



COPYRIGHT AND USE OF THIS THESIS

This thesis must be used in accordance with the provisions of the Copyright Act 1968.

Reproduction of material protected by copyright may be an infringement of copyright and copyright owners may be entitled to take legal action against persons who infringe their copyright.

Section 51 (2) of the Copyright Act permits an authorized officer of a university library or archives to provide a copy (by communication or otherwise) of an unpublished thesis kept in the library or archives, to a person who satisfies the authorized officer that he or she requires the reproduction for the purposes of research or study.

The Copyright Act grants the creator of a work a number of moral rights, specifically the right of attribution, the right against false attribution and the right of integrity.

You may infringe the author's moral rights if you:

- fail to acknowledge the author of this thesis if you quote sections from the work
- attribute this thesis to another author
- subject this thesis to derogatory treatment which may prejudice the author's reputation

For further information contact the University's Director of Copyright Services

sydney.edu.au/copyright

**ALFRED HILL'S VIOLA CONCERTO:
ANALYSIS, COMPOSITIONAL STYLE AND
PERFORMANCE AESTHETIC**

Charlotte Fetherston

A thesis submitted in partial fulfillment of
requirements for the degree of
Doctor of Musical Arts

Sydney Conservatorium of Music,
University of Sydney, NSW

2014

STATEMENT OF ORIGINALITY

‘I hereby declare that this submission is my own work and to the best of my knowledge it contains no materials previously published or written by another person, or substantial proportions of material which have been accepted for the award of any other degree or diploma at the Sydney Conservatorium of Music or any other educational institution, except where due acknowledgement is made in the thesis. Any contribution made to the research by others, with whom I have worked at the Sydney Conservatorium of Music or elsewhere, is explicitly acknowledged in the thesis. I also declare that the intellectual content of this thesis is the product of my own work.’

Signed

Date

ABSTRACT

This thesis investigates Alfred Hill's *Concerto for Viola* of 1940, showing through in-depth analysis, performance and contextual understanding that this work presents a valuable contribution to both Australian music history and the wider viola concerti literature. This study has been undertaken to address some misconceptions regarding Hill and his musical output, a composer undermined posthumously because of a lack of musical and contextual understanding. This investigation has focused on Hill's highly virtuosic viola concerto, a work evoking the great nineteenth-century concerti, a genre from which the viola was all but excluded. The thesis begins by placing this study within the relevant scholarship. Chapter two considers the effect of Hill's Leipzig training and subsequent social contributions. Chapter three provides a brief overview of the concerto and Romantic musical ideas, followed by musical analyses in chapters four through six. Chapter seven presents some ideas regarding appropriate cadenza material and the final chapter contains a discussion and conclusions.

ACKNOWLEDGEMENTS

I would firstly like to thank my principal supervisor, Dr. Goetz Richter, who has encouraged rigorous thinking and provided unwavering support of my intentions with this research and in my viola performance. Secondly, I would like to thank my associate supervisor Roger Benedict, my instrumental teacher during my years at the Conservatorium. His ideas pertaining to performance and repertoire selection proved extremely beneficial.

I would like to thank the Sydney Conservatorium of Music, the University of Sydney, for providing a wonderfully supportive environment for me during my studies. I also gratefully acknowledge the generosity of the Australian Government in providing me with an Australian Postgraduate Award/University Postgraduate Award throughout my tenure. This enabled me to commit myself fully to my endeavours at the Conservatorium. During my time as a student I also benefitted from scholarships from the Postgraduate Research Support Scheme scholarship fund in Semester 2 2011 and Semester 2 2013 and from a generous grant from the Royston George Booker Scholarship in 2011 as part of the University of Sydney's Grants-in-Aid scheme.

Finally I would like to thank my immediate and extended family and my friends for their encouragement in my postgraduate studies. I would like to especially thank my parents Karen and Jeffrey, my godmother Melva, my siblings Emma and Oliver and, most of all, my partner Josef for his incredible support over the last four years.

TABLE OF CONTENTS

Statement of originality	2
Abstract	3
Acknowledgements	4
Table of Contents	5
Chapter One: Placement of the study	9
Introduction	9
Views within the literature	12
Conclusions regarding the literature	25
Chapter Two: Historical background	26
Melbourne and New Zealand: 1869-1887	26
Leipzig, Germany: 1887-1891	27
Wellington, Sydney and Auckland: 1891-1910	36
Sydney: 1910-1960	39
Conclusions: Hill's musical environment	44
Chapter Three: Context of Hill's 1940 viola concerto	46
Overview of the Concerto	46
Romantic music: some generalisations	51
Terminology employed within this thesis	58

Chapter Four: Analysis of the 1st movement	61
Introduction	62
Exposition	64
Developmental Space	70
Recapitulation and Essential Structural Closure	74
Score discrepancies	78
Chapter Five: Analysis of the 2nd movement	82
Introduction	82
Theme and Variations	86
Chapter Six: Analysis of the 3rd movement	96
Introduction	96
Exposition	99
Developmental Space	108
Recapitulation and Essential Structural Closure	111
Score discrepancies	117
Chapter Seven: The Cadenza	119
Introduction	119
Cadenza 1: Robert Pikler, c.1959	122
Cadenza 2: Jane Hazelwood, based on Pikler	126
Cadenza 3: Hartmut Lindemann, c~2001	127
Cadenza 4: Paul Fenton, c.1977-78	129
Cadenza 5: The author's cadenza, based on Fenton	133

Reflections on the different cadenzas	136
Chapter Eight: Discussion of findings and conclusions	138
The place of Alfred Hill's <i>Concerto for Viola</i> in Australian music	138
Discussion of compositional style	140
Writing for the viola in this work	143
Performance practice considerations	149
Place of the concerto in the literature	155
Contextual contribution and identity	157
Final conclusions	159
Bibliography	160
Appendix 1: Complete transcriptions of the five existing cadenzas	167
Cadenza 1: Robert Pikler, c. 1959	168
Cadenza 2: Jane Hazelwood, based on Pikler	170
Cadenza 3: Hartmut Lindemann, c~2001	171
Cadenza 4: Paul Fenton, c.1977-78	172
Cadenza 5: Charlotte Fetherston, based on Fenton	174
Appendix 2: Critical notes from D.M.A performance recitals:	175
PERF 5602 Performance Project: Recital June 2012	176
Final DMA recitals: February/March 2014 (combined critical notes)	197

Appendix 3: Three recital DVDs (cover page):

232

1. Recording of recital 13 June 2012
2. Recording of the concerto performance recital 28 February 2014
3. Recording of recital 28 March 2014

CHAPTER ONE: PLACEMENT OF THE STUDY

Introduction

Alfred Francis Hill occupies an important place in Australasia's music history. He was part of the first generation of classically trained composers in Australasia and was influential and important as a composer, performer and an educator. Born in 1869 in Melbourne, Hill grew up in New Zealand and completed tertiary studies in performance and composition in Leipzig, Germany from 1887 to 1891. Hill's training instilled in him the musical aesthetic of the German Romantics, an appreciation of which Hill imparted to the Antipodean societies to which he returned. Hill remained true to this style of composition throughout his life and was a celebrated composer during his lifetime. However in the years since his death in 1960 Hill's music has fallen out of vogue and his historical significance to Australasia has been overlooked. Journalists, performers and composers began to discredit Hill's music through aesthetic, stylistic and musical assumptions, and also perhaps because of his German training, contributing to a declining interest in the composer and his music.

This study has been undertaken to address some misconceptions regarding Hill and his musical output. Within this study it is argued that the performers, composers and music historians of Australia and New Zealand should not undervalue Hill's contribution to music of these societies. Hill was composing at a time when these countries were only on the verge of forming national identities as distinct from Great Britain. Australia did not have its own musical identity and relied on the colonially transplanted music. As such, Hill's German romantic traditions were

imparted to Australia for both educational and cultural reasons. This thesis contends that Hill needs to be understood for his contribution to the society in which he lived rather than undermined for writing not considered to be ‘sounding Australian.’

The scope of this study largely takes into account Hill’s musical influences from his time in Leipzig and is primarily focused on his reception in and significance to Australia during and after his life. Hill’s time in New Zealand and the influence of Māori culture were not considered to the same extent here. This is because at the time Hill wrote *Concerto for Viola* he had lived solidly in Australia for around thirty years. Alongside this, the concerto exhibits no obvious Māori or New Zealand influences. Thus the thesis shall primarily comment on aspects regarding Hill’s importance to Australian music.

This research is intended to provide an interpretation of Hill’s music rather than assert assumptions based on a modern agenda as is often found in the literature. The thesis comprises an original in-depth analysis of Hill’s *Concerto for Viola*, a substantial work of structure and merit, outlining compositional techniques in relation to Hill’s training. Additionally, cadenza possibilities and performance practice ideas add insight into the work’s intended aesthetic, helping to place it within the viola concerti literature.

The viola concerto is an approachable medium with which to bring discussion points to light. In focusing on a piece that is easily accessible for performance, the composer’s thoughts and intentions can be integrated into performance: Hill and his contribution to Australian music and the viola literature can be understood musically

and contextually. This investigation is the first in-depth scholarly approach to the concerto and provides tangible ideas with which to gain understanding of this man and his music. The placement of the concerto in the context of literature for the viola, and particularly, the Australian viola concerto genre, makes an original contribution to the knowledge of performance, history and to musical analysis of Hill's music in general and the viola concerto in particular. The study hopes to bring this viola concerto to light on its own merits and inspire students and professional musicians alike to study and perform it.

Views within the literature

The main issue pertaining to the study of Alfred Hill and his music is the populist perception that his compositions are backward-looking, firmly rooted in nineteenth century style and thus neither relevant nor a worthy contribution to Australasian music. Upon closer inspection of the literature, one is struck by the lack of musical analysis or thought regarding the intended aesthetic of Hill's works. An effort to provide an interpretation of Hill's viola concerto and place the work within the viola concerti literature has not been approached previously, meaning that the original analysis of the viola concerto within this thesis is highly pertinent to justifying Hill's importance in the development of Australian music and its compositional oeuvre.

The Covell Argument

It is relevant to first review existing literature to ascertain when and where the present general view of Hill's music originated. The scholar who campaigned most forcibly against Hill's compositions was Roger Covell, active from 1960 to the late 1990s. Covell's most famous work, *Australia's Music: Themes of a New Society*, was one of the first in-depth texts discussing classical composers and compositions of Australia. The text also marks the beginning of a downward spiral regarding Alfred Hill's reputation. Despite acknowledging Hill's contribution to Australian composition and conceding the inevitable influence on Hill's compositional output of his training in Leipzig, Covell portrays Hill as a composer lacking in imagination, too caught up in music of the Romantic greats and apparently unable to articulate compositions appropriate to the country he resided in. Of Hill's viola concerto Covell writes:

His viola concerto of 1940 represents him at his best in the supple, teeming variety of its melodic transformations in the first movement (technically demanding on the

player, but simple-hearted in an almost childlike way) and in the songlike limpidity of its central andantino; and it is only a harmless distraction, though disappointing, that the principal theme of the finale derives so obviously from the rhythmic and accentual cut of the gipsy finales of the Brahms and Max Bruch violin concertos and reminds us, a little too forcibly, that Hill once played in the Gewandhaus Orchestra in Leipzig under Brahms's own direction.¹

Covell thought Hill worked too solidly within the confines of his training; it seems he had expected Hill to move away from the German Romantic style to produce music befitting the new identity of Australia in the twentieth century. However, Covell did not complete any musical analyses of depth to back up these claims.

Covell's views on Hill were widely accepted and reinforced by other musicologists. The work of Australian musicologist and composer Gordon Kerry, who became music critic for the *Sydney Morning Herald* after Covell's retirement in the 1990s, offers an almost identical sentiment. In *New Classical Music: Composing Australia* Kerry writes:

[Hill's] style, as might be expected, is a genially late-Romantic one; Covell has rightly noted that Hill doesn't quite cut it as a 'grand old man'. His works are always well crafted and coherent if often lacking in strong personality, and it might be said that the stylistic manners of Brahms, Dvorak and Bruch lingered in Hill's work long after they had been overtaken elsewhere.²

Writers like Covell and Kerry argue that Hill's non-progressive stance makes his music unremarkable within Australian musical history. Covell asserts:

¹ Roger Covell, *Australia's Music: Themes of a New Society* (Melbourne: Sun Books 1967), 141.

² Gordon Kerry, *New classical music: composing Australia*. (Sydney, Australia: UNSW Press, 2009), 14.

Unfortunately, it will never be possible to argue that Hill's music deserves more currency than [a long lifetime of unremitting creative activity] on the grounds of power or originality. Power and originality are qualities conspicuously lacking from most of his music ... It will never be valid to treat Hill's music as a cause or to urge its wider circulation with revivalist zeal. But it is quite possible that a return of greater tolerance for late nineteenth century romanticism in music will give its unassuming, non-aggressive qualities of flowing tunefulness readier possibilities of winning a wide audience. It is unlikely that the bigger orchestral works will be worth reviving, except out of historical curiosity: the formal naivety that characterises a number of them is not of the kind that establishes itself as simply a more innocent, clearer-eyed way of looking at the world.³

Crowley's Investigation

While Roger Covell is considered to be highly knowledgeable on the topic of Australian music history, John Crowley investigated the validity of his claims in *Alfred Hill: A Grand Old Man of Australian Music* in 2001. Crowley states:

Over the last 30 years or so, many like-minded commentators have taken up the Covell view and, in the process, inflicted immeasurable harm to Hill's once strong reputation as one of Australia's most influential and important composers. Such has been the damage to Hill's compositional profile that, in line with Covell's advice, his music is rarely performed by leading Australian ensembles. This is in stark contrast to the number of performances his music attracted between 1935-1960 by numerous ABC orchestras around Australia and the BBC Symphony Orchestra under Sir Adrian Boult throughout the 1940s.⁴

³ Covell, *Australia's Music*, 25.

⁴ John Stephen Crowley, "Alfred Hill: A Grand Old Man of Australian Music [manuscript]," (MA thesis, Monash University, Clayton, 2001), iii.

Crowley challenges Covell's viewpoint by investigating the writings of pre-Covell musicologists active during Hill's lifetime. He discovered that the pre-1960 writers frequently complimented Hill's compositions for their originality and appropriateness to the aesthetic of their audiences. Crowley also investigated the working relationship of Hill and the Australian Broadcasting Commission as proof of such originality and popularity.⁵ After researching vast amounts of press material, Crowley concluded that Hill was a much-loved composer and musician in his day, and argued that he was as important to the musical development of the country as he was to the development of its compositional oeuvre. He writes that there is:

... Substantial, indeed overwhelming evidence that music critics and the music public did not hold the modern view of Hill's music during his lifetime. In sharp contrast, Hill was acclaimed widely, at home and abroad, for the individuality, power and originality of his music ... The thesis, in researching this paradox, concludes that Covell's verdict on Hill's music lacks empirical substance; it is founded largely on subjective criticism and does not directly address the structure of the music itself. Nor does Covell analyse Hill's music in the context of its historical era.⁶

Crowley's statement highlights the lack of analyses of Hill's music within the literature. The lack of investigation into structure, harmony, detail or contextual understanding of Hill and his works by Covell and subsequent writers means that an understanding of the *Concerto for Viola* is impossible based on the existing literature, highlighting the need for a study such as this.

Hill's Supporters: Thomson and McCredie

Scholars who did seek to understand Hill's musical agenda and style were New Zealander John M. Thomson and Australian Andrew D. McCredie. Thomson and

⁵ Now Australian Broadcasting Corporation – ABC.

⁶ Crowley, *Alfred Hill: A Grand Old Man of Australian Music*, 154.

McCredie were the first researchers to write extensively on Alfred Hill and much subsequent biographical literature is based on their work, produced between 1968 and 1983. One of Andrew McCredie's highly significant works is *Alfred Hill (1870-1960): Some backgrounds and perspectives for an historical edition* from 1968.⁷ McCredie intended this article neither as a full biography nor a survey of the composer's achievements, but rather as an identifier of the major primary literature and musical source materials available for further studies. McCredie undertook this study from sociological, biographical and musical standpoints. Within the work he covered Hill's time in Leipzig, the Mitchell Library archives,⁸ performance practice, categorisation of Hill's work and the composer's place in Australasian musical history. McCredie also highlights limitations in research, the lack of musical analysis or consideration of manuscripts by some writers. McCredie provides a realistic portrayal of the general body of work by Alfred Hill.

⁷ Andrew D. McCredie. "Alfred Hill (1870-1960): Some backgrounds and perspectives for an historical edition." *Miscellanea musicologica: Adelaide studies in musicology (Australia)*, Vol. 3 (1968): 181-257.

Between 1968-1983 McCredie wrote biographical articles for the *Australian Dictionary of Biography*, the Australian Government's publication *Catalogue of 46 Australian Composers and Selected Works*, a chapter in *Australian Composition in the Twentieth Century* and an article for the *Australian Journal of Music Education*.

⁸ State Library of New South Wales, Manuscripts, oral history and pictures collections: *Hill family - papers, music and pictorial material of Alfred Hill and Mirrie Hill, 1854-1984*, <http://acms.sl.nsw.gov.au/item/itemDetailPaged.aspx?itemID=99554> (accessed August 4 2013).

This collection was arranged and described by music archivist Meredith Lawn, from 1991 and 1995-6 and detailed in a paper for the Australian journal *Continuo* and *Fontes Artis Musicae*. These papers provide valuable information about all aspects of the Hill's lives and contain a large number of autograph manuscript editions of a range of compositions. The Mitchell library had acquired over 60 boxes in total: Mirrie donated collections in 1962 and 1971 and Thomson donated notes and materials from his work in 1980. After Mirrie's death in 1991 further boxes were gifted to library, this time also containing much of Mirrie's work. Lawn notes that Mirrie Hill also donated boxes to the Federal Music Library of the Australian Broadcasting Commission in 1960 that were transferred to the National Library of Australia, Canberra. In 2001 a surprise find exposed more Hill papers for the catalogue. All items had sat unordered and uncatalogued in the collection until Lawn's exhaustive work in the nineties.

Meredith Lawn, "Musings of a Music Archivist: Arranging and Describing the Music Manuscripts of Alfred and Mirrie Hill at the State Library of New South Wales." *Fontes artis musicae* Vol 49, No. 4 (2002): 296-303.

One argument taken by Covell and others criticizes Hill for his generic style. While identifiably Australian music was beginning to develop in the second half of the twentieth century, during which time Hill was composing, these texts and others like it do not appear to take into account Hill's own musical agenda or the aesthetic of the era in which Hill was trained in compositional techniques. McCredie's study holds that Hill's music reflected the time and place of his professional training. He further held that the social changes that came about with the ready availability of recorded performances following the development of radio broadcasting (after the 1930s) came too near the end of Hill's composing career to have a significant influence. McCredie writes of the broadcasting development:

Such a development could offer an almost continual form of cultural reinsemination. This reinsemination in fact is one of the major junctions between Alfred Hill and the younger generation of composers ... Hill remained faithful to his transplantation of Leipzig traditionalism, whereas the younger generation wrested with the combinations of Australian materials and transplanted or otherwise absorbed impressionist, neo-classic or neo-romantic idioms. Hill had already employed the optimum of his musical resources during the high colonial period – a phenomenon no better exemplified than in his transcription of eleven earlier chamber works as symphonies, three of such chamber works actually dating before 1914.⁹

McCredie develops the transformation issue further in a chapter for *The Composers and Their Works*, writing:

At a superficial glance it might be argued that Hill's entire production could be neatly truncated into periods represented by the early Māori works, the string quartets mostly dating from the middle nineteen-thirties and the symphonies belonging

⁹ McCredie, *Alfred Hill (1870-1960): Some backgrounds and perspectives* 255.

essentially to the nineteen-fifties, as if some specific evolutionary series of idiomatic cycles had taken place. Instead, Hill's re-editing and re-orchestrations produced no significant change, the melodic and harmonic material as well as formal structure almost always remaining unchanged. As a result, however active Hill may have been as a composer after 1914, his major works had already achieved complete maturation by that date.¹⁰

In this regard, Covell's comment on the lack of originality in Hill's works can be supported somewhat. Hill did rewrite much of his material. However in the idiom of Hill's style that is not an unacceptable practice and can be seen in the works of those composers that Hill respected greatly, such as Brahms, Schumann and Liszt, and is also evident in earlier composers such as Bach and Handel. McCredie's approach recognised and placed Hill in his Leipzig context accurately.

Another argument McCredie addresses is Hill's apparent lack of an identifiably Australian musical sound. The European colonisation of Australia in the late eighteenth century took place not much further back in history than the beginning of Hill's life. McCredie points out that the social structure of Australia was a replica of an "eighteenth century English lower bourgeois culture", which was mostly secular, as opposed to the American colonisation that was heavily influenced by Christianity.¹¹ He writes: *'the problem of an embryonic Australian musical culture was initially one of transplantation of already existing European cultures into new*

¹⁰ Andrew D. McCredie, *The Composers and Their Works* (Canberra: Australia, Australian Government Printing Office, 1969), 8.

¹¹ McCredie, "Alfred Hill (1870-1960): Some backgrounds and perspectives," 249.

geographical spheres.'¹² This meant that there was no 'Australian' classical or folk music, and would not be for some time.¹³

The publication of Thomson's *A Distant Music: The Life and Times of Alfred Hill* in 1980 made it the foremost text for readers to gain a biographical understanding of Hill and his social surroundings.¹⁴ While Thomson provides detailed information regarding the people, places and events Hill was exposed to, the book does not contain musical analyses of Hill's compositions. As Lam points out, Thomson's aim was to "*investigate significant events during the evolution of a colonial musical tradition through examining the life and times of its principal figure.*"¹⁵ Thomson places Hill within the colonial landscape of New Zealand and Australia and one begins to understand the almost complete lack of professional musical structures surrounding Hill for much of the time that he was composing in his life.

Thomson's earlier publication *The Role of the Pioneer Composer: Some reflections on Alfred Hill 1870-1960* considers to what extent Hill's time in Leipzig influenced his compositional style and also reflects upon Hill's importance to Australasian music.¹⁶ Thomson remarks that Hill was a pioneer in the development of a national Australian music through his shaping of the Australian musical scene and

¹² McCredie, *Alfred Hill (1870-1960): Some backgrounds and perspectives* 246.

¹³ This statement does not take into account existing and new Aboriginal music. Further information on this topic can be found in:

Graeme Skinner, "Toward a general history of Australian musical composition: first national music, 1788-c.1860" (Ph.D. diss., University of Sydney, 2011). Identifier: <http://hdl.handle.net/2123/7264>

¹⁴ John M. Thomson, *A Distant Music: The Life and Times of Alfred Hill 1870-1960* (Auckland, New Zealand: Oxford University Press, 1980).

Thomson also wrote many smaller biographical articles on Hill with biographical contributions to *The Oxford History of New Zealand Music*, *Oxford Music Online* and *Te Ara - The Encyclopedia of New Zealand*. Thomson had spent time with Hill directly during his research and his notes and sources form a valuable part of the *Alfred and Mirrie Hill Collection* at the State Library of New South Wales.

¹⁵ Yuen Ching Lam, "An Analytical Study of Alfred Hill's String Quartet No. 2 in G Minor" (MA thesis, University of Otago, Dunedin, 2006), 21.

¹⁶ John M. Thomson, "The role of the pioneer composer: some reflections on Alfred Hill 1870-1960," *Studies in music (Australia)*, 4 (1970): 52-61.

his willingness to adopt the music of aboriginal cultures into his work.¹⁷ Thomson sees Hill more as an intermediary before the real nationalist composers of the 1960s would appear. He writes:

Traditionalist in his music, he continually expressed himself in the style of the European romantic composers of his youth, but as a musician he was in the advance-guard, trying to create a vital tradition of music in the community and urging it to respect and value its composers.¹⁸

Like McCredie, Thomson is realistic about Hill's contextual background and the environments in which he was composing, and is again aware of a lack of analyses of the music of Hill.

Availability of Manuscripts and Recorded Music

In 2007 the Stockhausen scholar Robin Maconie wrote an unpublished paper *Finding Alfred* in which he mused upon his discovery of Alfred Hill and his music. Regarding Thomson's research, Maconie writes:

With only a few pieces [of Hill's music] having been recorded, the rest having survived in manuscript, John had found it difficult to form a definitive judgment of the quality of Hill's music, and was even then fearful that the doubters might be right, who had said all along that he was a romantic, old-fashioned stylist, out of touch. I suspected that this was not true, that it was simply propaganda put out by the composer's envious and ineffectual successors. How could these people say such things about him when there was no way they could have studied the scores, or heard the music?¹⁹

¹⁷ Hill studied the music traditions of New Zealand Māori and Australian and Papua New Guinea aboriginal cultures.

¹⁸ Thomson, *The role of the pioneer composer*, 53-54.

¹⁹ Robin Maconie, "Finding Alfred," (Dannevirke: New Zealand, unpublished manuscript, 2007), 6.

Maconie is highlighting the idea that many of the misconceptions regarding Hill are based not on fact but often on subjective views held with little supporting evidence. It also highlights the relative unavailability of music scores and recordings of Hill's music for appraisal.

In response to the issue of score unavailability and unaccountability, Allan Stiles completed *A Survey of the Music of Alfred Hill: including a thematic catalogue*, a comprehensive catalogue of Hill's music which had not previously been produced. Stiles has since begun editing and publishing editions of Hill's works through Stiles Music Publications, meaning that countless Hill works previously held only in the Mitchell archives can now be viewed and performed.²⁰ Reflecting on this lack of enthusiasm for the preservation and performance of Hill's works Stiles comments:

[Hill's] death coincided with the rise in fashion of styles of composition far removed from those Hill had employed. It became the practice of critics and some educators to ridicule, or at least damn with faint praise, music that did not conform to more modern trends. What was not understood, and may still be poorly realised, is that, within the English-speaking world, the influence of the Second Viennese School was not much felt until after the Second World War, resulting from refugees such as Schoenberg having migrated to the USA. British composers, too numerous to list, continued to write in a style more comprehensible to audiences. Hill and other colonials followed the British example. Those who have questioned Hill's 'failure' to follow what they mistakenly perceived to have been universal trends have missed the point. Continental Europeans such as Richard Strauss also continued to compose in late-Romantic style but that seems to have been missed by Hill's critics. Now that, in Europe certainly but maybe not yet so fully in the Antipodes, there has been a revival

²⁰ R. Allan Stiles, *Stiles Music Publications*, website updated October 2008, www.stilesmusicpublications.com

of Romanticism (or maybe ‘Neo-romanticism’), Hill’s music may come to be better appreciated in there. This is in fact beginning to happen, maybe not so much in Australia as in New Zealand where performances are increasingly occurring.²¹

Another researcher active in promoting the music of Hill is Donald Maurice.²² In 2008 Maurice edited and published Hill’s student diary kept during his time in Leipzig as *The Leipzig Diary*. Hill had documented concerts, lessons, compositional progress, personal development and general observations of life abroad, revealing a true sense of his influences and opinions. It was on board ship in 1887 that Hill began writing in his diary, detailing the course of travel in great detail and the musical activities organised on board. Maurice writes:

We learn through the eyes and ears of a budding young colonial composer about musical life in Leipzig in a Golden Age of musical history when the city was host to a steady stream of names who are now enshrined as the greatest of the great from the Romantic era.²³

Alongside this source, information relevant to Hill’s time in Leipzig was found in Leonard Phillips’s *The Leipzig Conservatory: 1843-1881*, invaluable for its in-depth

²¹ R. Allan Stiles, “A Survey of the Music of Alfred Hill: Including a Thematic Catalogue.” (PhD diss., Macquarie University, 2007), 78.

²² Maurice is leading the drive to have more of Hill’s music recorded by recording the complete string quartets of Alfred Hill under the Naxos label with the Dominion String Quartet. These recordings can be found on the Naxos Music Library or: <http://www.classicsonline.com/artistbio/45253.htm#disco>

²³ Alfred Hill, ed. Donald Maurice, *The Leipzig Diary - Alfred Hill*. (Wollongong, N.S.W.: Wirripang, 2008), xi.

Further articles point out the importance of the diary in providing Hill’s social interactions, personality traits and influences, for example McCredie’s *Some backgrounds and perspectives* and:

Louise Anemaat, "An Australian Composer in the Second Reich: Alfred Hill's Student Years in Leipzig." *Continuo: Journal of IAML (Australia)* 26, 17 (1997).

Maurice changed future scholarship on Hill when he discovered that Hill’s birth year has been misquoted for over 100 years as December 16 1870 instead of December 16 1869. This confusion was believed caused by the late registration of Hill’s birth in March 1870. Maurice disproved the error by pointing out that Hill confirmed his birth year as 1869 in his diary on his birthdays, and that his university entrance documents consistently show 16 December 1869 as his date of birth.

Donald Maurice, *Alfred Hill (1869-1960), the Dominion Post Centenary Concert Souvenir Programme*. (Wellington, New Zealand: The Dominion Post Press, 2007).

investigation of Leipzig's music, conservatism and the formation of its Conservatory, to be discussed in chapter two.²⁴

Analyses of Hill's works

There is a distinct void in literature concerning Hill's compositional style supported by specific examples from his music. One recent and highly important study was written by Yuen-Ching Lam in 2006, entitled *An Analytical Study of Alfred Hill's String Quartet No. 2 in G Minor*.²⁵ Lam's study involved an in-depth look at Hill's second string quartet to identify and describe the Māori elements Hill incorporated into his Romantic composition style. Despite being such a recent publication, Lam's thesis is one of the first and most complex studies of a work by Alfred Hill.²⁶ Lam writes:

The structure of this work is a typical four-movement string quartet. It is unified by a basic four-note idea introduced in the first movement. The integration of this fundamental idea in all four movements is a *grundgestalt*. While this, along with the use of cyclic form were common techniques to connect a multi-movement work, the economy of materials used also reflects Hill's practical approach in composition. The

²⁴ Leonard Milton Phillips Jr., "The Leipzig Conservatory 1843-1881" (Ph.D. diss., UMI Dissertation Publishing, Ann Arbor, Michigan, 1979).

²⁵ Yuen Ching Lam, *An Analytical Study of Alfred Hill's String Quartet No. 2 in G Minor*. (MA thesis, University of Otago, Dunedin, 2006).

²⁶ The few analytical sources available usually focus on one specific work or musical genre. The lack of analytical material on Hill's works in general means that many analytical 'basics' have not yet been covered and need to be addressed here, meaning that only one work has been investigated in this thesis. Lam identifies studies that have been undertaken into the Maori aspects of Hill's works but these are not relevant to this study. Such analyses might include a study of Hill's operas or symphonic arrangements of the string quartets, to be discussed in the body of this thesis. These analyses are typically recent doctoral studies and number just a few at this stage. Lam looked into the writing of:

Eric Rowe, "The Maori Musical Elements in the First Symphony and the String Quartets Nos. 1 & 2." (BCA Honours thesis, University of Wollongong, 1998).

Jeremy Commons, "The Operas of Alfred Hill." In *Opera in New Zealand: Aspects of History and Performance*, ed. Adrienne Simpson, (Wellington: Witham Press, 1990), 61-74.

Peter Harcourt, *Fantasy & Folly: The Lost World of New Zealand Musicals, 1880-1940* (Wellington, New Zealand: Steele Roberts, 2002).

Sarah Shieff, "Alfred Hill's 'Hinemoa' and Musical Marginality," *Turnbull Library Record* 28 (1995): 61-78.

composer skillfully made use of this device, and the structure of the musical form of each movement, to match the music to the plot of the story.²⁷

Lam's study was influential in its research parallels to this study as she also investigated the Leipzig influence and discussed analytical literature relevant to a study of this type. Lam concludes that Hill was '*not entirely traditional nor exceptionally progressive, but could be innovative on occasions.*'²⁸

Andrew Lorenz completed another analysis of note in *The Australian Violin Concerto*. Lorenz selected seven concertos written by Australian composers and investigated their background, instrumentation and interpretive ideas alongside an analysis of each. This source also offers a performer's perspective: Lorenz is a violinist himself and offers technical and performance practice advice and ideas found in existing recordings. In the study of Hill's violin concerto of 1932 Lorenz provides a discussion of the work's form and musical elements. Lorenz notes:

Written in 1932, Alfred Hill's violin concerto is cloaked in the idiom of late nineteenth century romanticism. Beautiful themes abound and the composition is reminiscent of the *petit maîtres* of the Scandinavian countries, composer such as Svendsen and Sinding – even Grieg.²⁹

The form of the violin concerto is very similar to the viola concerto that would appear eight years later, echoing McCredie's statement regarding the non-evolution of Hill's forms and musical maturity. Apart from the quote above, Lorenz does not draw any conclusions about the work's merit or place in the literature, simply ordering the concerto chronologically within the seven chosen. Beyond these mentioned sources there is little in the way of analytical literature of Hill's works.

