents in this section initiate and clarify the beginning of two phrases, and are otherwise used to amplify thirty-second-note passages.

In bar 66, a concluding thirty-second-note passage emphasized by accents and a crescendo to triple *fortissimo* comes to an abrupt stop. Example 1.5 shows a *coda*-like

transition, again, foreshadowing Woolrich’s compositional device that will determine future material with the use of forceful, *fortissimo* triple and double-stops with short interjections of slurred thirty-second-notes repeating pitches that precede them. Double-stops ease to purely quarter-note motion and *diminuendo* to a close.



Example 1.5: J. Woolrich, *Through a Limbeck: Variation II Coda and Stacked Suspension Motive*

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Variation III. Briefly recalling the lilting motive of the Theme section, the transition into Variation III, shown in Example 1.6 on page 30, begins on the 8th placement of P₀ (E flat) and quickly pivots to P₂ arriving on the 4th placement of this series (F sharp). Perhaps Woolrich intended on beginning the transition by pivoting on E flat as opposed to D. He closes Variation II directly before the E flat occurs in P₁₀ and carries forth with P₀ where E flat occurs in this series. This would be an irregular use of the system that Woolrich has established, however the connection is notable.

Woolrich commences Variation III with the DCA motive in bar 83. Reintroducing sharp dynamic contrasts, Variation III is built upon the device used to shape the closing section of Variation II, the stacked suspension motive. Seen in Example 1.6, Woolrich uses

double and triple-stops to layer in notes of the series while holding others over from a previous statement. This creates a suspension effect while also building a harmonic texture into Variation III.

P_0 (8th placement)
 P_2
 P_0

3 7 6 5
2 9 1 6
(2,0) 02 (2,9) (0,11,9)

[11]

Example 1.6: J. Woolrich, *Through a Limbeck*: Transition and Arrival of Variation III
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While the Theme section and other variations are assigned a primary rhythmic motive to vary material in the twelve-tone rotation, Variation III uses the addition of harmonic voicing while borrowing motivic themes from preceding variations. This suggests how the Closing Variation will unfold, while Woolrich provides a central point in the work for the convergence of motives.

Measures 84 and 85 shown in Example 1.7 on page 31 show an alternative placement of the liting motive, occurring on the downbeat of the bar rather than as a pick-up note. The performer must notice the presence of the thirty-second-note as the bass note of the triple-stop in bar 85, and its future occurrences throughout the variation. This must be distinguished from a typical rolled triple-stop and the timing of the thirty-second-note preserved.

Instances where multiple sixteenth or thirty-second-notes occur recall the running motive of Variation II. Where this motive was used to lend direction to the phrase in Variation II, Woolrich uses these motivic episodes to oscillate between two pitches that have been previously stated as a double-stop in Variation III.

Variation IV. With another discreet transition, Woolrich begins Variation IV in *piano* with an *accelerando* over the opening motivic material (D,C) in bar 122, reaching *fortissimo marcato* by the next bar, where the motive is completed with the incorporation of the final note of the DCA motive (A). Woolrich establishes Variation IV with the DCA motive immediately, as shown bracketed in mm. 122 and 123 in Example 1.7. After the first D establishes the new section, three eighth-note Cs followed by two sixteenth-notes (C,D) state the march motive. This motive will develop quickly through Variation IV with the addition of eighth-notes within the march motive, the re-arrangement of sixteenth-notes within the bar, and interjections of *pizzicato* versions of the running motive.



Example 1.7: J. Woolrich, *Through a Limbeck*: Variation IV Transition and March Motive

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Woolrich indicates a *marcato* articulation, a hammered and separate stroke that gives each note a slight accent. The constant and repetitive eighth-notes give this a march-like feel, contrasting effectively the expressive nature of the previous section and the variations to come. Without the constraints of voicing chordal material on a solo string instrument, Woolrich returns to using large intervallic leaps in Variation IV.

Although the closing of this section is made clear with two emphatic quarter-note B flats that increase in dynamic to triple *forte* in measure 155, the opening motive, (DCA), usually used only at the beginning of a variation, occurs before Variation V in measure 149. There is, however, a double bar and tempo change that indicate the beginning of a new section in measure 156.

Variation V. The fact that the DCA motive does not appear in the opening makes Variation V unique. Woolrich immediately launches into a rapid and swirling effect, using fast note values to cycle through the permutations of the row. He borrows the directional quality of the running motive previously used in Variation II for the basis of material in Variation V. The dynamic use is maintained as *pianissimo* for the most part, only swelling to a *forte* in bar 165 before returning to *pianissimo delicato* for the conclusion of the variation. In this return, the continuous figure ascends to the peak of the instrument's range, at one point reaching a B before disintegrating with the repetition of a G sharp, leading to two beats of silence. Woolrich's swirling effect is shown in Example 1.8, and demonstrates the ascension of the line to the height of the violist's range.

Example 1.8: J. Woolrich, *Through a Limbeck*: Directional Running Motive
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Closing Variation. In the Closing Variation, Woolrich presents the elements of the twelve-tone series in its most placid form; the DCA motive that has largely introduced each variation is now condensed to a single chord, followed by reinforcing sixteenth-notes. The subsequent pitches P_0 are then arranged on top of C, signifying the use of the stacked suspension method used heavily in Variation IV.

The element of suspension executed by the layering of pitches from previous chords will dissipate through the Closing Variation. Measures 182 – 185, shown in Example 1.9 on page 34, are perhaps the most organized display of a series in this section where Woolrich completely forgoes the use of suspension. Woolrich uses four sets of three notes to state P_5 , the first three sets occurring as triple-stops and the last as three eighth-notes.

Woolrich uses very clear phrasing to demonstrate the beginning of each series in the Theme section. He returns to this clarified demonstration of each row in the Closing Variation, which is shown in its entirety as Example 1.9. The music is primarily chordal in this section, except as Woolrich approaches the end of the row. At this point, a series of *sul tasto* eighth-notes lead to the next phrase and row. These connective eighth-notes are a reference to the running motive with a slower, more measured approach.

Woolrich provides a single reminder of the lilting motive to begin the P_2 series, shown in Example 1.9. A single low C-sharp thirty-second-note precedes a double-stop, which leads back down to a triple-stop based on the lowest C on the viola. This evokes a rhythmically expanded lilting motive, now rich with harmonic complexity. Woolrich's arrival and fragmented expression of P_{10} closes the work, twice alternating between a diminished fifth (G-sharp, D) and a minor seventh (G-sharp, F-sharp) until settling on the diminished fifth before resolving to a bar of rest.

Example 1.9: J. Woolrich, *Through a Limbeck: Closing Variation*
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Conclusion: Notes for the Performer

When asked about the challenges that his competition piece posed for the contestant, John Woolrich emphasized that the task of interpreting and performing a work in an unfamiliar musical language is greater than the technical demands of the music. He is uninterested in “pushing the limits of virtuosity” in the form of a test piece because, according to Woolrich, “Other composers have done that in a big way over the last hundred or so years and it seems to me that seam has been worked out.” In discussing the two works that he has written for competition, Woolrich recalls:

“The most striking thing I discovered with both pieces is that excellent players can be tripped up by music that falls outside their experience. They simply don't know how to approach something unfamiliar- how to connect the notes, find a style...”⁴⁰

Taking Woolrich's perspective into account, a violist must be familiar with the language of this work to form a meaningful interpretation. Knowledge of the system of series used, an aural familiarity with the intervallic content yielded by the series, and the character assertions made with each motive are three valuable assets the violist must utilize when approaching this work.

This is not to say that this work is void of technical challenges. Woolrich's request for constant dynamic shifts in many of the variations requires the violist to employ mastery of the bow as it is used for *subito* dynamics. The ending of Variation V demands a facile handling of the viola's highest register, and there are a few instances of stacked fifth triple-stops that can be difficult to perform with clarity and ease. The violist must also be comfortable maintaining a beautiful tone while performing artificial harmonics in Variation I. Overall, the greatest challenge and reward of performing this work lies exactly where Woolrich identifies them: in the act of immersing oneself in an unfamiliar language with the expectation of conveying a convincing character, style and expression.

⁴⁰ John Woolrich, Questionnaire, Appendix II.

CHAPTER III

DARKNESS DRAWS IN BY DAVID MATTHEWS

Biographical Introduction

In his autobiographical sketch, David Matthews (b. March 1943) discloses that before starting his music composition practice with an attempted symphony under the influences of Mahler and Sibelius at the age of 16, he spent a few years listening mostly to rock music.⁴¹ While this detail of his formative years may serve to ease the reader into the rich description of his life and work to follow, it is also an early indicator of Matthews' life-long associations with music as it relates to dance and movement, vernacular and song.⁴²

While Matthews did not receive the formal institutionalized musical upbringing of many of his contemporaries, he was fortunate to work under the direction of British composer and conductor Anthony Milner with occasional assistance from the composer Nicholas Maw. He drew much inspiration from the music of Sir Michael Tippett and attributes his notion of the compositional process to his experience acting as musical assistant to Benjamin Britten.

Matthews considers symphonies and string quartets as mediums of choice. Having made a conscious departure from the avant-garde patterns of his contemporaries, he identifies with traditional forms born from Viennese classicism to express a brand of

⁴¹ David Matthews, "Living Traditions. In the First of a New Series, David Matthews Discusses the Impact of Sibelius's Symphonic Thought on His Own Music," *The Musical Times* 134, no. 1802 (1993): 189-91, doi:10.2307/1002473.

