

**Art University „George Enescu” Iași
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Musical Pedagogy and Theatre**

DOCTORAL DISSERTATION

**THE CONCERTANTE VIOLA
GENESIS AND RESONANCE**

Compendium

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Introductory words

Getting out from the patronage of the Church, at the end of the 16th century, the music asserts itself as an art with great influences in the evolution of the human mind. The treasure of the musical literature would not have been so complex without the existence of certain great composers like Johann Sebastian Bach, Georg Frierich Haendel, Wolfgang Amadeus Mozart, Ludwig van Beethoven, who upon their geniality summarized the past and marked the main architectural structures of the speech based on the expressive quality of the musical sound.

Johan Sebastian Bach is, for sure, the highest embodiment of what was the most noble in the music in the past, the great and solid foundation on which the music of the future was erected. "A page of Bach make you be in harmony with the space for a whole day. To listen to a Bach's fugue is as if you recognize yourself as an element of this Universe dominated by the sale laws of the universal harmony ", Vasile Pârvan noted.

Here we are in the 21st century, where the human condition suffers deep convulsions . The nowadays man is on the way of losing the knowledge of values and aims to break the basic laws of the human balance. Instead, in music, the historical process is a continuous growing flow, a becoming, an assemblage of data which contained into a system of values of the respective age, remain evidence and create visions on the man's evolution, together with his rhythm to continue and summarize what the ancestors have left.

As the musical sound is not out of the instruments which make it, I shall stop to the **viola** in view to refresh its qualities and ways of expression on which the history patina laid down.

1. Viola – history and evolution

The genesis of a string and bow instrument, as in countless tools manufactured by man, are lost in time.

Related to viola, the history of this instrument is mixed up to that of the violin, because of their likeness. The same manufacturers, the same shapes, in the same places, have given to the viola the current voice and shape.

The closest ancestors of the present viola are to be found among the string and bow instruments used in the Middle Ages by the folk singers called troubadours, minstrels, jugglers. They used to accompany their songs, as the drawing of those times show, with: cruth, (the German word fiedel) and rebeck (also called rubella) of an oriental origin.

At the beginning of the 13th century the rebeck completely disappeared, being replaced by a new instrument called viola, derived and inspired by the rebeck. The appearance of the new instrument is due to the development of the vocal and instrumental polyphonic music. Though the entry of the viola meant an important progress in the instrumental music, in the first half of the 16th century, the violin makers continued their research and success to create a new type of viola alto, the type of instrument used nowadays.

1.1 Shape and size

The frame of the viola is identical to that of the violin, the differences consisting in size, the sound control of the four strings (*do, sol re, la*) and of course the timbre and colour of the sound. We can distinguish: *smaller violas* which have almost the same dimensions as the violins, but have not a special sonority and *greater violas*, that reach 65-66 cm height, which have a specific sound, much richer in harmonics with various timbre possibilities.

Between these two a so called *tenor viola* having comparative sizes of 37, 38, 42, would interpose, and which seem to be the widest violin due to its easiness to play with in all registers as well as the colour of the sound different to the other instruments which belong to the same family – ***string and bow instruments.***

1.2. From the old violin makers to the modern schools

The refinement and completion of the instrument (viola) is determined by the appearance in different European centers of a number of viola makers, who had a contribution in accordance with their individual features and the specific area they performed their activity.

Among the first centers we should mention the two locations of Brescia and Cremola which remained in history and which will exist as long as people will talk about A. Amati, P. Guarneri or A. Stradivari.

In course of time, the manufacture of such instruments being passed from generation to generation, and the well known schools of viola makers appeared : The Cremona School (A. Amati, Guarneri, A. Stradivari), the Neapolitan School (F. Rugieri, P. Graancino, G. Testore), the Florentine School (Gabrielli Giovanni Battista), the Venetian School and the Tyrolese School.

1.3. The importance of viola with the family of string and bow instruments

The importance of the viola with the family of string and bow instruments is to link the violins to cellos, both on a melody plan and in supporting the tune in that backing (harmonic).

Therefore the sonority balance between the registers of the two instruments (viola and cello) is provided by the viola by continuing the sonorous ambitus from the acute register of an instrument to the grave register of the other.

Thus, the possibility to grow, to build sounding plans, to combine the timber colour in chamber of orchestra forms grows, increasing the colour paleta of the musical pictures.

Intercrossing several styles and orientations of the European musical schools, there appears in the 13th century,

sequence to a long evolution, an instrumental form, able, upon its amplitude to express the complexity of life and the dramatic conflict between ideal and reality, which is the philosophic essence of life. We refer to the appearance of symphony as a complex musical genre which will develop and crystallize during the Viennese classicism age.