²⁷ Lam, *An Analytical Study of Alfred Hill's String Quartet No. 2 in G Minor*, 123.

²⁸ Ibid.

²⁹ Andrew Lorenz, "The Australian Violin Concerto" (MPhil thesis, University of Southern Queensland, Australia, 2010), 29.

Conclusions regarding the literature

Reflection upon this literature highlights the considerable gaps within the study of Hill's music, most noticeably in a lack of musical analyses and consideration of his aesthetic. Writers such as Covell do not provide musical evidence to substantiate their claims. Research initiated by Crowley suggests that support for Hill was strong before 1960; the sharp decline in appreciation after this seems unfounded and largely based on populist thinking. Viewing this composer as non-progressive undermines Hill's contribution to the music of Australia and does not appreciate Hill for his individuality, cultural or educational concerns. The lack of musical recordings, score availability or analytical literature further impedes the objective understanding of Hill's music.

In the following chapters this thesis seeks to address this ideological dismissal of Hill and his compositional output by combining contextual understanding, musical analysis and performance perspective of one major work, Hill's *Concerto for Viola in A minor*.

CHAPTER TWO: HISTORICAL BACKGROUND

This chapter provides details of Hill's biography, with an emphasis on his time in Leipzig and acknowledgement of his work in the establishment of musical culture and institutions within Australia and New Zealand.

Melbourne and New Zealand: 1869-1887

Alfred Hill was born in Melbourne in 1869 to Charles and Eliza Hill, the eighth of nine children. In 1872 the family moved to New Zealand, first to Auckland and subsequently Wellington.³⁰ Alfred began his musical life playing the tambourine, then cornet and finally violin as well as composing in his teenage years. However a lack of competent teachers meant that he found composition frustrating and had to compose by ear. Nonetheless, his first publication '*The Organist*' was produced in 1886.³¹ Hill said:

Life in our family was filled with music. All of us sang or played some musical instrument and we frequently gave concerts in aid of some worthy cause. Secretly though, I was ashamed of my lack of musical knowledge and longed for a teacher to put me on the right path.³²

³⁰ Charles (1832-1919) and Eliza (nee Hulbert, 1832-1905) both originated from Bristol, England where they married in 1852. Charles immigrated to Australia soon afterwards and first worked as a violinist on the Ballarat goldfields, later moving to Melbourne to work as a hatter. Eliza joined him and the couple had their first child in 1856. After the birth of their second, the family had a brief experience farming in America but soon moved back to Melbourne with their third child born upon ship. With Charles again in the hatmaking trade the family stayed in Melbourne for some time and had more children. Alfred was born in 1869 as the eighth of nine Hill children though unfortunately two Hill children died in infancy.

³¹ Thomson, *A Distant Music*, 13-14, 19, 21.

Wellington possessed an Orchestral Society comprising unpaid professionals and amateurs, as well as brass bands and choral societies based on the English choral system. At the time there was no such thing as an artistic 'season' in New Zealand despite much appreciation for music among its citizens, and so visiting artists were vital for musical exposure.

³² Thomson, *A Distant Music*, 15.

In order to remedy this situation, Charles Hill sent Alfred and John (Alfred's older brother 1858-1924) to Germany to audition for places at the Leipzig Conservatory, John to study singing and Alfred, violin and composition.³³ The brothers passed entrance examinations on May 13 1887.

Leipzig, Germany: 1887-1891

Hill's experiences of Leipzig were the primary source for his compositional understanding and musical aesthetic. In view of the fact that this period in Hill's life shaped his future so dramatically, it is perhaps appropriate to discuss the city's political and social climate, the history and implications of the Conservatory, the city's *Gewandhaus* orchestra and the musical styles of the time.

Leipzig long held an important place in Germany for its leadership in commerce as well as publishing and law, stemming from the establishment of its university in 1409.³⁴ In 1539 Leipzig had joined in the Protestant Revolution and formally adopted Lutheranism and the prestigious *Thomasschule* (St. Thomas School)

³³ The Leipzig Conservatory has had many names over the course of history: 1843–1876, *Conservatorium der Musik*, 1876–1924, *Königliches Konservatorium der Musik zu Leipzig*, 1924–1941, *Landeskonservatorium der Musik zu Leipzig*, 1941–1944, *Staatliche Hochschule für Musik, Musikerziehung und darstellende Kunst*, 1946–1972, *Staatliche Hochschule für Musik – Mendelssohn-Akademie*, 1972–1992 *Hochschule für Musik „Felix Mendelssohn Bartholdy“* and from 1992 to the present day: *Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ Leipzig*. For the purposes of this thesis the institution shall be referred to as the Leipzig Conservatory.

³⁴ The seventeenth to nineteenth centuries saw the city affected by the Thirty Years' War (1618-1648), plague (1680), the Seven Years' War (1756-63) followed by Prussian control of the city, the French revolution in the late eighteenth century and Napoleon's conquest and subsequent loss of the city in the early 1800s. Despite Napoleon's loss of the city in the Battle of Leipzig in 1813, many bureaucratic and social implementations stayed in place in the city. The reforms primarily resulted in an increase in infrastructure, uniform taxation and abolition of internal tolls. Leipzig's long distance railway was completed in 1839, transforming the city into a European travel hub and an international destination unlike many other provincial cities within the German Empire. The city became prosperous with extravagant buildings and public gardens and had a population of over 62,000 by 1849. Fifty years later this had risen to 400,000 people, due in part to intense industry and commerce that was seen all over Germany.

Phillips, *The Leipzig Conservatory 1843-1881*, 18, 45, and:
George B. Stauffer, "Leipzig." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16353> (accessed 7 March 2012).

choir of the *Thomaskirche* (Church of St. Thomas) effectively made Leipzig the base for the Lutheran church in Germany. Masses were retained in Latin rather than in the more common vernacular, which was in keeping with the conservative stance of the city in general.³⁵ By the 19th century music began to enter the public sphere. Removed from its traditional place in aristocratic and church patronage, there was a decline in music based on religion and a rise in secular Romantic music.³⁶ However, despite strengths in trade and commerce making Leipzig comparatively global, the city was musically insular for the first few decades of the 19th century and greatly overshadowed by the composition and performance of Vienna.³⁷

Phillips writes that three main events changed the course of music in Germany between 1815-1848: the division of art music and popular music, the institutionalisation of music, and the professionalisation of musicians. In part this developed because of the rise of the virtuoso performer “*more interested in the beguiling of a naïve public through sheer technique and sensuous appeal than in the continuation of a serious and profound musical tradition.*”³⁸ Virtuosos began to travel extensively and required local musicians for orchestral or chamber endeavours. As virtuosi concerts began appearing all over Germany it became apparent that there were insufficient professional or highly skilled musicians available. There was no

³⁵ The church’s most famous cantor was J. S. Bach (1723-1750), although his fame was not recognised for almost a century following his time there. The city had a long tradition of Lutheran church music but Phillips points out that this activity was an anachronism as the state religion hardly survived elsewhere after the Thirty Years’ War (1618-48).

Phillips, *The Leipzig Conservatory: 1843-1881*, 36, and Stauffer, "Leipzig." *Grove Music Online. Oxford Music Online.*

³⁶ Phillips, *The Leipzig Conservatory: 1843-1881*, 37.

³⁷ Though lacking in some areas, Leipzig did have power in music journalism with its highly influential and conservative *Allgemeine musikalische Zeitung*, active between 1798-1848. In its later years the journal was in competition with the Leipzig journal *Neue Zeitschrift für Musik* founded by Schumann in 1834 to explore new music. This rivalry hints at the long battle between Romanticism and Conservatism, prevalent both before and during Hill’s time in the city.

Phillips, *The Leipzig Conservatory: 1843-1881*, 10-14.

³⁸ Phillips, *The Leipzig Conservatory: 1843-1881*, 14, 19-20, 24.

formal tradition for education in the performance skills required, especially on a large scale. There was a real need for the development of professional musical institutions in Germany.

In Leipzig, Carl Wilhelm Müller and Johann Hiller appointed a committee of citizens, with the financial backing of the city, to bring about the formation of and a new concert hall in the main square, the *Gewandhaus*.³⁹ By 1781 the subscription series was established, the new concerts named *Gewandhauskonzerts*.⁴⁰ At this stage orchestras did not have full time conductors and usually relied on the leadership of a concertmaster. The Gewandhaus orchestra did not have a conductor until 1835, when Felix Mendelssohn-Bartholdy was appointed conductor and Musical Director.⁴¹ Mendelssohn programmed repertoire by Beethoven and Mozart and his own compositions but did not program any of the music of Berlioz or Liszt. He remained within his conservative ideals, cultivating absolute music and opposing the new music of Wagner and Liszt. This suited the public taste of Leipzig. As Phillips writes:

Felix Mendelssohn ... was much more interested in the perfection of the status quo than in the exploration of new and revolutionary ideas ... Leipzig was the perfect place for the pursuit of these ideals, for it was largely impervious to the social and artistic upheaval which raged about it during the first half of the 19th century.⁴²

³⁹ Phillips, *The Leipzig Conservatory: 1843-1881*, 50.

⁴⁰ The *Neues Gewandhaus* was built in the early 1880s and concerts there led the city to musical fame as its orchestra excelled at performing music of the Romantic composers. Mozart, Haydn and Beethoven were all extremely popular, so much so that the publishing house Breitkopf even employed a Viennese representative in the city.

Phillips, *The Leipzig Conservatory: 1843-1881*, 55.

⁴¹ Mendelssohn was a radical choice at the time as he had grown up in Berlin, not Leipzig, and was already internationally famous as a composer, conductor and performer. Mendelssohn brought with him the famous violinist Ferdinand David as new concertmaster for the orchestra.

Phillips, *The Leipzig Conservatory: 1843-1881*, 65.

⁴² Phillips, *The Leipzig Conservatory: 1843-1881*, 72.

After Mendelssohn's death in 1847, Julius Reitz assumed conductorship of the orchestra. He was also conservative in his programming, avoiding the music of the New German School, particularly Wagner and Liszt.⁴³ The celebrated pianist Carl Reinecke became Musical Director of the Gewandhaus in 1860 and was similar in his conservatism.⁴⁴ Reinecke promoted the ideals of German classicism and the "respectable Romanticism" of the *Biedermeier* style.⁴⁵ During his time in Leipzig, Hill was immersed in this orchestra and attended one to two Gewandhaus rehearsals (*Proben*) and/or concerts per week. Hill wrote in his diary of Johannes Brahms: "He is reckoned now one if not the finest composer alive."⁴⁶ Of the *Gewandhaus* orchestra Phillips writes:

Once a player was admitted to the orchestra, he would normally serve until death or old age removed him. In spite of great potential for stagnation inherent in such practice and the inbreeding resulting from recruitment being limited to Leipzigers for the most part, the repertoire shows remarkable diversity.⁴⁷

Hill himself became a rank-and-file violinist with the orchestra from October 1888, working with legendary figures of music history such as Brahms, Grieg, Joachim and Ysaÿe. This was achieved despite Hill's admission within his diary of prolonged deafness in the right ear, which, he claimed, came about due to a burst eardrum in or

⁴³ Stauffer, "Leipzig." *Grove Music Online. Oxford Music Online.*

In 1832 the orchestra had played the music of Wagner and Schumann for the first time, but these composers were not highly featured in concert repertory.

⁴⁴ Reinecke was not the official director of the Conservatory (detailed below) until 1892, the year after Hill left, though is attributed to having much influence over the Conservatory at this time. Perhaps not directly associated with Hill's tutelage, Reinecke had a lasting influence on the styles and output of Leipzig's musical scene.

⁴⁵ *Biedermeier* refers to the culture of German-speaking Europe in the 19th century: its name is taken from a fictional 'bourgeois philistine' character created by Ludwig Eichrodt. The term then transformed to denote the 'way of life founded in peaceful domestic harmony by contrast with the turbulence of the Napoleonic years.' This style of music was paralleled by other art forms and showed the Romantic ideals mixed with the social stability of the middle class, ideals for which Leipzig was a hub.

W.E. Yates, "Biedermeier" *Grove Music Online. Oxford Music Online.* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03049> (accessed 7 March 2012).

⁴⁶ Hill, ed Maurice, *The Leipzig Diary*, 41.

⁴⁷ Phillips, *The Leipzig Conservatory: 1843-1881*, 55.

before 1886. Hill wrote: “*I think and sincerely hope that he [the ear doctor] will be able to cure it as it will help me a lot in my fiddle playing.*”⁴⁸ Unfortunately Hill was informed the next week that the ear was incurable and Hill may have lived with perhaps only 50 per cent hearing for the rest of his life: this detail was never made official by documentation and we have only Hill’s comments in the diary as evidence of this.

Hill’s achievement with the *Gewandhaus* orchestra highlights his evident violinistic and musical capability. It can be assumed that Hill would have been likely to succeed as a professional violinist or composer in Germany if he had chosen to stay in Europe, and it is important to appreciate Hill for this capability. It was not until Reinecke’s succession by Arthur Nikisch as musical director of the *Gewandhaus* in 1895 that new repertory was programmed: by then Hill had already graduated and returned home. It is not surprising that his compositional style and general musical aesthetic remained with the music that he had been exposed to during his Leipzig period.

Despite its history of great composers and performers, Germany was the last of the major European countries to establish a Conservatory.⁴⁹ The Leipzig

⁴⁸ Hill, ed. Maurice, *The Leipzig Diary*, 65.

⁴⁹ France founded the *Conservatoire de Paris* in 1795 as part of its new bureaucratic government but at that time, unlike France, Germany had no major governing power. It had instead retained its conservative education based on the Latin and old university systems.

Phillips, *The Leipzig Conservatory: 1843-1881*, 32.

Mendelssohn made concurrent requests to both the Leipzig minister to the Saxon Court at Dresden and the Prussian Court in Berlin for a “*basic music school*” in 1840. Nothing came of these requests until 1842 when Mendelssohn became *General-Musikdirektor* to the Prussian Court and managed to achieve funding for a Leipzig Conservatory. The school was first located in the courtyard of the original *Gewandhaus*, and named the *Conservatorium der Music*. In 1876 the name was changed to *Königliches Konservatorium der Musik zu Leipzig* and in 1887, shortly after the Hill brothers arrived, the premises moved to a building opposite the *Neues Gewandhaus* in the *Grassistrasse*.

Conservatory was envisioned and founded by Mendelssohn and opened in 1843, designed to maintain close ties with the Gewandhaus orchestra. Faculty was sourced from the orchestra, which would then recruit young players from the school to join its ranks. This connection began the ‘*Gewandhaus tradition*’ in unifying playing styles and interpretations from the small pool of players.⁵⁰

Mendelssohn left for Berlin soon after the school’s formation, limiting his input to a founding and advisory role. Ignaz Moscheles joined as director of the school and principal piano lecturer in 1846, succeeded in 1847 by Julius Rietz, Musical Director of the Gewandhaus from 1848.

Hill was assigned to learn violin from Friedrich Hermann, Robert Bolland and Hans Sitt.⁵¹ The influence of Hans Sitt upon Hill can be seen by their similar attitudes towards music making and compositional output. McCredie writes that Sitt was dedicated to the Conservatory, his string quartet and to organising and conducting musical ventures, all activities that would be paralleled by Hill in his professional life. Compositionally Sitt also enjoyed success for his mostly string-based compositions during his life but this appreciation has faded over time. Sitt’s most common critiques lament his conformist yet non-durable style, a comment also placed upon parts of Hill’s oeuvre.⁵²

Phillips, *The Leipzig Conservatory: 1843-1881*, 77, and Stauffer, "Leipzig" *Grove Music Online. Oxford Music Online*.

⁵⁰ Stauffer, "Leipzig." *Grove Music Online. Oxford Music Online*.

⁵¹ In his diary he at first seems adequately satisfied with both Hermann and Bolland but stopped learning from Bolland when assigned Hans Sitt full time. In 1889 he appears to have stopped learning from Hermann also. Alongside his violin lessons Hill had secondary piano lessons from Alois Reckendorf, about whom little can be ascertained.

⁵² McCredie, *Alfred Hill (1870-1960): Some backgrounds and perspectives*, 186-187.

Initially, harmony and composition was taught by Moritz Hauptmann, Ferdinand Hiller and Ernst Richter, with Niels Gade joining the faculty in 1844. All students composed as part of their course, despite there being no formal structure in place for teaching of composition. Musical theory was a strength at the school: Hauptmann, who studied under Spohr, produced the theory book *Die Natur der Harmonik und der Metrik* in 1853 and his colleague Ernst Richter produced the *Lehrbuch der Harmonie* in the same year. These books were an immediate success and were in use through most of the next century at the Conservatory by teachers and students alike.⁵³ Hill's harmony and composition teacher was Gustav Schreck, who himself had been a student of the Conservatory.⁵⁴ McCredie writes:

In his own lifetime Schreck enjoyed considerable repute as a prolific composer of secular and occasional choral music; meeting the voracious needs of the *Wilhelmine* oratorio and sheet music market. In later years Schreck enlivened his basically conservative harmonic idiom through the influence of Wagner and Reger. The manipulation of textures and contrapuntal movement is characteristic of the same solid periodised academic technique inherited by Hill ... it is in Hill's choral and vocal settings that the influence of Schreck's teaching principles left an indelible imprint.⁵⁵

Regarding the conservatism inherent at the school Phillips writes:

⁵³ Phillips, *The Leipzig Conservatory: 1843-1881*, 134-35, 137.

After Hauptmann's death in 1868, Oscar Paul became lecturer in music theory at the Leipzig Conservatory; Hill was one of his students. Paul was educated at Leipzig University and the Conservatory and published *Die absolute harmonik der Griechen* (the absolute harmonies of the Greeks) in 1866. In 1868 Paul edited and produced Hauptmann's *Lehre von der Harmonik* (the teachings of harmony), and made his own adaption of it in 1880. By the late 1860s Paul became interested in ethnomusicology, and was one of the first academics interested in the topic. Paul retained his teaching post until his death in 1898.

McCredie, *Alfred Hill (1870-1960): Some backgrounds and perspectives*, 188.

⁵⁴ Schreck had joined the Conservatorium in 1887 and became Kantor of the Thomaskirche in 1893. Of him Hill wrote: "Herr Schreck our Teacher is one of the best masters I have ever had anything to do with. He takes such pains with even the dullest in our class." From Hill's diary it appears that the students first undertook harmony training, then counterpoint, and finally composition.

Hill, ed. Maurice, *The Leipzig Diary*, 17-18, 54, 85.

⁵⁵ McCredie, *Alfred Hill (1870-1960): Some backgrounds and perspectives*, 185.

With few exceptions the faculty was filled with people who either came from Mendelssohn's circle or had been students of the Conservatory. This was true throughout the nineteenth century and only began to change early in the twentieth. Such a closed group was bound to produce an inbreeding which would inevitably come into conflict with other musical forces in Germany, and resulted in the strict conservatism which characterised the school.⁵⁶

Hill witnessed the beginning of a transition during his time in Leipzig: the discord between the conservative Gewandhaus and its Conservatory and the forward-thinking ideas of the *Franz Liszt Verein*: the so-called *War of the Romantics*. Leipzig traditionalists believed that musical forms should be continued as they had been passed down from the masters of composition, namely Beethoven. However, Liszt and his followers believed that these forms should be developed into new music for a new era.⁵⁷ Walker writes that the Leipzig Conservatives effectively closed off the city to the music of the progressive composers. It is not surprising that Hill retained the musical style of his training for much of his life. Those he was taking the most inspiration from, who taught him the most about the elements of music and composition, were actively against the progression of musical style. McCredie writes,

From pedagogues such as Hans Sitt, Gustav Schreck, and the musicologist Oscar Paul, it was almost inevitable that Hill would emerge with that thoroughgoing professionalism if also with an idiomatic language and musical attitudes from which he seldom sought emancipation. The sources available to him were the numerous regional minor masters, the accomplished epigones of Mendelssohn, Schumann and Brahms, the operas of Lortzing, Cornelius and Goetz - yet at a time when Mahler and

⁵⁶ Phillips, *The Leipzig Conservatory: 1843-1881*, 125, 158.

⁵⁷ Alan Walker, et al, "Liszt, Franz." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48265pg12> (accessed January 16, 2013).

Strauss were gaining initial recognition as the emergent forces of the newer German music.⁵⁸

Having said this, it is important to here remark upon Hill's views of Wagner, Mahler and Strauss. As stated in Hill's diary in 1891, Hill wrote:

... After listening – aye and studying Wagner for over four years I felt that I was just beginning to appreciate his work and to see the greatness of the man's mind. Oh ye fools who dare to criticise sneeringly such a man. Ye are like those who art in darkness because they won't believe in any thing their miserable minds cannot understand...⁵⁹

It is also worth noting that Hill did actually experiment beyond the German romantic style between 1935 and 1939, after he had left the Sydney Conservatorium, as can be seen in the nine string quartets composed between 1935-1939 which begin to show whole-tone scales, impressionist influences and some Wagnerian influence.

During his time in Leipzig Hill composed some solo works for violin, a quartet for three violins and cello, fugues, his "Scotch" sonata performed at this final recital, and a cantata for baritone solo, quartet and orchestra, among other works.⁶⁰ During 1891, in Hill's final year of tuition, he was one of the seventeen recipients of the Helbig Prize as well as gaining a Performer's Diploma (*Reiferzeugniss*) from the school on 18 July 1891.⁶¹ Upon completion at the Conservatory, Hill's diploma read:

[Alfred Hill's] knowledge of the theory of music, harmony, counterpoint, canon and fugue is of a very high order. The delicacy of invention, great fertility of resource and

⁵⁸ Andrew D. McCredie. "Alfred Hill (1870-1960): A Centennial Appraisal." *Australian Journal of Music Education*, Vol. 6 (1970): 39-40.

⁵⁹ Hill, ed. Maurice, *The Leipzig Diary*, 151-152.

⁶⁰ *Ibid*, 169-170.

⁶¹ McCredie, *Alfred Hill (1870-1960): Some backgrounds and perspectives*, 188.

tasteful instrumentation for which his works are distinguished, bear no light testimony to his ability as a composer.⁶²

Soon after completion of their studies, the Hill brothers left Leipzig for New Zealand aboard *S.S. Parramatta*, arriving back in Wellington on 27 December 1891 to continue their musical careers in the Antipodes.⁶³

Wellington, Sydney and Auckland: 1891-1910

The musical climate that Hill encountered on his return to New Zealand in 1891 is described by Thomson as consisting mostly of compositions by expatriate English composers such as Maughan Barnett and Tallis Trimnell, ballads and Māori pastiches. Aside from this, most performances were of the works of the German composers.⁶⁴ Thomson writes, ‘[Hill’s] was an energising influence, seeking to create a positive musical environment.’⁶⁵ Many of Hill’s contemporaries stayed in Europe to pursue their careers but Hill chose to return to the colonial music world. In the words of McCredie, Hill “pioneered a professionalism in composition and performance practice that was initially the creation of the conservative German romantics.”⁶⁶

Hill’s first professional appointment was as conductor for the Wellington Orchestral Society in 1892. However in 1896, following a difference of opinion with the directors of the orchestra, Hill resigned his post.⁶⁷ He subsequently joined the touring *Musin Company* of the Belgian violinist Ovide Musin, who were about to

⁶² Hill, ed. Maurice, *The Leipzig Diary*, 149.

⁶³ Hill’s religious cantata “*The New Jerusalem*” was largely composed on the journey home. Thomson, *A Distant Music*, 42.

⁶⁴ Thomson, *The role of the pioneer composer*, 58.

⁶⁵ Thomson, *The role of the pioneer composer*, 58.

⁶⁶ Andrew D. McCredie, “Alfred Hill” from Nicholas Brown, Peter Campbell, Robyn Holmes, Peter Read & Larry Sitsky (eds.) *One hand on the manuscript: music in Australian cultural history 1930-1960*. (Canberra, Australia: Humanities Research Centre, Australian National University, 1995), 30.

⁶⁷ This falling out is explained in some detail in Thomson’s *A Distant Music*, 58-59.

undertake a world tour, beginning in Sydney. Hill departed New Zealand and arrived in Sydney with the company in 1897. Unfortunately the tour was abandoned and the company's members were stranded in the city.⁶⁸ Hill elected to stay in Sydney and establish himself as a teacher and professional violinist, in that same year marrying New Zealand pianist Sarah (Sadie) Brownhill Booth (1869-1961). The couple went on to have three children: Isolde (1898-1977), Tristan (1901-1950) and Elsa (1902-1991).

The Australian gold rushes beginning in the 1850s resulted in an influx of people of many different nationalities, with a resulting impact on Australian culture. One reflection of this cultural shift was seen was the increasing popularity of English-style operas or operettas, which brought small touring companies and soloists to Australia.⁶⁹ Liedertafelism and choral singing increased at this time, though these traditions would start dying out in the mid-1900s.⁷⁰ Hill responded to the popularity of these musical forms by writing large-scale choral works and operas that would consume much of his writing between 1892 and 1914.⁷¹ By 1898 Hill was contemplating moving back to New Zealand to research Māori music, but was recommended for and won the job of conductor of the Sydney Liedertafel.

⁶⁸ Thomson, *A Distant Music*, 59.

⁶⁹ Major players in this movement were William Saurin Lyster (1827-1880), who formed a touring company responsible for bringing many shows to Australia, and James Cassius Williamson (1844-1913), who also became an agent for European companies.

⁷⁰ Liedertafel was the nineteenth century tradition involving men's choirs who would meet regularly to discuss and perform (mostly German) part music.

Ewan West, "Liedertafel." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16620> (accessed 12 December 2013).

⁷¹ McCredie, *Some backgrounds and perspectives*, 251

In 1902, poor health led Hill to resign from the Liedertafel and other engagements and the composer moved back to Auckland.⁷² There Hill became the conductor of the Auckland Liedertafel and the Auckland Orchestral Society; he composed more operas and other works, particularly works with aspects of Māori music and culture such as '*Waiata Poi*.'⁷³ Significantly, Hill was the founder and conductor of the orchestra at the New Zealand International Exhibition of 1906-1907, organised to celebrate the country's change from Colonial to Dominion status. Hill was assigned to gather musicians from New Zealand and Melbourne; he assembled a group of fifty-three players, an orchestra which is now believed to be New Zealand's first professional orchestra. Hill was also commissioned to write one of his most important works for the event: the *Exhibition Ode* of 1906 with librettist Johannes Andersen.⁷⁴

Around this time Hill was engaged to conduct other performances, but again poor health prevented him from doing so. He spent most of 1909 in hospital with lung problems. Following medical advice that the New Zealand climate was too severe for his health, Hill moved back to Sydney in 1910, living there for the remainder of his life.⁷⁵ Hill had been an extremely popular figure in New Zealand society. An internationally trained artist capable of a diverse range of musical activities, Hill was willing to work extremely hard to compose music and produce concerts for the New

⁷² There, the production of his new Māori opera entitled *Tapu* was a success and it was able to tour New Zealand and Hobart. James (J. C.) Williamson, the famous theatrical entrepreneur, took up the production of *Tapu* in Sydney and Hill was employed to conduct the production, though returned to Auckland shortly afterwards.

⁷³ Hill also became successful for his opera '*A Moorish Maid*' with librettist Youlin Birch, with productions in Auckland (1905), Wellington and Sydney (1906). Thomson, *A Distant Music*, 83-89.

For in-depth research into Hill's Māori works, please consult: Yuen Ching Lam, *An Analytical Study of Alfred Hill's String Quartet No. 2 in G Minor*.

⁷⁴ Thomson, *A Distant Music*, 95.

Unfortunately the orchestra was short-lived, disbanding soon after the exhibition.

⁷⁵ Thomson, *A Distant Music*, 117.

Zealand public. His interaction with and appreciation of Māori music and culture earned him status as one of New Zealand's first ethnomusicologists.

Sydney: 1910-1960

Following his arrival back in Sydney in 1910, Hill began teaching at a small music school; in 1911 he joined the Austral String Quartet as a violinist; he also started playing the viola at this time.⁷⁶ Hill conducted concerts of the Amateur Orchestral Society from this point and in 1914 co-founded the Australian Opera League with Fritz Hart.⁷⁷ In this period of Australian history there were developments in infrastructure in urban areas and a rise in tertiary education opportunities in the country: for the first time, music was becoming formally established in tertiary institutions.⁷⁸ Tunley writes that it was around the institution of tertiary training facilities that serious professional musical life revolved:

... [It is] a matter of speculation only whether or not some of the causes of musical conservatism in Australia can be traced to the institutional climate prevailing early in the century.⁷⁹

The government established the NSW State Conservatorium of Music during the First World War.⁸⁰ From 1914 Hill was part of the advisory committee for the

⁷⁶ Hill played his first concert on the viola in 1912 and may have switched to solely performing on the viola after that time.

National Library of Australia, Trove, "Government House" *Sydney Morning Herald*, May 16, 1912, <http://www.nla.gov.au/nla.news-article15333010> (accessed December 3 2012).

⁷⁷ Unfortunately the opera league folded soon after, in part because of the strains of World War I. Crowley, *Alfred Hill: a grand old man of Australian music*, 141.

⁷⁸ Diane Collins *Sounds from the Stables: The Story of Sydney's Conservatorium*. (St Leonards, N.S.W., Australia: Allen & Unwin, 2001), 7.

The first appointment in music was given to Joshua Ives in Adelaide, 1885. In Melbourne, Francis Ormond gave a substantial amount of money to the University for a chair of music, first filled by George Marshall Hall in 1891 and eventually leading to the establishment of a conservatorium. In 1897, Sir Thomas Elder bequeathed money to Adelaide for the establishment of the Elder Professorship and Elder Conservatorium at Adelaide University.

⁷⁹ David Tunley, "Australian Composition in the Twentieth Century – A Background" in *Australian Composition in the twentieth century*, ed. Frank Callaway and David Tunley (Melbourne, VIC., Australia: Oxford University Press), 2.

Conservatorium; the committee elected as its first Director and orchestral conductor Henri Verbrugghen, a Belgian violinist and conductor.⁸¹

The inaugural concert of the Conservatorium took place in May 1915, and the first term of teaching began in February 1916. Soon after, Verbrugghen formed the N.S.W State Orchestra, which was based at the Conservatorium and was the first state orchestra in Australia.⁸² Hill was appointed the Conservatorium's first Professor of Harmony and Composition and became deputy conductor of the State Orchestra as well as playing in its viola section. Teaching and conducting at the Conservatorium occupied Hill for a number of years. In 1921 Hill remarried, to pianist and composer Mirrie Solomon.⁸³ In the same year Hill also completed a book of exercises and easy pieces entitled *Alfred Hill's very first violin school for beginners*.⁸⁴ For a number of years, Verbrugghen was involved in pay disputes with Government education ministers and eventually left Australia on a leave of absence. In 1923, Arundel Orchard won the job of the new Director of the Conservatorium, despite evidence that Hill was the students' first choice.⁸⁵ Hill remained on the staff at the Conservatorium, and was a founding member of the Conservatorium String Quartet, formed that same year. Meanwhile Hill was still composing many works, largely in the chamber music genre, and was commissioned to write some film scores.

⁸⁰ Campbell Carmichael (Minister for Education), and Premier William Holman were largely responsible for establishing the institution.

⁸¹ For a detailed account of the history of the conservatorium, one is advised to refer to: Collins, *Sounds from the Stables: The Story of Sydney's Conservatorium*.

⁸² McCredie, *Some backgrounds and perspectives*, 252

⁸³ Mirrie was a former student who had become Assistant Professor of Harmony upon completion of her studies in 1919.

⁸⁴ Alfred Hill, *Alfred Hill's Very First Violin School for Beginners*. (Sydney, N.S.W.: Nicholson & Co., 1921).

⁸⁵ Thomson, *A Distant Music*, 172.

There is some speculation that Hill's public divorce of his first wife may have been the cause of this shun.

Collins, *Sounds from the Stables: The Story of Sydney's Conservatorium*, 48.