⁴² David Matthews, "An Autobiographical Sketch," <http://www.davidmatthews.co.uk/biography/default.asp?pfv=True>.

modern romanticism that establishes melody within a rich harmonic language his focal point, asserting that tonality still has much to offer.⁴³

Overview

David Matthews depicts themes of darkness, night, and sleep in *Darkness Draws In* for solo viola. Thematically based on *Arrane Oie Vie*, a traditional folk song from the Isle of Man, this piece presents a variations form based on elements of the melody before reaching the complete expression of the theme.

In the published edition of this piece, the composer includes the text of *Arrane Oie Vie*, which conveys a gravitational pull of night to one's bed, as if it is not a choice but a natural order that must be obeyed. While Matthews explores the capabilities of the viola to express the many facets of his subject within the piece, sleepy closure is a binding element as each section is resolved in a quiet, mysterious, and dark manner.

Darkness Draws In comprises six distinct sections, the last containing Matthew's setting of *Arrane Oie Vie*. Each of the preceding sections is clearly delineated by character indication, tempo marking and a double bar. Revealed in the score are six variations, in this order: *Poco spettrale*, *Più mosso ed appassionato*, *Poco mosso*, *Tempo I: con rubato*, and *Lento*. The sixth variation recalls the first, leading to the final Theme section, *Arrane Oie Vie*. For the sake of analytical discussion, these variations will be referred to by the Roman numeral as assigned and dictated in the formal diagram shown on page 39 as Figure 2.1.

⁴³ David Matthews, "An Autobiographical Sketch."

Sectional Variations

Darkness Draws In adheres to a visibly and aurally clear sectional variation structure. Each variation develops elements of the theme before closure is reached. While motives derived from the theme are the clear origins of these variations, the full expression of the melody does not dictate the content of the variations and only presents itself at the end of the piece. Variations are outlined in the formal diagram in Figure 2.1.

SECTION	TEMPO/CHARACTER	METERS
Variation I mm. 1-20	<i>Poco spettrale</i> , eighth-note = 168	6/8, 5/8, 2/4, 3/4
Variation II mm. 21-60	<i>Più mosso ed appassionato</i> – Tempo I	2/4, 5/8, 3/4, 3/8, 6/8
Variation III mm. 61-77	<i>Poco mosso</i> , quarter-note = 80	3/4, 2/4, 5/8, 3/8
Variation IV mm. 78-103	Tempo I: <i>con rubato</i>	2/4, 5/8, 3/4
Variation V mm. 104-132	<i>Lento</i> , quarter-note = 60	2/4, 3/4
Variation VI mm. 133-140	Tempo I, eighth-note = 168	6/8, 5/8, 7/8, 2/4, 3/4
Theme mm. 141-163	<i>Andante molto</i> , quarter-note = 66	2/4, 3/4

Figure 2.1: David Matthews, *Darkness Draws In*: Formal Diagram

Placement of Theme

The atypical placement of the theme at the end of the piece delays the thematic unification of the work. While this positioning of the theme is rare, Matthews used this

placement previously in his *Variations for Strings* (1986)⁴⁴. Benjamin Britten also used the same formal device in three of his works.⁴⁵ A familiar example to the violist and one that David Matthews cites as a model is Britten's *Lachrymae: Song for Viola and Piano* (1976). Each episode is born from elements of John Dowland's song, "If My Complaints Could Passion Move", which Britten sets at the closing of the piece.⁴⁶

This method of unfolding through a series of events into a borrowed melody affects the listener in a unique way. In a traditional theme and variations structure, the skeletal information is presented before being manipulated by the composer. There is a suggestion of what is to come, and variations provide the listener with different perspectives of a known truth. By contrast, when the theme occurs at the end, the listener can experience differing perspectives of the theme as unique entities before reaching a conclusive understanding of the work, anchored by a singular idea.

Arrane Oie Vie

The variations preceding the theme in *Darkness Draws In* are examined through the lens of Matthew's setting of the Theme to show how the composer varied specific elements to shape each variation. However, Matthews refers to a publication of the song published by the Manx Heritage Foundation, which will be used to frame the composer's rendition of the theme. The musical content without the text has been reproduced and included as Example 2.1 on page 40 and the original publication is shown as Appendix IV.

⁴⁴ David Matthews, In response to an interview with the author. The full questionnaire can be seen as Appendix III.

⁴⁵ David Matthews, "An Autobiographical Sketch". Matthews identifies Britten as a major musical influence. He acted as Britten's musical assistant and wrote a biography on the well-known British composer.

⁴⁶ Matthews, Questionnaire, Appendix III.

The musical score for 'Arrane Oie Vie' is presented in three staves. The first staff shows a melodic line in 3/2 time with chords Em, D, and C7. The second staff continues the melody with chords Bm, D, C, Bm, and C. The third staff features two endings: the first ending (marked '1.') has chords Am, Bm, and Em; the second ending (marked '2.') has chords Am, Bm, and Em. The meter changes from 3/2 to 2/2 for the final three bars of the piece.

Example 2.1: *Arrane Oie Vie* Published by the Manx Heritage Foundation

This publication of *Arrane Oie Vie* lies squarely in the key of E minor with the time signature of 3/2, changing to 2/2 for the last three bars of the song. This meter change does not affect the symmetry of the period, but redistributes the agogic accent to support the final cadence. A parallel period is contained within, comprised of two four-bar phrases contrasting each other in melodic direction, while holding true to the rhythmic pattern that coalesces the song.

Aside from the last three bars of each ending, the melody is rhythmically structured of three quarter-notes that lead into a dotted half-note arriving on the downbeat of each measure. These dotted half-note arrival points establish the broad arc of the melody, ascending stepwise through the first phrase, and descending by the interval of a fifth, and resolving on the tonic for the second phrase. The quarter-notes provide a directional bridging effect, reinforcing the direction of the dotted half-notes and the phrase.

Matthew's Setting of the Theme

David Matthews' setting of *Arrane Oie Vie* concludes *Darkness Draws In* with the melody presented as a solo line. A restatement of the theme follows with an added harmonic line, providing a complex harmonic context of the traditional folk song. Matthews sets the rolling, repetitive melody of *Arrane Oie Vie* in E minor. While the meter is subject to alternate between three-two and two-four time more than was featured the version shown in Example 2.1 on page 41, the symmetry between periods and phrases remains. The alternation of time signatures functions to bring out the potential for a duple meter that co-exists with the triple meter, but does not alter the feeling of triple meter that drives the melody. The portions of the melody that feature two-four time are those that would naturally experience more harmonic stagnancy, such as beginnings and ends of the two phrases and the high points of each phrase.

After Matthews states the *Arrane Oie Vie* melody featured in Example 2.2 on page 42, he immediately repeats the song with his own harmonization. How he concludes the Theme and the work will be discussed in the analysis, but in comparison to the version published by the Manx Heritage Foundation, it is notable that his harmonization does not align with that of the published version.

138 *p* *tr*^b *tr*[#] *tr*^b *tr*^b *rall.* *Andante molto* (♩ = c.66) *pp* *lontano*

143 *pp* *lontano*

149 *sempre pp e molto sost.*

Example 2.2: David Matthews, *Darkness Draws In*: Setting of the *Arrane Oie Vie* Theme

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Thematic Basis for Variation

David Matthews extracts elements from intervallic and directional features of the *Arrane Oie Vie* Theme. Fragments of the melody will occur in the variations, but each section is based on the minute and concentrated elements that form separate motives within each variation. Figure 2.2 on page 44 provides a description of these thematic elements that will be the basis of discussion in this analysis.

Section	Thematic Elements
Variation I mm. 1-20	<ul style="list-style-type: none"> - Theme: V1 - Rolling sixteenth-note triplets change direction on each beat - Either quarter-note, dotted quarter-note, or half-note arrival pitch - Borrows the ascending eighth-note three notes to a held note arrival from the Theme
Variation II mm. 21-60	<ul style="list-style-type: none"> - Theme: V2 - Descending eighth-notes - Often scalar motion, occasional directional shifts and descending third
Variation III mm. 61-77	<ul style="list-style-type: none"> - Theme: V3 - Pizzicato alternating sixteenth-notes, eighth-note triplets and eighth-notes - Replicates general shape of the theme
Variation IV mm. 78-103	<ul style="list-style-type: none"> - Theme: V4 - Three repetitions of pitches - Tritone focus - Chordal arrivals
Variation V mm. 104-132	<ul style="list-style-type: none"> - Theme: V5 - Skeletal shape of theme - Basic quarter-note and half-note motion - High register arrival
Variation VI mm. 133-140	<ul style="list-style-type: none"> - Theme: V1 - Recalls thematic material from Variation I - Arrival pitches are now performed <i>tremolo</i> - Trill ascension - Preparation of final Theme
Theme mm. 141-163	<ul style="list-style-type: none"> - Three eighth-note pick-ups into a dotted quarter-note - Ascending for the antecedent phrase, descending for the consequent phrase - Confirms an established a key center

Figure 2.2: D. Matthews, *Darkness Draws In*: Thematic Elements

Performer's Analysis

Variation I. Matthews employs the directional motion of melodic sets of the Theme in the introductory Variation I. Labeled *Poco Spettrale*, this variation's triplet sixteenth-note V1 element whispers and weaves back and forth, changing directions as it gradually crescendos on each beat before reaching an arrival pitch. In the opening four measures shown in Example 2.3, the composer begins the V1 motive on the open C, the lowest pitch of the viola. Each of the following arrivals land on the instrument's remaining open sonorities and is amplified as Matthews couples it with the plucked open string at the same pitch. Such a succinct exposition of the instrument's sonorities and range suggests that Matthews is introducing the range capabilities of the instrument along with the thematic elements of Variation I.