The evolution of the musical genres also determines the use of the viola as an instrument next to other instruments as the violin – *The concertant symphony for the violin, viola and orchestra* by W.A. Mozart – or the double-bass - *The concertant symphony for the double-bass, viola and orchestra* by K. D. v. Dittersdorf. In the 19th century, Hector Berlioz uses the solo viola in the *Symphony Harold in Italy*, and Richard Strauss uses it next to the cello and violin in the most important moments in treating the musical speech in his symphonic poems.

2. Timbre colours and sizes of the viola in relation with other musical instruments

2.1. Technical data

Each sounding body, actuated from outside, vibrates and makes a sound, with a **specific timbre** depending on the form, size and quality of the material of which it is made up.

Therefore, a sounding timbre means the characteristic feature of a sound (colour), determined by the nature of the instrument or the voice as a source of transmission.

By separating a timbre from another there can be obtained differences between the instruments, groups of instruments, human voices, but meanwhile there can be obtained a mixture of several instruments from different families to create new sounding timbres. The study of timbres occupies an important place within the theory of instrumentation, but especially for composers and instrumental performers, when the element of colour became, several times a determined factor of the essence of music itself.

Starting from the idea that the elements of timbre colour with a musical instrument are directly proportional to the

multitude of technical elements and training, acquired by study, I stop on some of them which I consider more important.

The fingering, which is the result of the way the fingers are displayed and ordered in playing the viola, has a very important part in getting sounding colours in different registers of the instrument. The choice of the fingering has to correspond to the character of the tune and nuance requested by it. The change of places might have positive effects in interpretation, only after it had been thoroughly studied, transformed into a reflex which should use to the interpretative intentions asked by the context of the musical declamation.

The change *in legato*, the change *in nonlegato*, the change *by portato* and *nonportato*, the change *by substitution*, the change *by extension*, etc., all these facilitate and diversify the sounding colours if they are well acquired they with the musical interpretation.

The vibrato – consists in periodical changes of the sound related to its height, intensity and timbre. Here are several ways to vibrate : - from *the elbow* which is a quick and shaking vibrato; *upon twisting* the forearm; *from the arm joint*, a wide, quiet and uniform vibrato; *from the finger*, a short vibrato, etc.

The trill is performed upon a quick movement of the fingers on a vertical plan from the metacarpian joint. From an esthetical point of view, the trill frequency should be adjusted both to the character and the tune tempo, and to the acoustic of the concert hall. The playing experience in theatre halls, where the sound has not the capacity to make a lot of harmonics. The trill should be performed with a higher frequency, adjusted to the sonorous capacity of concert rooms.

The bow characteristic feature is another determined factor in changing the timbre colours. The fair disposal of the bow on the string gives the sound quality and expression. Here are some procedures of changing the sound colour: **1.** the quick movement of the bow to the end, without a too high pressure on the string, gives birth to a light, homogenous, smooth and lighter colour sound (I. Stravinski – *The Fire Bird*); **2.** the bow movement to the makes a vigorous, strong sound , with a richer harmonious spectrum, (I. Stravinski – *The Spring Holiday*, D. Şostakovici – *The 5th Symphony*, the 3rd part); **3.** The bow motion of the bow on the keyboard emits

a velvet sounding as many other particular features that may change the sounding colours depending on the musical text (*détaché, martellato, staccato, legato, separato, saltato, gettato, pichettato, alla corda, etc.*).

With all these elements one should have in view the fact that viola keeps an imprecise character, which does not allow it violent expressions or sparkling and light timbre colours.

3. Elements of musical expression in interpretation

Many composers were concerned in the matter of means of expression which dynamics, proportion of the sounding mass or even the timer variety offer. The sounding materialization of any part means the distinction of a subjective sense that might be emphasized into a proper style after having used all the means of expression;

1. Sonorousness – primordial factor in achieving a good execution;
2. Phrase and form – building elements in colour and interpretation;
3. Rhythm – objective factor in the musical text expression;
4. Dynamics, sounding registers and intensities – subjective elements in creation the interpretation.

3.1. Sonority

The concept of sonority is very wide and meanwhile very complex containing the timbre and intensity. We can not talk about a certain sonority without mainly talking about the sound – the raw material of music. Related to the instrumental sound, its quality is an emanation of the personality of each instrument (string instruments, blowing instruments, percussion instruments).

The musical notation is a symbol of the sounding substance, a code that has to be decrypted by means of the musical instrument and provided to the audience. It has to be taken into account the fact that each sign represents a unique sounding event of the composer that may become really

auditory only upon the art with which the interpreter decodes it according to all signs from that score.

3.2. The phrase is the element which we meet both in interpretation and musical forms. The interpreters consider the phrase as being the musical fragment contained between cases. The musical phrase should be artistically conducted thus eliminating the two extremes such as the over cantilzare and the artificial expressivity as an artisan addition.

Relating to the form of a musical piece, this should to be found in each detail. There are works which upon their form determine a certain colour, a certain atmosphere.