Hill wrote a harmony textbook in 1927: *Harmony and melody and their use in the simple forms of music: together with special instruction in the composition of school music*. In his preface Hill wrote:

The material [to compose] is available to all. It is the individual use of the material that counts ... Instead of every composer having to rediscover all the ways of writing, it is proposed to *systemise the material* so that anyone with average talent and brain can use it. The idea is not so much to produce composers, as to teach students to love and understand music *by making music*: just as one learns drawing by drawing and not by reading about it in a book.⁸⁶

Hill's efforts at the Conservatorium and with his textbook publications show a strong sense of didactic responsibility towards the people of Australia. As ascertained from the above quote, Hill was an extremely practical composer and his description of the foundation of composition as something achievable by all, given the appropriate training. These facts highlight the importance of context as a factor in Hill's musical output and understanding.

In 1935 Hill resigned from the Conservatorium and established his own *Alfred Hill Academy of Music*.⁸⁷ Unfortunately it suffered financial difficulties and was forced to close in 1937. By this time Hill was campaigning for a New Zealand Conservatorium of Music but the outbreak of the Second World War meant that any

⁸⁶ Alfred Hill, *Harmony and Melody and their use in the simple forms of music: together with special instruction in the composition of school music*. (London: Elkin & Co., 1927), 2.

⁸⁷ Thomson, *A Distant Music*, 186.

Edgar Bainton succeeded Orchard in 1934, and in 1948 Sir Eugene Goossens accepted the dual position of director of the Conservatorium and conductor to the Broadcasting Commission. In 1957, Sir Bernard Heinze became Director, a position he held until 1966.

proposals were abandoned. *Te Kōkī* the New Zealand School of Music in Wellington was established in 2006; however this is a national school of music only by name.⁸⁸

In 1932, the Australian Broadcasting Commission was established, an invaluable contribution to professional music making in Australia. The ABC supported tours of eminent musicians and subscription concerts, as well as supporting the establishment of professional orchestral ensembles that would later develop into each State's symphony orchestra of today.⁸⁹ This emphasis on orchestral playing meant that composers also turned their attention to writing instrumental compositions rather than choral pieces. In this period, Hill wrote thirteen string quartets, eleven symphonies, all of his concertos, and most of his orchestral miniatures.⁹⁰ Hill wrote his violin concerto in 1932; the viola concerto was completed in November of 1940.

In Australia during the year prior to WWII there were substantial developments in broadcasting, radio and cinematic productions. A great number of European nationals migrated to Australia both immediately before and after the Second World War.⁹¹ Hill continued to enjoy and perhaps gain popularity during the Second World War as a result of his recitals and compositions. He continued writing, becoming interested in Aboriginal music from Australia and Papua New Guinea, and in 1947 was made a Life Member of the Australian Performing Rights Association. In 1950, Hill conducted his eighty-first birthday concert and in 1953 was made an

⁸⁸ *Te Kōkī* the New Zealand School of Music is of a very different format to Hill's imagined setting and the existence of many regional schools based within the country's main centres means that there is no central school of music for New Zealand.

⁸⁹ Allan Marett, et al. "Australia." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40021> (accessed 12 December 2013).

⁹⁰ McCredie, *Some backgrounds and perspectives*, 254.

⁹¹ McCredie, *Some backgrounds and perspectives*, 253.

Officer of the Order of the British Empire. Henry Krips, a local conductor and admirer of Hill's music, held an anniversary concert for Hill in December of 1959.⁹² Hill was awarded a *Companion of the Order of St Michael and St George* in June 1960, and at the end of that month he gave away his prized instruments, two violins and a viola, to the three major Australian Conservatoriums: Adelaide, Melbourne and Sydney.⁹³ Hill became ill suddenly in October of 1960, and died that year at the age of 90.⁹⁴

⁹² The Sydney Symphony Orchestra played *Hinemoa* and the '*Australia*' *Symphony* as well as the *Concerto for Viola* with Robert Pikler as soloist, a recording of which survives today.

⁹³ Hill's viola went to Sir Bernard Heinze of the Sydney Conservatorium. It was a copy of a Stradivarius by A. E. Smith (Sydney), which had been bought by David Nichols, the original viola player of the Verbrugghen quartet. This viola was stolen from the Conservatorium a number of years ago and is still missing.

⁹⁴ After Hill's death, Mirrie Hill established the Alfred Hill Award, an annual composition prize for a student at the Sydney Conservatorium. Mirrie also donated Alfred's manuscripts to the Australian Broadcasting Commission's Federal Music Library, his papers to the Mitchell Library, and further books and instruments to the Sydney Conservatorium.

Conclusions: Hill's musical environment

The implication of Hill's Germanic training greatly informed Hill's musical aesthetic. The *War of the Romantics* effectively caused Leipzig conservatives to lock out all progressive music and instead indulge their audiences and students in the *Biedermeier* style of 'ideal' Romantic music. Aside from compositional aesthetic, the influence of Hill's lecturers, particularly Hans Sitt, would shape the way Hill viewed professional music making. Despite these influences, and as previously stated, Hill's views towards Wagner were rapturous, and his music was surely influenced by him. Hill wrote:

O'Why not stir yourselves and rise to something higher. It is well worth the trouble to try and appreciate good music [that of Wagner]; and when once your ears got accustomed to it you would soon begin to understand and appreciate it. You would also see that you had been feeding among the swine on the husks while all the time good wholesome food was to be had for the asking.⁹⁵

After studying, Hill lived in the Antipodean countries at a time of great progress for these nations. Hill's imprint on the culture of New Zealand can be seen in his pioneering use of Māori music within a Western harmonic style and in his attitudes towards the establishment of professionalism in the country through conductorship of concert series and societies. Hill's contribution to Australian musical life can be viewed as largely educational: efforts include participation in the founding committee and founding lecturer at the NSW State Conservatorium, the formation of the Australian Opera League, the Alfred Hill Violin School and the publication of Hill's books for both violin technique and the principles of harmony and composition.

⁹⁵ Hill, ed. Maurice, *The Leipzig Diary*, 152.

Throughout this time Hill's compositional genres seem to follow the trend of arriving when they are most needed: when Hill was working at the Conservatorium his string quartets and other versatile chamber music works were in high demand, whereas with the development of the broadcasting medium in the 1930s and the funding of the ABC in Australian orchestral works, Hill responded to this need by orchestrating his quartets. The viola concerto was written for soloist with reduced orchestra during the Second World War, indicating that Hill's music was both appreciated and appropriate to the time period.

Hill's contribution to the musical culture of Australia and New Zealand was important for its cultural and educational implications. Hill's success as a Gewandhaus violinist highlights his level of achievement on the instrument, and the reviews from Hill's lecturers at the Conservatory appreciate Hill's competency as a performer and composer. Perhaps while untimely in terms of his musical aesthetic, Hill was clearly a talented musician who was respected by his contemporaries. Hill must be considered within these contexts when approaching the music analytically, and this chapter is considered as a contextual base for the following analytical chapters.

CHAPTER THREE: CONTEXT OF ALFRED HILL'S

1940 VIOLA CONCERTO

Overview of the Concerto

Hill completed the *Concerto for Viola* on November 12 1940, having received funding from the Australian Performing Rights Association (APRA). The work is in three movements: *Moderato*, *Andantino* and *Decisivo*, and follows conventional Romantic norms in its formal structure.

The work's instrumentation calls for: flute, oboe, two clarinets each playing instruments in the keys of A and Bb, bassoon, two horns in F, timpani and triangle, strings and solo viola.

The first movement of the concerto, in minor key sonata form, is the longest and most complex of the movements. The second movement comprises a theme and variations and is based around melodic material from the beginning of the movement and heavily influenced by Ernest Chausson's *Piano Quartet in A major Op. 30* as well as Hill's compositions *Hinemoa* and *Waiata Poi*.⁹⁶ The *Decisivo* finale is in the style of a typical eighteenth-century concerto fast movement. It is in sonata form with a rondo-type character and contains an implied cadenza point.⁹⁷ None of these movements is programmatic but all have distinctive motivic development within them.

⁹⁶ R. Allan Stiles, editor's note in Alfred Hill, *Concerto in A Minor for Viola, orchestral score*. Ed. Allan Stiles (New South Wales, Australia: Stiles Music Publication, 2011), 2.

⁹⁷ Andrew McCredie, "Alfred Hill," in *Australian Composition in the Twentieth Century*, ed. Frank Callaway and David Tunley (Melbourne: Oxford University Press, 1978), 12.

Editions of the work available for this analysis are found in three different sources. The first is Hill's original manuscript edition sourced from the State Library of New South Wales.⁹⁸ The manuscript is available from the Mitchell Library, part of the State Library, catalogued within the following listing:⁹⁹

'Boosey & Hawkes (Australia) - Music manuscripts of compositions acquired and published by Southern Music Publishing Co. and Boosey & Hawkes (Australia), 1933-1967', with a call number of MLMSS 7513 / 1-2: ALFRED HILL

1. 12 Nov. 1940; Concerto for viola and small orchestra / composed by Alfred Hill. Full orchestral score in hand of composer, 76 pp., in ink with pencil annotations. Stamped 'Southern Music Pub. Co. (A'sia) Pty Ltd'. (Call No.: MLMSS 7513/2/1)
2. 1967; Concerto for viola and orchestra / by Alfred Hill. Solo viola part, ms. 'master copy' [in Mirrie Hill's hand?], in ink with pencil annotations. With printed strip of paper taped to bottom of first page: 'Copyright MCMLXVII Southern Music Publishing Co. (A/Asia) Pty. Ltd., 38-40 York Street, Sydney.' (Call No.: MLMSS 7513/2/2)
3. undated; 'A. Hill [Viola] Concerto Cadenza'. Ms. in unknown hand, 1 page (photocopy). The name 'P. Fenton' is written in top right corner. [The cadenza is to be played in the Finale just before Figure 29]. (Call No.: MLMSS 7513/2/3)
4. undated; Viola Concerto. Ms. orchestral parts (9) [in hand of composer, except for triangle part]. Stamped 'Southern Music Pub. Co. (A'sia) Pty. Ltd.'. String parts not included. All parts marked 'For duplicating' in pencil. (Call No.: MLMSS 7513/2/4)

⁹⁸ State Library of New South Wales, Manuscripts, oral history and pictures collection: *Hill family – papers, music and pictorial material of Alfred Hill and Mirrie Hill, 1854-1984*. <http://acms.sl.nsw.gov.au/item/itemDetailPaged.aspx?itemID=99554>

⁹⁹ State Library of New South Wales, Mitchell Library, Manuscripts, Oral History and Pictures collections. *Boosey & Hawkes (Australia) - Music manuscripts of compositions acquired and published by Southern Music Publishing Co. and Boosey & Hawkes (Australia), 1933-1967* <http://acmssearch.sl.nsw.gov.au/search/itemDetailPaged.cgi?itemID=442680>

5. undated; Concerto for Viola and Orchestra / by Alfred Hill. Fair copy of full orchestral score in hand of copyist, for Southern Music Publishing Co. (A/Asia) Pty Ltd, 112 pp. (pp.108-112 are photocopies). In ink, with pencil annotations indicating its use by a conductor for performance. (Call No.: MLMSS 7513/2/5)
6. undated; Concerto for Viola and Orchestra / by Alfred Hill. Set of orchestral parts in hand of copyist (photocopies). String parts stamped 'Southern Music Publishing Co. (A'sia), Sydney' and 'APRA Music Foundation, Sydney'. Other parts stamped 'Copied by the N.S.W. Conservatorium of Music Library' and 'APRA Music Foundation, Sydney'. (Call No.: MLMSS 7513/2/6)

It appears that Hill completed the autograph manuscript in November 1940; it was not until 1967 that another viola part was written out, possibly by Mirrie Hill and copyrighted by the Southern Music Publishing Company. It is presumed that Hill never wrote the viola part out separately from the score, nor completed a piano transcription.

Violist Paul Fenton composed the cadenza manuscript held within these records in 1977-78, for a performance with the Tasmanian Symphony Orchestra as part of the ABC Young Performer's Competition. It is unknown how this manuscript came to be part of the collection.

The first performance of the concerto was scheduled for December 6 1945, in the Sydney Town Hall.¹⁰⁰ However, due to lighting restrictions because of ongoing World War II, the concert was cancelled and rescheduled for the following year. This meant that its first performance took place on February 13 1946 as part of a special

¹⁰⁰ National Library of Australia, Trove, "Alfred Hill Concert" *Sydney Morning Herald*, December 5, 1945, accessed October 8, 2012, <http://nla.gov.au/nla.news0article17961784>

Alfred Hill concert. The soloist for this concert was Blodwen Hill; the performance was not recorded.¹⁰¹ This concert was highly successful according to subsequent reviews, not least because of the historic act of programming the music of a single composer, and an Australian one at that.¹⁰²

It appears that the concerto was performed on several other occasions after 1946 and the sole professional recording was made in 1959, at the time of a concert celebrating Hill's 90th birthday at the Sydney Town Hall. It was performed by the Hungarian émigré Robert Pikler as soloist with the Sydney Symphony Orchestra, conducted by Henry Krips (MBE).¹⁰³ The work was not recorded again until the partial, informal recording was made of Hartmut Lindemann's 2001 performance.

The first printed publication of this work was in the form of a printed piano score and solo viola part completed in 1969 by Southern Music Publishing Company.¹⁰⁴ This is most likely the first piano reduction of the work. The arranger was not credited in the score. There is no evidence in the archives to support Hill having undertaken the piano reduction himself.

¹⁰¹ National Library of Australia, Trove, "[No heading]" *Brisbane Courier*, May 4, 1927, accessed October 8, 2012, <http://nla.gov.au/nla.news-page1641743>

The *Age* of October 13 1954 records Blodwen Hill to have been Alfred Hill's own daughter, but whom the *Brisbane Courier* claims to be a native of Queensland. It is the author's view that it is probably more likely that Miss Hill was of the latter, as no official biography or record of Hill mentions the woman at all, and scarcely any other material regarding Blodwen is available.

¹⁰² National Library of Australia, Trove, "Alfred Hill Concert" *Sydney Morning Herald*, January 7, 1946, accessed October 8, 2012, <http://nla.gov.au/nla.news0article17966024>

¹⁰³ The catalogue number of the LP is: *His Master's Voice OALP.7524 [LP] (1960, recorded 1959)* and it is available for hire in CD format from the Australian Music Centre, Sydney: <http://www.australianmusiccentre.com.au/work/hill-alfred-concerto-for-violand-and-orchestra>

¹⁰⁴ While no longer in print, the edition can be found in many libraries in Australia. Alfred Hill, *Concerto for viola and orchestra*, piano reduction (Southern Music Publishing: Sydney, Australia, 1969).

The most recent editions are the 2008 and 2011 publications by Dr. Allan Stiles of Stiles Music Publications. Stiles spent time looking at the manuscript available as well as investigating the performance approach taken by Robert Pikler on the 1959 recording. Stiles provides multiple choices for the performance practice of some sections, mostly within the first movement.¹⁰⁵

¹⁰⁵ Hill, *Concerto in A Minor for Viola, orchestral score*, ed. Stiles (New South Wales, Australia: Stiles Music Publications, 2011).

Romantic music: some generalisations

In attempting to describe the characteristics of Romantic musical style, Andrew Bowie proposes that the epithet 'Romantic' has come to undermine the original meaning of the term in its musical context. It has come to denote excessive sentimentality or music performed too slowly or without proper phrasing: these interpretations are not the intended use of the term 'Romantic' in its musical context.¹⁰⁶

It is widely regarded that the European Romantic period took place between c.1790 and 1850. Starting first as a literary movement, the word's meaning derived from the ancient French words *lingua romana* and from Romance literatures. By the 18th Century it had come to express the fantasy of these literatures as compared to the ideas of reality.¹⁰⁷ In music there were scattered references to the Romantic style in texts: Rousseau's *Dictionnaire de musique* of 1775 discussed an expressive aesthetic that commended the "elusive, suggestive powers of music in ways that depart significantly from Classical thought."¹⁰⁸ E. T. A Hoffman's thesis of 1810 on *Symphony No. 5* by Beethoven combined philosophical theories of Romanticism into ideas about music, including the increasingly popular idea that Romantic music could express the infinite, show strong emotions, and contain "intuitive knowledge of the world."¹⁰⁹ Here, the artist himself was starting to be seen as a genius in touch with

¹⁰⁶ Andrew Bowie, "Romanticism and music", *The Cambridge Companion to German Romanticism*. 1st ed. Cambridge: Cambridge University Press, 2009, 251. *Cambridge Companions Online*. <http://dx.doi.org.ezproxy2.library.usyd.edu.au/10.1017/CCOL9780521848916.015> (accessed 1 February 2014).

¹⁰⁷ Jim Samson, "Romanticism." *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23751> (accessed 6 March 2012).

¹⁰⁸ Samson, *Romanticism*.

¹⁰⁹ *Ibid.*

transcending power, and music seen “*as the source of revelations that were inaccessible to any other form of human expression.*”¹¹⁰

Seyhan writes that at the onset of the German Romantic movement, Germany consisted of multiple federations under the Holy Roman Empire, united only by their language.¹¹¹ Romanticism took place within the revolution of European political systems and the “*invention or re-invention of the individual as a potent enabling force.*”¹¹² The changes brought about during the French Revolution meant that Romanticism came to be viewed as providing humanity with “*freedom in life, writing and art as an end toward which humanity had to strive in order to rise above mere physical and natural existence.*”¹¹³ The artist was genius and expression was an aesthetic value: works in themselves portrayed a vision of the state of the world.¹¹⁴

After 1840 the term Romanticism came to denote the style period with clear departure from its Classical predecessor. However, placing a composer into a distinct musical period is not a straightforward process. At first Mozart, Beethoven and even Haydn were considered Romantic composers. Then Guido Adler proposed that the best of Romantic music was seen in the music of Chopin, Schumann, Berlioz and Liszt, whereas he saw composers such as Beethoven and Schubert as ‘transitional’ and placed Mozart and Haydn in the Classical period.¹¹⁵ In the mid-nineteenth century a new generation of composers became prominent, among them Brahms, Bruckner,

¹¹⁰ Bowie, *Romanticism and music*, 243.

¹¹¹ Azade Seyhan, "What is Romanticism, and where did it come from?" *The Cambridge Companion to German Romanticism*. 1st ed. Cambridge: Cambridge University Press, 2009, 2-3. *Cambridge Companions Online*, <http://dx.doi.org.ezproxy2.library.usyd.edu.au/10.1017/CCOL9780521848916.001> (accessed 1 February 2014).

¹¹² Samson, *Romanticism*.

¹¹³ Seyhan, *What is Romanticism, and where did it come from?* 7.

¹¹⁴ Samson, *Romanticism*.

¹¹⁵ *Ibid.*

Franck and Wagner, considered in some classifications as neo-romantic.¹¹⁶ By this time other art forms such as painting had begun to resist expression based on ‘ideas’ and instead adopted realism; yet music of this time remained loyal to the Romantic idiom. Dahlhaus wrote:

Neo-romanticism of the later part of the century was romantic in an unromantic age, dominated by positivism and realism. Music, the romantic art, had become ‘untimely’ in general terms, though by no means unimportant; on the contrary, its very dissociation from the prevailing spirit of the age enabled it to fulfill a spiritual, cultural and ideological function of a magnitude which can hardly be exaggerated: it stood for an alternative world.¹¹⁷

Jim Samson recommends it more advisable to think of Romanticism with reference to ideas and motivations rather than to specific musical phenomena, writing that it is advisable to describe only the general trends of these ideas as put within music. Bowie adds that there are no uncontested criteria for Romanticism in music.¹¹⁸ Bowie quotes Dahlhaus’ writing, holding that Romantic musical practice did not occur at the same time as the Romantic movement:

[It is a] paradox that around 1800 there was neither a classical music-aesthetic to correspond to the classical music of Haydn and Mozart, nor a romantic music to correspond to the romantic music-aesthetics of Wackenroder and Tieck. Reflection and compositional practice were widely divergent.¹¹⁹

Samson concludes that the foundations of Romantic music come from the Classical style, the changes in the new era lying largely in its tonal and thematic variations. He

¹¹⁶ Another line of thought is the idea that there was a single era stretching from the 18th century through to the 20th. This is mostly associated with the theorist Frederich Blume.

¹¹⁷ Carl Dahlhaus, translated by Mary Whittall, *Between Romanticism and Modernism: Four Studies in the Music of the Later Nineteenth Century*. (Berkeley: University of California Press, 1980), 5.

Note: Originally published in German by *Musikverlag Emil Katzblicher*, Munich, 1974.

¹¹⁸ Bowie, *Romanticism and music*, 244.

¹¹⁹ Bowie, *Romanticism and music*, 247.

identifies the practice of longer melodic passages and motivic ideas becoming integrated within the music, consistent with the idea of an organic whole termed *Grundgestalt*: a single basic shape. He writes:

In technical terms, then, we would trace some of the effects of an expressive aesthetic, notably on harmonic practice, while recognizing the arguably opposing impulse towards organically unified works, notably in thematic working.¹²⁰

Dahlhaus emphasised that it became “*virtually obligatory*” for themes and ideas to be original, as form would be created from those ideas.¹²¹ Structure also became more important as a result of these changes: more emphasis was placed on structure to define thematic working and diminish the tonal foundation of a work. Stein typifies Romanticism as an era of increased chromaticism, use of seventh and ninth chords with the triad, a freer rhythmic basis than had previously existed, and the increased use of art song, cyclic treatment, music drama and use of the *Leitmotif*, the one-movement sonata and program music.¹²² Richard Wagner, seen by some to be the greatest late Romantic composer, was influential in his works that “*involved both nostalgia for the past and a radical aesthetic modernism*” through his use of ancient texts and sagas combined with technically advanced music indicative of a modern world.¹²³ Lam writes that Hill’s affinity with the music of Wagner “...[who] seems to stand so far above all the rest. His works show such thought and his ideas are so lofty...” was manifested in his continued use of the leitmotif in his works.¹²⁴

One can surmise that with Romantic ideology came freedom of interpretation, recurring themes and dramatic contrasts and a new tonal foundation of chromatic

¹²⁰ Samson, *Romanticism*.

¹²¹ Dahlhaus trans. Whittall, *Between Romanticism and Modernism*, 44.

¹²² Leonard Stein, *Structure & Style: the study and analysis of musical forms* (Princeton, N.J: Summy-Birchard Music, 1979), xix.

¹²³ Bowie, *Romanticism and music*, 254.

¹²⁴ Lam, *An Analytical Study of Alfred Hill's String Quartet No. 2 in G Minor*, 4.

harmonies and motives carried through by the long phrases and ingrained thematic material. Bowie writes:

The idea of longing, for example, becomes philosophically significant soon after resolution of harmonic tension becomes the central structuring principle of music in the second half of the eighteenth century ... In sonata form the move away from the 'home' key creates a sense of lack, of 'longing', which can only be overcome by a return to that key. The more complex the return, the more the music becomes able to express shadings and contrasts of affective and other aspects of life in new ways. Romantic music can be characterised in this respect by its increased use of chromaticism, dissonance and modulations, as means of extending the range of musical expression.¹²⁵

Hill's romantic influences can be seen in his appreciation of composers such as Brahms and Wagner, and also from the texts of his Conservatory professors. Moritz Hauptmann's *Die Natur der Harmonik und der Metrik* and Ernst Richter's *Lehrbuch der Harmonie*, both of 1853, were extremely influential. These texts are reflected none more obviously than in Hill's own textbook published in 1927, *Harmony and Melody and their use in the simple forms of music*. Hill provides a preface detailing his thoughts on composition:

A musical structure, like any other piece of work, is made out of something. It does not grow haphazard out of nothing. In building houses we use wood or stone, and decorate with various materials. In building a sonata or song we use melody and harmony, and certain devices to ornament them with. The material is available to all. It is the individual use of the material that counts ...¹²⁶

¹²⁵ Bowie, *Romanticism and music*, 248.

¹²⁶ Hill, *Harmony and Melody and their use in the simple forms of music*, 2.

As Lam points out, Hill “*seems to believe that a masterwork depends upon the structure of the music more than its originality.*”¹²⁷ A further excerpt displays a similar attitude. Hill claims that the qualities of a great composer are seen in one who “*has something great to say, a fine sense of proportion, exquisite taste*” and who “*uses the material available to the best possible advantage.*”¹²⁸ Lam writes of Hill’s String Quartet No. 2 in G minor:

The harmony and tonality indicate many Romantic tendencies, including the emphasis on keys a third apart as a way to substitute more standard tonal areas, sudden and dramatic modulations, and the exploration of pentatonic harmony. The frequent use of chromatic passing chords and tonic/dominant pedal were typical Romantic techniques used to raise tension and evoke a sense of expectation. However, the repeated use of parallel chordal movement suggests Hill’s more forward-looking approach. The exploration of the pentatonic scale reflects the impact of Dvorak’s compositions, while the adoption of the leitmotif idea and the ‘Tristan’ chord indicate Wagnerian influences. There are also other influences present in the music, which are most obvious in the finale. Hill’s mastery in constructing melodies, and skillfulness in the use of structure, of developing ideas, reflect his craftsmanlike approach in composition.¹²⁹

From a brief overview of the concerto it is apparent that Hill’s writing conforms to the Romantic compositional framework, but this must be identified within the analysis more precisely. To do this, Hill’s use of form, thematic ideas, tonality, harmonic progression and orchestration are discussed. From these findings, conclusions can be drawn regarding Hill’s artistic identity as a composer.

¹²⁷ Lam, *An Analytical Study of Alfred Hill's String Quartet No. 2 in G Minor*, 8.

¹²⁸ Hill, *Harmony and melody*, preface.

¹²⁹ Lam, *An Analytical Study of Alfred Hill's String Quartet No. 2 in G Minor*, 123.

The analytical approach in this study is influenced by Lam's thesis. Lam looked to Nicholas Cook, who provides a background to analytical styles in *A Guide to Analysing Music*.¹³⁰ Cook divides analysis into two main divisions, the first investigating overall form and the second looking into melodic, harmonic and rhythmic techniques. Lam investigates both divisions and uses the more traditional methods of analysis: that of form, melody, rhythm and harmony. These methods were similarly employed within this thesis.¹³¹

Hepokoski and Darcy's *Elements of Sonata Theory* is also consulted as a model for sonata form considerations, ideas and specific terminology as outlined on the following page. It has been the intention of this study that all sonata form terminology will follow the Hepokoski and Darcy model.

¹³⁰ Nicholas Cook, *A Guide to Musical Analysis* (London: J.M Dent, 1987), 2.

¹³¹ Lam also looked into the motivic studies of Rudolph Reti because of programmatic *leitmotifs* in her chosen analytical work. This theory is derived from Schenkerian approaches as well as Schoenberg's *Grundgestalt* concept. Hill's viola concerto is not programmatic and so these theories have not been used.

Terminology employed within this thesis as described by

Hepokoski and Darcy¹³²

Exposition

Sets up the initial tonic and move and cadence to a secondary key. It also sets up arrangement of themes and textures.

R-1 – the initial ritornello

Ritornello 1 or opening tutti at the opening of a Type 5 sonata (concerto movement). Similarly, R2, R3 and R4 stand for the second, third and fourth ritornellos (or tuttis), each of which also has a specialised function and role to play within a Type 5 sonata.

P – Primary Theme

P-1, P-2 etc. are the motivic ideas within the primary material.

TR – Transition

Following P, the energy-gaining modules driving towards the medial caesura.

MC – Medial Caesura

Within an exposition, I:HC MC represents a medial caesura built around the dominant of the original tonic; V:HC MC represents an MC built around V/V; etc. The presence of an MC identifies the exposition-type as two-part – the most common type – and leads directly to an S theme. In nearly all cases, if there is no MC, there is no S.

¹³² James Hepokoski and Warren Darcy, *Elements of Sonata Theory: norms, types, and deformations in the late eighteenth-century sonata*. (New York: Oxford University Press, 2011), xxv-xxvii.

S – Secondary Theme

S-1, S-2 etc. are the motivic ideas within the secondary material.

Follows an MC. This is built from precedential, pre-EEC thematic modules.

PAC – Perfect Authentic Cadence

A phrase-concluding formula featuring V-I root-position bass motion; the upper voice ends on scale-degree 1 above the tonic chord

HC – Half-Cadence

A cadence ending on an active V chord; this dominant chord will also end a phrase

DC – Deceptive Cadence

(V-vi), or V followed by any non-tonic chord containing 1, where an authentic cadence is expected

EEC – Essential Expositional Closure

Within an exposition, usually the first satisfactory PAC that occurs within S and that proceeds onward to differing material.

C – Closing Zone

Within an exposition, musical material following the EEC. Its internal modules are designated as C1-1, C-2 etc.

Developmental Space

The development typically initiates more active, restless or frequent tonal shifts and moods. It may be rotational, following the ordered thematic material of the exposition.

RT – Retransition

A connective passage of preparation, usually leading to the onset of a new rotation, that is, to the repeat of the exposition, to the onset of the recapitulation, or to the beginning of the coda.

Recapitulation

Resolves the tonal tension by reintroducing the tonic and restating all of the non-tonic modules from the S-zone in the tonic key.

ESC – Essential Structural Closure

Within a recapitulation, usually the first satisfactory PAC that occurs within S and then can also be deferred through certain procedures to the next PAC. The ESC is normally the recapitulation's parallel point to the exposition's EEC, although exceptions do exist.

Coda

As a rule of thumb the coda begins once the recapitulation has reached the point at which the exposition's closing materials normally including a final cadence, have been revisited in full.

CHAPTER FOUR: ANALYSIS OF THE 1ST MOVEMENT

Moderato: Introduction

The first movement of this concerto is in a type of sonata form that Hepokoski and Darcy term type 5, minor-mode sonata form. The definition “type 5” is used for concerto movements in sonata form that do not have a repetition of the Exposition but contain eighteenth-century concerto traditions such as dialogue between orchestra and soloist and an opening section of varying length and complexity that begins and ends in the tonic.¹³³ Regarding the minor-mode label, Hepokoski and Darcy describe this as “*a sign of a troubled condition seeking transformation (emancipation) into the parallel major mode.*”¹³⁴ In this case the minor-mode model transforms the movement from the tonic of A minor into A major, although as seen in the analysis this modulation to the parallel major is unstable right until the final cadence of the movement.

Structurally, Hill follows the “rules” of sonata form, as do many of his works such as the string quartets, symphonies and other concerted works. Having said this, the work is neither boring nor unoriginal. The movement’s phrase and section lengths tend to be asymmetrical and often overlap, having the effect of maintaining a strong pulse throughout the movement without the need for overly rhythmic writing. Hill’s use of motivic development forms a major part of his compositional process. In this movement we see two simple motivic ideas evolving into the material of seven different themes. Within this analysis these themes shall be referred to as P-1, P-2 etc.

¹³³ Hepokoski and Darcy, “Type 5 Sonata – Fundamentals,” *Elements of Sonata Theory*, 430-468.

¹³⁴ Hepokoski and Darcy, “Sonata Form in Minor Keys,” *Elements of Sonata Theory*, 306-317.