The image shows a musical score for two staves. The top staff is in 6/8 time and the bottom staff is in 5/8 time. Both staves feature triplet sixteenth-note patterns. The top staff starts with a piano (pp) dynamic and includes plucked open string (pizz.) markings. The bottom staff starts with a mezzo-forte (mf) dynamic and also includes plucked open string markings. The music concludes with a piano (pp) dynamic.

Example 2.3: D. Matthews, *Darkness Draws In*: V1 Element Introducing the Open Strings

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Through measures 5-10, Matthews structures the arrival pitches as an augmented quotation of the first four notes of the Theme (B, E, F sharp, G). Once the G is reached, however, *tremolo* accents punch out a melodic fragment that vaguely draws from the highpoint of the Theme. The V1 element resumes in measure 14, this time descending to a

cadential slowing beginning in measure 18, which resolves on a dominant harmonic B, providing an early indicator of E minor.

Variation II. *Più mosso ed appassionato*, the second variation, immediately follows *Poco spettrale* with an outward, pleading shift in tone. Matthews bases the V2 element on the closing of the antecedent phrase and the highpoint of the theme, seen in measures 144 and 145 in Example 2.2 on page 41. Here, a B sounds, is departed downward by a major third, and then is approached stepwise and held again. In Variation II, the descending third often begins the phrase, continuing the descending motion in a departure from the theme.

Matthews reverses his use of descending thirds for two eerily *pianissimo* interjections labeled *Tempo I* that both begin with an ascending major third. Seen in Example 2.4, the common placement of perfect fifths, parallel motion and the direction to play without *vibrato* lend a chant-like sonority to these brief statements, while the melodic shape again recalls the highpoint of the theme.



Example 2.4: D. Matthews, *Darkness Draws In*: Tempo I Interjection in Variation II
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Once this second *Tempo I* section is complete, the *Più mosso* returns. This time the line ascends through an octatonic set until reaching a D, and then continuing to play with the harmonic implications of E minor and D major until the opening material of the variation returns. It resolves similarly to the variation before, with slower note values providing cadential closure and this time, resolving on the tonic E.

Variation III. In the *Poco mosso* Variation III, Matthews creates a playful and almost mischievous rendition of night with the use of rapid *pizzicato* throughout the entire section. Like Variation I, this variation mirrors the direction and shape of the theme and unlike variations prior, Matthews establishes E minor immediately with a broken ascending E minor chord. Shown in Example 2.5, this statement repeatedly introduces the first three phrases of the variation, each time arriving on a higher pitch level. The apex of this variation is expressed through repeatedly strummed sixteenth-note G minor chords seen in measure 68.

Example 2.5: D. Matthews, *Darkness Draws In*. The V3 Element Leads to Strummed Chords

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Using the same method of repeated ascending sixteenth-notes, Matthews descends after measure 68; this time, the harmonic implication is obscured with the repeated chord sounding a B flat major triad with an added E and the resulting material moving either chromatically or in large leaps. The descent always leads to an open C and, on the third attempt, the Variation closes through the oscillation of the open C and G strings, leading to two rolled chords in *piano*.

Variation IV. Three repeated Bs set up the arrival of a fourth in an emphatic gesture that defines the antecedent phrase in the theme in measures 143 and 144. Matthews extracts this moment to form Variation IV, *Tempo I: con rubato*. Three tenuto eighth-notes lead to a fourth arrival which is supported by underlying double or triple-stop harmonies, seen in Example 2.6.

Example 2.6: D. Matthews, *Darkness Draws In*: Four Repeated Pitches Within the V4 Element

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Matthews is restrictive with pitch for the first set of short phrases in this variation, allowing only for D,E,F sharp and B flat to sound, with the exception of the arrival on a high G. The tritone between E and B flat is repeatedly present, creating and sustaining tension in this mournful passage. The harmony cools leading into measure 86 with a loose acknowledgment of A minor, cadencing with a *rallentando* in measure 90. The final set of short phrases in Variation IV focus interchangeably on the enharmonic pitches D sharp and E flat and, again, Matthews use of harmonic dissonance extends from the common use of the tritone to the addition of frequent minor sevenths.

Variation V. Intervallic material of the Theme is heavily referenced in Variation V, *Lento*. Matthews gives a skeletal glimpse of the more important structures of the Theme, and in

doing so reveals a chilling and sullen angle of the theme. As seen in measure 141 in Example 2.8 on page 49, a perfect fourth begins the Theme section. Matthews magnifies this detail, using two perfect fourths as the beginning of the melody for the opening phrase and again for the second phrase set occurring an octave higher. The second phrase begins with the outlining of the minor sixth, another significant interval of the theme that demonstrates the distance between the first pitch and the first arrival pitch of bar 142.

In this V5 element, Matthews employs rhythmic simplicity and relative stillness in a work where the flow has been continuous. Shown in Example 2.7, quarter-notes lead to half-notes on each downbeat in three-four time, with smatterings of connective eighth-notes.



Example 2.7: D. Matthews, *Darkness Draws In*: Intervals and a Rhythmic Pattern Shape Variation V

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In the second phrase set, Matthews indicates *intenso* and the dynamic slowly crescendos as the melody ascends the register of the instrument. The perfect fourth still presents itself as the most prominent force, most notably as it bridges a high leap to a G. The downward journey from this point shifts slightly to walk first through a tritone, and then through a series of sixths to reach a low E.

Variation VI. A half-step higher than it occurs in the opening of the piece, the V1 element returns for Variation VI, labeled “Tempo I.” In contrast to the opening variation, Matthews leads the figure to a *tremolo sforzando piano* arrival pitch. Shown in Example 2.8, three

repetitions of this element lead to a passage of three statements of four ascending trilled eighth-notes that settle to quarter-notes, mimicking the rhythmic nature of the theme while eluding to a g diminished followed by a G major sonority. The last statement is a transposition of the first melodic set of the theme, only set in 2/4.

The musical score consists of three staves. The first staff (measures 132-134) is in 6/8 time and features triplets of eighth notes with dynamics *pp*, *p*, and *sfp*. A blue box highlights the first triplet. The second staff (measures 135-137) is in 3/4 time and features triplets of eighth notes with dynamics *mf* and *mp*, and trills. The third staff (measures 138) is in 2/4 time and features a trill with dynamics *p*, *pp*, and *lontano*. Tempo markings include 'Tempo I (♩ = c.168)' and 'Andante molto (♩ = c.66)'. A blue box highlights the final measure of the third staff.

Example 2.8: D. Matthews, *Darkness Draws In*: The Brief and Transitional Variation VI

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The brief Variation VI can be seen in Example 2.8. While the composer verifies the distinction that this is a variation, the eight-bar section is very transitional in its development of the opening material which leads to the trill passage. Here, Matthews softens the character to lead into the Theme section. Arriving on a held B harmonic, he sustains the dominant of the theme’s E minor tonic.

Theme. After the monophonic statement of the theme, Matthews repeats the melody, this time with an underlying harmonic line that adds richness and complexity to the otherwise

simple and stark tune. Seen in Example 2.9, each arrival pitch is approached by and departs through stepwise or chromatic motion, creating suspension and motion through these resting pitches, while continually alluding to E minor.

149

sempre pp e molto sost.

154

rall.

159

poco sf > < *poco sf* > < *poco sf* > < *pp*

Example 2.9: D. Matthews, *Darkness Draws In*: The Second, Harmonized Statement of the Theme

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As Matthews approaches the end of the work, he uses repetition of the penultimate melodic segment to delay the closing of the piece. The two segments prior to the final statement lead to deceptive harmonies: the first deceptive arrival in measure 159 sounds an E with an underlying tritone, which resolves on the second beat implying E minor before repeating the statement. On the second attempt in measure 160, Matthews establishes E with another underlying tritone, this time resolving instead to an A major harmony. On the third and most resolute statement, Matthews boldly sounds a C major harmony in measure 161 before closing quietly in E minor with the final segment followed by double-stop harmonics on E and B.

Conclusion: Notes for the Performer

In his description of the compositional process for this work, Matthews states what may be obvious, but cannot be underestimated; he begins with the theme.⁴⁷ By learning *Darkness Draws In* through the lens of the final Theme section, a performer can guide the listener through variations that serve as descriptive vignettes, ultimately coalescing into a prismatic view of *Arrane Oie Vie*. The following suggestions address specific technical and interpretive challenges and preferences of the author and are, therefore, subjective in nature. These recommendations are intended as a starting point for violists wishing to pursue the performance of this work.

The most effective approach to this work is to study the Theme section first, so that the performer may understand how its elements form each variation. In its placement at the end of the work, the monophonic statement of the theme offers a welcome respite of simplicity after the complex series of challenging variations. Tone quality and *vibrato* use must remain consistent, supporting the shape of the phrase within a low dynamic level. During the harmonized statement, Matthews gives the performer the opportunity to be outwardly expressive with an additional voice, often move chromatically through the still parts of the melody. While the performer may indulge the opportunity to play expressively into the added line, the melody must remain the priority.