The musical form has two meanings:

- a. the first refers to the sum of means of expression and their organization into a whole;
- b. the second, defines the musical structure of a composition.

The unity between structure and musical genre is a determined element in the field of musical forms; the connection between these two elements can not be at random, though the exceptions with a contradictory character do not miss.

3.3. Rhythm- definition, significance

The rhythm is another very important element of expression, and it can be considered "the frame" on which the interpreter performs his/her musical declamation. The most ordinary form of rhythmic expressivity met is the pulsation. In this way, each value is requested to be thought as being made up of pulsations, thus determining an equality as time, a condition of expressivity.

Starting from the idea that the universe subordinates a multitude of movements organized upon strict laws which are to be found with the interplanetary system, it is the same thing in music, the multitude of sounding vibrations, submitted to some criteria of values performed in time, give birth to a rhythm that is specific to a microcosm of the musical sound.

Therefore the rhythm, is the phenomenon of evolution in time and to the organized succession of all acts, procedures and events in nature, society, man's physical and psychological life.

One of the most important composers of the 20th century, Igor Stravinski, underlines that the function of rhythm consists in ordering the motion, in music it being a function of conscious organization of movement of sounding elements.

The speed of rhythmic elements in music is laid from the absolute *lento* to the absolute *allegro*. The musical function of the tempo consists in impressing the evolution cadence of the rhythmic design with its matrix, thus understanding the tight and organic relationship between the three factors: rhythm, measure, tempo. These one, together give birth to expressivity and eloquence in the art of the sound motion.

The rhythmic evolution may be supported on meeting some principles which allow the setting of certain typical forms, first of all related to the rate between meter and rhythm. Close to the tune and harmony, the rhythm is the basic element of music and even if at the beginning it was in common with the dance and poetry, it had a contribution to the evolution of music, keeping its psychological reason in building and performing the line of the melody.

3.4. Dynamics, registers and sound intensities

The word “dynamics” comes from the Greek “dynamikos”, and theoretically it represents variations of intensity in a musical fragment or piece. Intensity, in its turn forms an extreme varied scale of sounds from the lowest (*pppp*) to the highest (*fff*).

Any musical work, no matter of age or style, is performed upon a precise dynamic plan, either it is written in the score or not. The way the dynamic nuances of a musical piece are dealt, it is in accordance with that style, age and composer.

From a theoretical point of view, dynamics is characterized by two main areas: a *fixed* one, where the intensity showed is maintained up to a new alteration, and transitory, where the intensity increases or decreases up to the moment of another indication related to dynamics.

In the field of structure, dynamics has its importance. The change of dynamics may accompany the change of themes within the lied or sonata, underlying the contrast between them. Practically, any musical interpretation has a

spontaneous or conscious, constant or changing dynamics, giving expression and sense to the artistic message.

Talking about the dynamic notations, they are indicated both by words (most of them in Italian), graphic signs or by combinations of words with graphic signs. Regarding their effect, we can note terms denoting: uniform intensity (*pp*, *p*, *mp*, *mf*, *f*, *ff*), a progressive change of intensity (*p<f*, *mp>pp* etc), a progressive change of intensity and motion (*cresc. e accel.*, *diminuendo e poco a poco ritenuto*), additional terms that increase or decrease the basic ones.

4. Instrumental concert – result of evolution of form in music

The instrumental concert may be defined as a musical principle of autonomy in unity. In the musical drama one or more parts are singularized but, in their variety, all the elements strive after the general unity of the work. It evolved from different forms of works using a single instrument during the Baroc age and at the end of the 18th century it designated a work permanently made up of three motions (quick – slow-fast).

Achieving a chronological evolution of the concerts for viola, with a piano or orchestra accompaniment, we could date the first one in the creation of Geog Philipp Telemann. Knowing well the technical and expressive resources of viola, G. Ph. Telemann dedicated it a soloist composition: *Concert in Sol Major*. Made up of three parts: *Allegro*, *Lent*, *Presto*, the concert is framed into the architectural conception and style of the age it was created in.

Influenced in the beginning by the motet, madrigal and continuous bass, the vocal concert was taken over by the instrumental music. Its origin is in the Italian vocal music especially in the Venetian School (G. B. Gabrielli, A. Banchieri, and L. Viadana) who composed polyphonic *concerti sacri* or *eclesiastici*. In Italy, in the 16th century the concert was a vocal gender where sometimes an instrumental ensemble was attached and where the vocal groups had a dialogue between themselves or between the voices and the band. *Concerto grosso* from the 17th – 18th centuries was polyphonic but it

also had elements specific to homophony: the main melody line and the tone plans.

Cadence has a character of improvisation and a free musical structure that synthesizes the theme elements and the musical language essential from a point of view of expression and techniques. Commencing with L.v. Beethoven we assist to an extension of the means of virtuosity of the interpretation such as in his opuses he felt the necessity to introduce elements of symphony in cadence. In the beginning, the cadence was not written by a composer but it was improvised by the soloist, and later on, this one was written to stop the excesses of some virtuoso instrumentalists. Through cadence an intonation, rhythmic and harmonious synthesis of all constitutive theme elements is achieved both from a technical and expressive point of view.