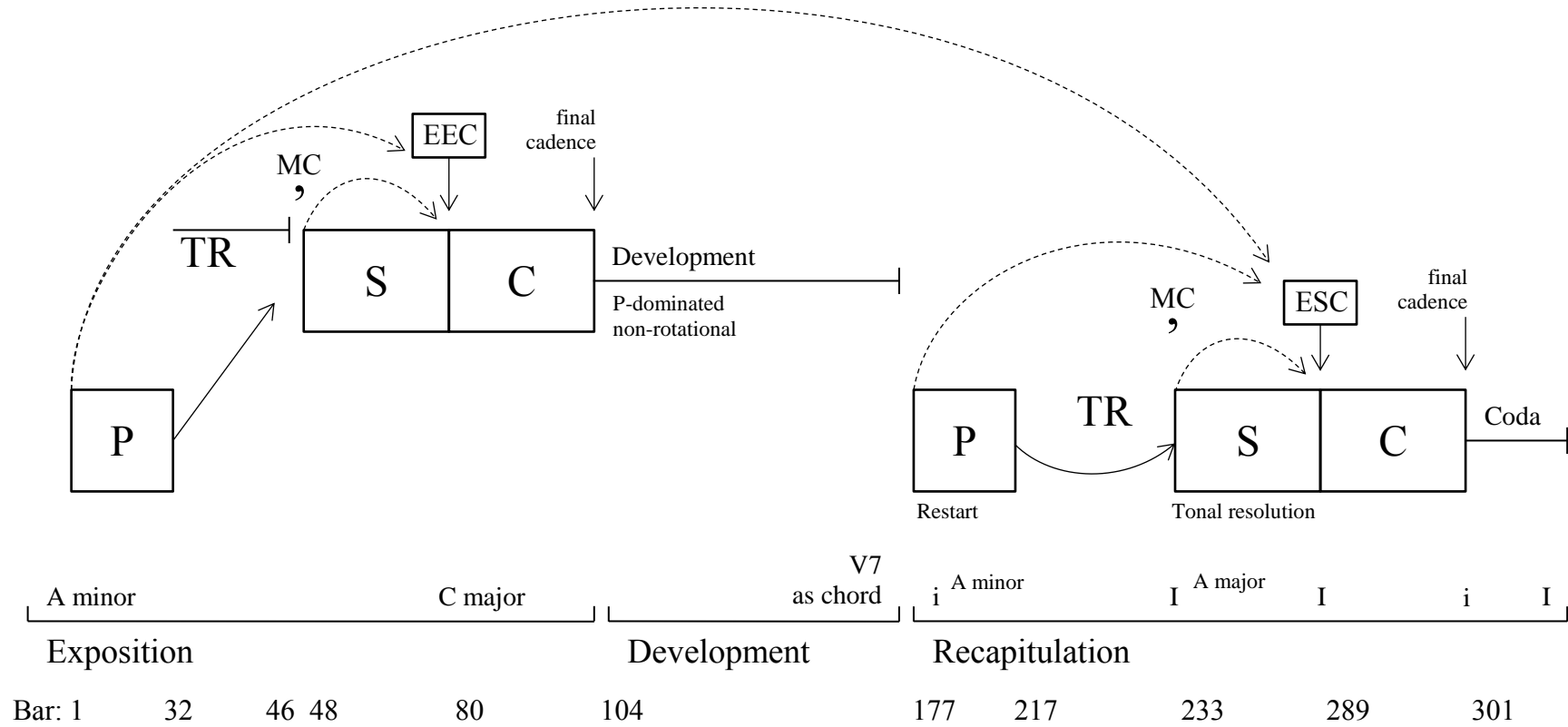
for motifs found within the primary theme, or S-1, S-2 etc., for those within the secondary theme. The harmonic language in this movement typifies Hill's style: the composer makes use of many common-tone (non-functional) diminished 7ths, flattened 6ths and chromatic bass lines while still maintaining an adherence to the Romantic idioms instilled in him during his student training.

The following analysis is divided into the sections found within sonata form: Exposition, Development and Recapitulation. Within these sections, form, motifs, tonality, and orchestration shall be discussed alongside musical examples.

The following page contains a model of this movement's layout based upon the template of Hepokoski and Darcy's *Elements of Sonata Theory*.¹³⁵ This model outlines the key areas using the shorthand terminology outlined in chapter two, and the diagram shows that the movement was composed more-or-less perfectly in line with the generic sonata form model. From this demonstration of form the explanation of the movement begins.

¹³⁵ Hepokoski and Darcy, "Sonata Form as a Whole: Foundational Considerations." In *Elements of Sonata Theory*, 17.

Figure 1.1:
The layout of sonata form in *Concerto for Viola in A minor – Moderato*



Exposition: *P – the primary idea*

The exposition of a sonata form movement serves two main purposes. Firstly it provides harmonic structure by setting up the tonic and moving towards a secondary key. Secondly it introduces the work's motivic and textural structure on which the rest of the movement is based: the rhetorical task.¹³⁶

In this movement a short orchestral introduction by the tutti strings grounds the movement's tonality in a minor before the entrance of the soloist. Termed the *ritornello* (**R1**), this opening material is a defining aspect of type 5 sonatas and can be of various lengths, usually remaining within the tonic key as it does here.¹³⁷ Within this work the ritornello is particularly condensed at only four bars, allowing the soloist to enter with the primary material instead of the orchestra. The tutti violins hold an a minor chord and the violas, cellos and basses are in octave unisons, playing both of the major recurring motivic ideas of this movement (circled). The first of these is the interval of a perfect 4th and the second is a group of three notes, ascending or descending.

¹³⁶ Hepokoski and Darcy, "Sonata Form as a Whole: Foundational Considerations," *Elements of Sonata Theory*, 15.

¹³⁷ Hepokoski and Darcy, "The Type 5 Sonata: Fundamentals," *Elements of Sonata Theory*, 430. Although all works placed within the sonata form definition are filled with discrepancies and finding a theory to fit all works of music is impossible, Hepokoski and Darcy claim there is even more freedom historically in the type 5 sonata because composers would fit the form around their ideas rather than building concertos to a set template.

Violin I
mf

Violin II
mf

Viola
mf espress

Violoncello
mf espress

Contrabass
mf espress

Figure 1.2: R1, parts rewritten for clarity (bars 1-4)¹³⁸

In the fifth bar the soloist begins the **primary theme (P-1)** on a perfect 4th, now inverted (motifs are circled). **P-1** is flowing and the melody continues for fourteen bars, mostly staying within the key of a minor. Alongside this the first horn and violins and then upper winds provide another melody underneath. It becomes obvious that the solo viola is providing a counter-melody to the tune, an embellishment. Similar examples to this can be found in works such as the Beethoven violin concerto where the solo violin provides triplets over the winds' melodic line. It is almost like a variation on a theme.

Viola
mf espress

Counter-melody

Figure 1.3: P-1 in viola solo and counter-melody, isolated parts written out (bars 5-18)

Bar 19 brings **P-2**, the second theme within the primary section. The motif here is characterised by semiquavers, and staccato rather than legato articulation.

¹³⁸ All excerpts sourced from: Alfred Hill, *Concerto in A Minor for Viola and Small Orchestra*, (orchestral score and piano reduction), ed. Allan Stiles (New South Wales, Australia: Stiles Music Publications, 2011).

From bar 23 strong rhythmic impulses begin moving through diminished chords to resolve to A major in bar 26 and then down to A \flat major in bar 27. The semiquaver figure in the solo part continues for another five bars before the transition section begins in bar 32.

TR and MC – the transition and medial caesura

From bar 32 the short **P-3** is heard, comprising running triplets built on the motivic idea of three notes. These signal that the transition period (**TR**) has begun, designed to build up energy towards the second subject. The triplets being the section and then **P-4** begins in bar 36 with expansive crotchets.



Figure 1.4: P-3 and P-4 in viola solo, isolated (bars 32-47)

P-3 and P-4 together make 16 bars and contain much harmonic unrest. **P-4** begins in A \flat major, after which Hill has implemented a *medial caesura* (**MC**), a device to ‘break up’ the keys between tonic and secondary key. In this work this moves from the tonic minor to the relative major (i-III). In faster movements the *medial caesura* is generally built up around a half cadence on the dominant (V) and this case is no exception.¹³⁹ In bar 40 the work modulates to G major chord with a diminished 7th, prolonged for seven bars as a dominant pedal point or *dominant-lock*.¹⁴⁰ This causes a strong half-cadence that brings the work into the second major tonality of the exposition: C major (III - the third degree of the scale). The *medial*

¹³⁹ Hepokoski and Darcy, *Elements of Sonata Theory*, 24.

¹⁴⁰ Hepokoski and Darcy, *Elements of Sonata Theory*, 24.

caesura interrupts the orchestra and the soloist teases the listener, moving from F⁷ to F^{#7}, G⁷ then back to F⁷ before landing on the first note of the second subject: a major third in the new tonality. Hill has employed a *rallentando* here to further emphasise this tonal change.

Figure 1.5: *Medial Caesura*, piano reduction (bars 40-48)

S, PAC and EEC: the second subject, perfect authentic cadence and essential expositional closure

The second subject (**S**) is the second part of the exposition and is in the relative major of C. The melodic writing here introduces **S-1**, characterised by a sustained line with written out syncopations affecting the tonality and mood of the section.

Figure 1.6: **S-1**, solo viola part in isolation (bars 48-55)

The orchestral accompaniment is similar, at first appearing only in the strings. For the first time in this work a motif is repeated in sequence. Hill has used four complete and one augmented sequence to build up the tension needed to generate the upcoming end of the exposition.

The second subject area generally lasts until a perfect authentic cadence (**PAC**) occurs. This then signifies an Essential Expositional Closure (**EEC**), followed by the Closing space (**C**). In this passage Hill has placed a cadence in the middle of

the motivic sequence that appears to be a **PAC** but the leading voice (the soloist) does not cadence onto the tonic. Instead it arrives on the mediant (bars 63-64), making it non-authentic. The only authentic **PAC** of the passage occurs right near the end of the final augmented sequence of **S-1** as a V7-I cadence in C major, bars 79-80. In sonata theory, when the **PAC** is achieved, the essential expositional closure (**EEC**) is also implied and the work proceeds onto new material for the Expositional Closing Space.

Figure 1.7: the PAC at the end of S-1, piano reduction (bars 76-80)

C – the closing space

The closing space of the exposition begins with running triplets similar to **P-3** (transition material), here named **S-2**. These triplets continue for eight bars and are split in half: first appearing in C major and then c minor. Hill has employed an interesting technique here: in changing the mood from major to minor, he also changed the register of the solo viola part. This has the effect of emphasising the different emotion associated with minor tonality. This is seen in bar 84 with the change to the alto clef.

A tempo

Viola 80

Vln. 84

mf

Figure 1.8: S-2, solo part in isolation (bars 80-87)

The third theme of the second subject, **S-3**, begins in bar 88 with energetic double stops and running septuplets in the solo line. This passage seems to bring back some stability in C major while also providing a chromatically ascending harmonic bass line (circled). A trill cadence follows from bar 100, which then flows onto an interrupted cadence: V7-vi. This signals the start of the Developmental space, beginning in bar 104.

88

Viola

Piano

96

Vln.

Pno.

Trill cadence

G7 — a
V7 — vi

Figure 1.9: S-3 and trill cadence, piano reduction (bars 88-104)

Developmental space:

The developmental space in sonata form is also called the ‘action-space.’ As with many type 5 movements, the development here begins with an orchestral ritornello containing a version of the primary material (**P**), ornamented and developed upon. The material here is eighteen bars long and begins in a minor, with each bar progressing down by a semitone: A-G#-G-F#-F-E-E \flat , eventually making its way to E \flat major for the final two bars. The motifs present in this ritornello are **P-1** in bar 104-113, developed with further triplet ideas and also inverted and then developing into an idea from **P-4** from bar 114. Hill has given the tutti viola section the spotlight again from bar 108, as they play a developed version of **P-1**.

104 P-1

Flute

Oboe

Clarinet in A

Clarinet in A

Bassoon

Horn in F

Horn in F

Violin I

Violin II

Viola

Violoncello

Contrabass

Tutti viola P-1

P-4

E♭

Figure 1.10: Orchestral ritornello (bars 104-121)

Following this ritornello is a further developed **P-1** with soloist present from bar 122. This development is intriguing as Hill has maintained the initial rhythm of the primary material but has changed the pulse of the passage by leaving out the triplet motif. This brings emphasis to every bar rather than to a flowing phrase, perhaps showing more uncertainty. This is compounded by harmonic instability: **P-1** is introduced with chromatic shifts, after which **P-4** is present for four bars of B ♭ major (bar 130-133). After this the soloist bursts into G with a virtuosic chordal

passage of **P-1**, quickly transposed into c minor in bar 136, intercepted by the second subject **S-1** material and a turn around to f minor.

Figure 1.11: Developmental cadenza, viola part (bars 122-145)

With the reappearance of **S-1** (bar 138) Hill does not write out sequences as in the Exposition but instead breaks into material from the variant of **P-2** found initially in bar 23. This is predominantly in d minor but again shifts in tonality almost every bar. The motif is developed into a fully virtuosic display of ricochet around key harmonies by the soloist, in which (from bar 149) the orchestra again takes on **P-1**.

It seems as if the material from bar 134 is a written out cadenza. This is because of the chordal virtuosity and the rapidly changing harmonic rhythm, coupled with the change in themes that seem to hint towards a cadenza-type period. There is no formal cadenza spot in the movement and so this occasion is a chance for the soloist to take control of phrasing and tempo. The orchestra below the soloist is light with sustained chords.

Figure 1.12: viola 'cadenza' in isolation (bars 134-164) *please see discrepancies at end of chapter

From bar 157 the drive towards the end of the developmental space is achieved. The soloist still plays the ideas of **P-2** but the material is perhaps at its most dramatic, with the articulation of the solo line driving the harmonies with a series of diminished chords through d minor, g minor, c minor, then again g minor for an extended period. This makes for a dramatic return of the tonic (*retransition (RT)*), enabled by an active dominant (E major) and a rush of energy towards the point of transition.¹⁴¹ A *meno mosso* at bar 171 brings stability to the E major tonality and is emphasised by another trill cadence up to the point of retransition. This is not concluded by an authentic **PAC** but instead a V7-i chord in a minor, which emphasises the minor tonality of the movement. This marks the end of the Developmental space.

The image shows a musical score for Viola and Piano, covering bars 171 to 177. The score is in 3/4 time. The Viola part starts at bar 171 with a 'Meno mosso' tempo marking. The Piano part also starts at bar 171 with a 'Meno mosso' tempo marking. Both parts transition to 'Tempo 1' at the end of the section. The score includes trills in the Viola part and a V7-i chord in the Piano part. A chord diagram below the score shows E7 and V7-i.

Figure 1.13: Retransition in (piano reduction) (bars 171-177)

¹⁴¹ Hepokoski and Darcy, "The Closing Zone (C)," *Elements of Sonata Theory*, 191.

Recapitulation and Essential Structural Closure (ESC):

The Recapitulation in Sonata form is a restatement of the information heard in the Exposition, with the aim to wrap the work up by stabilising any shifts in tonality that may have taken place during the Developmental space. Generally this will mean replicating the initial key and opening passage of the Exposition, as is the case in this movement.

Beginning the recapitulation is **P-1** in its original key. The difference is that this is now placed in the orchestral part while the soloist provides the counter-melody heard in the beginning of the movement. In bar 191 **P-2** appears again, modulating every bar from A major to d minor, G major and then C major. Bar 195 continues with the variant of **P-2** in E major. There is a new idea found in bar 204 in the solo line: repeated triplet quavers that provide a brief modulation into E \flat major before the turn around to B \flat major in bar 212.

The image shows a musical score for the Viola part, spanning bars 204 to 212. The top staff is labeled 'Viola' and starts at bar 204. It features a piano (p) dynamic and consists of repeated triplet quavers. The bottom staff is labeled 'Vla.' and starts at bar 208. It begins with a mezzo-forte (mf) dynamic and includes a trill (tr) and a modulation to Eb, followed by a rallentando (rall.) and a return to p a tempo with a modulation to Bb.

Figure 1.14: viola part (204-212)

From this point (bar 212) the soloist plays **P-2** while the orchestra plays **P-1**. The transition from the recapitulation's primary and secondary material is then realised. This begins in bar 217 with the solo line playing **P-3** with the orchestra providing **P-1** material. **P-4** is heard from bar 221 in F major (dim7).

Another *medial caesura* beginning in E major follows this transitional material and at bar 233 the recapitulation of the **S-1** is heard, this time in A major. Again Hill makes use of the orchestral ritornello, used to ground the key in the relative major. This is known as a tonic-minor-to-tonic-major trajectory.¹⁴²

The soloist enters in bar 241 with the second iteration of the **S-1** sequence as heard in the exposition. The sequence here follows the same pattern as the previous instance and ends with a perfect cadence V-I into bar 265. **S-2** appears again, in four bars of A major and then four bars of a minor before the arrival of **S-3** in bar 273. Like its Expository counterpart this motif has changing harmonies, moving fluidly through keys before another trill cadence reaches a **PAC** (Perfect Authentic Cadence) in bar 288: E major7 to A major (V-I).

The musical score for bars 285-289 consists of two staves: Viola and Piano. The key signature is E major (one sharp) and the time signature is 3/4. The Viola part begins with a trill on G4 in bar 285, marked *mf*. The trill continues through bars 286 and 287, then becomes a single note in bar 288, and ends in bar 289. The Piano part provides harmonic support with chords: A/E in bar 285, D7/E in bar 286, D/E in bar 287, E7 in bar 288, and A in bar 289. The score includes dynamic markings (*mf*, *f*) and tempo markings (*rall*, *f a tempo*). The trill cadence is labeled as E major7 to A major (V-I).

Figure 1.15: trill cadence (bars 285-289)

At this point the restating of the Expository material has been exhausted and so the Essential Structural Closure (**ESC**) and/or **Coda** can begin.¹⁴³ This movement contains a harmonically significant coda and so it seems appropriate to further break down this material for analytical purposes into the **ESC** that is followed by the **Coda**.

¹⁴² Hepokoski and Darcy, "Sonata Form in Minor Keys," *Elements of Sonata Theory*, 306.

¹⁴³ Hepokoski and Darcy, "Parageneric Spaces: Coda and Introduction," *Elements of Sonata Theory*, 281.

The **ESC** (from bar 289) is initially in A major and brings back the **P-1** material, first in the horn and then in the solo viola. After a *rallentando* Hill has employed another *medial caesura* from bar 297 to turn the key around into a minor. This takes place with the chords: f#, A/E, d-diminished and then E major, falling into a perfect cadence from E major to a minor (V-i) and the start of the final **Coda** at bar 101.

Figure 1.16: MC, piano reduction (bars 295-301)

Figure 1.16: MC, piano reduction (bars 295-301)

Coda:

The coda takes on material from **P-2** and races towards the end of the movement. The abrupt turnaround into A minor is something of a shock, casting doubt on whether the minor-to-major trajectory will indeed be achieved in the work. The last four bars comprise the chords d minor, b minor diminished and then a *Tierce de Picardie* in A major. *Tierce de Picardie* is the occurrence of the raised third degree of the tonic chord “when it is used for the ending of a movement or composition in a minor mode in order to give the ending a greater sense of finality.”¹⁴⁴ Indeed, this abrupt turnaround is an extremely triumphant end to a tumultuous movement and it encapsulates the minor-mode struggle that has pervaded the movement.

¹⁴⁴ Julian Rushton, "Tierce de Picardie." *Grove Music Online. Oxford Music Online.* Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27946> (accessed 2 July 2013).

301 *Coda*

Viola *f a tempo*

Piano *f a tempo*

306

Vla. *f*

Pno.

A

Figure 1.17: Coda, piano reduction (bars 301-310)

Score discrepancies

Discrepancy 1: 1st movement developmental material, bars 149-156

In the developmental space a discrepancy was found between the manuscript, the first printed edition and the sole recording. Allan Stiles writes:

My intention has been to be faithful to the composer's original intention. In the first movement, however, alternative notations are given from which performers may choose: at bars 149-156 the lower is from Hill's autograph score, the middle has been substituted in some performances, and the upper was pasted over Hill's original in his soloist's part in an unknown hand.¹⁴⁵

Below are the three options. The first, from Hill's autograph score, is not a great solution for the performer. First of all it is very difficult to play, as the writing means one finger must hold a drone note while another two fingers continually move back and forth for the semiquaver material. This is also written in an area of the viola that won't project well, particularly as it consists of long bows. It is also during the material as mentioned before that is a kind of cadenza for the soloist, and so a more projecting and brilliant sound would be more suitable.

The image displays three musical staves, each representing a different version of the lower part of the score for bars 149-156. The first staff, labeled '149', shows a complex rhythmic pattern with a drone note. The second staff, labeled '152', shows a simpler, more rhythmic pattern. The third staff, labeled '155', shows a further simplified pattern with a drone note.

Figure 1.18: the lower version: from Hill's autograph score (rewritten by author)

¹⁴⁵ Stiles, editor's note in Hill, *Concerto in A Minor for Viola and Small Orchestra, Orchestral Score*, 2.

The second option, as printed on the middle stave of Stiles' edition, is what has been used in some performances. This is the version that Pikler played on his 1959 recording of the concerto. This material also seems unsuitable for performance because of its tricky double stops. Three fingers need to be held down constantly while the bow moves across the strings and projection would be an issue.



Figure 1.19: the middle version: from performances including Pikler (rewritten by author)

Below the third option is presented. This is the amendment as pasted over Hill's original in the soloist's part by an unknown hand. This option is the most suitable for performance for a few reasons: the violist can play the notes with relative ease (and can stay in 1st position), the bow can move across the strings in a ricochet motion from bottom to top and back again, meaning that pressure can be applied and the sound can easily project. This sound and technique is also the most appropriate to a virtuosic concerto and seems to fit in with the rest of the cadenza perfectly. This is the version printed in the analysis of chapter 1.

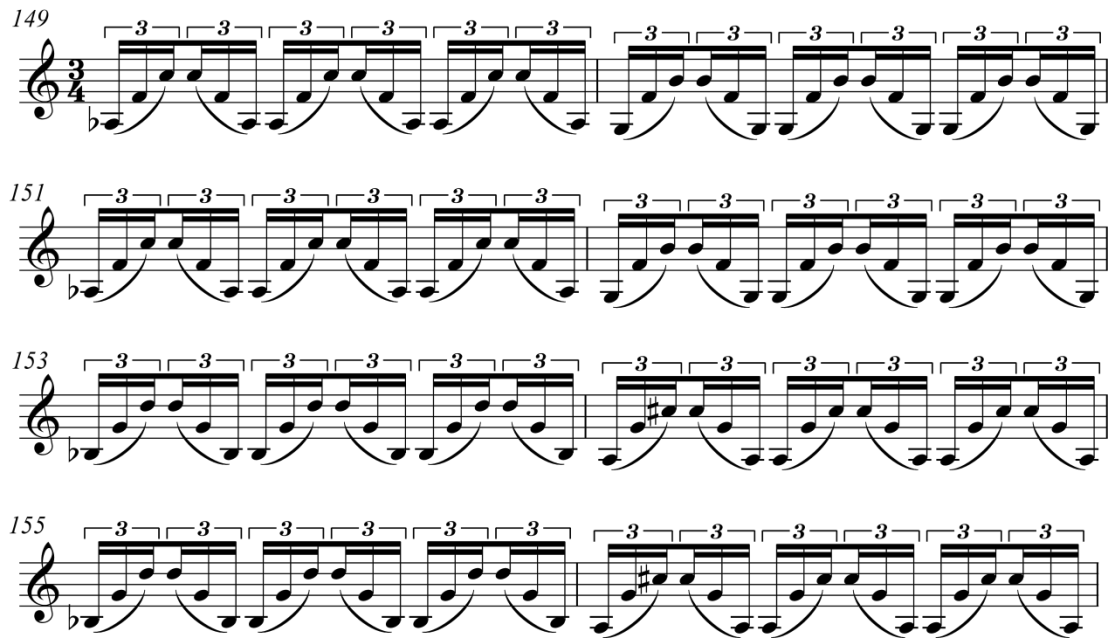


Figure 1.20: the upper version: pasted into the original (rewritten by author)

Discrepancy 2: 1st movement, coda material, bars 305-306

The other discrepancy in the first movement occurs in the final bars of the piece. The first example listed here is the version printed in Hill's score. From bar 305-306 Hill has printed demisemiquavers for each note. This seems an appropriate technique to use for the end of a concerto movement, but what makes this part less successful is the pitch choice. Because of the way each group of notes first falls downwards and then jumps up to over an octave higher, this is very difficult to play successfully and also to pull off with a constant sound.



Figure 1.21: the lower part: from Hill's score

The following option is the amendment to this passage, and is altogether more virtuosic and idiomatic. The running semiquaver sextuplets mean that the bow is constantly on the string, and the fingers follow a scale-like pattern to make the elevation to the top of the scale smooth and impressive. This amendment is also found in Stiles' work and was found in the 1969-printed edition, in the handwritten copy presumably written out by Mirrie Hill, and Robert Pikler plays this version.



Figure 1.22: the upper part: from other sources

CHAPTER FIVE: ANALYSIS OF THE 2nd MOVEMENT

Andantino: Introduction

Described by McCredie as a “*lyrical miniature*”, this movement is the shortest and most peaceful of the three movements. Hill has adopted a theme and variation structure that moves through closely related major keys. This movement has a theme and six variations and Hill is using motivic development to a large extent in this movement also, described by Timothy James as:

Melodic outline, in which the melodic shape of the theme is either decorated with additional notes or replaced by a paraphrase of the original: the most common variation type in the late 18th and 19th centuries.¹⁴⁶

The harmonic language employed here is similar to the first movement. However it is contrasted to the major/minor struggle of the first movement by staying predominantly within major key areas. Again the movement is in 3/4 time and there is a focus on groups of three.

Stiles discovered a striking similarity between this movement and the opening of a Chausson work. As he prefaces the current edition:

The opening bars of the melody at the beginning of the second movement are the same as those in the principal theme in the second movement of the *Piano Quartet in A Major op. 30* by Ernest Chausson (1855-1899), in which (as in Hill’s *Concerto for*

¹⁴⁶ Timothy Jones, "variation form." *The Oxford Companion to Music*. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7067> (accessed 7 March 2013).

Viola) it is first heard on the viola. That may be a coincidence or an appropriate quote, but it was not acknowledged.¹⁴⁷

Chausson composed his work in 1897 and although it is possible that Hill never heard the work performed or saw the parts, there are many similarities between the parts. Below is the excerpt from the opening bars of the Chausson, viola part in isolation:



Figure 2.14: Ernest Chausson: Piano Quartet in A Major Op. 30, 2nd movement, viola part (bars 1-22)¹⁴⁸

Marked below on this excerpt from the Hill viola part, the similarities to the Chausson melody can be seen. Hill's opening melodic idea and ideas such as the four quavers followed by triplet quavers and the falling three-note motif are extremely similar:



Figure 2.15: theme 1a in the Hill, viola part (bars 5-12)¹⁴⁹

¹⁴⁷ Hill, *Concerto in A Minor for Viola and Small Orchestra, Piano Reduction* ed. Stiles (New South Wales, Australia: Stiles Music Publications, 2008).

¹⁴⁸ IMSLP Ernest Chausson's Piano Quartet Op. 30 scores and parts, [http://erato.uvt.nl/files/imglnks/usimg/4/44/IMSLP27561-PMLP60781-Chausson - Piano Quartet Op. 30.pdf](http://erato.uvt.nl/files/imglnks/usimg/4/44/IMSLP27561-PMLP60781-Chausson_-_Piano_Quartet_Op._30.pdf) (accessed August 4 2013).

Perhaps Hill intended this as a compliment to Chausson on his melodic writing for the viola: such tributes were not uncommon (and were not always acknowledged by composers). Perhaps Hill specifically borrowed material written for the tonal and pitch range of the viola. This area of the instrument works well for achieving a rich sound. Another influence to the melodic line of this work can be found in Hill's previously composed works *Waiata Poi* and *Hinemoa*, both of which use similar interval structure to this movement.







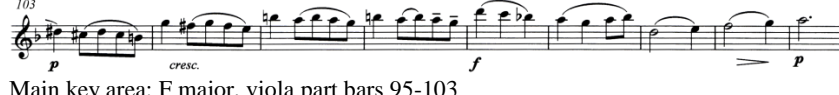
The analysis is divided into the theme and variations as they appear chronologically. Within these sections, form, motifs, tonality, and orchestration shall be discussed followed by a discussion of the writing for the viola.

The following page provides an explanation of the basic structure of this work, split into variations and defined by main key areas. This is a simplified version of a model borrowed from Lam's thesis.¹⁵⁰

¹⁴⁹ Hill, *Concerto in A Minor for Viola and Small Orchestra, Viola Solo part* ed. Stiles (New South Wales, Australia: Stiles Music Publications, 2008).

¹⁵⁰ Lam, *An Analytical Study of Alfred Hill's String Quartet No. 2 in G minor*, 32.

Figure 2.1: Basic structure of the second movement

Sections	Bars	Main melodic material/key area
Introduction / theme	1-12	 <p>Main key area: F major, viola part 5-12</p>
Variation 1	13-24	 <p>Main key area: F major, viola part 13-18</p>
Variation 2	25-32	 <p>Main key area: F major, viola part 25-32</p>
Variation 3	33-40	 <p>Main key area: Db major, viola part 33-40</p>
Variation 4	41-48	 <p>Main key area: Eb major, viola part bars 41-45</p>
Bridge 1	49-52	 <p>Unstable key, viola part bar 49</p>
Variation 5	53-64	 <p>Unstable key, viola part bars 53-55</p>
Bridge 2	65-72	 <p>Unstable key, clarinet 1, bassoon, horn part 65-72</p>
Theme	73-80	<p>The same as the beginning, melody now in oboe part and counter-melody in viola. Main key area: F major.</p>
Variation 6	81-94	 <p>Main key area: F major, viola part bars 81-84</p>
Coda	95-110	 <p>Main key area: F major, viola part bars 95-103</p>

Theme and Variations

Introduction/Theme

Hill writes in a slow three throughout this movement with an emphasis on three-note motifs, triplet figures and arpeggios. Hemiola effects are often created, described by Rushton as “*the articulation of two units of triple metre as if they were notated as three units of duple meter.*”¹⁵¹ This technique was at first popular in the Baroque era, but in the Romantic era was used sometimes by Schumann and often by Brahms. Hill’s use of the hemiola articulation gives the feeling of Brahmsian inspiration.

The movement begins with a short introduction played by the principal clarinet in F major. From the third bar this introduction is supported by the horns, second clarinet and bassoon, and in bar four the instruments play a b b diminished chord on beats one and two, and cadence at beat three into an e minor 7 chord, which then falls into bar five with an F major chord, the first clear sign of the movement’s intended tonality.

In the fifth bar the solo viola enters with the continuation of this introduction, here called the theme. This theme continues in F major and comprises two sections in call and answer technique, marked by the horizontal brackets below. The opening material comprises three falling notes, and the melody from bar five is an F major triad leading us up to the highest note of the phrase, also an F.

¹⁵¹ Julian Rushton, "Hemiola." *Grove Music Online. Oxford Music Online.* Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12768> (accessed March 23 2013).

Andantino

Viola *sonore*

Andantino

p

Clarinet

Horns

10

Figure 2.2: Introduction and theme 1, piano reduction (bars 1-12)

Variation 1

Variation 1 continues as an overlap from the theme and has the same idea. Tying the melody with the inclusion of a hemiola over produces this overlap. However this passage becomes more persistent, perhaps unsettled, with the use of short sequences and a climbing melody. Eventually there is a shift from C major to F major via a V7-I cadence, drawn out through chromatic shifts.

12

p

f

mf

18

cresc.

f

mf

19

rall.

A tempo

rall.

A tempo

V7—I

Figure 2.3: piano reduction of variation 1 (bars 12-25)

Variation 2

Variation 2 changes the rhythmic pulse from two- to one-bar phrases. The oboe takes over theme 1 with the viola providing a counter-melody. This counter-melody is similar to the original introduction material with the first three notes inverted.

25 **A tempo Counter-melody**
mf

A tempo
mf **Oboe**

30 **Con moto**
tr *tr* *mf*
p

Figure 2.4: piano reduction of variation 2 (bars 25-33)

Variation 3

The third variation brings about the first major tonality shift to D \flat major. With the indication *Con moto*, the upper strings have syncopated rhythm, again reminiscent of Brahms. Meanwhile the soloist plays the main thematic material, transposed down a third. The bassoon accompanies the soloist for four bars and the violins and oboe provide some motivic interest with a short counter-melody. The rhythmic cell of a crotchet followed by four quavers is prevalent within this section.

The image shows a page of a musical score for Variation 3. It features nine staves: Oboe, Cl 1 in Bb, Cl 2 in Bb, Bassoon, Solo Viola, Violin 1, Violin 2, Viola, Cello, and D Bass. The tempo is marked 'Con moto'. Dynamics include *p*, *p espress.*, *cresc.*, *mf*, and *f*. The Solo Viola part has a triplet of eighth notes in bar 39. The score shows a crescendo leading to a fortissimo (*f*) dynamic in bar 40.

Figure 2.5: Variation 3, score with some parts omitted by author (bars 33-40)¹⁵²

From bar 39 an e^b minor chord is introduced, moving to A^b major in bar 40. This falls into E major for the start of Variation 4. This surprising turnaround brings about quite a change in tonality and is a compelling way to find variation within a simple structure, and to introduce a new variation.