Once the performer has established familiarity with the theme the variations can be addressed. The opening Variation I can be seen on a large scale as a highly-embellished version of the theme with each group of triplet sixteenth-notes representing an eighth-note. Moving through these passages with a facile and quick left hand and a light and airy sound

⁴⁷ Matthews, Questionnaire, Appendix III.

quality will direct the listener's ear to the larger rhythmic structure and satisfy Matthew's request for a ghostly sound.

Matthews gives the violist more room to be more expressive in Variation II with the label *Più mosso ed appassionato* interrupted by two *Tempo I* interjections. In these two short phrases, the violist must restrain from wide dynamic use and essentially eliminate *vibrato*, which heightens the challenge of playing these double-stops with clarity and ease.

There are a couple of options for how the performer may execute the *pizzicato* Variation III. The violist may *pizzicato* in the traditional manner, using index finger to strike each chord. It is expected that the top note of each chord will ring clearly as an integral melodic tone. Another option may allow the violist to choose multiple fingers for the chords so that all pitches will sound simultaneously. This helps to preserve the timing and volume of the uppermost pitch.

Matthews provides the performer once again with the opportunity to play with an expressive and rich sound for Variation IV. The effect of this section is largely determined by how the violist works within *rubato*. Timing is flexible, however, the motive, containing three repeated pitches leading into a fourth arrival, must remain intact.

A stark and cold tone quality is required for the beginning of Variation V. The violist must keep an even and clear sound, but can play closer to the fingerboard for a quasi *sul tasto* effect. *Vibrato* may be used as an amplifying tool, enhancing the connection between pitches, especially as they occur on each side of a string crossing. Until the dynamic level rises, the author recommends spare *vibrato* use.

The performer may approach the Variation VI with the same general style as the first, as it is immediately clear that they are thematically related. Approaching the theme,

Variation VI closes on a half cadence driven by a *rallentando*. At this point, the performer must take care to choreograph the gesture leading into the theme, as opposed to stopping motion completely.

While the monophonic and harmonized statements of the Theme section have been discussed as relatively straight-forward and simple, the performer can exercise more freedom in the last several bars where Matthews has essentially provided three attempts to end the piece. Each chordal arrival is marked *poco sforzando*, giving the violist the allowance to explore depth of sound and timing in these moments. Another *rallentando* occurs as the dynamic softens to *piano*. The last utterance of the violist is a double-stop set of false harmonics (E and B on the C and G strings). I achieved more clarity when using natural harmonics in this case.

Matthews states, “I was very aware that I was writing for a competition and I wanted to test the players in various ways, but I didn’t want the piece to be too difficult; I wanted to test their musicality above all.”⁴⁸ By this, Matthews affirms that while *Darkness Draws In* poses some hurdles for the player, the bulk of the responsibility lies in the performer’s skill of intertwining each variation toward a simple theme.

⁴⁸ Matthews, Questionnaire, Appendix III.

CHAPTER IV

SONATINE I BY ROGER STEPTOE

Biographical Introduction

Roger Steptoe (b. 1953) established his musical career in England before relocating to his current residence of Uzerche, in the French Limousin in 1999. He identifies this move as a cultural shift undoubtedly reflected in his composition style. Steptoe has always admired French musical tradition, particularly composers such as Fauré, Poulenc, Ravel and Debussy, and credits his recent transition for embedding in his music a “freeform of serialism and structural freedom.”⁴⁹

Being essentially a British composer, performer, and lecturer, Steptoe has always considered himself a progressive proponent of British composition, through his music and the works of other composers. Along these lines, he is recognized for his setting of Ursula Vaughan Williams texts in an opera, *King of Macedon* (1978-9) and the well-received recordings of the piano quartets of Frank Bridge and William Walton.⁵⁰ His compositional style can be placed in the lineage after Vaughan Williams, Benjamin Britten, Finzi, and Tippett.⁵¹

Former editor of *The Musical Times* and author Antony Bye concisely categorizes the fundamentals of the composer’s style into three parts. First, Steptoe displays an intuition for creating harmony that can be accessed immediately by the listener. Second, he structures

⁴⁹ “Biography,” *Roger Steptoe: Composer*, Accessed April 13, 2017, <http://rogersteptoe.com/biography.shtml>.

⁵⁰ Malcom Miller, “Steptoe, Roger,” *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed June 12, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45773>.

⁵¹ Antony Bye and Roger Steptoe, “Sweep and Sublimity. English Composer Roger Steptoe’s Uncompromising Stylistic Path Is Melting Indifference towards His Music,” *The Musical Times*, Vol. 133, No. 1793 (1992): 343-344, Musical Times Publications Ltd. Accessed October 11, 2015, <http://www.jstor.org/stable/1002559>.

melodies that include large intervals for their expressive capacity, and third, he writes with an understanding of how form and structure create story in a piece of music.⁵² These compositional traits are evident not only in the importance of which the composer speaks of them; but also in his solo work for viola, *Sonatine I*.⁵³

Overview

While *Sonatine I* (2009) is not a serial composition, the opening statement is a ten-note series Steptoe identifies as integral to the melodic and implied harmonic content of the work. The series features prominently perfect fourths and major seconds which are continually infused and inverted throughout the work, leading to an open and tonally ambiguous harmonic landscape with spacious, sweeping melodies.

Steptoe's use of mixed meter serves the intense lyricism that permeates throughout the piece. Each meter change informs the emphasis and feel of a phrase, giving the performer ample direction for the contouring of each expression. Character and sound directives are also given, providing an arrayed timbre palette to the performer.

Implied by the title, *Sonatine I* fulfills the characteristics of a condensed sonata form. Steptoe notes the presence of two subjects in the exposition, granting that due to the brevity of the second subject and its appearance only in the exposition, the work may be perceived as monothematic. The three motivic themes in *Sonatine I*, determined by the intervallic content of the opening series are integral to the direction and action of each phrase. Together, these themes shape the exposition, are altered and varied in the development, and

⁵² Bye and Steptoe, "Sweep and Sublimity."

⁵³ Roger Steptoe in written response to the author. The full questionnaire is included as Appendix V.

rejoin for the recapitulation and coda. The following analysis will examine how each motive is an expression of the series, and how they unfold to enhance the lyricism of *Sonatine I*.

The Ten-note Series

Step toe’s ten-note series is stated as the opening phrase of the exposition and returns as the recapitulation in measure 110. These statements cycle through the first nine notes of the series before Step toe delays, recalling the fourth and ninth pitches of the series and creating a dramatic approach to the final pitch (A). Step toe uses this delay, further discussed as the arrival motive, as a prominent motive throughout the work.

As seen in Figure 3.1, the series alternates heavily between perfect fourths and major seconds, with two instances of minor thirds. While this series is restricted by the intervals Step toe has chosen, this establishes a more specific and recognizable harmonic language. By inverting these intervals Step toe creates a varied palette. These few intervals in repetition and inversion form a grounding element for the listener, possibly substituting for the lack of a tonal center.

<i>Sonatine I – Ten-Note Series</i>										
Pitch	C	F	E ^b	A ^b	B ^b	C [#]	B	E	F [#]	A
Pitch Order	0	5	3	8	10	1	11	4	6	9
Intervals		P4	M2	P4	M2	m3	M2	P4	M2	m3
Intervals Inverted		P5	m7	P5	m7	M6	m7	P5	m7	M6

Figure 3.1: Roger Step toe, *Sonatine I*: The Ten-Note Series

Motivic Continuity

In the opening of *Sonatine I*, Steptoe introduces three prominent motives: the rising fourths motive, the sighing motive, and the arrival motive. These are used throughout the piece to provide vertical direction and rhythmic shape. A description of each motive is given, and each is shown in Example 3.1. How these motives shape the work is discussed throughout the Performer's Analysis beginning on page 60.

The image displays a musical score for the opening of *Sonatine I* by Roger Steptoe. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It is divided into three sections, each enclosed in a blue box:

- Rising Fourths Motive:** The first section, starting at measure 1, features a melodic line with a rising fourth interval. It includes dynamics of *mp* and *mf*, and performance instructions *sul C.* and *sul G.*
- Arrival Motive:** The second section, starting at measure 4, features a melodic line with a rising fourth interval. It includes dynamics of *mf* and *mf dolce e cant.*
- Sighing Motive:** The third section, starting at measure 5, features a melodic line with a sighing interval. It includes dynamics of *f*, *mf*, *mf*, *f espr.*, and *mf*.

The score is attributed to Roger STEPTOE (*1953).

Example 3.1: Roger Steptoe, *Sonatine I*: Three Motives are Introduced in the Opening of *Sonatine I*

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Rising Fourths Motive. Steptoe derives the entire work from the pitch content of this motive. Occurring first, the rising fourths motive contains the first nine pitches of the ten-note series. Perfect fourths frequently alternate with major seconds, which melodically connect larger intervals. Seen in measure 1 of Example 3.1, this motive begins after an eighth-note rest on the downbeat, and maintains a steady eighth-note motion throughout. While there are some directional shifts, the motion generally rises and is accompanied by a crescendo.

Arrival Motive. This motive encapsulates the delay of the tenth note of the ten-note series discussed on page 56. Steptoe frames this motive within a triplet eighth-note structure.

Preceded by two triplet eighth-note rests, the third eighth-note sounds a G sharp in the first statement, and is tied to a G sharp triplet quarter-note. Seen in Example 3.1 on page 59, this happens one more time before dipping down to an F sharp for one triplet eighth-note and arriving on a suspended A. Where Steptoe uses the rising fourths and sighing motives to direct the motion of the phrase, the arrival motive serves to collect and suspend motion, building tension before diffusing through descent.