Therefore, the instrumental concert is not born all of a sudden in the 16th century, it occupies in this century a place without precedent in a musical tradition dominated until then by voice. The spread out of printing (in the middle of the 15th century), that ensures its propagation and encourages the individual training, greatly explains this mutation as well as the quick evolution of the most instruments with direct influence on innovations related to genders.

4.1 Georg Friedrich Händel, *Concert for viola and concert in si minor*

Georg Friedrich Händel wrote 40 Italian operas, all played in the first audition in Great Britain. Among its oratorios (Messiah, Israel in Egypt, Juda Maccabaeus, Samson, etc.) the most known and used in all English Church books is Messiah. In its creation the instrumental music for the chamber orchestra or solo instruments with orchestra accompaniment or harpsichord were not missing.

The Concert for Viola and Orchestra by G.F. Händel, a precious study material for the repertoire of violists in concerts, is part of the treasure of the classical musical literature and the original creation for this instrument. *The Concert in si minor*, made up of three contrasting parts, *Allegro-Andante-Allegro*, is remarkable by a sparkling grandeur

, a rear and rich inspiration, a perfect balance between form and content. Each part has a rich and varied emotional content, a melody of great nobility, especially in the 2nd part – a, *Andante*, a special freshness, robustness and exuberance with the parts with quick motions and a varied, pregnant rhythm, full of agility, and dynamism.

In this concert the accompaniment is treated as a continuous dialogue with the solo instrument, which implies a special attention from the ensemble that performs the accompaniment. It is very important that both the solo viola and the orchestra should be located on the same plan of interpretation.

First part, *Allegro moderato*, is characterized by a rich melodic content, a varied and pregnant rhythm with quick passages of sixteenths and eighteenths.

The contrast between section A and section B is performed more harmonically than melodically, as it can be seen from the melodic drawing shown on the 5th stage of the basic tonality.

From the point of view of forms, it seems very interesting, as the musical declamation structured on a lied frame brings the element of reprise, specific to a sonata, bringing again the **B** into the basic tonality.

It could be easily interpreted as being a form of a sonata but, taking into consideration the period when G. Fr. Handel lived and the period when the sonata was crystallized, as well as the complexity of such a structure, I continue to support the form of lied where the second **B** appears like an exception.

The 2nd part- a. *Andante ma non troppo*, releases a lyric atmosphere, using a melody line of a great nobility.

The 3rd part, *Allegretto molto*, has the character of a joyful dance, with a theme material totally different and contrasting in comparison with the other parts, which emanates real explosion of happiness.

From the point of view of the organisation of the musical declamation, this one is framed in a form of tripartite lied made up of a tail at the end of the motion.

4.2 Karl Stamitz, the *Concert for Viola and Orchestra in Re major op. 1.*

Karl Stamitz was born in 1745, on May 7th, in the city of Mannheim and it is known as a Bohemian composer and a virtuosic violist da gamba. He was the most important musician of the School of Mannheim generation.

As a composer, K. Stamitz wrote over 50 symphonies, many instrumental concerts and chamber works. In 1810 a catalogue with all his works was printed, but unfortunately it was lost.

The Concert for Viola and Orchestra in Re major op. 1 was published in 1774. During the years, he was a study object for some interpreters and composers, and so we find him again nowadays in the editions of Clemens Meyer, Enrico Polo and Paul Klengel. The concert (Clemens Meyer's edition) has the following form of organization of the musical elements:

- 1st part - the form of a sonata;
- 2nd form – the form of a bipartite lied made up (with elements of sonata);
- 3rd part – the form of a rondo-classic (rondo popular).

The 1st part, *Allegro*, starts with the exposition of the orchestra (measures 1-66), the author presenting the theme elements used in the three sections of a sonata.

The 2nd part, written in the tonality of the homonymy, *re minor*, I consider it has the form of a sonata. After an introduction of 13 measures, in exposition, (measures 14-44), the two themes are presented: the main theme, in the tone of *re minor* and the secondary theme in the tone of *Fa major*.

In a more detailed analysis, we find out that the main part is monopartite, made up of two phrases, ending with a conclusion.

Built up on the Rondo draft, **A-B-A-C-A-D-A**, the 3rd part starts with the presentation of the chorus **A**, (measures 1-16) in *Re major* tonality.

The **B**, the first topical song starts from the 17th measure and develops to the 37th measure, being made up of a modulator section where the tonalities alternate *Re major* and *La major*. When the refrain **A** comes back, in measure 38,

the C goes away, a theme group presented in *re minor* and made up of five periods.