The image shows a close-up of the end of Variation 3, bars 39-42. It features three staves: Bassoon, Violin 1, and Piano. The tempo is marked 'A tempo'. Dynamics include *f* and *mp*. The harmonic structure is indicated by chords: e^b7, A^b7, and E. The piano part shows a sequence of chords: e^b7, A^b7, and E.

Figure 2.6: harmonic structure of end of variation 3 (bars 39-42)

¹⁵² Hill, *Concerto in A Minor for Viola and Small Orchestra, Orchestral Score* ed. Allan Stiles (Stiles Music Publications: New South Wales, Australia, 2011).

Variation 4

In this variation the flute plays the main thematic material in E major while the clarinets and bassoon take on the syncopated rhythms previously seen in the string parts. The viola soloist takes another counter-melody before the variation moves into the short bridge section.

The image shows a musical score for Variation 4, starting at bar 41. The score is arranged in a system with ten staves. The top staff is for the Flute, labeled 'Melody', with a dynamic of *mf espress.* and a *mp cresc.* marking. The second staff is for the Oboe, which is silent. The third and fourth staves are for two Clarinets in B \flat , both with a dynamic of *p* and a *cresc.* marking. The fifth staff is for the Bassoon, with a dynamic of *p* and a *cresc.* marking. The sixth staff is for the Viola Solo, labeled 'Counter-Melody', with a dynamic of *mp* and a *tr* marking. The bottom four staves are for the string ensemble: Violin I, Violin II, Viola, and Contrabass, all with a dynamic of *mp cresc.*. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 2.7: Variation 4, score with some parts omitted by author (bars 41-48)

Bridge 1

The short bridge is used to tie Variation 4 with Variation 5. As such, an intentional drive forward is achieved by interchanging the viola solo line with interjections from the wind instruments, each time sounding more persistent through the use of sequence. The harmonies progress through G major to b minor, g minor and then D Major before the start of Variation 5 begins in E Major.

49

Flute

Oboe

Bassoon

Horn in F

Horn in F

Viola Solo

p *cresc.* *mp* *mf* *mf* *p* *cresc.* *p* *cresc.* *mf*

G b g #7 D

Figure 2.8: Bridge 1, score with some parts omitted by the author (bars 49-52)

Variation 5

Variation 5 is the busiest section of the movement and sees the viola playing triplet figures reminiscent of the first movement, languid and flowing. Underneath the soloist the 1st violins take on material similar to the opening theme but this is slightly varied. The mid-range strings provide syncopated accompaniment and the horns, bassoon and lower strings hold long notes. The tonality here is unstable, shifting every bar, as marked. In the fifth bar of this phrase the clarinet takes the introductory motif from the violins and the soloist climbs to an F natural atop $b \flat$ minor and then F/C tonality. From this point a C pedal point commences underneath chromatic chords and the soloist cadences on B \flat . This means that the final cadence is V/I – I-flat7 in C major. At this point the end of Variation 5 overlaps with the second bridge passage.

Bridge 2

Here Hill brings back the motifs from the opening with clarinet, horn and bassoon interchanges. The tonality is predominantly major with much chromaticism and Hill is using this monophonic dovetailing of the tune to bring the work back to the main theme once again.

The image shows a musical score for three instruments: Clarinet in B \flat , Bassoon, and Horn in F. The score is for bars 65-72. The Clarinet in B \flat part starts at bar 65 with a dynamic of *f* and *mf espress.*. The Bassoon part starts at bar 65 with a dynamic of *f*. The Horn in F part starts at bar 65 with a dynamic of *f*. The score includes various musical notations such as notes, rests, and dynamics. Blue arrows point from the Clarinet and Bassoon parts to the Horn part, indicating a dovetailing of motifs.

Figure 2.10: Bridge 2, score with string parts omitted by author (bars 65-72)

Theme

At the *A tempo* indication in bar 73 the oboe now takes the solo line in F major. The tune has exactly the same tonality as its previous iteration and the only difference lies in the orchestration and use of counter-melody. The soloist is providing new embellishment with trills and comments.

The image shows a musical score for a solo viola part, bars 72-80. The score is in F major and includes various musical notations such as notes, rests, trills (tr), and dynamics. The tempo is indicated as *rall.* at bar 72 and *A tempo* at bar 73. The dynamic is *mp*. The score includes a triplet of eighth notes at bar 78.

Figure 2.11: Theme 1b in solo viola part (bars 72-80)

Variation 6

The final variation in this movement appears at bar 81. This is similar to Variation 1 but a subtle turn around at bar 84 means the harmonic function begins to gain momentum, C7, F, E, A, G7 to A \flat , produced by the strings. At this point the soloist holds an E \flat pedal point that enharmonically modulates to a D \sharp for the start of the Coda in bar 95.

81

F d B \flat /F

84

e dim 7 C/B \flat F/A E/D a/C G/F

90

A \flat A \flat /E \flat

Figure 2.12: Variation 6, piano reduction (bars 81-94)

Coda

The coda starts in bar 95 in the key of B major but Hill again uses frequent chord progressions here. The passage goes from B-G-e- through C7. After this B \flat over a C pedal turns the tonality back to F major. This then swings between g dim 7 and F twice before it rests in the tonic key for the final four bars of the work.

95

p *cresc.*

p *cresc.*

B G

97

f *p*

E (PN) C7 B⁷/C C7 F

104

p *pp* *rall.*

g dim 7 F g dim 7 F

Figure 2.13: Coda, piano reduction (bars 95-110)

CHAPTER SIX: ANALYSIS OF THE 3RD MOVEMENT

Decisivo: Introduction

The third movement of this concerto conforms to the true Romantic virtuosic concerto style, full of runs, double and triple stops and a varied range of pitch and dynamics. Like the first movement, *Decisivo* is also in sonata form but its defining aspect is its rondo-type character.

Rondo primarily describes a musical form that circles around a main refrain: ABACA etc., however throughout history some movements came to be described as Rondos as a result of their character rather than their form. As Malcolm Cole writes: *“the term [Rondo] was sometimes applied to movements of a popular character in which the main features of rondo structure are absent.”*¹⁵³ Aspects of this Rondo character are seen in a movement’s lively rhythmic interest, a strong pulse and recurring rhythmic and melodic motifs. Even by Mozart’s time a Rondo character-type was considered an appropriate end to any concerto, as the character of these movements befitted a strong closing movement.¹⁵⁴

Like the first movement, this movement is in sonata form, and again the A minor tonality is strongly stated throughout. However, Hill has used sonata form deformations in his writing, meaning that tonal resolution does not happen as it did in the first movement. The work finishes in A minor and never reaches its transformation into the parallel major.

¹⁵³ Malcolm S. Cole, "Rondo." Grove Music Online. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23787> (accessed October 2, 2013).

¹⁵⁴ Cole, "Rondo," <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e8663>

A striking aspect of this concerto movement is Hill's development of rhythmic motifs, with the three main motifs:

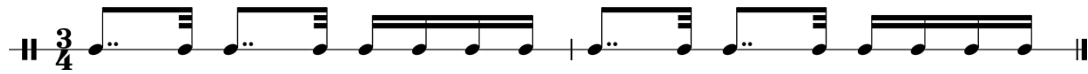


Figure 3.1: Rhythmic motif 1

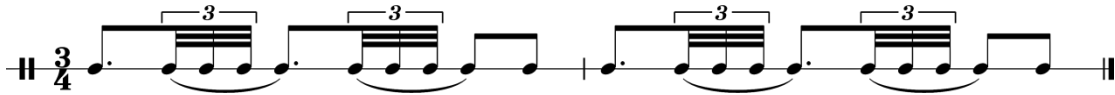


Figure 3.2: Rhythmic motif 2



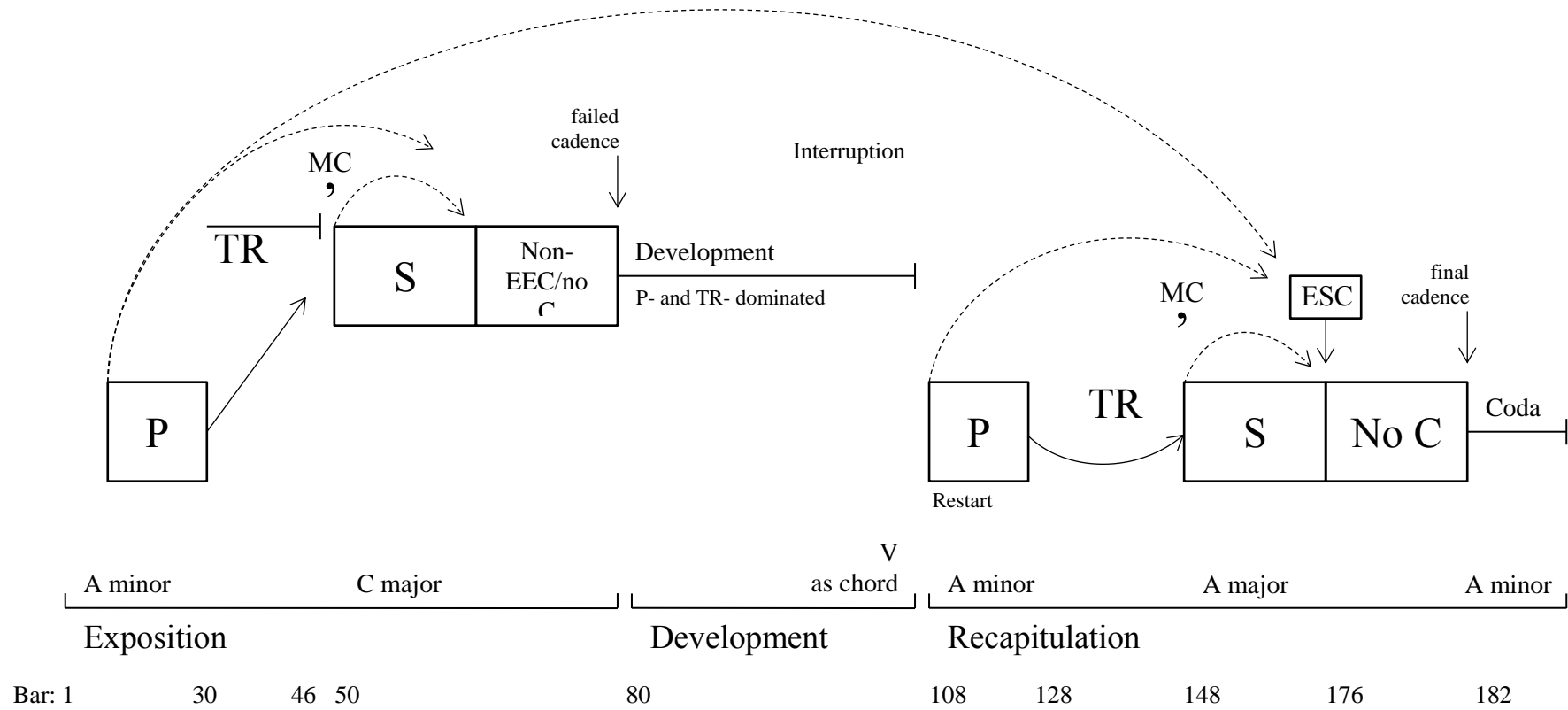
Figure 3.3: Rhythmic motif 3

Hill's use of double dotting gives the movement a highly metric, strong pulse, and the main melodic motifs are built around these rhythms. The arrival of the mellower second subject in the Exposition and subsequent Recapitulation means that a contrast is developed throughout the movement, showing mastery in construction of sonata form. This analysis includes an exploration of the rhythmic motif development.

There is much virtuosity presented by the soloist, hinting towards the virtuosic violin concertos of the 19th century. Within the movement there is a cadenza point, as indicated by the composer in his manuscript.

As with the first movement analysis, the figure below shows the form Hill adopted as based on the Hepokoski and Darcy model.

Figure 3.4:
The layout of sonata form in *Concerto for Viola in A minor – Decisivo*



Exposition: P – the primary idea

This movement begins with a short orchestral introduction (*ritornello*) to ground tonality and to introduce the motivic and textural features of the work. The introductory section makes use of call-and-answer techniques, continued throughout the movement. Hill has first placed a one-bar timpani roll on E octaves. From bar 2 the strings and upper winds introduce the movement's first rhythmic motif: rhythmic motif 1 (RM-1). This is a three-beat motif containing double-dotted quavers, semi- and demisemiquavers.



Figure 3.5: Rhythmic motif 1

The orchestra is holding an E pedal point (celli and bass parts), hinting towards an e minor tonality. However the appearance in the upper strings of what would be the flattened 2nd in E minor (F) means that E minor tonality is not realised. Instead, supported by the appearance of a raised 7th (G#), a minor on an E bass is present.

Figure 3.6: Rhythmic motif 1, piano reduction (bars 1-5)¹⁵⁵

Bar 6 brings the movement's second rhythmic motif. This motif contains a dotted quaver with a demi-semiquaver triplet. The motif first appears in the upper

¹⁵⁵ Hill, *Concerto in A Minor for Viola and Small Orchestra*, piano reduction. Ed. Stiles (New South Wales, Australia: Stiles Music Publications, 2008).

violins and flute and is then taken over by the bassoon, cello and bass parts. The similarity of this motif to RM-1 is seen in the pulse produced: both are dancelike with a crotchet-crotchet-quaver-quaver feel.



Figure 3.7: Rhythmic motif 2

Here the E pedal point is interrupted and the tonality shifts through several diminished chords until a V7-i cadence into bar 10 makes way for the solo viola entry.



Figure 3.8: Motif 2, piano reduction (bars 6-10)

The soloist enters with the **primary theme (P-1)** with striking triple- and double-stops and call-and-answer phrasing. First the soloist plays material from rhythmic motif 1 (three bars) and then motif 2 (one bar) and then repeats this material. Underneath the soloist the orchestral strings are playing rhythmic material placing an emphasis on beat two of each bar. This means that the passage has a strong feel on both beat one by the soloist and beat two by the orchestra. The effect of this is in both syncopation within the orchestral part and a feeling of the music driving forward.

In bar 16 Hill has used B major (the major dominant of the key of e minor) to enable a V-i cadence into e minor by the end of bar 17, employing suspensions.

10 P-1 rhythmic motif 1 rhythmic motif 2

f mf

15

B e

V i

Figure 3.9: P-1, piano reduction (bars 10-17)

Bar 18 brings **P-2**, which includes aspects of both rhythmic motifs 1 and 2 (labeled RM-1 and RM-2). This figure is developed over the following eight bars and stays predominantly within e minor. From bar 26 a short orchestral interlude with all instruments is begun by a cadence into a minor. This material goes back to rhythmic motifs 1 and 2.

Figure 3.10: P-2, piano reduction (bars 18-29)

TR and MC – the transition and medial caesura

From bar 30 the clarinet plays **P-3** (based on the RM-1/RM-2 motif) and the soloist provides 2-octave runs over top. **P-3** is the start of the transition period (**TR**) to build energy towards the introduction of the second subject. This section is harmonically unstable: it hints towards F major but the continued appearance of dominant seventh chords means that the key doesn't fully establish itself. From bar 34, stability is found in four bars of D \flat major with the strings providing accented crotchets while the soloist brings back rhythmic motif 1. These crotchets enforce the drive from primary to secondary sections.

30

Flute

Oboe

Clarinet in A

Clarinet in A

Bassoon

Horn in F

Horn in F

Timp/Tri

Viola Solo

Violin I

Violin II

Viola

Violoncello

Contrabass

mf

p

mf

f

p

mf

mf

mf

p

mf

mf

triangle

Db

Figure 3.11: P-3, orchestral excerpt (bars 30-38)

Bar 38 sees interplay between the flute and soloist and the start **P-4**. This motif combines an aspect of rhythmic motif 1 without the double dotting and a new rhythmic idea comprising a quaver and triplet semiquavers:



Figure 3.12: Rhythmic motif 3

From this point F major is established for fewer than four bars before a fall into unstable harmonies comprising f minor, B \flat major 7 and then C major. Again one sees Hill's use of syncopation here in the orchestral writing. At bar 42 the changing strong beats give strength to beats one and three.

The image shows a piano reduction of musical bars 38-46. It consists of two systems of staves. The first system (bars 38-40) shows a flute part in the upper staff and a piano accompaniment in the lower staff. The flute part has dynamics *p* and *mf*. The piano accompaniment has dynamics *mp* and *mf*. The second system (bars 41-46) shows a flute part in the upper staff and a piano accompaniment in the lower staff. The flute part has dynamics *cresc.* and *f*. The piano accompaniment has dynamics *p*, *cresc.*, and *espress.*. Chord changes are indicated below the piano accompaniment: F, B \flat M7, C M7, and Db M/Ab. A *v* (medial caesura) is marked above the flute part at the start of bar 41.

Figure 3.13: P-4, piano reduction (bars 38-46)

At this point Hill has written a *medial caesura* (**MC**) to move between the tonic and secondary key (a minor to C major). Again like the first movement, the **MC** is built up around a half cadence on the dominant (**V**). However Hill has used a slightly different technique. **MC**'s usually involve a literal gap or break in the music: here, Hill has made use of a short orchestral ritornello (bars 46-49) to build up a **v:HC**

MC (minor dominant: half cadence). The minor dominant is g minor and this is only established one bar before the opening of the **S** section with a v-I chord into C major. Although this **MC** is in the dominant, a dominant-lock situation is not created here as it was in the first movement.



Figure 3.14: *Medial Caesura*, piano reduction (bars 46-50)

S and failed PAC/non-EEC: the second subject, failed perfect authentic cadence and non-realised essential expositional closure

The arrival of the second subject (**S**) begins with a lyrical melody in the solo line with the direction *dolce* and another period of interplay with the flute. This melody is **S-1**. Underneath this line the upper strings provide a syncopated rhythm and the cello holds a pedal point C for four bars.



Figure 3.15: **S-1**, orchestral excerpt (bars 50-57) *see below for score discrepancies

The violist only plays for eight bars before another orchestral interlude takes over with the same material. Hill has employed the use of sequencing motifs in this section. This interlude is eight bars identical to the first iteration (**R/S-1**), and then Hill has added another 2 bars in e minor before another entry by the soloist (**S-1'**). This entry is in G major, the dominant of C. Hill has used three complete sequences to build up the tension needed to generate the upcoming end of the exposition.

As discussed in the analysis of movement 1, the second subject area generally lasts until a perfect authentic cadence (**PAC**) occurs. This then signifies an Essential Expositional Closure (**EEC**), followed by the Closing space (**C**). Here, the sequences finish in bar 76 and at this point Hill inserts a trill cadence to which pushes into the Developmental space. However the trill cadence does not provide a **PAC**. Instead the oboe (with the trill) and the cellos, bassoon and clarinets provide an interrupted cadence: E major to F major. In the tonic of a minor it is a V-VI chord, also called a deceptive cadence (**DC**).

77

Oboe

Clarinet in A

Clarinet in A

Bassoon

Violoncello

Contrabass

mf *pp* *pp* *pp* *mf* *pp* *mf* *p*

tr

E ————— F
V ————— VI

Figure 3.16: Trill cadence, some parts omitted by author (bars 77-80)

This is a troubling phenomenon as the PAC should be an important landmark in the harmonic journey through sonata form. Hepokoski and Darcy describe this occurrence as a sign of deformation and label it a failed exposition, as there is “*no secured EEC [Essential Expositional Closure] within the Exposition.*”¹⁵⁶ They articulate:

The purpose of S within the exposition is to reach and stabilize a perfect authentic cadence in the new key ... Were that PAC/EEC left unaccomplished – as a fully intended expressive strategy on the part of the composer – the exposition would be an illustration of frustration, nonattainment, or failure ... After Beethoven, the failed exposition (as well as a failed recapitulation or sonata failure through a nonresolving recapitulation) becomes a more standard deformational option (a familiar sonata deformation). Typically, once the parallel, failed recapitulation has been completed, the burden of tonal resolution is then placed on the coda ... In every sonata in which a failed exposition or failed recapitulation appears – well through the entire nineteenth and early twentieth centuries – it remains a powerful effect. Among other things it can imply a critique or the inadequacy of the older, Enlightenment solutions in more complex, modern times.¹⁵⁷

Whatever Hill’s intention, this deformation is certainly carried out here, and as we shall see later in this analysis, the recapitulation is also nonresolving. The burden of the tonal resolution is then left to the Coda.

¹⁵⁶ Hepokoski and Darcy, “Chapter 8: S-Complications.” In *Elements of Sonata Theory*, 177.

¹⁵⁷ *Ibid.*, 177-178.

Developmental space:

The development space in this work is short at only 28 bars but it is expanded by an implied cadenza. Hill included this cadenza point in his original manuscript with the words: “*free cadenza*” but no included cadenza material, preferring for his soloists to play their own cadenzas. This is discussed in detail in chapter seven.

The developmental space does not begin with an orchestral ritornello as it did in the first movement. Instead the soloist provides virtuosic triplet runs and a rhythmic motif that is a modified version of rhythmic motif 3. The harmonies are unstable, going through F major-d minor-d# diminished-E major. From bar 84 there is a turnaround into C# major but every second bar this suddenly turns to a cluster chord around c# minor and then switches back into C# major again. Four bars later this turns into the same situation with C major and c diminished. At this point the soloist is providing iterations of rhythmic motif 3 that are responded to by the flute and oboe.

80 **RM-3**

83

87

91

mf *cresc.* *p* *f* *p* *mf* *p* *mf* *mf* *c# dim* *C* *c dim* *C* *c dim* *c dim*

F d d# dim 7 E C# c# dim C# c# dim C c dim C c dim

Figure 3.17: Developmental space piano reduction (bars 80-91)

Only from bar 92 do the harmonies become more stable, with b minor7 for two bars, c diminished for two bars, B major7 for two bars, G major7 for two bars and then an extended E major7 chord for eight bars. This is the signifier of both the approaching cadenza point seen by the thinning out of orchestra texture and harmonies, and also the sign that the development is soon to be completed with a turnaround from E major to a minor: V-i. From around bar 92 the melodic interest in every other instrumental part ceases, leaving all interest to the soloist. The cadenza point can be realised at bar 106.

The image displays a musical score for a developmental space piano reduction, spanning bars 92 to 107. The score is organized into three systems, each with a vocal line and a piano accompaniment.

- System 1 (Bars 92-95):** The vocal line begins at bar 92 with a *cresc.* marking. The piano accompaniment also features a *cresc.* marking and includes dynamic markings of *mf* and *f*. Below the piano part, there are two horizontal lines labeled 'b' and 'c'.
- System 2 (Bars 96-100):** The vocal line starts at bar 96 with a *f* dynamic. The piano accompaniment includes a *dim.* marking and features chord labels B7, G, and E7.
- System 3 (Bars 101-107):** The vocal line begins at bar 101 with a *p* dynamic. The piano accompaniment also starts at bar 101 with a *p* dynamic. The section is labeled 'Cadenza Point' at the top right. The final system (bars 107-108) includes a *rall.* marking and a triplet of notes in the vocal line.

Figure 3.18: Developmental space piano reduction (bars 92-107)

Recapitulation and Essential Structural Closure (ESC):

As stated previously, the Recapitulation is a recycling of the information heard in the Exposition with the aim to wrap the work up by stabilizing any shifts in tonality that may have taken place during the Developmental space. Generally this will mean replicating the initial key and opening passage of the Exposition, as is the case in this movement. From bar 108-136 we see **P-1** in its original key and orchestration, absolutely identical to the material found from bar 10-38 at the beginning of the movement. This shall not be demonstrated or described further here.

The main harmonic change comes in the phrase beginning bar 136. This is melodically and texturally identical to its Expository counterpart but a subtle harmonic shift changes the direction of the section: the harmonies through each bar are F/C for two bars, then D/A and d/A. This is different from the Exposition because of its emphasis on D. However this does not last for long. The harmonies are now fixated on g \sharp diminished, one brief bar of A major and then a period which almost seems to be in B \flat major over F. In terms of the melodic material, this is still identical to the same occurrence in the Exposition.

Figure 3.19: Recapitulation space piano reduction (bars 132-147)

In bar 147 an E major7 chord cadences into A major. This is a perfect authentic cadence (**PAC**). A shift in harmony appears with the arrival of a key change to A major. This key looks set to stay for some time. Corresponding with the **S** section within the Exposition, this iteration is in the enharmonic equivalent major (A) rather than in the relative major key (C). Again this passage follows the same structure and melodic outlines (**S-1, R/S-1, S-1'**). The third iteration of **S** comes in E major this time (it was in G major in the Exposition). Bar 176 brings with it another trill cadence, this time from C# major into D Major. Instead of this bringing us into more Developmental material as it did in the Exposition, this (the **ESC**) now leads us to the **Coda** from bar 182. This is achieved with the inclusion of a **PAC** from bar 181-182 signifying a final cadence.

175

CODA

Flute

Oboe

Clarinet in A

Clarinet in A

Bassoon

Horn in F

Horn in F

Timp/Tri

Viola Solo

Violin I

Violin II

Viola

Violoncello

Contrabass

triangle

timpani

mf

f

p

cresc.

pizz.

C# — D — *d# dim* — E — a — V — i

Figure 3.20: Trill cadence and transition to the coda (bars 175-182)

Coda

The coda is significant both for its different melodic material and a key change back into a minor. From 182 this section is reminiscent of the opening chords of the movement but its differing intensity and general rush towards the end of the movement is felt. The timpanist plays an A ostinato on every crotchet and this is answered on the off beats by the cellos and basses. A cadence into d minor in bar 185 sees the cellos provide some virtuosity to answer the soloist. A bar of d and then a minor then turns to F #6 and then one bar of E major. This brings about a cadence from E to A7 at bar 190.

The musical score consists of three systems of staves. The first system (bars 182-184) shows a melodic line in the treble clef and a bass line in the bass clef. The second system (bars 185-188) features a more complex melodic line with a triplet in the bass clef. The third system (bars 189-190) shows a final melodic flourish in the treble clef and a simple bass line. Chord diagrams at the bottom indicate E major and A7 chords.

Figure 3.21: Coda/PAC, piano reduction (bars 182-190)

This virtuosic writing continues for some time and the tonality moves from A7 through to D7, G# /D and then into F/C, D/A, and B \flat /F before settling into E major for a period of four bars from 202-205. This is emphasised by E trills played in

succession by the soloist, clarinets, soloist and then upper winds. Here the phrasing feels in one and so the drive towards the end is properly achieved.

Another cadence appears at bar 206: E-A (V-I), meaning that the movement appears to be gearing up to finish in A major. However this is not achieved. Into bar 210 the main tonality is d# diminished and this cadences into a minor/E. The dramatic runs by the soloist change harmonies very quickly but maintain the main key of a minor. Bar 216 brings two bars of a minor, two bars of F major and then some strong a minor chords again (emphasised by an anacrusis G#). The soloist has the final iteration of rhythmic motif 1 and then cadences from E major to a minor, V-I for a final **PAC**. Thus the struggle towards emancipation from the minor mode is not achieved in this fiery movement.

204 *tr* # *tr* # *f* *E* *A*

208 *tr* *8va* *d# dim*

211 *(tr)* *f* *(8)* *d# dim* *a/E* *F/E* *F#/E* *G/E* *E*

216 *(8)* *f* *a* *F* *F/C*

220 *sf* *a* *a* *E* *a* *p*

Figure 3.22: Coda and ending (bars 204-225)

Score discrepancies

Discrepancy 1: exposition material, bar 16

Believed to simply be a score mistake, Stiles has included an F natural in bar 16 on the third beat. This should be an F#, as is printed in the original manuscript.

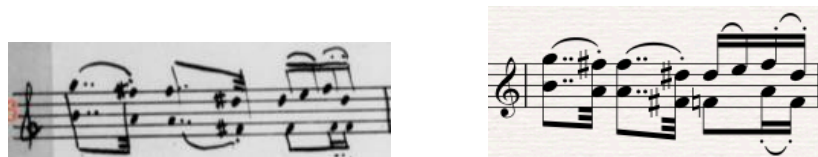


Figure 3.23: Comparison of Hill's manuscript edition of 1940, and Stiles' 2008 version.

Discrepancy 2: development material, bars 36-41, 136-141

Stiles writes:

In bars 36-41 and 136-141 of the *Finale*, single-dotted quavers replace the double-dotted ones in previous similar passages, possibly with the intention of reducing tension in preparation for the legato melody that follows. In the Pikler/Krips recording double dotting was employed there by the soloist but not always by the orchestra. In future performance practice this will be a matter of choice.¹⁵⁸

Discrepancy 3: trill cadence material, bars 77-79, 175-177

This discrepancy comes from an omission to later material. During a trill cadence found at the end of the Secondary material in the third movement, Hill wrote for the viola soloist some “filler” material which then provided some of the trill for the cadence. This occurrence was repeated in the 1969 version but in Stiles versions these three bars were omitted both times. This may have been to do with the clarinets, horns and oboe filling in this material: Hill's markings on the original manuscript

¹⁵⁸ Stiles, editor's note in Hill, *Concerto in A Minor for Viola and Small Orchestra, Piano reduction*, ed. Stiles (New South Wales, Australia: Stiles Music Publications, 2008), 2.

score show that he had intended the trills to be moved to the clarinet part (seen in the pencil mark “Clar”). However the material is still present in the Mirrie Hill version.

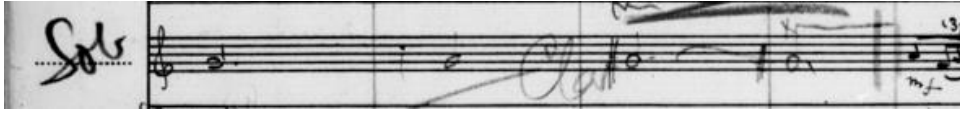


Figure 3.24: original manuscript score, Hill's hand, bars 76-79

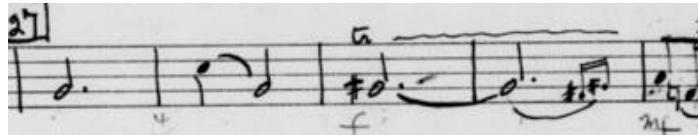


Figure 3.25: written out score, Mirrie Hill's hand (?), bars 76-79

Interestingly in the handwritten score (not manuscript edition) the copyist has made some indications that the viola part should be moved up to the wind parts. This may be reading too much into an innocent arrow but it may explain the actions of Stiles to avoid the three bars in the solo viola.



Figure 3.26: written out score, APRA, (?), bars 76-79

CHAPTER SEVEN: THE CADENZA

Introduction

One significant aspect of any concerto is the inclusion of a cadenza. Typically in a Classical or Romantic concerto the composer would mark a point in the music where it was expected the performer would fill in cadenza material. Less commonly, the composer would write a cadenza out. Rowland notes:

Towards the end of the eighteenth century, concerto cadenzas changed from being a succession of improvisatory passages with little or no connection to the main work to more integrated sections of movements in which themes and motifs were developed. At the same time composers tended increasingly to write cadenzas into the texture of the movement, supplying orchestral accompaniment and restricting the opportunities for extemporisation ... Despite the tendency of nineteenth-century composer to restrict performers, plenty of opportunities for improvised cadenzas remained. Where this was so, there was a strong expectation that performers would provide their own.¹⁵⁹

In the third movement of this concerto there is a point in which a cadenza should be inserted. As identified in the analysis of movement three, the appearance of an extended E major 7 chord for eight bars and thinning orchestral texture (from bar 100) signify an approaching cadenza. The following figure shows that the cadenza

¹⁵⁹ David Rowland, "Performance practice in the nineteenth-century concerto", *The Cambridge Companion to the Concerto. 1st ed.* Cambridge: Cambridge University Press, 2005, 245. *Cambridge Companions Online*.
<http://dx.doi.org.ezproxy2.library.usyd.edu.au/10.1017/CCOL9780521834834.014> (accessed 15 March 2014).

was Hill's intention, as he marked the word in his original manuscript with the words "free a la cadenza":



Figure 4.1: Original manuscript showing Hill's indication of the cadenza point¹⁶⁰

This chapter approaches the existing cadenza material with relation to appropriate performance practice. Five options for performance are considered:

- 1) Robert Pikler's cadenza from the 1959 recording,
- 2) A cadenza written out by Jane Hazelwood based on the cadenza of Pikler,
- 3) Hartmut Lindemann's cadenza from the unofficial and partial 2001 recording,¹⁶¹

¹⁶⁰ State Library of New South Wales, Mitchell Library, Manuscripts, Oral History and Pictures collections. *Boosey & Hawkes (Australia) - Music manuscripts of compositions acquired and published by Southern Music Publishing Co. and Boosey & Hawkes (Australia), 1933-1967* <http://acmssearch.sl.nsw.gov.au/search/itemDetailPaged.cgi?itemID=442680>

¹⁶¹ This recording was performed by Hartmut Lindemann at the *Gelsenkirchen* with the *Kammerphilharmonie Amadé*, under conductor Frieder Obstfeld in 2001. Youtube, Hartmut

- 4) Paul Fenton's manuscript cadenza composed in 1977-78,
- 5) The author's personal cadenza largely based on the cadenza of Paul Fenton.