Sighing Motive. Steptoe's sighing motive, used predominantly in the exposition and development, is the combination of large, descending intervallic leaps. In the first statement seen in Example 3.1 on page 59, the motive begins with the drop of a perfect fourth, and continues with two descending major sixths. The motive is often framed in a large triplet quarter-note construction, providing a lyrical quality to the downward motion. Often following the arrival motive, the sighing motive attenuates the suspense built in the phrase.

Sonatine Form

Roger Steptoe places great importance in the formal structure of his works, stating that music composition is "...a highly-disciplined art form where all weakness of structure is immediately obvious."⁵⁴ While brief, *Sonatine I* is rigidly organized within sonata form, complete with a sizeable codetta connecting the exposition to the development and a coda that seals the motivic development in a finalizing rush to the end. Figure 3.2 on page 60, a formal diagram of *Sonatine I*, demonstrates each section and the phrases or phrase groups within.

⁵⁴ Roger Steptoe in written response to the author. The full questionnaire is included as Appendix V.

Formal Diagram – <i>Sonatine I</i>				
SECTION	INDICATIONS	PHRASES/ GROUPS	MOTIVES	METERS
Exposition Measures: 1-29	Con molto lirico e poco moto <i>Dolce e cantabile, appassionato, con calore, dolcissimo</i>	Phrase Groups Subject 1: 1-18 Bridge: 19-20 Subject 2: 21-29	ascending fourths, arrival, and sighing	5/4, 4/4, 3/8, 3/4, 2/4
Codetta Measures: 30-46	Più mosso <i>Poco affrettando, strepitoso, cantabile ma sempre affrettando, con bravura, ma molto lirico</i>	Phrases mm. 30-32 mm. 33-39 mm. 40-42 mm. 43-46	all fragmented, and altered prominent – arrival motive	3/4, 3/8, 2/4, 4/4, 6/8, 5/8
Development Measures: 47-109	Allegro ma spettrale <i>Subito sotto voce ma preciso, molto cantabile, sempre molto cantabile, con fuoco, molto con fuoco</i>	Phrase Groups Section 1: 47-65 Section 2: 66-83 Section 3: 84-109	altered and fragmented prominent - ascending fourths	2/4, 3/4, 5/8, 5/4, 3/8, 8/8, 4/4
Recapitulation Measures: 110-117	Tempo I <i>Quasi lamentoso</i>	Phrases mm. 109-114 mm. 115-117	ascending row, arrival, and sighing	5/4, 4/4
Coda Measures: 118-127	Più mosso <i>Con fuoco e ritmico, ritmico</i>	Phrases mm. 118-120 mm. 121-123 mm. 124-127	ascending row, arrival	4/4, 2/4, 3/4

Figure 3.2: R. Steptoe, *Sonatine I*: Formal Diagram

Performer's Analysis

Exposition. With the introduction of the three motives shown in Example 3.1 on page 59, Steptoe presents the first subject of the exposition in three phrases that seem to consecutively interrupt each other. The rising fourths motive opens the work, establishing an open harmonic language through the ten-note series. Downbeats are empty at the beginning of each phrase, lending the propensity to move forward and up with each beginning.

Steptoe suspends the forward motion with the use of the arrival motive. Transpositions of the motive throughout the exposition subtly alter the rhythmic content. At measure 10 seen in Example 3.2, the motive begins on the second triplet placement of the eighth-note as opposed to the third. Steptoe delays the arrival further, falsely plateauing on A at the end of measure 10, only to ascend to a higher landing on B.



Example 3.2: R. Steptoe, *Sonatine I*: The Arrival Motive, Transposed and Extended
This excerpt, used with permission, belongs to *Sonatine I* by Roger Steptoe and is published by www.editions-bim.com.

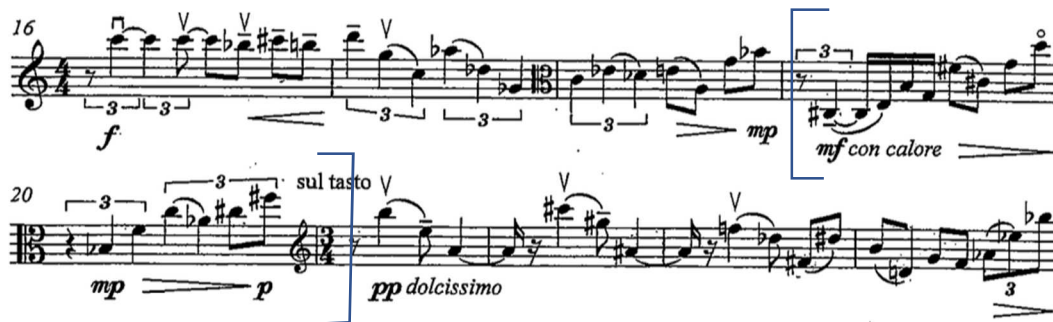
Phrases peak with the sighing motive, framed within large quarter-note triplets in this first subject. As the motive appears throughout the exposition, Steptoe commonly uses perfect fifths and will often set the motive to repeat once more at a lower pitch level, enabling the phrase to return to the lower register of the instrument. This can be seen on page 61 in Example 3.3, following the arrival motive in measure 16.



Example 3.3: R. Steptoe, *Sonatine I*: The Sighing Motive After the Arrival Motive in the Exposition

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Steptoe’s bridge to the second subject seen in Example 3.4 is a two-bar figure that twice emulates the beginning of the phrases that precede it, only to be abruptly cut off; the first time, to begin again and the second, to momentarily rest and start the second subject, narrowing in on the sighing motive. Where the first subject’s sigh was broad and full, the second subject presents a more delicate expression of this motive.



Example 3.4: R. Steptoe, *Sonatine I*: The False Phrase Beginnings of the Two-measure Bridge

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Changing the rhythmic lilt of the sighing motive, Steptoe removes the large triplet framework and resets the motive on the weak side of the downbeat. This statement, repeated and transposed to form an antecedent phrase, happens twice to form the second subject of the exposition. This, plus the *pianissimo dolcissimo* indication seen in Example 3.4 establishes a vulnerable character for the second subject.

Codetta. With a sudden tempo increase to *Più Mosso*, Steptoe builds four phrases upon the arrival motive, using it as the transitional building block bridging the exposition to the development. The first two phrases begin in the low register and with restatement and transposition, the motive takes on a directional task. Seen in Example 3.5 and marked *poco affrettando*, the general feel is unsettling as the listener is now accustomed to hearing the arrival motive lead to a resolution of each phrase. Steptoe accelerates and condenses the sighing motive in measure 32. Three groups of sixteenth-notes descending in fourths propel the phrase back into the arrival motive.

The image shows a musical score for two staves. The first staff begins at measure 25 and ends at measure 31. It features a treble clef and a key signature of one sharp (F#). The tempo marking is *Più mosso* with a metronome marking of $\text{♩} = \text{ca. } 100$. The dynamics include *poco cresc.*, *mf*, *mp*, and *mf poco affrettando*. There are slurs and accents throughout. The second staff begins at measure 32 and ends at measure 38. It features a bass clef and a key signature of one flat (Bb). The dynamics include *f strepitoso*, *mf cantabile ma sempre affrettando*, and *sempre cresc.*. The tempo marking *Più mosso* and the metronome marking $\text{♩} = \text{ca. } 100$ are also present. The score includes various musical notations such as slurs, accents, and performance directions like *sul C.*

Example 3.5: R. Steptoe, *Sonatine I*: Altered Arrival and Sighing Motives in the Codetta

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Steptoe voices the latter two phrases in a higher register, reaching the peak of this codetta with the expanded arrival motive, and with the direction *ma molto lirico*. The melody is accompanied by double-stops presented on a separate staff as seen in Example 3.6 on page 63.



Example 3.6: R. Steptoe, *Sonatine I*: The Arrival Motive at the Culmination of the Codetta

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For the conclusion of the codetta, Steptoe refers to the directional nature of the sighing motive to wind into the development, indicated by *accel. al nuovo tempo*. The motive is now doubled sixteenth-notes and intervallic leaps are smaller, but the pattern of descending pitches in groups of three remains. Demonstrated in Example 3.7, the rhythmic vitality of this extended sighing motive contrasts the despondent quality of the second subject.



Example 3.7: R. Steptoe, *Sonatine I*: Transitional Sighing Motive, Descending in Sixteenth-notes

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Development. Marked *Allegro ma spettrale* and *sotto voce ma preciso*, an eerie, yet mechanical character is established as Steptoe alternates between *pizzicato* and *arco* in strict tempo and a subdued dynamic. The Development begins in measure 47 with a variation of the rising fourth motive; instead of an empty eighth-note to begin the phrase, the composer uses sixteenth-notes leading to a held and accented note of the same pitch. Shown in Example

3.8, a quick, *pizzicato* version of the rising fourths motive unfolds and resolves with a descent following the initial rise.

47 **Allegro ma spettrale** ♩ = ca. 126
pizz.
p sub. sotto voce ma preciso *mf*

Example 3.8: R. Steptoe, *Sonatine I*: The Rising Fourth Motive Begins the Development Section

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The Development section can be divided into three phrase groups. The first group is defined by Steptoe's alternation *arco* sixteenth-notes with *pizzicato* dynamic swells, seen above in Example 3.8. In the second group, Steptoe expands on the rising fourths motive beginning in measure 66 by substituting the sixteenth-note figure for a *molto cantabile* melody alternating again with *pizzicato* swells. This presents a rhythmically augmented version of the motive followed by the pizzicato statement, seen in Example 3.9.