4.3 Franz Anton Hoffmeister, the *Concert for Viola and Orchestra in Re major*

(Dr. Hans Mlynarczyk and Albert Kranz's edition)

Franz Anton Hoffmeister is an original representative of the Viennese musical classicism. His compositions (about 70) are more characterised by clarity, variety and originality, and less by expressivity. The most numerous works were composed between 1780 – 1803 (50 symphonies, concerts for flute, clarinet, viola, piano, works aimed for the chamber music), feeling a strong Hayden and Mozart influence.

The Concert for Viola and Orchestra occupies an important place in F.A. Hoffmeister creation, reflecting its interest for this musical genre.

In the 1st part, *Allegro*, F.A. Hoffmeister took from W.A. Mozart the form of a sonata adjusted to the expressive necessities of the concert with double exposition.

The whole sound material of the 2nd part, *Adagio*, in the homonymy tonality (*re minor*), is organized on the draft of tripartite compound lied , and it is for the solo viola accompanied by strings. The orchestra has a dialogue with the solo instrument, either taken over the melody or keeping the part of a link, between the lied sections.

The slow section ends with a short coda (measures 69-74), made up of a single phrase.

The 3rd part, *Rondo*, comes back to the major tonality, being made up of the alteration of a refrain with three topical songs : A- B-A-C-A-D-A.

4.4 Béla Bartók, the *Concert for Viola and Orchestra*

Any period of historic transformations has always its special representatives. In times when the Western music starts to become more abstract, Bartók guessed the way to renew the European cultivated music by means of the archaic folk music.

Talking about Béla Bartók's composition, it contains all musical types: works for the orchestra (*Music for string, percussion instruments, and the Suite of dances, the Concert for Orchestra*), chamber music (six quartets, Sonata for two pianos and percussion), dramatic music (ballets - *The Wooden Prince* and the *Miraculous Mandarin*, but also the opera *The Castle of Blue Beard Prince*), Profane Cantata, composed on the text of a Romanian folk ballade. Among the most sung works in the whole world we can also mention the concerts for o sole instrument and orchestra (two *Concerts for violin*, three *Concerts for piano* as well as the *Concert for viola*).

The Concert for viola and Orchestra, composed on W. Primrose's wish, was commenced by Béla Bartók in 1945, left as notes and sketches and completed by Tibor Serly.

The 1st part, *Moderato*, is written as a sonata.

The introduction (measures 1-13) is achieved by the soloist viola. It starts with a motive of two measures, motive that will be at the base of the whole first part and it will get a great importance in its use under different forms. The atmosphere of peace, sobriety and inside force where this start performs, remind us of Bach's music. The warm and sober tone presents the material in the first four measures and the orchestra responds with a laconic motive of three and then four sequences.

The 2nd theme, *poco meno mosso*, (9 measures), is given by the viola in a lyric character. The idea is sycophantically accompanied by the orchestra and continued by the viola in the same character.

The development, divided into several sections, is limited to the processing of the first theme by different procedures: extension, narrowing, inversion, change of dynamics.

The style – parlando-rubato present in exposition will dominate certain sections in development, too.

The 4th part, *Adagio religioso*, starts with *Mi major* in pianissimo, on which the solo instrument plays the main theme, a simple melody, with roots in the sad folk songs in the west area of Romania.

Viola is always remarkable by its expressive sonorities, with rich sounds in harmonics in the intermediate

and grade register or sounds in the acute register, a little bit sharper and less deep.

The 3rd part, *Allegro vivace*, is treated like a tribute to the folk dance, passed through the filters of the human intelligence. After the first four measures of the orchestra where it is set the accompaniment specific to the fiddler's bands, viola starts the theme presented in equal sixteenths or eighteens completed with trills taken over in dialogue and by the orchestra instruments.

Bartók succeeded to co conciliate, into an almost miraculous way, the folk inspiration and the most current preoccupations, regarding the rhythm, timbre and structure.

Some months after his death, as often happens with the great artists related when they are not recognized during their life, his work will be accepted without equivoque by the world audience and, of course, his name began a glorious ascension.

5. The concertante symphony

The Viennese School from the second half of the 18th century and the first decades of the 19th century is considered as the main base of classicism in music. The most important representatives of this school are : Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven.

Nothing from what the classics' music expresses is out of the content of reason, but of a spontaneous reason, still untouched by the wing of the metaphysical questions and not drowned into speculative processes.

Therefore, the concertante symphonic style is crystallized, a musical composition for orchestra and soloist instruments, being located between a symphony itself and the instrumental concert. This genre combines the characteristics of a symphony with those of a concert, in fact a continuation on a new plan of the old *concerto grosso*. So, the concertante symphony is a composition written for orchestra with one or more soloists.