Cadenzas one and four were transcribed from their recordings into music publishing software, while cadenzas two and three were transcribed from the unclear manuscript into music publishing software for the purposes of this thesis only. There may be discrepancies but care has been taken to ensure the quality of the transcription.

Please note that no consistent time signatures were put in place: those that are present comply with the music notation software and are not necessarily those each performer was envisioning. No key signatures have been added: accidentals are put in as needed. They are to be read as consistent throughout the bar in which they appear. In describing pitch within the cadenzas, Helmholtz pitch notation has been utilised.

Lindemann plays Alfred Hill viola concerto (live). Accessed 2 September 2013, unverified: <http://www.youtube.com/watch?v=Hh77gYg5Gr8>

Cadenza 1:

Robert Pikler, c.1959, composed by George Kraus (?)

Robert Pikler was born in Hungary in 1909 and was an active musician in Europe until being interned by the Japanese in Jakarta in 1942. Following this Pikler immigrated to Australia in 1946, where he founded the Musica Viva Chamber Players with Richard Goldner. In 1952 Pikler accepted the role of principal viola with the Sydney Symphony Orchestra, a role offered to him by Sir Eugene Goossens. Pikler remained in that role until 1965, when he left the orchestra to take up further responsibilities at the Sydney Conservatorium. At the time of this recording, Pikler was still principal viola with the orchestra.¹⁶²

Pikler's cadenza is often attributed to George Kraus (1912-1996), a Hungarian-born composer and double-bass player who lived the majority of his life in Sydney. However this was unconfirmed during this research process. As stated, the cadenza was sourced purely from the available recording.

¹⁶² Diane Collins, "Pikler, Robert (1909–1984)", Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/pikler-robert-15463/text26679> (accessed 12 March 2014).

The cadenza begins with a tied e held on from bars 104-105 of the concerto. This builds into an arpeggio based on the notes E and B. The absence of a third in the triad means that the tonality is open: it could be E major or e minor. This arpeggio is completed by a *glissando* up to the note e''', held as a harmonic:

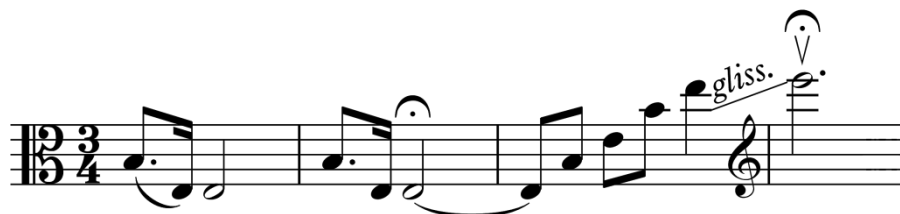


Figure 4.2: Pikler's cadenza bars 1-4

After pausing on the top note, Pikler plays fast arpeggios, moving through various four-note chords with a chromatic bass line. Once the low c is reached and held, an arpeggio is built up around the c diminished seventh. A sudden *glissando* from a c'' to an e b''', further building to a high a''' means that Pikler is playing at the highest register of his instrument.

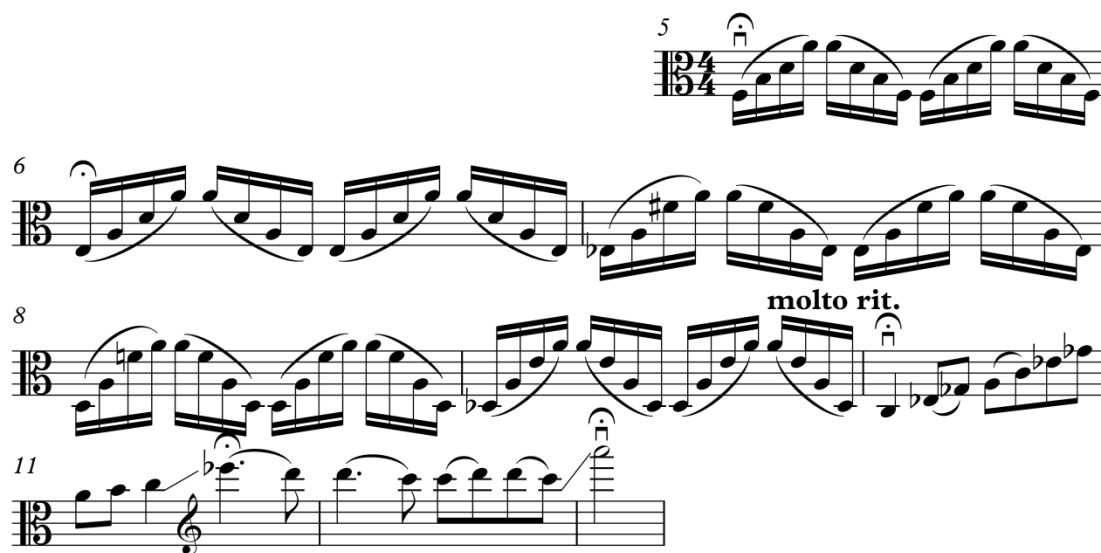


Figure 4.3: Pikler's cadenza bars 5-13

Following this, consonance is achieved through a passage beginning in A major, with double stops reminiscent of the rhythmic ideas seen in the third

movement, and then rhythmic motif one from the third movement appears from bar 16. This figure turns into triplets from bar 18, which move through tonalities to cadence into implied d minor.

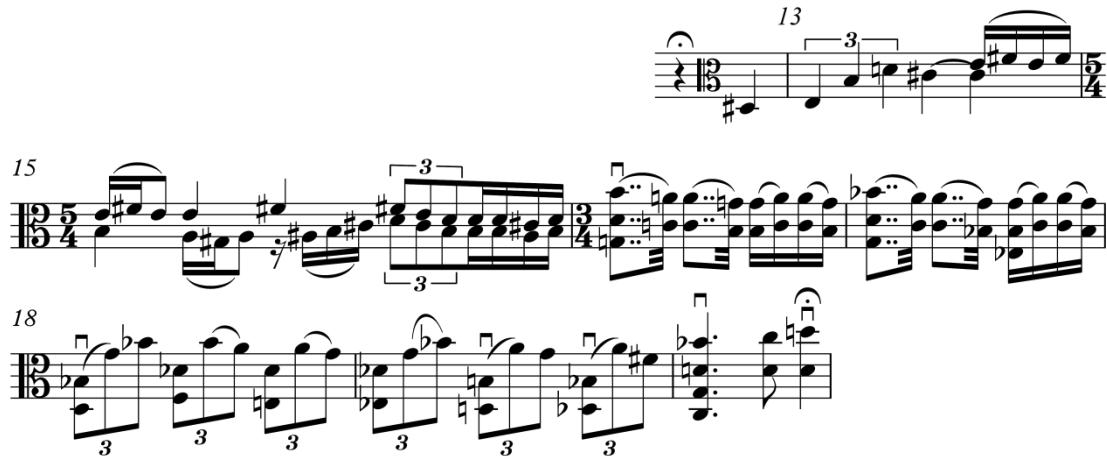


Figure 4.4: Pikler's cadenza bars 13-20

From here another mood develops, reminiscent of the second subject from the third movement. Pikler is producing harmonies by employing his open d' and a'. However the harmonies here do not conform to those used by Hill. The inclusion of minor and major seconds and a non-familiar motif from bar 24 implies a break away from Hill's compositional aesthetic. This section finishes in an open-ended pause on a' after a rhythmic motif in bars 28-29 reminiscent of the opening of the third movement.



Figure 4.5: Pikler's cadenza bars 21-29

After this episode a double-stopped semiquaver section begins. This section starts in d minor and appears to be reminiscent of the solo violin sonatas of Ysäe in its dramatic harmonies, use of open strings and speed. Following this section the semiquavers become single notes and notes moving all around the instrument are heard. Finally this rush of notes brings the listener back into the third movement's recapitulation by a change from semiquavers to semiquaver triplets in bar 43.

30
6
33
36
39
41

Figure 4.6: Pikler's cadenza bars 30-43

Cadenza 2:

Jane Hazelwood after Robert Pikler, after 1970

Jane Hazelwood is an Australian violist who is a current member of the Sydney Symphony Orchestra, having previously studied at the Sydney Conservatorium and in Berlin where she played in the Berlin Philharmonic.¹⁶³

Hazelwood's manuscript transcription is almost identical to the Pikler version previously discussed, having too been transcribed from the recording. However there are minor differences: Hazelwood has not included Pikler's bars 25-26 at all, and from bar 34 the semiquaver movements are also slightly different, particularly from bar 37. This may have been a transcription error on either the author's or Hazelwood's part, or Hazelwood may have deemed this version more appropriate for performance.

Figure 4.7: Hazelwood's cadenza bars 29-43

¹⁶³ Sydney Symphony Orchestra, "Jane Hazelwood", <http://www.sydneyorchestra.com/about-us/meet-the-musicians/strings/violas/jane-hazelwood.aspx> (accessed March 15 2014).

Cadenza 3:

Harmut Lindemann on the 2001 recording

Harmut Lindeman is a German violist who studied at the Staatliche Musikhochschule Köln and held principal positions with the Nordwestdeutsche Philharmonie, the Tasmanian Symphony Orchestra and the Sydney Symphony Orchestra. In 2001 he toured Germany with the Kammerphilharmonie Amadé, during which he performed the European premiere of the Alfred Hill concerto.¹⁶⁴ This is the recording from which this cadenza was transcribed

Lindemann's cadenza is unlike the other cadenzas found for this concerto. It is extremely virtuosic and almost like a violin cadenza in its pitch range..

Lindemann begins, as the other performers have, with the arpeggio on E. This time however, the figure is in semiquavers rather than quavers. Another difference is that the final note of this run is a c#''', followed by an even higher arpeggio run to an e''''', one of the highest notes on the viola. The tonality here is implying a shift to A major.



Figure 4.8: Lindemann's cadenza bars 1-5

¹⁶⁴ Harmut Lindemann's website, <http://www.violavirtuoso.de/> (accessed 15 March 2014).

From bar 6 Lindemann includes an aspect of the third movement as found within the Exposition. This then changes to virtuosic semiquavers in the keys of a minor and then G major cadencing to C major. The next occurrence is an A major scale ending on the a''''.



Figure 4.9: Lindemann's cadenza, bars 6-9

This idea is repeated but develops into continual semiquavers moving through the keys of d, C, F, E, a, a7, d7, F, a, E, each key being held for a just one beat. This cadenza does not include the lead-in to the tutti that Hill included in the concerto.



Figure 4.10: Lindemann's cadenza, bars 10-13

Cadenza 4:

Paul Fenton 1977-78

Paul Fenton is an Australian violist who is currently principal violist with the Orchestre symphonique et lyrique de Nancy, France.

Fenton composed the cadenza in 1977-78 for a performance with the Tasmanian Symphony Orchestra as part of the ABC Young Performer's Competition. At some point following this performance Fenton's manuscript ended up in the Hill archives of the Mitchell library through an unknown source.¹⁶⁵

Like Pikler's cadenza, this cadenza begins with a tied e held on from bars 104-105. This builds into an arpeggio based on the notes E and B with open tonality. Like Pikler's this arpeggio finishes on the note e'', held as a harmonic, with slightly different rhythm.



Figure 4.11: Fenton's cadenza bars 1-4

After this arpeggio and pause the cadenza moves into material borrowed from rhythmic motif 1 from the concerto's third movement. For two bars this is identical to its corresponding iteration in the concerto before moving into a virtuosic section in d minor. However this tonality is interrupted by an f# and d# double stop in bar 10, climbing up to a pause on a c''. From here a diminished

¹⁶⁵ Please note that Fenton did not provide bar numbers or a time signatures in his manuscript: these have been added during the transcription process.

seventh arpeggio on Eb brings the violist down to the bottom end of the instrument's range to an eb.

The musical score for Figure 4.12 shows a cadenza for violin and viola. It begins with a 5-measure arpeggiated figure in the viola part. The violin part starts at measure 7 with a triplet of eighth notes, followed by a sextuplet of eighth notes. The key signature changes from E minor to E major. The score includes a double bar line at measure 11, indicating a repeat.

Figure 4.12: Fenton's cadenza bars 5-11

Following this a modified version of the third movement's second subject is played. This iteration has been embellished with triplets and grace notes, giving a more virtuosic appeal to the motif. This episode begins in a minor but is harmonically unstable from bar 15-16. Please note that bar 11 has been repeated in this excerpt:

The musical score for Figure 4.13 shows a cadenza for violin and viola. It begins with a 3-measure arpeggiated figure in the violin part, followed by a triplet of eighth notes. The key signature changes from E minor to E major. The score includes a double bar line at measure 11, indicating a repeat.

Figure 4.13: Fenton's cadenza bars 11-17

Following this and with the direction *Faster*, semiquaver sextuplets are played in the keys of a minor (bar 18), E major (bar 19), then a minor/A major (bar 20) before a series of quick sextuplets through the keys of d minor, G major (both in bar 21), C major, G# major, a minor and E major (bar 22), then finally d minor moving to Db major. This final harmonic change is accompanied by a *rallentando*.

18 **Faster**

19

20

21

23

rall. -----

Figure 4.14: Fenton's cadenza bars 18-23

After this an excerpt from the primary theme as it appears in the development space of the first movement is introduced in the key of Ab major. This cadences to D major in bar 31 but a descending chromatic line from bar 32 means this tonality is not settled.

24

27

33

rall. -----

Figure 4.15: Fenton's cadenza bars 24-33

After another pause, material from the third movement appears once again, this time from rhythmic motif 3. This is at first in E major but the spread of the chords makes it almost unplayable. The next iteration is in a minor, d minor, then back to a minor.

Fenton has added fingerings at bar 39 to allow the violist to place the hand in 6th position. From bar 40 the tonality appears to be in B major as a way to cadence into e minor in the middle of bar 41 (V-i). From here there is a fast run from e'' to e''' in bar 41, appearing to be in the key of a minor because of presence of the raised sixth and seventh, F# and G#. This is followed by three strong quavers as a cue to bring the orchestra in. Bar 43 is a copy of Fenton's transcription of bar 107 from the concerto, to explain how the cadenza fits in with the tutti from bar 43.

The musical score consists of three staves. The first staff, labeled '34', is for a double bass and is in 4/4 time, marked 'f'. It begins with a triplet of eighth notes. The second staff, labeled '37', is for a violin and is in 3/4 time, marked '6'. It features a triplet of eighth notes. The third staff, labeled '40', is for a violin and is in 2/4 time, marked 'etc.'. It features a triplet of eighth notes. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Figure 4.16: Fenton's cadenza bars 34-43

Cadenza 5:

Author's cadenza, based on Paul Fenton, 2012

This cadenza was composed after consulting all possibilities described above. Of the four options, the cadenza deemed most appropriate to the style of the concerto was seen in Fenton's approach. Fenton's material was borrowed heavily within this cadenza and it has been employed in performances by the author from 2012 onwards.

This cadenza starts off as the other cadenzas do, with the dotted notes leading to an arpeggio of open tonality. The arpeggio includes turns reminiscent of the third movement's rhythmic motif 2 and finishes one octave lower than Pikler's, Hazelwood's and Fenton's approaches.



Figure 4.17: Fetherston's cadenza, bars 1-3

After the opening, the thematic material from the primary section of the third movement is played, just like in the Paul Fenton cadenza. As with the Fenton, the cadenza moves into material borrowed from rhythmic motif 1 from the concerto's third movement and for two bars is identical to its corresponding iteration in the concerto before moving into a virtuosic section in d minor.

However this tonality is interrupted by an f# and d# double stop in bar 10, climbing up to a c. From here a diminished seventh arpeggio on Eb brings the violist down to the bottom end of the instrument's range to an eb.

Following this a modified version of the third movement's second subject is played, from bar 10. The difference in this section to Fenton's cadenza is the addition of another arpeggio tail in bar 13, in e minor and using a natural harmonic of the viola.

The musical score for Fetherston's cadenza, bars 4-13, is presented in two systems. The first system (bars 4-8) is in treble clef and includes a four-measure rest at the beginning, followed by eighth-note patterns and a sextuplet. The second system (bars 9-13) is in bass clef and features eighth-note patterns, triplets, and a final arpeggio tail in bar 13.

Figure 4.18: Fetherston's cadenza, bars 4-13

The semiquaver sextuplets are then introduced but do not carry on for as long as Fenton's, instead cadencing after three bars in d minor.

The musical score for Fetherston's cadenza, bars 14-17, is presented in three systems, all in bass clef. Each system (bars 14-16) contains semiquaver sextuplets. The final system (bar 17) concludes with a five-measure phrase.

Figure 4.19: Fetherston's cadenza, bars 14-17

Here, the cadenza does not contain the motif from the concerto's first movement as was seen in Fenton's bar 24-33. Instead, a scale similar to that occurring in Fenton's cadenza (bar 37 in Fenton) is initiated, leading to an a minor tonality. From bar 18 this launches into rhythmic motif 2, and then a condensed version of rhythmic motif 1 in bar 20, still in a minor. From bar 21 an altered version of Hill's lead in to the Recapitulation is included.

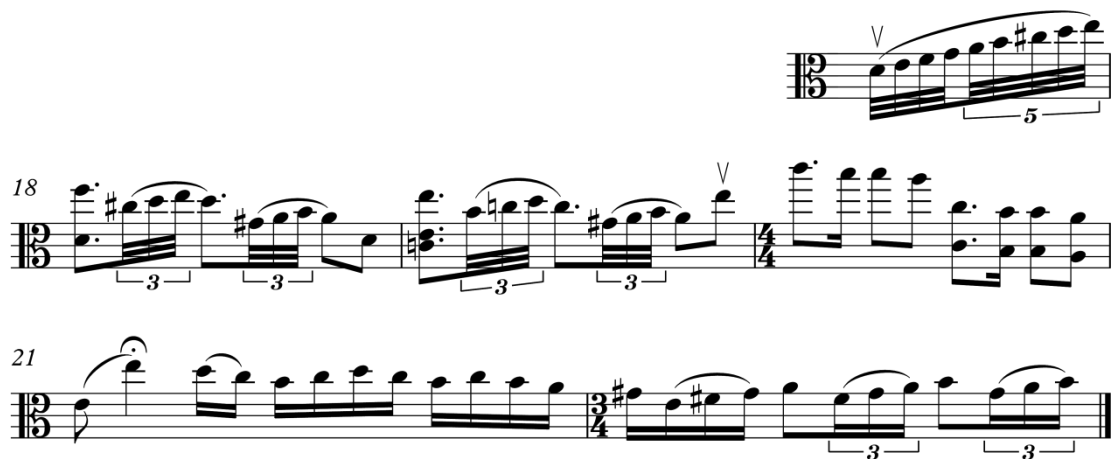


Figure 4.20: Fetherston's cadenza, bars 17-22

Reflections on the different cadenzas

In looking into cadenzas and their performances, it is important to consider a cadenza's relationship to and use of the concerto material, the setting and era of the performance and finally, the individuality and virtuosic strengths of the soloist. Any discussion of cadenza material is problematic because a cadenza's aim could be seen to portray individuality and virtuosity for its own sake.

Pikler's cadenza, the earliest known cadenza contribution to this work, is well suited to the soloist: Pikler has great technical facility and understands the phrasing and shaping of the material, as heard in the recording. The use of different rhythmic and melodic motifs here is inventive and a large number of technical skills show virtuosity by the soloist. However the cadenza breaks away from Hill's aesthetic and is lengthy. The changing harmonies add some confusion to the relationship of the cadenza to the concerto, and the final semiquaver passage from bar 30-43 is chaotic and again foreign to the material of the concerto.

In Hazelwood's transcription, the different final passage means a tonality is achieved that is closer to Hill's harmonic concept, largely staying within a minor and with less chromatic exploration at that point.

Lindemann's cadenza is the most virtuosic in terms of technical facility required by the player. The overall pitch range of the cadenza is higher than the other cadenzas and the speed at which Lindemann performs is highly demanding. Again it would be noted that Lindemann is moving away from Hill's harmonic concept and he only employed one rhythmic motif reminiscent of the concerto.

Fenton's cadenza was considered by the author to be the most appropriate for performance because of the composer's use of melodic motifs from the concerto itself as well as the use of highly virtuosic techniques such as runs, double- and triple-stops and a high register. The triple-stops from bar 34 proved almost unplayable as discussed within the chapter: these require much strength and facility in the fourth finger of the left hand as well as quick changes of position.

In writing a personal cadenza, the author has largely followed the Fenton material but modified some aspects for ease of performance. The cadenza does not explore the pitch range to such an extent as the other cadenzas did, and does not spend as much time on each motivic idea. It was felt that the relatively short length of the concerto would be well matched by a cadenza of more modest proportions. For the final bars of the cadenza, the A minor tonality is strongly stated, meaning there is less chromatic exploration than in the other cadenzas. This was done with the aim of keeping to Hill's compositional aesthetic as much as possible, as he may have envisioned a cadenza for his work.

CHAPTER EIGHT: DISCUSSION AND CONCLUSIONS

The place of Alfred Hill's *Concerto for Viola* in Australian music

This study was undertaken to address some posthumous misconceptions regarding Alfred Hill and his musical output. These misconceptions have come to the fore through the influence of journalists, composers, musicians and music historians, often without analysis of musical characteristics or contextual understanding and without regard for Hill's personal identity and intentions in composition. The research within this thesis provides an interpretation of Hill's music through an in-depth discussion of Hill's 1940 *Concerto for Viola*, the first full analysis of the work in the literature. The research hopes to address the current misconceptions and to highlight the contribution made by this composer to Australian music.

This contribution can be appreciated in two ways. The first is to consider the work's compositional style and performance possibilities, to aid in the appreciation of Hill's compositional aesthetic and the individuality inherent in the concerto as well as the concerto's place in the literature for the instrument.

The second approach to considering the contribution made by Alfred Hill is in contextual understanding. In appreciating the composer's didactic approach to Australian society, Hill's efforts in imparting formal music education to aspiring Australian musicians can be considered alongside his compositions as a whole.

This chapter first presents a discussion of the concerto's compositional style, performance possibilities and place in the literature. This is followed by discussion of Hill's contributions to Australian society and the chapter is completed with final conclusions regarding this research.

The work's compositional style

Within the first movement Hill portrays an exemplary understanding of sonata form, motivic development, progression of tonality and rhythmic approaches. Hill's use of minor mode sonata form results in a movement-long struggle to resolve the work into the parallel major mode, "*a sign of a troubled condition seeking transformation (emancipation) into the parallel major mode.*"¹⁶⁶ This conflict is resolved only at the final chord of the movement through a triumphant A major chord. In the motivic development of the movement, seven different motifs are envisioned from simple motivic cells introduced within the first two bars. These motifs are contrasted through changes in tonality, rhythmic interest and orchestral texture. Hill's use of countermelody played in conjunction with the melody shows both thematic variation and the unification of the movement's main ideas. Rhythmically, Hill emphasises the use of threes in his time signature and use of triplets. He also implements syncopation and extends phrasing by linking ideas together over bar lines. Tempo indications add to the phrasing, with subtle changes in tempo bringing about different sections and ideas.

While similar to the first movement, the harmonic language of the second movement contrasts to the major/minor struggle of the first movement by staying predominantly within major key areas. Stiles' discovery of the unacknowledged similarities between this movement and the Chausson *Piano Quartet in A Major op. 30* may have been an appropriation made by Hill to compliment Chausson's writing, intended more as a base for Hill's subsequent variations on this theme. These variations move away from the original idea and show Hill's interest in motivic

¹⁶⁶ Hepokoski and Darcy, "Sonata Form in Minor Keys," *Elements of Sonata Theory*, 306-317.

development and innovation. Rhythmically, the second movement also employs syncopation, leading to hemiola patterns reminiscent of the writing of Brahms. Hill has employed counterpoint in linking together melodies and countermelodies. The lyrical writing of this movement contrasts to the more dramatic outer movements and displays the subtle tonal possibilities of the mellow viola.

The virtuosic third movement of this concerto displays characteristics of contemporaneous violin concertos of the nineteenth century. Also in sonata form, the a minor tonality of the work is strongly stated within the movement with the minor-to-major trajectory implied. However, Hill denied the shift into A major and as a result, the movement sees no final uplifting *Tierce de Picardy* as was evident within the first movement: the work finishes in A minor. The exploration of sonata form in this movement is less ‘to the book’ and contains some deformations. The most important of these is the non-realised essential expositional closure, resulting in a less uniform and darker harmonic progression through the movement. Perhaps the most striking characteristic of this movement is its dance-like rhythms, with Hill developing three distinct recurring rhythmic motifs, giving a strong pulse in three. Covell lamented:

... It is only a harmless distraction, though disappointing, that the principal theme of the finale derives so obviously from the rhythmic and accentual cut of the gipsy finales of the Brahms and Max Bruch violin concertos and reminds us, a little too forcibly, that Hill once played in the Gewandhaus Orchestra in Leipzig under Brahms’s own direction.¹⁶⁷

Covell’s assertion here implies that the inspiration Hill took from Brahms and the music of Leipzig was unoriginal and should have been avoided. However, to

¹⁶⁷ Roger Covell, *Australia’s Music: Themes of a New Society* (Melbourne: Sun Books 1967), 141.

undermine the importance of influence in the work of younger composers seems unfair. Hill's use of these techniques results in a movement full of lively rhythmic interest, well contrasted to the first and second movements and appropriate to the musical style Hill was employing.

It is apparent that Hill is incorporating elements of both tradition and invention within this work, particularly in his use of orchestration. Many compositions of this style placed an emphasis on the power and force of the symphonic orchestra, the case in point being the violin and cello concertos of Brahms or Dvorak. However, Hill's work, originally titled *Concerto for Viola and Small Orchestra*, incorporates aspects of neoclassical style. The viola soloist is surrounded by a small group of players with aspects of the *concerto grosso* idiom in use such as interplay between the solo viola and principal orchestral instruments, particularly the principal tutti viola. Neoclassicism can be seen in the ideas of order through balanced forms, clear thematic working and a return to absolute rather than programmatic music. Other composers exemplifying neoclassical ideals were contemporaneous composers Stravinsky, Prokofiev and Hindemith: their main difference from Hill being harmonic language employed.¹⁶⁸ Hill has placed the harmonic understanding and virtuoso characteristics of great nineteenth-century concertos within the neoclassical aesthetic, showing both appreciation of tradition and aspects of innovation in his writing.

¹⁶⁸ Arnold Whittall, "Neo-classicism." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19723> (accessed February 16, 2014).

Writing for the viola in this work:

Projection and orchestration

The scoring of this concerto is appropriate for the viola: the instrument is not as bright and is unable to project as well as more popular concerto instruments such as the violin or piano. To compensate for this, Hill chose to score the work for small chamber orchestra comprising just one to two of each wind instrument, presumably smaller string numbers and the exclusion of all brass and percussion instruments other than two French horns and a timpani/triangle part. This light orchestration renders the work more accessible for performance and easier for the solo viola to cut above.

Hill seemed aware of timbral limitations with his scoring and dynamic levels, as he aimed to ensure that the viola soloist is at the forefront of the sound. An example of this is seen at the start of **P-1** where the violist is marked *mezzo forte* while the orchestra is marked down to *piano*. This generally continues in the same way throughout the movement. When the orchestra is instructed to play above an *mf* marking, it is generally for counter- or main melodic material, cadence points or orchestral ritornellos. Often Hill grouped the winds and strings to play within their respective instrument groups. The groups then take turns at filling out the texture rather than playing simultaneously.

Hill has employed an interesting orchestration technique in placing a viola solo within the tutti viola part between bars 23-26 (boxed). This has the effect of the soloist producing a complete chord. The viola soloist plays intervals of sixths while the principal tutti violist plays the inner third. This is a clever idea for producing more sound from the same instrument, assisting with intonation and improving tone quality

because the soloist is not required to play across three strings. A triple stop is harder to play with a good tone because the sound cannot be sustained while the bow moves across the strings. Another player providing the third of the chord means the tone quality is not compromised.

The image shows a musical score for two viola parts. The top staff is labeled 'Solo viola' and the bottom staff is labeled 'Tutti viola solo'. The score is in 3/4 time. The solo viola part has a red box around bars 20-21, and the tutti viola solo part has a red box around bars 25-26. The score is in 3/4 time and features complex rhythmic patterns and triplets.

Figure 5.1: P-2 in viola solo and tutti viola solo (bars 19-31)

The orchestration of the second movement is more problematic for projection of the solo line. Hill has made sure to mark the strings down throughout the movement but the balance between the winds and soloist may not always be successful. During this movement the viola must compete with much melodic interest in the clarinets and horns, which are instruments of a similar pitch range and timbral quality as the viola. It would be advised that the conductor would encourage wind players to play at least one dynamic marking less than marked on the score while the soloist is playing.

Within the third movement Hill has generally grouped instruments together by type, as he did in the first movement. In general, when the violist has quick or rhythmically complex passages, the orchestra will have longer notes so as not to compete with this sound, and as a result, one section of the orchestra is playing alongside the soloist for much of the time.

Tempo changes

Hill indicated that the first movement is to be played at a *Moderato* tempo. Within the movement there are indications of variation. Generally the instructions call for the performer to slow down before the start of each new theme or section before bringing in the new material with the opening tempo. These continual yet subtle changes of tempo give the feeling that the work is always moving forwards while still drawing attention to the individual sections within the form. The challenge for the soloist is to always return to the opening tempo so that the movement flows from section to section and repetition of primary material is obvious.

Within the second movement the tempo changes are minimal, following similar directions to the first movement. Marked *Andantino*, the violist needs to shape the phrases to carry the line and keep the music moving forward.

The third movement is marked *Decisivo* (decisive), with a metronome marking of $\text{♩} = 112$. Apart from a *rallentando* marked at the end of the cadenza bar, there are no other indications of tempo marked. In this movement it might be advised to adhere to a stricter tempo than the previous two movements to aid with rhythmic clarity.

Pitch range

Within the first movement the pitch range of the solo viola part extends from open c-string (the instrument's lowest note without altering the set pitch) to a high g''' on the a'-string, as shown. This large range of three-and-a-half octaves necessitates a good

command of the instrument, for fluidity of shifting and ensuring an even tone across the range.



Figure 5.2: range of the first movement

Within the second movement the pitch range of the solo viola is slightly less extensive than the first movement. The range runs from e on the c-string to a high d^{'''} on the a'-string. Much of this movement is written in the treble clef indicating a generally higher pitch centre than many viola works.



Figure 5.3: range of the second movement

The third movement pitch range is smaller again, running from e on the c-string to a high c^{'''} on the a'-string. Like the second movement, much of the third movement is often written in the treble clef, necessitating more time spent on the upper strings.



Figure 5.4: range of the third movement

Agility

Within the first and third movement the violist is required to play fast, showy passages while still communicating the thematic material. For example, **S-3** from the first movement exhibits virtuosic writing requiring agility by the performer. There are double stops, fast runs and many bow changes, all within the fairly lively *Moderato* tempo.

The image displays a musical score for a solo viola part, specifically the first movement, author's interpretation, covering bars 88 to 104. The score is presented in five staves, each labeled 'Viola' on the left. The first staff (bars 88-90) begins with a treble clef and a 3/4 time signature, featuring a series of triplets and double stops. The second staff (bars 91-93) includes a 'cresc.' marking and continues with complex rhythmic patterns. The third staff (bars 94-96) shows a change in articulation with slurs and accents. The fourth staff (bars 97-99) features a 'rall' marking and includes trills. The fifth staff (bars 100-104) concludes with a final flourish and a fermata.

Figure 5.5: solo viola part, first movement author's interpretation (bars 88-104)

The slower speed and more languid lines of the second movement do not necessitate such agility by the soloist.