66 *arco*
mf molto cantabile *f* *pizz.*
p sub. *mf*

Example 3.9: R. Steptoe, *Sonatine I*: The First Statement of the Melodic Rising Fourth Motive

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The composer directly follows this statement with an inverted initiation of the motive which quickly ascends and is once again interrupted by the *pizzicato* statement. Steptoe takes the third *arco* expression of this melody to its highest and most dynamic point in measures 80 through 83, leading to the expansion of a different motive altogether.

Seen in Example 3.10, the third phrase group begins *subito pianissimo, con fuoco, quasi sul ponticello*, indicating a completely different rhythmic profile, timbre, and dynamic while maintaining an edginess upon which Steptoe will soon build. Shaped by the dramatic return of the arrival motive, the doubled sixteenth-notes that occurred previously at the end of the *codetta* return as the driving force of this final phrase group. The arrival motive still drops a step to rise a third, but the offset triplet suspension of the first pitch has been equalized by all pitches sounding as doubled sixteenth-notes.

The image shows a musical score for a violin part, measures 83-87. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The score begins at measure 83 with a *ff* dynamic. A blue box highlights the start of the third phrase group at measure 84, marked *quasi sul pont.*, *pp sub.*, and *con fuoco*. The notes in this phrase group are: G4 (with a triplet suspension), A4, B-flat4, C5, D5, E-flat5, F5, G5, A5, B5, C6. The dynamics and markings for this phrase group are: *pp sub. con fuoco*, *< mp*, *pp*, *sim.*, *sempre sim.*, *cresc.*, and *mf <*. The word *nat* is written below the staff at the end of the phrase group.

Example 3.10: R. Steptoe, *Sonatine I*: The Arrival Motive Accelerated, in Doubled Sixteenth-notes

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Steptoe periodically breaks this motion with *tenuto* held pitches while maintaining a hurried and frenetic character. Once the height of the phrase group is reached in measure 94, the sixteenth-note pattern descends and returns to the original iteration of the development; this time alternating repeated sixteenth-notes, *pizzicato* swells and silent moments to disperse the transition into the recapitulation.

Recapitulation. Steptoe’s brief recapitulation exactly recalls the opening ten-note series, seen in Example 3.11 on page 66. Instead of following with the arrival motive as the opening series did, Steptoe develops the ascent even further, delaying and extending the arrival, voiced in the extreme height of the violist’s range. Inverting material from the series, Steptoe

then starts again with the rhythmic regularity of eight-notes that ascend and diminuendo again to a contemplative pause. The arrival motive is used as a final statement preceding the coda.



Example 3.11: R. Steptoe, *Sonatine I*: The Return of the Ten-Note Series in the Recapitulation

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Coda. Recalling the urgency and excitement of the *codetta*, Steptoe’s *coda* incites surprise with three furious expressions marked *con fuoco e ritmico*, based on the intervallic content of the rising fourths motive, seen in Example 3.12. Steptoe has moved away from empty downbeats and increased this motive’s speed to triplet eighth-notes.



Example 3.12: R. Steptoe, *Sonatine I*: The Coda Initiated by the Rising Fourths Motive

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The first two phrases broaden to quarter-note triplets before suspending on held pitches, only to return and begin again. The third phrase maintains its ascent for an additional bar, naturally accelerating through a sixteenth-note quintuplet before coming to a

brief pause. Shown in Example 3.13 on page 67, the last statement of the piece rhythmically replicates the arrival motive, repeating a high E that changes twice on a syncopation before sustaining under a fermata.



Example 3.13: R. Steptoe, *Sonatine I*: The Closing Statement with the Syncopated Arrival Motive

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Conclusion: Notes for the Performer

Favoring the viola in his chamber music for its lyrical capacity and expressive range, Roger Steptoe identifies its singing sonority as a major shaping element in *Sonatine I*.⁵⁵ The greatest challenge for the violist is sustaining phrases with melodies built on frequent leaps. These directional changes must be executed cleanly with the broad phrase in mind. Also, due to the prominence of perfect intervals in Steptoe’s harmonic language for *Sonatine I*, the performer must be diligent with intonation. While these factors dictate the preparation and performance of the entire work, they are particularly poignant in the exposition and introduction of each motive.

Another common feature of the exposition are beginnings of phrases or brief pauses during the phrase occurring after a rested downbeat. The performer must make bowing

⁵⁵ Steptoe, Questionnaire, Appendix V.

choices and guide the momentum through these breaks depending on whether they exist in between two phrases, or as a lapse in one phrase.

While the tempo of the *codetta* pushes forward and the mood shifts to a more energetic state, using a contact point that is slightly closer to the bridge supports this contrast of character. The placement of chords in measures 40, 42, 44 and 45 on two staves and in most cases, differing clefs, is slightly awkward for the performer. This is overcome simply by practice and memorization. The use of two staves makes the melodic contour visually obvious, allowing the violist to prioritize the horizontal line over the occasional chord. I found that implementing subtle rubato around the chords without sacrificing the melodic flow enabled execution and clarity. In most cases, these chords are voiced outside a natural hand frame requiring the violist to extend or shift during the quadruple stop.

The development section presents a few challenges that may depend on the placement of the balance point of the performer's bow. The player must be able to transition quickly between the repeated *spiccato* sixteenth-notes and the *pizzicato* swells in the first phrase group. In my own preparation of this passage, the stroke was clearer when it was slightly higher than the balance point. However, timing the return to *pizzicato* was difficult, resulting in the compromise of bounce point and clarity.

The *pizzicato* swells follow the same trends as the melodic material before; large intervallic leaps and constant directional changes give the violist an added responsibility to find suitable and expressive fingerings. The fingering choice can be guided by two factors that occasionally oppose one another: the violist can decide to shift to maintain continuity in tone color, or to cross strings for the sake of clarity and projection.

The final issue presented in the development is the *Quasi sul ponticello* marking in measure 84. Steptoe is clear in his desire to establish a starkly different timbre with this marking. However, I found that the sound effect was not as clear as when I played full *sul ponticello*. By using a faster bow speed with *sul ponticello* in this section I alleviated some of the harshness of sound, but ultimately felt compelled to play as close to the bridge as possible to get the desired effect.

Steptoe directly guides the listener to the recapitulation with the restatement of the ten-note series. The section, however, is a succinct two phrases long and therefore must be treated with enough importance to balance the exposition. The fermatas preceding and crowning each phrase can be used to establish space for each statement. I was compelled to distinguish the motivic material from that of the opening by using rubato to slightly emphasize recognizable moments in the recapitulation.

Steptoe provides a charged ending for *Sonatine I*. The eighth-note triplets that dominate the *coda* are most successfully played in the lower half of the bow, where a small amount of natural bounce will occur if the tempo is quick enough. The phrasing is clear in this section. Emphasizing the first triplet eighth-note as indicated, subtly building through the ascending line, and culminating on the held end of each phrase will provide a flurry to the end. Finally, an awareness of the syncopation borrowed from the rhythmically offset arrival motive is necessary to convey the connection to a germinating motive of this work.

CHAPTER V

CONCLUSION

John Woolrich, David Matthews, and Roger Steptoe identify the greatest responsibility of the competitor performing their respective works as the demonstration of sound interpretation rather than the execution of exceedingly difficult technical feats. Woolrich observed that performers can struggle with finding a style when faced with a new musical language. If presented with another opportunity to write a work for a competition, Woolrich would forgo the notion of writing a technically difficult piece.⁵⁶ Presenting musical ideas within an unfamiliar musical language is challenging enough.

David Matthews identified *Darkness Draws In* as being intentionally spare of technical obstacles for similar reasons. He attended the Lionel Tertis International Viola Competition and Festival in 2006, and listened to performances of *Darkness Draws In*, finding pleasure in the fact that the performers seemed to enjoy playing it.⁵⁷ Preferring to focus on the expressive capability of the viola, Roger Steptoe followed suit in his avoidance of writing a “flashy test piece.” The competitor performing *Sonatine I* must be willing to explore the diverse and rich collection of sounds that the viola has to offer.⁵⁸

When crafting and presenting a unique musical performance of a work, a musician can often rely on referential resources. Masterful recordings of many works are now widely available. The violist may also elicit the experiential understanding and traditions of others who have performed the work, whether they be teachers, peers, or professional musicians.

⁵⁶ Woolrich, Questionnaire, Appendix II.

⁵⁷ Matthews, Questionnaire, Appendix III.

⁵⁸ Steptoe, Questionnaire, Appendix V

Contemporary works such as the three examined in this paper ask the performer to operate without these resources. Competitors receive the compulsory works with only a few months to prepare them.

In selecting the works for this project, my intent was to replicate the experience of the competitor as closely as possible. I chose works commissioned for the competition written within the last fifteen years because there are no commercial recordings of these pieces and I wanted to explore a sample of viola works that would show the breadth of the Tertis legacy one century after the height of his career. While musical taste is a subjective matter, I also found these three works to be particularly appealing. I recognized an immediate lyricism and expressive quality to each piece and was drawn to recording and possibly performing them on future recital programs.

Through the research, analysis, recording, and interview processes, I have developed a rich appreciation for each of these short and extraordinary works for viola. As contemporary pieces, they represent the current tone of musical composition, written to display a bountiful array of expressive possibilities. Their importance is rooted in the past; attributed to Lionel Tertis and other great viola players of the early twentieth century who, through their expert musicianship, fostered a desire for the advancement of the solo viola repertoire.