During the centuries, viola, this instrument with so special characteristic features, the representative of a strongly branched family, marked its presence in the process of

development of the mind and the musical practice as a vital body necessary in the world of music. More than a century, a progressive growth of the composition interest can be noted for the expressive honours of viola, and the 20th century is marked by an intensive exploitation of the specific timbre resources, in representative pages that follow the status of particular techniques at the level of a high artistic virtuality.

5.1. Karl Ditters von Dittersdorf- *The concertante symphony for double-bass, viola and orchestra*

Karl Ditters von Dittersdorf is a typically composer of the late baroque, marked by the gallant, rococo style. Baroque is the ageless promenade of the composer – a Viennese by birth, meanwhile adopting Italy, Poland, Bohemia, Transylvania (he activated some years in Oradea, being the successor of Michael Haydn) – as well as the attraction of the stage, to which he dedicated more works, where the passion to use instruments less sophisticated is identical to that of using characters which are born from the shadow of the unknown.

The concertante symphony for the double-bass, viola and orchestra is a part of high professionalism, creation whose prodigiosity is called liberation, versatility. It is a unique work by the way the composer uses the string orchestra to which he added 2 oboes and 2 corns. The initial denomination of this work was *The Symphony in D for concertante double-bass and viola, 2 violins, 2 oboes, 2 corns, viola and bass.*

The 1st part is written in the form of a sonata and starts with the main theme in *Re major*, presented by the orchestra. Since the first measures, the orchestra releases a bright sonority, full of the verve of the century, preparing the melodic- harmonious frame, in contrast with the timbre of the solo instruments, the cello and the viola.

In the 2nd part, *Andantino*, the composer uses, in an original way, the two solo instruments, accompanied by the first

and second violins in concert with the solo viola. The same form is maintained, namely the sonata form.

The 3rd part, *Menuetto*, is a form of a compound two parted lied. The first part is a simple three parted form and starts with a game of the sounds of arpeggio in *Re major*, with a contrasting phrase from a dynamic point of view and comes back to the content of the first measures.

Commencing the measure number 9, the second musical idea is exposed (**a1**) made up upon processing in three measures , of a motif with two main accents after having coming back to the first period (a).

To the three parts of the *Concertante Symphony* a final is added, written in 6/8 – *Allegro ma non troppo* – under the form of a sonata. After the first imposing measures, in forte, the musical declamation is continued with a complementary dialogue between the soloists and orchestra, the answer of the solo instruments being in nuances of piano. As in this part the reek of époque dance is kept, with dynamic movements into a moved tempo, I performed the fourteenths by resuming the bow (downwards movement), intensely vibrating, and I gave the necessary articulations to eighteenthths , the metrical respirations and accents corresponding to the ternary measures.

I do not think that I am wrong if I say that the instrumentalists with a narrower classical literature are the most open artists to new things, and to the refreshness of the artistic treasure, partly forgotten, of certain ages.

5.2. Wolfgang Amadeus Mozart – *The concertante Symphony for the violin, viola and orchestra*

W. A. Mozart masters an excellent techniques in relation with the use of the orchestra language allowing daring innovations. In his music, the interpreter has to try a decoding of the great text of existence where we are registered.

Written in 1779, the *Concertante Symphony for the violin, viola and orchestra* is made up of three separate movements contrasting upon the agogice elements but upon the theme material used in each part, too.

W. A. Mozart combines in this huge work, both the principles of the double concert and those of the symphony. For example, in the first part, W. A. Mozart build up a form of a sonata with a double exposition, thus coming closer to the requests of the instrumental concert with a symphonic character. The orchestra itself alters its part as an accompaniment, several times being in competition with the sole instruments. The main theme in the orchestra exposition (*Mi bemol major*) is played by the first violins.

Related to the slow parts of the concert, they are in general the ones which open to W. A. Mozart a way to an area more deep than the entertainment music. The sound resources of the solo instruments are exploited to maximum, especially in the second part, *Andante*, where the cantilena phases of the violin and viola are harmonically and dynamically supported by the whole orchestra.

The end, Presto, with rondo elements, starts by the choir A, written in *Mi bemol major*.

The B, the couplet, starts from the measure 136 in *Si bemol major* and it is a theme group made up of three periods, marked with b, b1 and b2.

To obtain a greater sound efficiency from the viola and to set both instruments on the same level, as importance, the author uses the principle of scordature, adjusting the viola with a lower semitone in view to achieve a timber spectra and different timber colours.

6. Hector Berlioz, *Harold Symphony in Italy*

The refresh of the artistic vocabulary and expression means in Hector Berlioz' work to place the author among the most sparkling composers of the age, an innovator of new dimensions and expression forms in the musical field.

In Berlioz work we can distinguish:

- programmed music
- melodic inventiveness
- folk inspiration
- sound greatness of the orchestra
- colour of orchestra

- rhythmic variety

The second symphony, *Harold in Italy*, is inspired from the poem *Childe Harold* by Lord Byron and ends upon the value of its achievement, as a representative creation in the history of the Romantic symphony. Hector Berlioz himself personalizes viola as he states in his autobiographic volume:

“I wanted to place viola in the middle of poetic memories remained from my distractions in the mountains of Abruzzi, commencing to make from it a kind of melancholic dreamer, in *Childe Harold* by Byron”.