Articulation and sound quality

In the first movement Hill has varied his thematic material by using contrasting moods and articulation for different passages. For example, **P-1** is smooth and flowing, while **P-2** is contrasted with its detached semiquavers and double stops. Legato passages tend to be more frequent in this movement but because of the

moderately fast tempo indication the violist must ensure that a full sound is produced, by moving the bow quickly yet smoothly. For example, at the soloist's entry in the developmental space at bar 122 Hill has placed the indication *sonore*, meaning that the violist must make a rich, full sound. As this entry takes place on some of the lowest notes of the viola it is particularly important for the soloist to provide a full sound in order to project above the orchestra.

Although the second movement is the least outwardly virtuosic of the three, here there is more emphasis on beauty of sound, phrasing and exploration of the tonal possibilities of the viola. While the movement may be easier for the violist to play under the fingers, it has its own challenges. These come in the form of sustaining long phrases over the orchestra, exposed intonation in shifting around the instrument, and in musicality and phrasing. Articulation and sound quality is dominated here by attention to smooth, flowing lines and phrasing. This means the violist must not push the sound but rather allow the sound to resonate from the viola. This is particularly true of slower-paced and lyrical movements.

The challenges in articulation and sound quality within the third movement are found in the frequent double and triple stops and fast runs, similar to the first movement. The double and triple stops often carry the theme of a passage and so must be resonant and yet dance-like. These vibrant techniques must also be contrasted to the more peaceful and flowing second subject material.

Some performance practice considerations

The study of performance practice is to relate a work in question to the period or aesthetics in which it was produced and performed, with a view to understanding authentic musical techniques appropriate to certain eras. The ideas expressed here regarding the performance of this piece are considered more as guidelines or nuances rather than definitive theories on performance practice appropriate to the work. The immense detail and breadth of performance sources and scholarly writing on this topic surpassed that allowed for within this study.

This concerto presents an interesting case for performance practice. Despite being composed in Australia in the mid-twentieth century it is written in the German Romantic tradition. In order to place the work within its era and to play it as Hill may have intended, decisions here have been based upon ideas regarding nineteenth-century performances, playing styles of the 1940s and 50s and modern performance practices in order to portray a tasteful performance.

In *Early Recordings and Musical Style*, Phillip states that performance styles of the twentieth century were informed by those of the nineteenth century, and thus we can gauge how people performed in the nineteenth century based on recordings made slightly afterwards.¹⁶⁹ Phillip summarises the aspects of modern style as:

The use of continuous vibrato on stringed and wind instruments, discretion in the use of portamento, restraint in flexibility of tempo (particularly acceleration), and the literal interpretation of rhythm, and consequent avoidance of rhythmic distortions

¹⁶⁹ Robert Phillip, *Early Recordings and Musical Style: changing tastes in instrumental performance 1900-1950* (Cambridge; New York; Cambridge University Press, 1992), 207.

such as overdotting, notes inegales, and the dislocation of melody and accompaniment.¹⁷⁰

Phillips observes that players of the nineteenth century were contrasted in these very aspects: in a performance or recording, vibrato might be inconsistent, portamento more frequent, there may be more variations in tempo and rhythm and distortions of rhythm. These points can be taken as a starting point in understanding performance practice of the nineteenth century. In the literature regarding Hill's concert, Lorenz writes of Hill's violin concerto, "... *the technical aspects are in keeping with romantic violin concertos such as those of de Beriot or Vieuxtemps,*" and details techniques such as leaning on the weak beats, using dynamics to mark the phrases, slurring triplets and using a fast vibrato.¹⁷¹

With regard to performance practice of this concerto, consideration was taken of Robert Pikler's 1959 recording. However it soon became obvious that Pikler performed largely in a style associated with the modern aesthetic. The recording was made too far after the composition's genesis to inform a discussion of historical performance practice, and a suitable source would need to have been composed before 1950 and recorded within the decade of its composition. A solution was found in the Australian composer Arthur Benjamin's 1942 *Viola Sonata: Elegy Toccata and Waltz*, recorded by William Primrose and Vladimir Sokoloff in 1945.¹⁷² Primrose was one of the great early viola players and set the standard for solo viola playing through his performances and many recordings. He worked with Benjamin to complete the

¹⁷⁰ Phillip, *Early Recordings and Musical Style*, 207.

¹⁷¹ Lorenz, *The Australian Violin Concerto*, 41.

¹⁷² William Primrose, *Great Violists – Primrose Volume 2, William Primrose and associate artists*. Naxos Historical, 8.111383, 2012. (Part of a two-volume collection of Primrose recordings from 1934-1952. Primrose and Sokoloff recorded this sonata in New York on May 22, 1945 on a Victor II-9210/1, mx D5-RC-446/9.)

first published edition of this sonata and his performer's contributions of fingerings, bowings and ideas were printed in the edition of 1947.

An analysis was undertaken of Primrose's performance of Benjamin's work with a focus on his technical execution and nuance. Shortly after this recording was found, another important recording of the era came to light in the National Film and Sound Archive, Hill's *String Quartet No. 11* recorded by the Queensland State String Quartet's in 1945.¹⁷³ Crowley's research shows that Hill was involved in the recording process and was very pleased with the finished recording.¹⁷⁴ An assessment of these three performances was used to formulate a concept of performance style appropriate to the period in which Alfred Hill composed his viola concerto.

Glissandi, string choice and fingerings

Glissandi, string choice and fingerings are interrelated aspects. A glissando is the act of sliding between two consecutive notes: a shift with noise. String choice means which of the four strings is used where other options may be available, and the finger used is affected by string choice and can influence glissandi use.

In general, fingerings given in Primrose's editions give an indication that Primrose was against using the 4th finger, most likely because it is the weakest digit. String choices appear to be made to emphasise the phrasing. Primrose's fingerings are

¹⁷³ National Film and Sound Archive, *Title #326337, String Quartet No.11 in D-minor, My Lover Wounded and Willie's Auld Trews, (1945)* Performed by The Queensland State String Quartet: <http://colsearch.nfsa.gov.au/nfsa/search/display/display.w3p:adv=:group=:groupequals=:holdingType=:page=0:parentid=:query=Organisation%3A%22%2FOrganisation%2Fkey%2F37046-1%22:querytype=:rec=3:resCount=10>

¹⁷⁴ Crowley, *Alfred Hill: a grand old man of Australian music*, 77.
The BBC sent the work to up to 60 countries for broadcast in 1946.

flamboyant and not always the most practical or smooth solution; foremost, they add to the style of his performance.

Interpreting the way in which Pikler employed these aspects proved more difficult; there is no performer's edition available and Hill scarcely specified fingering in either his manuscript or first printed edition. The major difference in Pikler's performance style is that he has what we would now call a cleaner approach. In general, Pikler chose to play on his brighter upper strings, or open strings, rather than keeping phrases on the same string. In part this is because he is playing a concerto and needs to play above the orchestra. In modern playing some people might play similarly to Pikler as the use of overt glissando is considered to be in poor taste. A player performing in current style might be aiming to find the cleanest and most practical solutions to fingerings and shifts. One would also aim to limit the use of open strings as much as possible as they can provide a different resonance to a stopped note. This can be described as functional rather than expressive fingering and shifting.

Vibrato

The next point to consider is sound through vibrato. Sound is highly individual and there are many variations that come with recording, instruments and performance context. Because of this, an approach that primarily investigates vibrato is employed here. In these recordings, Primrose generally uses a very fast, narrow vibrato on all notes apart from the shortest, with the vibrato increasing in speed as the tempo increases. Primrose's vibrato-filled sound carries and enlivens each phrase.

Pikler almost always employs vibrato that is fast and, results in a sound that is similar Primrose's. Variation comes at points where Pikler will sometimes start a note without vibrato, or will not apply it to some notes in the phrase, particularly quaver notes. This has also to do with Pikler's use of open strings: these cannot directly be vibrated with the fingers.

Rhythm and rubato

The final point of consideration is the interpretation of rhythm and use of rubato in the recordings. Interpretation of rhythm means how the performers have varied from the printed score, and rubato is the freedom given to the tempo within the work. Primrose is highly flexible with his rhythm, both to express musical ideas and to enable technical mastery of phrases. This is most obvious in the first movement where he changes the rhythm considerably to fit in with the technical difficulties. Primrose also tends to be very free with semiquaver passages, sometimes swaying quavers to make them triplets, and generally producing an exceptionally individually styled performance. The playing is highly virtuosic and much freedom is taken, even if the viola becomes somewhat disconnected from the piano at times. Pikler also takes liberties with the rhythm and uses some rubato; however he does not use these techniques with nearly as much freedom as Primrose.

It was found that the players of the Queensland State String Quartet in their 1945 recording of Hill's *String Quartet No. 11* demonstrated a playing style similar to that of Primrose in his recording. They used a fast vibrato on almost all notes, avoided open strings at all times, emphasised ties to make them more rhythmic, and often modified the timing of important melodic lines. The quartet also employed frequent

and obvious glissandi, used the lower strings to be able to shift further, and made frequent use of harmonics.

In comparing the playing of Primrose, Pikler, the Queensland State String Quartet (QSSQ) and the modern aesthetic, one realises that the freedom, expression, and individuality of the playing of Primrose and the QSSQ is a clear indicator of 1940s string style. The techniques used by the artists, particularly with regard to glissando and rubato, were infrequent in the recording made by Pikler some fifteen years later, and are all but absent from playing today. These findings go some of the way to an understanding of the playing aesthetic of the 1940s, and perhaps what Hill may have expected from contemporary performance of his concerto. Despite a lack of contemporary recordings of the concerto itself, these comparisons enable an independent solution to performance practice for this work to be achieved. With no performance directions or recordings from the 1940s for this particular work, the option is open to the modern performer to construct a performance incorporating as few or as many techniques from the era in which the work was composed as is desired, and can enable better understanding of musical nuance and emotion to be found within the work.

Place of the concerto in the literature

Literature for the viola does not match the breadth of repertoire of the more famous string instruments, the violin and cello. The late-Classical and Romantic eras in particular have the least amount of literature available for viola. It was not until the great viola virtuosos Lionel Tertis and William Primrose began inspiring and commissioning viola compositions that the instrument had resurgence. As a result of this long period of neglect, the viola has few Romantic virtuosic concertos, although some examples can be found in Paganini's *Concerto for Grand Viola*, Berlioz's *Harold in Italy*, Bruch's *Concerto for Clarinet and Viola*, and even Vaughan Williams' *Suites for Viola and Orchestra* as relevant Romantic predecessors of the Hill.

Still, Hill's 1940 concerto presents a valuable contribution to viola literature. The work is a fine example of a virtuosic Romantic concerto with a demanding solo viola part reminiscent of great nineteenth-century German violin concertos by Beethoven, Brahms, Mendelssohn or Bruch. The work provides violists with a work from a genre from which their instrument was all but excluded, and this should be considered aside from discussion about the writing not being progressive or possessive of a uniquely 'Australian' sound.

An extensive list of Australian viola concertos can be found at the Australian Music Centre. This listing shows that Hill's work is catalogued as the first Australian

viola concerto and it was the only Australian viola concerto until David Sydney Morgan's *Concerto No. 1* of 1958.¹⁷⁵

Hill's scoring of only around thirty orchestra players means that at the time it was composed the light orchestral scoring was suitable for wartime and post-war Sydney. This reflects Hill's ideas towards and contribution to Australian society in presenting an easily performable work to the musicians of Australia. This shows Hill's highly practical approach and awareness of and sensitivity to the context in which the music was to be performed. Alongside this, Hill's neoclassical approach here means that the concerto was well written for the viola's timbral qualities. This brings to mind the contemporaneous viola concerto *Die Schwanendreher* by Hindemith, composed in 1935 for only two flutes, oboe, two clarinets, three horns, trumpet, trombone, timpani, harp and lower strings below the viola soloist.

Concerto for Viola presents a valuable contribution to both Australian and International viola concerti literature. Its form and style is typical of a concerto composed in the nineteenth-century: it is highly virtuosic, employs formal structures and contains Romantic harmonic understanding. Hill's choice of unique solo instrument and the virtuosic requirements of the player are evidence of the viola's transformation into a solo instrument, a development seen in Europe and the United Kingdom from the start of the twentieth century but which had not really begun in Australia at that point.

¹⁷⁵ Australian Music Centre music catalogue:
[http://www.australianmusiccentre.com.au/search?type=work&wf\[ish\]=1954&sort=subYear](http://www.australianmusiccentre.com.au/search?type=work&wf[ish]=1954&sort=subYear)

Contextual contribution and identity

Hill's views and personal identity can be considered in the composer's didactic contribution to Australian society. Hill grew up in a New Zealand culture that was all but bereft of formal music education. During his training in Leipzig, Germany, Hill was exposed to a musical environment that was extremely conservative: Hill's formal training informed his own musical aesthetic. Once equipped with practical knowledge, Hill chose to leave Europe to pursue a professional career in the Antipodes, despite the fact that he may have been able to make a living in Europe as a competent violinist and composer. Hill chose to impart the knowledge he had gained to societies that lacked established musical institutions.

Hill's didactic contributions are seen in his participation in the founding committee and foundation lecturing of the Sydney Conservatorium of Music, the formation of the Australian Opera League, the Alfred Hill Violin School and his textbook publications *Alfred Hill's Very First Violin School for Beginners*, (1921) and *Harmony and Melody and Their Use in the Simple Forms of Music Together With Special Instruction on the Composition of School Music* (1921).

Hill is one of Australasia's first formally trained composers and his output of compositions was prolific, totaling over 2,000 titles. Hill's compositions follow popularity of genres and educational needs. This is seen in choral works and other religious settings in the early 1900s when choral singing and *Liedertafel* were popular, a few string quartets and chamber works when Hill was working at the Conservatorium (although interestingly most of the quartets (nos.9-17) were composed after Hill left the Conservatorium and was experimenting with new

compositional frameworks) and rewritings of string quartets into symphonies with the establishment of the ABC and the increase in recordings and broadcasts of Australian content.

Hill was an unassuming figure: he appears to have been highly practical and held no radical intentions in his role as a composer, teacher and performer. With colonial Australia only beginning to realise its identity as a nation, Hill sought to impart to the country the classical models used for centuries by the European nations.

Hill was a competent and successful composer: his contributions that were, in the late 20th century, criticised for being dated were appreciated and widely respected by the Australian composers and public of the day, as verified by Crowley in his research. Contrary to the views of some critics that place Hill's response to popular genres in a negative or unoriginal light, this strikes the author as the actions of a practical and adaptable musician: Hill was a figure willing to provide appropriate and practical music to the society in which he lived. Hill deserves to be understood for his contribution to the society in which he lived, rather than being undermined for a writing style that was, perhaps, untimely.

Final conclusions:

Performers, composers and music historians of Australia and New Zealand should not undervalue Hill's contribution to the music of their societies. As one of the first Australasian musicians to undertake formal training in composition, Hill imparted his German Romantic traditions to the societies of New Zealand and Australia for both educational and cultural reasons. This thesis contends that Hill needs to be understood for his contribution to the societies in which he lived rather than undermined for writing not considered to be 'sounding Australian.' It must be remembered that Hill was composing at a time when Australia lacked folk traditions or formal music institutions. Without the contributions by the early twentieth-century composers such as Alfred Hill, Australian music would not have been able to progress as it did in the period post-1960. Hill's didactic and compositional contributions were vital in shaping the course of Australasian music history and musical society.

Concerto for Viola reflects the aesthetics of Hill's Leipzig compositional training, with each movement displaying a clear understanding of Romantic idioms as seen in musical structure, motivic and rhythmic development and harmonic understanding. Hill's approach to form and motivic and rhythmical nuances all add to the individuality of the work. This work was the first Australian viola concerto and its short length and small-scale orchestration means it is easily accessible for performance. At the same time, the demanding solo viola part provides viola soloists with a concerto comparable with the great nineteenth-century violin works. This concerto and its composer are deserving of their place in Australian music history, and the concerto should be proudly performed to the Australian public for that reason.

Bibliography:

Books:

- Brown, Nicholas, Peter Campbell, Robyn Holmes, Peter Read & Larry Sitsky (eds.). *One hand on the manuscript: music in Australian cultural history 1930-1960*. Canberra, Australia: Humanities Research Centre, Australian National University, 1995.
- Callaway, Frank, and David Tunley (eds.). *Australian Composition in the twentieth century*. Melbourne, Australia: Oxford University Press, 1978.
- Collins, Diane. *Sounds from the Stables: The Story of Sydney's Conservatorium*. St Leonards, N.S.W.: Allen & Unwin, 2001.
- Cook, Nicholas. *A Guide to Musical Analysis*. London, United Kingdom: J.M Dent, 1987.
- Covell, Roger. *Australia's Music: themes of a new society*. Melbourne, Australia: Sun Books, 1967.
- Dahlhaus, Carl. *Between Romanticism and Modernism: Four Studies in the Music of the Later Nineteenth Century*, translated by Mary Whittall. Berkeley: University of California Press, 1980.
- Hepokoski, James and Warren Darcy. *Elements of Sonata Theory: norms, types, and deformations in the late eighteenth-century sonata*. New York: Oxford University Press, 2011.
- Hill, Alfred. *Alfred Hill's Very First Violin School for Beginners*. Sydney, N.S.W.: Nicholson & Co., 1921.
- Hill, Alfred. *Harmony and Melody and Their Use in the Simple Forms of Music Together With Special Instruction on the Composition of School Music*. London: Elkin & Co., 1927.
- Hill, Alfred. Edited by Donald Maurice. *The Leipzig Diary - Alfred Hill*. Wollongong, N.S.W.: Wirripang, 2008.
- Kerry, Gordon. *New Classical Music: Composing Australia*. Sydney, N.S.W.: UNSW Press, 2009.
- Maurice, Donald. *Alfred Hill (1869-1960), the Dominion Post Centenary Concert Souvenir Programme*. Wellington, New Zealand: The Dominion Post Press, 2007.
- McCredie, Andrew D. "Alfred Hill" in *Australian Composition in the Twentieth Century*, edited by Frank Callaway and David Tunley, 7-18. Melbourne, Australia: Oxford University Press, 1978.

- McCredie, Andrew D. "Alfred Hill" in *One hand on the manuscript: music in Australian cultural history 1930-1960*, edited by Nicholas Brown, Peter Campbell, Robyn Holmes, Peter Read & Larry Sitsky, 18-33. Canberra, Australia: Humanities Research Centre, Australian National University, 1995.
- McCredie, Andrew D. *The Composers and Their Works*. Canberra, Australia: Australian Government Printing Office, 1969.
- McCredie, Andrew D. *Catalogue of 46 Australian Composers and Selected Works*. Canberra, Australia: Australian Government Printing Office, 1969.
- Orchard, W. Arundel. *Music In Australia: More than 150 years of development*. Melbourne, Australia: Georgian House, 1952.
- Phillip, Robert. *Early Recordings and Musical Style: changing tastes in instrumental performance 1900-1950* (Cambridge; New York; Cambridge University Press, 1992).
- Thomson, John M. *A Distant Music: The Life and Times of Alfred Hill 1870-1960*. Auckland, New Zealand: Oxford University Press, 1980.
- Thomson, John M. *The Oxford History of New Zealand Music*. Auckland, New Zealand: Oxford University Press, 1991.
- Tregear, Peter. "European Sounds, Australian Echoes - the Music of Marshall-Hall, Hill and Hart." In *The Soundscapes of Australia: Music, Place and Spirituality*. , edited by Fiona Richards. 185-97. Hampshire, England: Ashgate Publishing Ltd., 2007.
- Stein, Leonard. *Structure & Style: the study and analysis of musical forms*. Princeton, N.J: Summy-Birchard Music, 1979.

Journal articles:

- Anemaat, Louise. "An Australian Composer in the Second Reich: Alfred Hill's Student Years in Leipzig." *Continuo: Journal of IAML (Australia)* 26 (1997): 17-20.
- Coleman, Jenny. "Colonial Voices Vs. Dominion Resoundings: Appealing the Suppression of Alfred Hill." In *New Zealand Historical Association Conference*. New Zealand, 2007.
- Covell, Roger. "European Musical Nationalism in a Colonial Context." *History of European Ideas* 16 (1993): 691-95.
- Jacobs, Arthur. "A Glance at Australasia." *The Musical Times* 94, no. 1329 (1953): 505-07.
- Lawn, Meredith. "Musings of a Music Archivist: Arranging and Describing the Music Manuscripts of Alfred and Mirrie Hill at the State Library of New South Wales." *Fontes artis musicae Vol 49, No. 4* (2002): 296-303.

- Maurice, Donald. "Alfred Hill - the New Zealand Dvorak?" In *Transformations 07: Composing the nation: ideas, peoples, histories, languages, cultures, economies*. Wellington, New Zealand, 2008.
- McCredie, Andrew D. "Alfred Hill (1870-1960): Some backgrounds and perspectives for an historical edition." *Miscellanea musicologica: Adelaide studies in musicology (Australia)*, Vol. 3 (1968): 181-257.
- McCredie, Andrew D. "Alfred Hill (1870-1960): A Centennial Appraisal." *Australian Journal of Music Education*, Vol. 6 (1970): 39-40.
- Thomson, John M. "The role of the pioneer composer: some reflections on Alfred Hill 1870-1960." *Studies in music (Australia)*, 4 (1970): 52-61.

Dissertations

- Crowley, John Stephen. "Alfred Hill: a grand old man of Australian music [manuscript]." MPhil diss., Monash University, 2001.
- Djubal, Clay. "What Oh Tonight: The Methodology Factor and Pre-1930s Australian Variety Theatre (with Special Focus on the One Act Music Comedy, 1914-1920)." MPhil diss., University of Queensland, 2005.
- Lam, Yuen Ching. "An Analytical Study of Alfred Hill's String Quartet No. 2 in G Minor." MA thesis, University of Otago, Dunedin, 2006.
- Lorenz, Andrew. "The Australian Violin Concerto." MPhil diss., University of Southern Queensland, 2010.
- Maconie, Robin. "Finding Alfred [unpublished manuscript]." Dannevirke: New Zealand, 2007.
- Phillips, Leonard Milton Jr. "The Leipzig Conservatory 1843-1881" Ph.D. diss., UMI Dissertation Publishing. Ann Arbor, Michigan, 2001.
- Skinner, Graeme. "Toward a general history of Australian musical composition: first national music, 1788-c.1860" Ph.D. diss., University of Sydney, 2011.
- Stiles, Allan. "A Survey of the Music of Alfred Hill: Including a Thematic Catalogue." PhD diss., Macquarie University, 2007.

Online databases/online reference books:

- Australian Music Centre, database of Australian works for viola,
[http://www.australianmusiccentre.com.au/search?type=work&sort=alphaTitleSort&wf\[ish\]=861](http://www.australianmusiccentre.com.au/search?type=work&sort=alphaTitleSort&wf[ish]=861)
- Bowie, Andrew. "Romanticism and music." *The Cambridge Companion to German Romanticism, 1st ed.* Cambridge: Cambridge University Press, 243-256. Cambridge Companions Online.
<http://dx.doi.org.ezproxy2.library.usyd.edu.au/10.1017/CCOL9780521848916.015>
- Cole, Malcolm S. "Rondo." *Grove Music Online. Oxford Music Online.* Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23787>
- Collins, Diane. "Pikler, Robert (1909–1984).", *Australian Dictionary of Biography, National Centre of Biography, Australian National University,*
<http://adb.anu.edu.au/biography/pikler-robert-15463/text26679>
- Jones, Timothy, "Variation Form." *The Oxford Companion to Music. Oxford Music Online.* Oxford University Press.
<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7067>
- Kmetz, John, Ludwig Finscher, Giselher Schubert, Wilhelm Schepping and Philip V. Bohlman. "Germany." *Grove Music Online. Oxford Music Online.* Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40055>
- Lindemann, Hartmut, personal website, <http://www.violavirtuoso.de/>
- Marett, Allan, Catherine J. Ellis, Margaret Gummow, Roger Covell, Gordon Kerry and Graeme Smith. "Australia." *Grove Music Online. Oxford Music Online.* Oxford University Press,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40021>
- McCredie, Andrew D, "Hill, Alfred Francis (1869–1960).", *Australian Dictionary of Biography, National Centre of Biography, Australian National University,*
<http://adb.anu.edu.au/biography/hill-alfred-francis-6667/text11495>
- National Library of New Zealand, Papers Past, "Complimentary Concert and Presentation to Messrs. Hill." *Evening Post*, Volume XXXIII, Issue 48, 26 February 1887, 2
<http://paperspast.natlib.govt.nz/cgi-bin/paperspast?a=d&d=EP18870226.2.13&cl=CL2.1887.02.26&e=-----10--1----0-->
- National Library of Australia, Trove, "Alfred Hill Concert." *Sydney Morning Herald*, December 5, 1945, <http://nla.gov.au/nla.news0article17961784>

- National Library of Australia, Trove, "Government House." *Sydney Morning Herald*, May 16, 1912, <http://www.nla.gov.au/nla.news-article15333010>
- National Library of Australia, Trove, "[No heading]." *Brisbane Courier*, May 4, 1927, <http://nla.gov.au/nla.news-page1641743>
- National Library of Australia, Trove, "Alfred Hill Concert." *Sydney Morning Herald*, January 7, 1946, <http://nla.gov.au/nla.news0article17966024>
- The Oxford Dictionary of Music, "Rondo." *The Oxford Dictionary of Music*, 2nd ed. rev. *Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e8663>
- Rowland, David. "Performance practice in the nineteenth-century concerto." *The Cambridge Companion to the Concerto*. Cambridge: Cambridge University Press, 2005, 245. *Cambridge Companions Online*. <http://dx.doi.org.ezproxy2.library.usyd.edu.au/10.1017/CCOL9780521834834.014>
- Rushton, Julian. "Hemiola." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12768>
- Rushton, Julian. "Tierce de Picardie." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27946>
- Samson, Jim. "Romanticism." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23751>
- Seyhan, Azade, "What is Romanticism, and where did it come from?" *The Cambridge Companion to German Romanticism*, 1st ed. Cambridge: Cambridge University Press, 7. *Cambridge Companions Online*. <http://dx.doi.org.ezproxy2.library.usyd.edu.au/10.1017/CCOL9780521848916.001>
- State Library of New South Wales, Manuscripts, oral history and pictures collections. *Hill family - papers, music and pictorial material of Alfred Hill and Mirrie Hill, 1854-1984*, <http://acms.sl.nsw.gov.au/item/itemDetailPaged.aspx?itemID=99554>
- State Library of New South Wales, Mitchell Library, Manuscripts, Oral History and Pictures collections. *Boosey & Hawkes (Australia) - Music manuscripts of compositions acquired and published by Southern Music Publishing Co. and Boosey & Hawkes (Australia), 1933-1967* <http://acmssearch.sl.nsw.gov.au/search/itemDetailPaged.cgi?itemID=442680>
- Stauffer, George B. "Leipzig." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16353>

Stiles Music Publications online database, www.stilesmusicpublications.com

Sydney Symphony Orchestra, "Jane Hazelwood." <http://www.sydneyorchestra.com/about-us/meet-the-musicians/strings/violas/jane-hazelwood.aspx>

Thomson, John M. "Hill Alfred." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13025>

Thomson, John M. "Hill, Alfred Frances." *Dictionary of New Zealand Biography, Te Ara – the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/biographies/2h35/hill-alfred-francis>

Walker, Alan, et al. "Liszt, Franz." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48265pg12>

West, Ewan, "Liedertafel." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16620>

Whittall, Arnold. "Neo-classicism." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19723>

Yates, W.E. "Biedermeier." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03049>

Sound recordings:

Hill, Alfred, String Quartets, Volume 1 (Nos. 1, 2 and 3), Dominion String Quartet, Naxos 8.570491, 2007

Hill, Alfred, String Quartets, Volume 2 (Nos. 4, 6 and 8), Dominion String Quartet, Naxos 8.572097, 2008

Hill, Alfred, String Quartets, Volume 3 (Nos. 5, 7 and 9), Dominion String Quartet, Naxos 8.572446, 2009

Hill, Alfred, String Quartets, Volume 4 (Nos. 10, 11 and the *Life Quintet*), Dominion String Quartet, Naxos 8.52844, 2011

Hill, Alfred, *String Quartet No. 11 in D-minor, My Lover Wounded and Willie's Auld Trews*. (1945). National Film and Sound Archive, Title #326337, performed by The Queensland State String Quartet:

<http://colsearch.nfsa.gov.au/nfsa/search/display/display.w3p;adv=;group=;groupequal>

s=:holding

Type=;page=0;parentid=;query=Organisation%3A%22%2FOrganisation%2Fkey%2F37046-1%22;querytype=;rec=3;resCount=10

Hill, Alfred, *Viola Concerto*, Australian Music Centre. CD of the 1959 recording of Hill's concerto: catalogue number: *His Master's Voice OALP.7524 [LP] (1960, recorded 1959)*, available for hire in CD format:

<http://www.australianmusiccentre.com.au/work/hill-alfred-concerto-for-viol-a-and-orchestra>

Alfred Hill, *Viola Concerto*, Youtube, Hartmut Lindemann plays Alfred Hill viola concerto (live), unverified: <http://www.youtube.com/watch?v=Hh77gYg5Gr8>

Primrose, William. *Great Violists – Primrose Volume 2, William Primrose and associate artists*. Naxos Historical, 8.111383, 2012.

Scores:

Chausson, Ernest. Piano Quartet Op. 30 scores and parts,

http://erato.uvt.nl/files/imglnks/usimg/4/44/IMSLP27561-PMLP60781-Chausson_-_Piano_Quartet_Op._30.pdf

Hill, Alfred. *Concerto in A Minor for Viola and Small Orchestra, orchestral score*, edited by Allan Stiles. N.S.W. Australia: Stiles Music Publications, 2011.

Hill, Alfred. *Concerto in A Minor for Viola and Small Orchestra, piano reduction*, edited by Allan Stiles. N.S.W. Australia: Stiles Music Publications, 2008.

Hill, Alfred. *Concerto in A Minor for Viola and Small Orchestra, solo viola part*, edited by Allan Stiles. N.S.W. Australia: Stiles Music Publications, 2008.

Hill, Alfred. *Concerto for viola and orchestra, piano score*. Sydney, NSW: Southern Music Publishing Company, 1969.

APPENDIX 1:

The Cadenzas:

	<u>Page number:</u>
Cadenza 1: Robert Pikler, c.1959	167
Cadenza 2: Jane Hazelwood, based on Pikler	169
Cadenza 3: Hartmut Lindemann, c~2001	170
Cadenza 4: Paul Fenton, c.1977-78	171
Cadenza 5: The author's cadenza, based on Fenton	173

Cadenza

for *Concerto for Viola and Small Orchestra* by Alfred Hill

As performed by Robert Pikler
Composed by George Kraus (?)

Transcribed by Charlotte Fetherston

The musical score is written for Viola and consists of 33 measures. It begins in 3/4 time and changes to 3/4 with a key signature change to one flat. Measure 5 features a glissando. Measure 6 starts a new section in 3/4. Measure 8 is marked *molto rit.* and includes a fermata. Measure 11 has a key signature change to two flats and a time signature change to 5/4. Measure 15 features a complex rhythmic pattern with triplets and a 5/4 time signature. Measure 18 includes several triplets and a fermata. Measure 22 has a key signature change to one flat and a time signature change to 4/4. Measure 26 has a key signature change to two flats and a time signature change to 3/4. Measure 30 has a key signature change to one flat and a time signature change to 3/4. Measure 33 ends with a key signature change to two flats and a time signature change to 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

36

Vla.

39

Vla.

41

Vla.

Cadenza

for *Concerto for Viola and Small Orchestra* by Alfred Hill

Transcribed by Charlotte Fetherston

Composed by Jane Hazelwood after Robert Pikler?

The musical score is written for Viola and consists of ten staves of music, numbered 1 through 40. The notation includes various rhythmic values, accidentals, and articulation marks. The key signature changes from one flat to two flats. The time signature changes from 3/4 to 4/4, then to 5/4, and finally to 2/4. The score features several complex passages, including a sixteenth-note run in measure 14, a triplet in measure 21, and a seven-note run in measure 39. The piece concludes with a final cadence in measure 40.