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APPENDIX I

REPERTOIRE REQUIREMENTS FOR THE 2016 LIONEL TERTIS

INTERNATIONAL COMPETITION AND FESTIVAL

JULY 21, 2016

Competition Repertoire 2016

List A

Bax: Sonata - *Studio Music - Chappell*
Bliss: Sonata - *Oxford University Press*
Bloch: Suite for Viola and piano (1919) – *G.Schirmer*
Bowen: Sonata in C Minor - *Schott*
Brahms: Sonata in E flat, Op.120/2 – *any edition*
Brahms: Sonata in F minor, Op.120/1 - *any edition*
Clarke: Sonata - *Chester Music*
Hindemith: Sonata in F, Op.11/4 (1919) – *Schott*
Schubert: Arpeggione Sonata D.821 (1824) – *any edition*
Shostakovich: Sonata Op.147 (1975) - *Boosey & Hawkes*

List B (to be played from memory)

Bartok: Concerto - *Boosey & Hawkes* (either edition - please specify)
Bowen: Concerto, Op. 25 - *Josef Weinberger*
Hindemith: Der Schwanendreher - *Schott*
Penderecki: Concerto – *Schott*
Schnittke: Concerto for Viola and orchestra - *Boosey & Hawkes*
Walton: Concerto / 2002 Edition (solo part revised Frederick Riddle) – *Oxford University Press*

List C (to be played from memory)

Bach: Sonata No. 1 in G minor, BWV 1001 (originally for solo violin)
Bach: Partita No. 2 in D minor, BWV 1004 (originally for solo violin)
Bach: Suite No. 4 in E flat, BWV 1010 (originally for solo cello)
Bach: Suite No. 5 in C minor, BWV 1011 (originally for solo cello)
Bach: Suite No. 6 in D, BWV 1012 (originally for solo cello)

List D (compulsory for all competitors)

Stuart MacRae – “fenodyree”

The piece will be available as a download from 1st September 2015 and for the duration of the competition.

Details will be on www.erinartscentre.com/tertis.html

List E (to be played from memory)

Bach/Kodaly: Fantasia Chromatica, BWV903 - solo viola - *Boosey & Hawkes*
Paganini: Caprice, Op. 1 No. 13 (originally for violin) - solo viola – any edition
Paganini: Caprice, Op. 1 No. 20 (originally for violin) - solo viola – any edition

List F (to be played as a Trio)

Beethoven String Trio in C minor, Op. 9, No. 3 – Henle urtext edition - without repeats
Violin: Krysia Osostowicz (UK)
Cello: Jane Salmon (UK)

Stages and Programmes

Stage 2 - 15 minutes – which will take place 12th to 14th March at the Erin Arts Centre.

Every competitor shall select and play excerpts of a work of their choice from both list C and E from memory and the test piece in list D to present a programme of not more than 15 minutes.

Stage 3 – 15 Minutes – which will take place 14th to 16th March at the Erin Arts Centre.

Every competitor shall select and play excerpts of a work of their choice from both List A and B with piano to present a programme of not more than 15 minutes.

Eight competitors will be chosen to perform in the semi final

Semi Final – A Public Recital will take place on Friday 18th March at the Erin Arts Centre.

Each of the semifinalists shall play the work from List F – Beethoven String Trio in C minor opus 9 no. 3 without repeats.

Three finalists will be chosen to perform on Saturday.

The Final – A Public Recital will take place on Saturday 19th March at the Erin Arts Centre.

Each competitor shall play fenodyree by Stuart MacRae, a complete work from list B with piano and the work from list F Beethoven String Trio in C minor opus 9 no. 3 without repeats.

The Jury will take into account all performances played in all stages held on the Isle of Man in deciding the prize winners.

APPENDIX II

JOHN WOOLRICH, COMPOSER

CONSENT, QUESTIONNAIRE, AND RESPONSE

JUNE 16TH, 2017

Short Consent Form

Composer and Performer Questionnaires: A Performer's Analysis and Recording of Works for Solo Viola Commissioned for the Lionel Tertis International Viola Competition

I am a graduate student under the direction of Professor Nancy Buck in the Herberger Institute for Design and the Arts at Arizona State University. I am conducting a research study to collect interviews to inform a musical analysis portion of my doctoral dissertation.

I am inviting your participation, which will involve answering questions sent to you via email. It may take up to an hour. You have the right not to answer any question, and to stop participation at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty.

Although there is no benefit to you, a possible benefit of your participation is that musicians will gain a deeper understanding of your work. There are no foreseeable risks or discomforts to your participation.

I would like to attribute your responses to the questionnaire in a published document. However, please

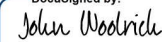
be aware that your responses will remain confidential upon your request. The results of this study may be used in reports, presentations, or publications.

If you have any questions concerning the research study, please contact the research team at: awuenschel@gmail.com or Nancy.Buck@asu.edu If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

By signing below, you are agreeing to be identified in any publications resulting from this work.

Name: John Woolrich

Signature:

DocuSigned by:

1A82DC61EEC74AA...

Date: 6/16/2017

Questionnaire: John Woolrich, Composer

1. What was your primary influence for this piece?
2. The title, *Through a Limbeck*, implies a distillation process which seems to directly play out in the development of the work. Each section prior to the final statement works with the material in a different way, with the final statement presenting the content in its simplest form. Is this interpretation accurate, and can you expand on this?
3. Can you explain your composition process in general, and how it works for this piece specifically?
4. This work was commissioned for a competition. Did you compose this work considering the specific challenges it would pose to the violist? What would you identify those challenges to be?
5. What aspects of the viola, i.e. range, projection, sound quality, determined the material in this piece?

Dear Allyson

I'm sorry it's taken me so long to reply to you. I've found it quite hard to answer your (very good) questions, because I've forgotten a lot about the piece and I haven't got a score to hand to prompt me. I'm not being evasive if I don't engage with your questions: I probably just don't know the answers. I think the best thing is to write down the little I know, and if anything strikes you, you can always come back to me for more information.

In a sense the primary influence on the piece was the viola itself, an instrument I love, and one which I played many years ago. I'm intrigued by its dark, mysterious, shadowy nature.

The viola lies at the heart of much of my music. I've written a concerto, a double concerto (viola and bass), a concertante (Ulysses awakes), a viola quintet, a viola-clarinete-piano trio, and so on....

I took the title, I think, from John Milton. You're quite right about the meaning- I think the image is from alchemy. I'm fairly sure I used the Ernst Krenek/late Stravinsky system of rotating pitches to get the notes.

I've written two competition pieces- this one and one for a singing competition in Munich. I've never been particularly interested in pushing the limits of virtuosity. Other composers have done that in a big way over the last hundred or so years and it seems to me that that seam has been worked out. So neither of these test pieces set out to present big technical challenges to the musicians.

The most striking thing I discovered with both pieces is that excellent players can be tripped up by music that falls outside their experience. They simply don't know how to approach something unfamiliar- how to connect the notes, find a style....

If I ever write a competition piece again I would forget anything about technical challenges altogether and simply write a piece, on the grounds that the big challenges are musical rather than technical.

Sorry not to be more forthcoming. Please do come back to me if you need more.

best wishes

John

APPENDIX III

DAVID MATTHEWS, COMPOSER

CONSENT, QUESTIONNAIRE, AND RESPONSE

MARCH 28TH, 2017

Short Consent Form

Composer and Performer Questionnaires: A Performer's Analysis and Recording of Works for Solo Viola Commissioned for the Lionel Tertis International Viola Competition

I am a graduate student under the direction of Professor Nancy Buck in the Herberger Institute for Design and the Arts at Arizona State University. I am conducting a research study to collect interviews to inform a musical analysis portion of my doctoral dissertation.

I am inviting your participation, which will involve answering questions sent to you via email. It may take up to an hour. You have the right not to answer any question, and to stop participation at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty.

Although there is no benefit to you, a possible benefit of your participation is that musicians will gain a deeper understanding of your work. There are no foreseeable risks or discomforts to your participation.

I would like to attribute your responses to the questionnaire in a published document. However, please be aware that your responses will remain confidential upon your request. The results of this study may be used in reports, presentations, or publications.

If you have any questions concerning the research study, please contact the research team at: awuenschel@gmail.com or Nancy.Buck@asu.edu. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

By signing below, you are agreeing to be part of the study.

Name: DAVID MATTHEWS

Signature: David Matthews

Date: 28 March 2017

Questionnaire: David Matthews, Composer

1. What was your primary influence for this piece?
2. You've identified this piece as adhering to a 'reverse theme and variation' structure. What are the most important thematic elements for the performer to identify in the variations preceding the theme?
3. Can you explain your composition process in general, and how it works for this piece specifically?
4. This work was commissioned for a competition. Did you compose this work considering the specific challenges it would pose to the violist? What would you identify those challenges to be?
5. What aspects of the viola, i.e. range, projection, sound quality, determined the material in this piece?

Darkness Draws In

The idea of reverse theme and variations came from Britten, who did this in his *Lachrymae* for viola and his *Nocturnal* for guitar. I had written an earlier reverse set of theme and variations in my Variations on a Bach chorale for strings, Op.40.

For this piece I wanted to use a Manx theme, and my novelist friend Robbie Lamming, who is from the Isle of Man, told me about the Goodnight Song, *Arrane Oie Vie*, which she said everyone on the Island knows. (You can find it on the website manxmusic.com – if you search for ‘Arrane Oie Vie’ the score will come up.)