The 1st part, *Adagio, Allegro, Harold aux Montagnes, Scènes de mélancolie, de bonheur et de joie* is made up of two important sections. The romanticism of the story starts descriptively, with a slow introduction whose fugato style seems to evoke mysterious sounds of the liveness of mountains. This section, constant from a rhythmic point of view, with binary accents in a ternary measure, has the role to prepare the general atmosphere of the work. Seen as a whole, the introduction may be framed in a bi partite lied.

The second section **B**, (measures 38-94), also contains the subdivisions: subsection **b1** (measures 38-85) and subsection **b2** (measures 85-94). In subsection b1, 1st phase, Harold's theme is exposed by the solo viola, upon repeating the two phrases (measures 38-53), 2nd phase (measures 54-73) is an augmentation of the main theme, and in the 3rd phase (measures 73-85) , Harold's theme is brought back more dynamic, in cannon between the viola and the whole orchestra

The development, (measures 192-289), appears as a surprise, in a *subito pianissimo* with the string orchestra in dialogue of ascendant passages with the solo viola. In this section, the composer also creates three separate phases from the point of view of the sounding material.

The 2nd part, *Allegretto, Marche de Pèlerins, chantant la prière du soir*, is one of the most successful musical pages of H. Berlioz. A choral theme, played by the string orchestra is interrupted from eighth to eighth measures by the believers' pray—a whispered litany by the brass instruments in *pianissimo*.

The sounding material is organized according to the principles of lied combined with the rondo.

The 3rd part, *Allegro assai, Sérénade d'un Montagnard des Abruzzes à sa maitresse* – uses rhythms noted by H. Berlioz in his walks around Rome and a cantilena, played by the English corn.

H. Berlioz's originality is also remarked in the way the sounding material is organized to enter in **coda** (measures 166 -208) together with the accord in *Do major*.

The 4th part, *Allegro frenetico, Orgie de Brigands, souvenirs de scenes precedents*, starts with a review of the main themes already exposed in the previous parts. The most important role us played by the vigorous, chromatic and dissonant accords with which this par begins.

This end is like a recollection about a wonderful past, like a retrospective of all themes presented with the preceding parts, organized into an original architecture, dignified by the Berlioz's inventive mind. The theme of the run, Harold's theme (the leitmotif of the work), the pilgrims' song, the love serenades , etc. are musical ideas met in the previous parts.

At the symphony end, Harold's theme appears into an orchestra form, so original that it is very hard to recognize.

The rhythmic fantasy and melodic variety, the orchestra rich language, the fine poetry of the viola interpretation and the way they integrate into the symphonic ensemble give the symphony the stamp of a work of great value regarding the emotional content.

7. Expression and art – interpretative visions

7.1 Style in interpretation

Talking about style, this is an expression of the life style of a historical period, ant it is, materialized in expression means characteristic to a school or age which distinguishes it due to new language elements determined by the new content of life.

Order is needed in interpretation. The interpretative act forces the artist, the interpret to leave aside disorder, to come out from the chaos and to make order in the audience mind. "An interpreter artist is a virtual theoretician and

practician of his/ her art. An artist coming in front of an audience should provide his interpretation to the latter, by personal means, the only ones which confer him/her the right to bear a license of an interpreter. The musician, interpreter, while performing, creates new stylistic values because the sound does not evolve but, it is plastically translated according to culture, sensitivity and predisposition of each instrumentalist. It is not enough the sound reaches the audience's ear; it matters under what terms and status. The awareness of an artistic work as distinct reality, can not be fulfilled but upon an intense personal experience.

As an interpreter I aspired, not to be a virtuoso, but an authentic and sensitive artist. Though I am a rational person as an interpreter, there is always a tiny mysterious side I can not explain, but I can only prove it when experience the moments on the stage.

The real music, if it is interpreted as it should be, is rich enough to keep the novelty untouched and awake the desire to listen to it again and again.

The interpretation is a complex action that requires for the interpreter an absolute communion between his/her personality and that of the creator, the taking-up of certain own means for each composer, of an interpretative style that might historically and stylistically distinguish the interpreted work. This means a long period of study on that work.

Nowadays, when the electronic communication has become the quickest form of penetration into the history of all civilizations, our duty as interpreters is to bring before the audience a new, original, live interpretative version full of meanings for the contemporary world.

The sonorous materialization of that part means to distinguish a subjective sense that might be relieved in a proper style after the full use of expression means.

The history of the musical interpretation highly proved that an interpretation of exception can not be considered a top where no one can reach or it is extremely difficult to reach it.