The six variations are quite free and the theme is rather hidden in most of them, but some of its important elements may be easily heard. The rising four-note opening motive, for instance, is prefigured in the first bar of the piece, though the intervals are not quite the same; they are closer to the original in the short 6th variation (at bar 133). A four-note rising pattern begins Variation 3 (bar 61), and the opening rising fourth begins Variation 5 (bar 104). The four repeated notes in the second and third bars are prominent in the 4th Variation (bar 78ff). I expect you have noticed all this yourself.

My general composition process is to start with an idea for the opening, and when I have this I usually wait some time before doing anything else, so my mind can absorb this idea and my unconscious can begin to develop it. In this particular case, of course, the first idea was the theme, which I found ideal for my purposes. I can't remember how long it was that I was given the theme before starting to work on the piece, but I see from my sketchbook that I began writing on 25 October 2005, and the fair copy of the score is dated 2 November 2005. So the composition didn't take me very long. I always work with pencil sketches, and then at a certain point make a pencil fair copy, which I then transfer to the computer. I see from my sketches that the first thing I did was to make a harmonisation of the theme, which I didn't use; the one I did eventually use is quite different.

I was very aware that I was writing for a competition and I wanted to test the players in various ways, but I didn't want the piece to be too difficult; I wanted to test their musicality above all. As you see, the writing goes quite high in places (very high in the Lento variation), and then there is a pizzicato variation which I was keen to provide. There isn't much use of harmonics, which is quite unusual for me. I was there for the semifinals and final, and got the impression that the players had enjoyed my piece, which gave me much pleasure.

David Matthews, February 2017

APPENDIX IV

ARRANE OIE VIE

PUBLISHED BY THE MANX HERITAGE FOUNDATION

2010

MM006

Arrane Oie Vie

Manx traditional

1. T'eh traa goll thie, as goll dy lhie, Ta'n stoyll ta foym grein-nagh mee
 2. My ghuil-lyn vie, shegin dooin goll thie, Ta'n doo - id cheet er y chiol-
 roym. T'eh sign - al dooin dy ghleash - agh, T'eh tayrn dys
 lagh T'eh gegin - agh shin dy gholl dy lhie, T'eh bun - nys
 1. Am Bm Em 2. Am Bm Em
 traa ny lhiab- bagh___ traa dy ghra, 'Oie Vie'___

www.manxmusic.com
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1. T'eh traa goll thie as goll dy lhie,
Ta'n stoyll ta foym greinnagh mee roym.
T'eh signal dooin dy ghleashagh
T'eh tayrn dys traa ny lhiabbagh.
2. My ghuillyn vie, shegin dooin goll thie,
Ta'n dooid cheet er y chiollagh.
Te'h geginagh shin dy gholl dy lhie,
T'eh bunnys traa dy ghra, 'Oie Vie'.

Translation
 Time to go home and go to bed,
 The chair under me urges me to go.
 We must make a move.
 'Tis drawing to time for bed.
 Darkness has come, we must go home;
 Black grows the hearth's warm light;
 That is our sign to go to rest.
 It's almost time to say, 'good night'.

ABOUT: An old favourite to end the night, Arrane Oie Vie is also known as the Goodnight Song. It was collected from Mr E Corteen, Surveyor of Roads and Mr T Taggart of Malew. Fenella Bazin notes that it was often sung to mark the end of an Oie'll Verree gathering. It appears in *Kiaull ny Theay 1* and *Ree ny Marrey*. The song has been recorded by Moot on their first album *Uprooted*, Brian Stowell on *Arraneyn Beeal-Arrish Vannin* and Emma Christian on *Beneath the Twilight*.

APPENDIX V

ROGER STEPTOE, COMPOSER

CONSENT, QUESTIONNAIRE, AND RESPONSE

FEBRUARY 14TH, 2017

Short Consent Form

Composer and Performer Questionnaires: A Performer's Analysis and Recording of Works for Solo Viola Commissioned for the Lionel Tertis International Viola Competition

I am a graduate student under the direction of Professor Nancy Buck in the Herberger Institute for Design and the Arts at Arizona State University. I am conducting a research study to collect interviews to inform a musical analysis portion of my doctoral dissertation.

I am inviting your participation, which will involve answering questions sent to you via email. It may take up to an hour. You have the right not to answer any question, and to stop participation at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty.

Although there is no benefit to you, a possible benefit of your participation is that musicians will gain a deeper understanding of your work. There are no foreseeable risks or discomforts to your participation.

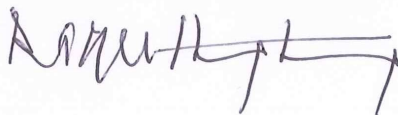
I would like to attribute your responses to the questionnaire in a published document. However, please be aware that your responses will remain confidential upon your request. The results of this study may be used in reports, presentations, or publications.

If you have any questions concerning the research study, please contact the research team at: awuenschel@gmail.com or Nancy.Buck@asu.edu. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

By signing below, you are agreeing to be part of the study.

Name: ROGER STEPTOE

Signature:



Date:

14 Feb. 2017

Good luck!

Questionnaire: Roger Steptoe, Composer

1. What was your primary influence for this piece?
2. The title, *Sonatine I*, implies a condensed sonata form. The ‘Allegro ma spettrale’ (m. 47) offers development and contrast to the beginning material, and the first two bars of the piece return almost verbatim at the final ‘Tempo I’ (m. 110). Can you address the importance of form and structure in performing this work?
3. Can you discuss your composition process in general, and how it works for this piece specifically?
4. This work was commissioned for a competition. Did you compose this work considering the specific challenges it would pose to the violist? What would you identify those challenges to be?
5. What aspects of the viola, i.e. range, projection, sound quality, determined the material in this piece?

I didn't want to write a typically 'flashy' test piece. I guess the viola as an instrument was the starting point – the sonority and singing qualities. Then I found the Manley Hopkins poem which I think goes rather well as an introduction. The viola has a large range, and I wanted to embrace this capacity and its wide variety of expressive sounds. The viola has always featured heavily in my chamber music – the four quartets, the two clarinet quintets, the Three Paul Verlaine Songs, the Viola Sonata of 2011 which is dedicated in memory to my late mother.

I'm obsessed by form, as form is, for me, is of utmost importance in anything. My father was an architect and I have an inherent need to be 'formal'! I guess I'm a kind of neo-classicist, but with a romantic touch.

Music and composition are like cooking. It's a highly disciplined art form where all weakness of structure is immediately obvious. I think painters can get away with a lot and pass it off. But bad form sticks out like a sore thumb.

Yes, the work is in Sonata Form. Very simple. Two subjects – rather Haydnesque (a composer I admire enormously) but perhaps at the end of the day it's monothematic. But the exposition has the first subject from bar 1 to 18, then 19/20 = the Bridge, and then 21 the brief second subject which picks up the sighing descending motif. Again very Haydn! Alas, the second subject doesn't reappear in the re-exposition. The Più mosso at 30 is the Codetta leading into the development.

I think most is covered already. But there is a 10-note tone row – the first ten notes – that governs the entire work. It's not a serial work, but the intervals and their inversions dominant the lyrical character of the work. I favour this kind of rigour.

Again I think most of this is covered above.

I think I can't say more!

A solo work, where harmony isn't easy to create, has to stand up "harmonically" with a language. Important to note that this work is written in my own harmonic language. I have not adapted or compromised by style. If you look at my other recent works, this is very obvious. My music is intensely lyrical – I have written a lot of song cycles, and two operas – the last for the University of Notre Dame in Indiana in 2016. I am drawn by the voice. I always have been.

I live in France (although I'm British) and I am wildly attracted by French music – it was one of the reasons why I wanted to move here. Ravel is a fine example – achieving classical

elegance with a more free approach to lyricism and harmony. The string quartet first movement is Sonata Form! The music of Henri Dutilleux is a perfect example of combining all three elements – rhythm, melody and harmony – and in a highly original way.

Voila! I don't think I can offer more. BUT, if you have doubts, queries and question, or feel you would like me expand on something, then please do not hesitate to contact me!!

Off for lunch now. Then back to sorting out boxes. I moved from across the road in November 2015! I'm still knee-deep in building work, boxes, black bags and organised chaos. But, slowly things are coming together – rather like composing, analysing and rehearsing and learning new music and repertoire! All part of life's rich pageant! 🍷

Thank you SO MUCH for bothering to contact me. I am very happy to help. I'd love to have a recording of the Sonatine.

Take care, and until soon.

Roger

PS the second Sonatine is for cello and piano which Andrew Yee from the Attacca Quartet and I premiered in New York in 2011. The third is for organ. There's another one on the way for tenor trombone and piano!

A vast family on the way....

THREE RECORDINGS OF WORKS COMMISSIONED FOR THE LIONEL TERTIS
INTERNATIONAL VIOLA COMPETITION AND FESTIVAL

Through a Limbeck by John Woolrich
Recorded on April 9th, 2017
First United Methodist Church, Phoenix Arizona

Darkness Draws In by David Matthews
Recorded on February 4th, 2016
First United Methodist Church, Phoenix Arizona

Sonatine I by Roger Steptoe
Recorded on April 28th, 2016
First United Methodist Church, Phoenix Arizona

Allyson Wuenschel, Viola
Greg Lloyd, Recording Engineer

CONSULT ATTACHED MATERIAL