It is about a genial interpretative construction, without being repeated, very original but which does not close the possibility in further appearance or existence of other interpreters of the same musical work, different but original

from the point of view of imagination and creativity. So, to be able to create something new, really original, we have to research very carefully everything that has appeared up to the last interpreter that reproduces that musical work. This means a chain of compared auditions and reaching a new conclusion, which from a phenomenological point of view is subjective, anyway.

7.2 Interpretative visions in *Harold Symphony in Italy*

It is known that the interpreter has a primordial feature, namely, the sound, and more than that “the characteristics of the sound released, unique and distinct, like the genetic structure, make sonorously the deepest portrait of his/ her artistic and human personality.

In my capacity as an interpreter, I tried to find the most adequate bows in order to help me provide in music the artistic message from the analyzed symphony. I conceived Harold's theme in the composer's nuance (*mf*), with a small *crescendo* in the 2nd measure, strongly tied up, with a continuous *vibrato* and an emphasis of the small value, the sixteenth. In the ternary rhythm I observed the original connections, articulating each sixteenth measure in the group of sextolets. The digitations, as simple and natural, as possible, avoiding the high positions, there it was the case, helped me to emphasize the timbre of the instrument to penetrate into the concert hall. I interpreted each part of a motif with a different intensity, with a different shade. I also used the echo in repeated passages, taking into consideration the dynamic indications of the composer (*p*, *pp*, measures 205-206). I clearly interpreted the small values written in *spiccato*, (measures 140-141) in a brilliant sonority.

I would like to further add that there are some artistic temperaments which find the expression tone, all of a sudden, without looking for it.

I consider that in this category of interpreters William Primrose and Pinchas Zukerman may be included.

William Primrose, with a recording performed in 1994, with Boston Symphony Orchestra conducted by Serge

Koussevitzky, interprets a solo part in 41' 07". Here are some general characteristics which distinguish him from other interpreters :

- he dynamically balances the viola with different instruments that appear during the musical work (harp , basson , clarinet, etc.)
- in measure 56, 3rd timber, he changes the feature of the two eighteens from *legato* in *detaché*;
- the theme in *allegro*, starting with measure 131, is played pretty vivid;
- the viola sounds are generally very articulate in virtuoso passages, using *glissando* from a sound to another in bigger intervals or untying certain tied up groups of sounds;
- the syncopes from the 2nd part are very vibrated to dynamically dominate the orchestra;
- in measure 144, for the first time, the solo instrument passes to a secondary plan, as accompaniment;
- In *Canto religioso* the acute notes are heard, less the grave sounds (in measure 144 viola does not penetrate);
- In the 3rd part, the soloist amplifies the sonority of viola, changing the composer's dynamics;
- Starting with measures 99-109, the sixteenths are sung in *detaché*;

Though in the 4th part, the soloist has not much to sing, nevertheless the interpreter's personality is remarked by the obvious *glissando* from *Adagio* and playing in a much rare tempo, the theme from *Allegro*, in comparison with the *tempo* chosen in the 1st part.

In relation with the orchestra, at the beginning of the 4th part, we are surprised by a vivid tempo and the dynamic accents are very well emphasized. In general, the musical phrases are built up on extended fragments creating real sound pictures.

Another interpretative vision we consider significant is that of the violist Pinchas Zukerman, with the Symphonic Orchestra of Montreal conducted by Charles Dutoit.

In Harold's theme, Zukerman underlines both the sixteenth and the quarter notes. In measures 54 and 55 a greater *crescendo* is achieved in comparison with the notation in the part.

Commencing with the measure 85, the soloist keeps the *tempo* and emphasizes each sound. In presenting the theme in a sonata *allegro* the instrumentalist creates echo effects providing flexibility in interpretation.

In measure 169, due to the ascendance of the passage, the violist amplifies the sonority upon a *crescendo* that is not put down into the part. In the 2^{ns} part the dynamics stated by Berlioz is respected.

Zukerman underlines the entry of the solo instrumentalist upon a continues vibrato, without *glissando* in changing the position. Viola's sonority is generous, and thus in measure 144, viola penetrates the orchestra.

Canto religioso – the orchestra sonority is balanced in relation with the solo viola that observes the indications of dynamics in the part.

In general, the dynamic phrases and pictures are built up by the conductor to meet viola's timbre, less sparkling.

The solo instruments, from the 3rd part, in spite of the indications of dynamics, doses the sonority in a greater nuance.

To balance the orchestra sonority, the soloist does not observe the links in the part, giving each sound a bow.

The dynamic ratio between the blowers and strings, in the 4th part, is well balanced, thus we can clearly hear the strings as well as each blower. His/ her interpretation distinguishes by clarity, sound intensity, continuity of musical phrases and convincing character transmitted to audience.

It is enough to only compare tempo used in the musical work to realize the smaller or greater differences between interpreters.

All differences from an interpreter to another are because each artist in in charge of the music he/ she plays.