Cadenza

for *Concerto for Viola and Small Orchestra* by Alfred Hill

Transcribed by Charlotte Fetherston

As performed by Hartmut Lindemann

The image shows a musical score for a Viola Cadenza, consisting of five staves. The first staff is labeled 'Viola' and contains measures 1 through 3. The subsequent four staves are labeled 'Vla.' and contain measures 4 through 12. The score is written in various time signatures: 3/4, 4/4, 5/4, 2/4, and 3/4. It includes various musical notations such as notes, rests, slurs, and triplets. A dynamic marking '8va' is present in measure 5, and a '3' (triple) is marked in measure 7. The key signature is one sharp (F#).

Cadenza

for *Concerto for Viola and Small Orchestra* by Alfred Hill

Paul Fenton

1977-78

Transcribed by Charlotte Fetherston
for the purposes of this thesis only

Viola

Vla.

Vla.

Vla.

18 **Faster**

Vla.

Vla.

Vla.

Vla.

Vla.

Vla.

rall. -----

33

Vla. *f* *f*

37

Vla. 6 *8va* 3 2 3

40

Vla. etc.

Cadenza

for *Concerto for Viola and Small Orchestra* by Alfred Hill

Transcribed by Charlotte Fetherston
for the purposes of this thesis only

Based on that composed by Paul Fenton 1977-78
performed by Charlotte Fetherston

The musical score is written for Viola and consists of 21 measures. It begins in 3/4 time and features a variety of rhythmic patterns and articulations. Measures 1-5 show a melodic line with triplets and slurs. Measures 6-10 include sixteenth-note passages with slurs and accents. Measures 11-13 feature sixteenth-note runs with slurs. Measures 14-17 consist of sixteenth-note patterns with slurs and accents. Measure 18 has a triplet of eighth notes. Measure 19 features a sixteenth-note run with a slur. Measure 20 has a sixteenth-note run with a slur. Measure 21 concludes with a triplet of eighth notes. The score includes various musical notations such as slurs, accents, and articulation marks.

APPENDIX 2:

PERF 5602 Performance Project, Recital June 2012:

Charlotte Fetherston, viola,
Phillip Shovk, piano and Tara Houghton, viola

Recital Hall East, Sydney Conservatorium of Music
Wednesday 13 June 2012, 6pm,

Arthur Benjamin Sonata for Viola and Piano (1942)
(1893-1960)

- I. Elegy
- II. Waltz
- III. Toccatà

Frank Bridge Lament for Two Violas (c.1911-12)
(1879-1941)

William Walton Concerto for Viola and Orchestra (1929)
(1902-1983)

- I. Andante comodo
- II. Vivo, con molto preciso
- III. Allegro moderato

Critical notes

Introduction

Within the research of the DMA thesis, the main focus is on the composer Alfred Hill (1869-1960), who lived primarily in Sydney but also in New Zealand and Germany. The study looks into three main areas within the topic at this stage: Hill's reception in Australia during his life, Hill's own understanding of his compositional style and musical creativity, and an analysis of Hill's *Concerto for Viola* of 1940. This analysis aims to gather knowledge about the compositional style of the work and its relationship to the viola concerto literature of the twentieth century.

In addition to a musical analysis, several available sources, in-print and out-of-print editions and manuscript versions, will be considered, and the history of performances and possible influences by players and other composers discussed. The placement of the concerto in the context of literature for the instrument, particularly the Australian viola concerto genre, makes an original contribution to the knowledge of performance history and to musical analysis of Hill's music in general and the viola concerto in particular.

The works in this recital by Benjamin, Bridge and Walton have allowed areas of focus into specific and important aspects of the study of Hill and his concerto. Firstly there are evident contextual similarities as the repertoire was written in the first half of the twentieth century. These works are not written in contemporary styles such as Neoclassicism (Hindemith or Stravinsky), or atonalism (Schoenberg, Berg and Webern: the Second Viennese School); they are more indicative of the late-Romantic

style. While some term this style as non-progressive given the date of composition, there is a strong case for the artistic merit of these works.

Since Hill's death his reputation has suffered because of strong and influential statements by musicologists and critics, such as the following one by Gordon Kerry:

[Hill's] style, as might be expected, is a genially late-Romantic one ... His works are always well crafted and coherent if often lacking in strong personality, and it might be said that the stylistic manners of Brahms, Dvorak and Bruch lingered in Hill's work long after they had been overtaken elsewhere."¹

It is the aim of the Doctoral research to consider Hill beyond mere comparisons to his contemporaries, and to understand his motivation for composition and what his work offers the literature.

The works presented in this recital have had varying levels of public exposure, but all contributed to the development of the literature for viola as a solo instrument in the twentieth century. This advancement expanded the number of viola virtuosos and increased support for the viola as a solo instrument. In preparation for this recital, the history of the performances of the works and influences by players and other composers was considered. The position of the works in the literature for the viola, as well as performance practice conclusions, will help ground the analysis and contextualisation of the Hill concerto.

¹ Gordon Kerry, *New classical music: composing Australia*. (Sydney, Australia: UNSW Press, 2009), 11.

Arthur Benjamin Sonata for Viola and Piano (1942)
(1893-1960)

- I. Elegy**
- II. Waltz**
- III. Toccata**

This work is one of the first viola sonatas written by an Australian composer, preceded only by compositions from Dulcie Holland in 1932 and Miriam Hyde in 1937.² Benjamin wrote this work while he was living and working in Canada during the Second World War, and wrote it for – and dedicated it to the great virtuoso William Primrose. Despite Primrose’s high appreciation of the work, mentioned several times in discussions with Dalton, many Australians are unaware of its existence, if they have heard of Arthur Benjamin at all.³

Of the three composers represented today, Benjamin has the strongest link to Alfred Hill. He was born in Sydney and grew up in Brisbane, studied at the Royal College of Music London and was active at the Sydney Conservatorium as Lecturer in Piano from 1919-1921. Benjamin was a piano soloist as well as composer of a many genres: solo instrumental works, chamber music, orchestral, film, ballet and operatic productions.⁴ Benjamin travelled extensively, and lived in America, Canada, Australia and Britain. Like Hill, he was interested in ethnomusicology and collected and transcribed native folk songs and dances from Jamaica. The two composers are

² Australian Music Centre website, ‘*Works, Viola and Piano*,’ [http://www.australianmusiccentre.com.au/search?type=work&wf\[ish\]=1953&sort=subYear](http://www.australianmusiccentre.com.au/search?type=work&wf[ish]=1953&sort=subYear) (accessed May 31 2012).

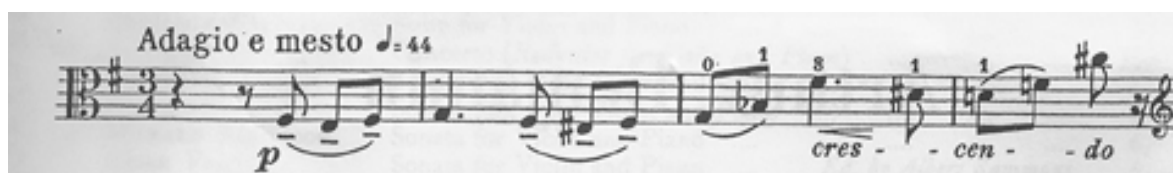
³ David Dalton, *Playing the Viola: Conversations with William Primrose*, (Oxford: New York: Oxford University Press, 1988), 211.

⁴ Charles Campbell, “Benjamin, Arthur Leslie (1893-1960),” *Australian Dictionary of Biography, National Centre of Biography, Australian National University*, <http://adb.anu.edu.au/biography/benjamin-arthur-leslie-5202> (accessed June 16 2012).

similar in their commitment to fostering music in their environments through teaching, conducting, performing and composing.

This work is in three *attacca* movements: *Elegy*, *Waltz* and *Toccata*. The movements' intriguing titles provide clues about their style:

An *Elegy* denotes a song or instrumental piece lamenting the death of a person. This is different to a *lament*, generally sung by a character who will themselves die.⁵ Benjamin provides no explanation of his motive for the *Elegy*, but the writing is highly expressive as seen by dynamic contrasts and tone colour indication such as *sotto voce*. The most striking feature of this movement is the use of motifs, a technique Benjamin employed frequently. The first motif in this sonata appears in its opening bars and occurs throughout the work in various keys and rhythms:



Arthur Benjamin Sonata, viola part, 1st movement bar 1-4⁶

A *Waltz*, as seen in the second movement, is a dance form in three time believed to have come from the Austrian *Ländler* and characterised by a heavy accent on its first beat. The form was orchestrated famously by Johann Strauss and used in piano music by Chopin, Schubert and Liszt.⁷ That Benjamin was a pianist

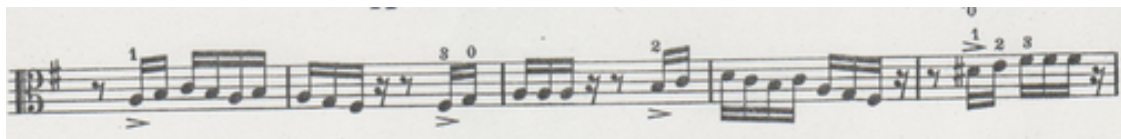
⁵ Malcolm Boyd, "Elegy." *Grove Music Online. Oxford Music Online*, ed. L. Macy, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08701> (accessed June 16 2012).

⁶ All scores of this work from: Arthur Benjamin, *Sonata for Viola and Pianoforte*, (London: Boosey & Hawkes, 1947).

⁷ Peter Gammond and Andrew Lamb, "Waltz." *The Oxford Companion to Music, Oxford Music Online*, ed. L. Macy, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7260> (accessed June 16 2012).

undoubtedly had influence on his writing of this style. The Waltz style is seen within this movement by its 3/4 time signature and common entries by both the soloist and pianist on the second beat of each bar, leading to a syncopated, lilting feel throughout the movement.

The third movement's *Toccata* comes from the Italian *toccare*, 'to touch', and was employed particularly in keyboard works to show the dexterity and virtuosity of the performer.⁸ Used frequently in Baroque music, it has rarely been employed since. Caldwell in part blames this on its indefinable character; the only constant attributes being fast speed and continual short notes. Ravel and Debussy used the form in their solo piano works, as did Walton in his concerto for piano/s and orchestra (1933/1946).⁹ Below is an excerpt from Benjamin's *Toccata* portraying the cells the movement is built from.



Arthur Benjamin Sonata, Viola part, 3rd movement bar 9-13

The resource most valuable in this study was a YouTube video of William Primrose and pianist Vladimir Sokoloff performing the work.¹⁰ The recording date is unavailable but the quality suggests it was made using a 78rpm-recording disc, in use until about the 1950s.¹¹ Benjamin's sole publishers Boosey and Hawkes printed the

⁸ John Caldwell. "Toccata." *Grove Music Online. Oxford Music Online*, ed. L. Macy, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28035> (accessed June 16 2012).

⁹ Ibid.

¹⁰ YouTube, "William Primrose plays Arthur Benjamin's Viola Sonata (Elegy, Waltz & Toccata)" <http://www.youtube.com/watch?v=EQ-X-qoMW5s> (accessed from February 2012).

¹¹ Yale Library website, "History of 78 RPM recordings," <http://www.library.yale.edu/cataloging/music/historyof78rpms.htm> (accessed June 17 2012).

music in 1947, almost certainly with Primrose’s fingerings and bowings.¹² Comparing the recording with this edition confirmed this theory. In preparation for performance, the aesthetic of the time as seen by Primrose’s legacy, and adaptation to current playing aesthetics was considered, particularly ideas about tone colours, balance between the piano and viola, and rhythmic nuance. Primrose often used many *glissandi* during phrases, instead of using multiple strings. This is illustrated by original fingerings in the example below:



Arthur Benjamin Sonata, Viola part, 1st movement bar 60-66

Today the overuse of this style is out-dated and string crossings have replaced one-string phrases. The example below shows a climax that Primrose indicated to be played on the d’ string with the 3rd finger and almost all notes *glissandi*. However that did not provide enough brightness of tone, ease in rhythmic clarity or ability to match the busy piano part. The result was to cross strings and enable the full phrase to be heard, as seen by the pencilled marks.



Arthur Benjamin Sonata, Viola part, 1st movement bar 76-78

¹² Boosey and Hawkes website, “Arthur Benjamin,” http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2779&ttype=BIOGRAPHY&title=Biography (accessed June 17 2012).

One way authenticity was created was in the *con sordino* passages in much of the *Waltz* movement. In modern day usage the mute is a small rubber disk that dampens the sound but suppresses overtones, meaning tone colour is lost and the whole effect is duller. The solution was to use a clearer leather mute to enable a tone more in keeping with the sound from mutes of the 1940s, and to increase the sound produced while playing with a piano, *sul d'* and *piano*.



Arthur Benjamin Sonata, Viola part, 2nd movement bar 1-36

At the suggestion of Primrose, Benjamin orchestrated the work into a concerto for viola and orchestra soon after the sonata's completion. This was premiered by Frederick Riddle and the Hallé Orchestra, and has recently been recorded by Sarah-Jane Bradley and the Scottish National Orchestra. In Dalton's book Primrose said:

It is such a brilliant work that I suggested to the composer that it was upon the concerto level so far as virtuosity is concerned, and asked why didn't he score it for viola and orchestra? He did just that, and it was an utter failure. He stressed too much the use of clarinets and horns, and this is not good for the viola because those instruments tend to have a similar tone colour, play in a somewhat similar register, and can obscure the viola.¹³

Violist Hartmut Lindemann gave the European premiere of the Alfred Hill concerto in 2001, and recorded the Benjamin sonata in its original version in 2008. In

¹³ Dalton, *Playing the Viola: Conversations with William Primrose*, 211.

recent correspondence, Lindemann also lamented the fact that Hill and Benjamin overused clarinets and horns, masking the viola. The opposite is found in the Hindemith viola concerto *Der Schwanendreher*, where the composer excluded the upper strings entirely to ensure the viola would not be covered. Comparing the Benjamin orchestration to the Hill will be considered in further study; Hill's knowledge of the viola and practicality in writing a concerto for the instrument can now be compared to others in the literature.

Frank Bridge *Lament for Two Violas* (c.1911-12)
(1879-1941)

This work is the second of two short duos that Bridge wrote for a new composers' concert held in Bechstein (Wigmore) Hall in March 1912. Bridge and the great violist Lionel Tertis performed the works, which were played as a pair.¹⁴ Unfortunately Bridge's complete holograph of the works has been lost and the edition of the *Lament* used today is based on a near-complete draft and some additional sketches held at the Royal College of Music library. The first of the two pieces, *Caprice*, has been unable to be completed due to a lack of surviving material on which to base reconstruction.

Ten years younger than Hill, Bridge was born in Brighton in 1879 and studied violin and composition at the Royal College of Music from 1896. He picked up the viola for string quartet playing while there. There is not a great deal of information available regarding Bridge's life. Bridge joined the Joachim Quartet in 1906, became a member of the English String Quartet and took conducting engagements with the London Symphony Orchestra, Covent Garden and Savoy Theatre. He was also the composition teacher of Benjamin Britten. Bridge died in Eastbourne in 1941.¹⁵

Bridge's duet partner Lionel Tertis (CBE, 1876-1975) was a British viola player who first studied piano at Trinity College, then violin at the Leipzig Conservatory. He arrived there four years after Alfred Hill left the institution. After Leipzig, Tertis then enrolled only in viola at the Royal Academy of Music London,

¹⁴ Frank Bridge, *Lament: for two violas*, ed. Paul Hindmarsh. (London, UK: Thames Publishing, 1981), 2.

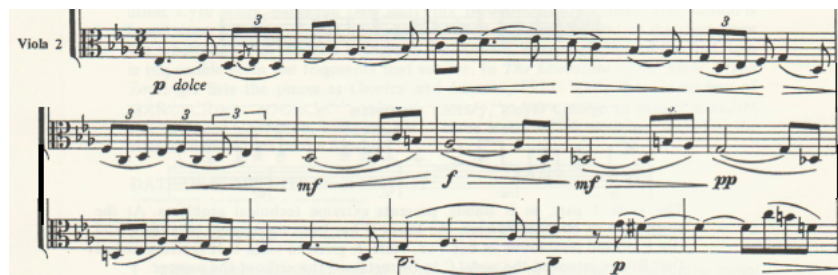
¹⁵ Anthony Payne, et al. "Bridge, Frank," *Grove Music Online. Oxford Music Online*, ed. L. Macy, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48240> (accessed April 12 2012).

one of the first people to do so. Tertis is regarded as one of the pioneers of the viola alongside German violists Ritter and Balling. Tertis he greatly influenced and encouraged other composers - namely Bax, Dale, Bowen and Britten, to write for the instrument. Forbes believes that Tertis's efforts set the ball rolling for later composers, such as Vaughan Williams, Walton and perhaps Benjamin.¹⁶ Tertis's memoir, *My Viola and I*, provides insight into Tertis's life.¹⁷

Bridge's performance knowledge enabled him to write idiomatically for the viola; the work's mournful theme suits the instrument. Britten said of Bridge:

He was most naturally an instrumental composer, and, as a superb viola player, he thought instrumentally...He fought against anything anti-instrumental, which is why his own music is graceful to play.¹⁸

Like Benjamin with his *Elegy*, Bridge did not provide a story behind the title *Lament*. The work is in ternary form and the initial theme is first played by the lower part:



Frank Bridge *Lament for Two Violas*, lower line, bar 1-16¹⁹

¹⁶ Watson Forbes. "Tertis, Lionel." *Grove Music Online, Oxford Music Online*, ed. L. Macy <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27716> (accessed March 30 2012).

¹⁷ Lionel Tertis, *My Viola and I: a complete autobiography, with Beauty of tone in string playing, and other essays* (London: Elek, 1974).

¹⁸ John White (ed.), *An Anthology of British Viola Players*. (Colne, Lancashire: Comus Edition, 1997), 26.

¹⁹ All scores for this work taken from: Frank Bridge, *Lament: for two violas*, ed. Paul Hindmarsh. (London, UK: Thames Publishing, 1981).

This material is then repeated an octave higher by the upper part, and recurs many times in the work, accompanied by changes in register, key and dynamic. Double stops are used for harmonic fullness and increased resonance. As John Bishop writes: “*Lyrical, intense and expressive, it has a harmonic richness that makes it seem in places as if a whole string quartet is playing.*”²⁰

As intensity increases, the parts become more chordal, and the climax is reached with a run of semiquavers between the two parts. After a short repeat of the opening material, the work modulates to a lighter character, with a change in time signature from simple to compound time and a *pizzicato* chordal accompaniment by the upper line. The lower part has a lyrical yet still slightly wistful melody. This is interchanged, after which the violas dovetail more and more intensely until the original theme returns. The climax of the movement appears in an extended run of semiquavers, ending with a statement played an octave apart. A coda, complete with *c* drone, brings the piece to a close.

Paul Hindmarsh originally prepared the movement for Michael Ponder and Thomas Tichauer, who gave only the second performance of the work in 1980. In the editor’s notes, Hindmarsh outlines his editorial decisions, natural for a reconstruction of this type (much like the case of Bartok’s unfinished *Viola Concerto* of 1945). In the first case, the manuscript arrows indicate voicing, but by swapping the parts the intended effect would have been lost. Hindmarsh has swapped the parts at bars 40, 41, and 42 only:

²⁰ John Bishop, “Frank Bridge” in John White (Ed.), *An Anthology of British Viola Players*, 26.



Frank Bridge *Lament for Two Violas*, manuscript reproduction, bar 38-44



Frank Bridge *Lament for Two Violas*, bar 38-45

Another issue encountered occurred near the end of the work. Bridge's score has the top part holding a drone open *c*, while also playing the melody *Sul g*. However the high pitch of the melody makes it very demanding, compromising the desired phrasing and intonation. Hindmarsh has swapped the drone to viola II, but in bar 118 has placed a blocked 5th in the upper part, then swapped the drone back to its original scoring in bar 119:



Frank Bridge *Lament for Two Violas*, manuscript reproduction, bar 115-119



Frank Bridge *Lament for Two Violas*, bar 115-122²¹

²¹ Bridge, *Lament for Two Violas*, annotations author's own.

The decision made in performance was to not play the phrase entirely *Sul g*, instead utilising the *d'* and *a'* strings, particularly for the blocked fifth of bar 118. From bar 119, the *g* string is utilised, with the *c* drone quietly present.

Payne et al. write that Bridge had '*a flair for tailoring his music both to the taste of his audience and the capabilities of his performers.*' They continue,

The isolation of English musical life from far-reaching developments abroad was an obstacle to the recognition of Bridge's later works. After his death his music fell into almost complete neglect, though interest was subsequently revived.²²

This statement offers a parallel to Hill's posthumous reputation. Bridge's music has been neglected because it was localised and not necessarily progressive: only now has there been a revival in his work and historical importance. Hill's music has suffered this same fate, and recent revival in his works has shown that when people hear them they do not dislike them; they simply have never heard them.²³ The process of performing this work necessitated understanding editorial decisions and investigating a work that has not had the performance history or analysis of other works in the literature.

²² Payne, et al. "*Bridge, Frank*" *Grove Music Online. Oxford Music Online.*

²³ Donald Maurice, "Alfred Hill - the New Zealand Dvorak?" (Paper presented at Transformations 07: Composing the nation: ideas, peoples, histories, languages, cultures, economies, Wellington, New Zealand, 2008).

William Walton Concerto for Viola and Orchestra (1929)
(1902-1983)

- I. Andante comodo**
- II. Vivo, con molto preciso**
- III. Allegro moderato**

William Walton was born to a musical family in 1902 in Lancashire, England. In 1912 he became a chorister then undergraduate at Christ Church, Oxford and in 1920 left the institution and moved to London to live with the Sitwell siblings, writers and critics who nurtured his largely self-taught composing career.²⁴

Walton wrote his viola concerto while on the Amalfi coast in 1928, his 26th year. The concerto is dedicated to his lifelong friend Christabel McLaren, the wife of Henry McLaren, 2nd Baron Aberconway. Kennedy writes:

... Few would have prophesied not only the superb technical achievement of the Viola Concerto but its astounding emotional depths, as though, through some profoundly shaking personal experience, the composer had aged more than his years almost overnight.²⁵

Walton sent the completed work to Tertis in 1929 but the famous violist rejected it because it seemed too modern.²⁶ It was sent to the violist and composer Paul Hindemith (1895-1963) who played it at the Henry Wood Promenade Concerts of 1929 with Walton conducting. The performance was a success and Tertis, in the audience, regretted turning it down. Walton's favourite interpreter of the concerto was

²⁴ Michael Kennedy, *Portrait of Walton*, (Oxford: Oxford University Press, 1989), 14-17.

²⁵ *Ibid*, 46.

²⁶ *Ibid*, 49.

Frederick Riddle: so much so that his solo part was published with piano reduction in 1938.²⁷ Primrose also played the work frequently. Of it he said:

... We violists perform on an instrument without tradition...Even when we arrive at the period of Hindemith, Walton, Milhaud and Bartok...we already encounter difficulties and disagreements...Keenly aware of the reputation the viola had gained as a nasty, growling and grunting instrument, especially when used in a solo function, I was ever on the lookout for ways of offsetting this presumption. Among other devices I used was to contrive to play rapid, virtuosic passages an octave higher than was the composer's intention, in order to avoid that unseemly scrubbing that so often resulted from placement on the lower two strings.²⁸

Primrose rewrote some passages in the Walton concerto, mostly in the second movement. He believed he had gained the approval of Walton, and continued performing this way for over thirty years. However, Walton revised the scoring in 1961 by taking out some woodwind and brass and adding a harp. This new orchestration was performed in 1962 with John Coulling and the London Philharmonic Orchestra conducted by Sir Malcolm Sargent.²⁹ Meikle describes this new scoring showing a texture “*markedly closer to Prokofiev's.*”³⁰ Primrose was shocked by the changes:

Was he too modest, too sensible of my pride, my finer feelings, to tell me to play what was written and not to mess about with his ideas, that he was the composer and knew best? Innocently I pursued what later I came to learn was my errancy, until I first had a look at the revised and reorchestrated edition of 1964. I was no little

²⁷ William Walton, *Concerto for Viola and Orchestra*, ed. C Wellington (Oxford: Oxford University Press, 2002), iii.

²⁸ Dalton, *Playing the viola: conversations with William Primrose*, 197.

²⁹ Walton, *Concerto for Viola and Orchestra*, ed. C Wellington, p.iii

³⁰ Robert Meikle, “The Symphonies and Concertos,” *William Walton: Music and Literature*, ed. Stewart Craggs (England: Ashgate Publishing House, 1999), 74.

astonished to see that none of the changes in the solo part, which over the years had (I thought) becoming consecrated by custom, as it were, had been included...Time passed, and much later I learned...that in a local performance of the work when Walton was present, the soloist had enquired in his own behalf the right or wrong of the matter and elicited the authoritative word that the composer indeed preferred his original conceptions to the emendations I had presumed to insert.³¹

Walton did not withdraw his original edition. Instead, he had the revision published alongside the first copy. Used today is the Christopher Wellington edition published by Oxford University Press in 2002. The piano reduction was made by Geoffrey Pratley in 1993, and uses the orchestral indications from the 1962 edition. Wellington writes that the main differences between the two versions are in tempo markings: the 1962 version has much more detail in this respect, and the tempos different from the few that are marked in the earlier version. Wellington has also taken into account the first recording of the concerto (1938) with Walton conducting and Riddle as soloist:

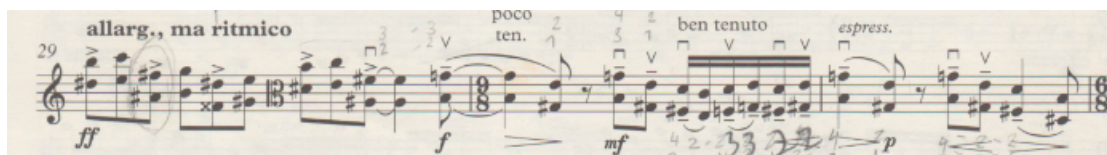
	1929	1962		1938 (Riddle)	
Movement 1:	♩. = 58	♩. = 52	Movement 1:	♩. = 54	
Movement 2:	♩ = 116	♩ = 144	Movement 2:	♩ = 132	
Movement 3:	♩ = 84	♩ = c.76	Movement 3:	♩ = 86	32

As such, Wellington has used these markings in the current score, as he believes that they are the most desirable given Walton's preference for Riddle's version.

³¹ Dalton, *Playing the viola: conversations with William Primrose*, 197.

³² Walton, *Concerto for Viola and Orchestra*, iii.

The first movement calls for a comfortably moderate tempo, *Andante comodo*. Unlike most classical concertos it begins without any opening tutti and the soloist enters almost immediately with a largely independent line from the orchestra. The first theme is played, after which the false relation appears, a recurring theme of the concerto. With and without sixths, its first appearance in the solo viola line is from bar 29.³³



William Walton, *Concerto for Viola and Orchestra*, viola part, 1st movement, bar 29-31³⁴

After a chirpier second subject, followed by a serene series of double stops by the soloist, the movement's concluding passage is in slow, desperate sixths followed by a fluttering passage where the oboe, flute and then strings play the first theme. The overall tonality of the final passage is one of despair, and false relations add a weeping quality to the end of the movement.

The second movement is marked *Vivo, con molto preciso*. With flighty temperament, the short movement has offbeats and changeable time signatures: 2/4, 3/4, 5/8, and then 2/4 groups of bars sometimes occur. The following passage shows the opening theme on which the movement is built:

³³ Frank Howes, *The Music of William Walton*, 2nd ed. (London; New York: Oxford University Press, 1974), 81.

³⁴ Walton, *Concerto for Viola and Orchestra*, ed. C Wellington.



William Walton, *Concerto for Viola and Orchestra*, viola part, 2nd movement, bar 1-15

Many concerto third movements are intended to show off flashy, virtuosic qualities of an instrumentalist, but here the third movement is the longest of the three and is marked *Allegro moderato*: only moderately fast. The highly expressive movement looks back to the first movement in a device that may have been borrowed from Prokofiev: the movement's fugal interjections eventually bring back the concerto's opening theme, accompanied by the third movement's main theme.³⁵ Howes writes that it was not Walton's style to recapitulate a theme; his tunes will instead 'turn up in many different forms and they recreate themselves as they proceed.'³⁶ The movement is begun by the bassoon, and is a mixture of dance- and march-like qualities, mimicked by the soloist. After this, a lyrical subject alludes to the first movement's double-stopped sixths. The development follows this, and brings more examples of canon and imitation to the work, and is quite fiery in contrast. After a tutti, there is a lyrical section that calms the work down, with long flowing passages in both the orchestral and solo lines. After another orchestral tutti, building in energy once again, the soloist plays a cadenza of sorts. The first subject now comes back in the tutti, in fugues, different keys, and in augmented rhythms. The bass clarinet takes over with a small section of the opening theme, which it repeats over and over. On top of this, the solo viola line brings back the first tune of the concerto, for the last time.

³⁵ Kennedy, *Portrait of Walton*, 51.

³⁶ Howes, *The Music of William Walton*, 79.

The work ends with a cadence made of falsely related sixths and the final chord has the soloist holding a *c*# and *a*, while the orchestral violas clash with a *c*'. Kennedy writes:

All Walton's technical fingerprints are there: the melodic exploitation of conjunct motion and wide intervals (sevenths and ninths), sustained notes and looping arabesques, falling cadences; the added-note minor-major diatonic harmony which gives the music its bitter-sweet flavour...The syncopation and irregular rhythmic patterns, jerking the music forward in convulsive leaps."³⁷

The work is one of the finest of the viola literature, and is a hauntingly beautiful piece, again exploiting the instrument's rich tone quality. The work shows the composer's personality and the reception of his work as well as his relationship to its performers. The concerto has had several editions and historically important performers and performances and is one of the standard concertos of the literature, helping in the advancement of viola virtuosi and increased support for the viola as a solo instrument. The contribution to the literature, how the viola is used within the texture of the orchestra, and the context behind editions and performances can be contrasted and compared to the Hill concerto.

³⁷ Kennedy, *Portrait of Walton*, 50-51.

References:

- Australian Music Centre website. "*Works, Viola and Piano.*"
[http://www.australianmusiccentre.com.au/search?type=work&wf\[ish\]=1953&sort=subYear](http://www.australianmusiccentre.com.au/search?type=work&wf[ish]=1953&sort=subYear)
- Benjamin, Arthur, *Sonata for Viola and Pianoforte*, London: Boosey & Hawkes, 1947.
- Boosey and Hawkes website, "*Arthur Benjamin,*"
http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2779&ttype=BIOGRAPHY&ttitle=Biography
- Boyd, Malcolm. "Elegy." In *Grove Music Online. Oxford Music Online*,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08701>
- Bridge, Frank, *Lament for Two Violas*. Edited by Paul Hindmarsh. Thames Publishing, 1981.
- Caldwell, John. "Tocatta." In *Grove Music Online. Oxford Music Online*,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/28035>
- Campbell, Charles, "Benjamin, Arthur Leslie (1893-1960)," *Australian Dictionary of Biography, National Centre of Biography, Australian National University*,
<http://adb.anu.edu.au/biography/benjamin-arthur-leslie-5202>
- Cook, Nicholas. *A Guide to Analysing Music*. London: J.M. Dent, 1987.
- Dalton, David. *Playing the Viola: Conversations with William Primrose*, Oxford: New York: Oxford University Press, 1988.
- Forbes, Watson. "Tertis, Lionel." *Grove Music Online. Oxford Music Online*,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/27716>
- Gammond, Peter and Andrew Lamb. "Waltz." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, accessed June 16, 2012,
<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7260>
- Howes, Frank, *The Music of William Walton, 2nd ed.* London; New York: Oxford University Press, 1974.
- Hutchens, Frank, A Tribute to Arthur Benjamin [online]. *Meanjin, Vol. 19, No. 3*, 1960: 299-300.
<http://search.informit.com.au.ezproxy2.library.usyd.edu.au/documentSummary;dn=967883412564569 res=IELLCC> ISSN: 1324-1745>

- Keller, Hans, "Arthur Benjamin and the Problem of Popularity", *Tempo, New Series, No. 15 (Spring, 1950)*, pp. 4-15, Published by Cambridge University Press.
<http://www.jstor.org/stable/942535>
- Kerry, Gordon. *New classical music: composing Australia*. Sydney, Australia: UNSW Press, 2009.
- Maurice, Donald "Alfred Hill - the New Zealand Dvorak?" Paper presented at Transformations 07: Composing the nation: ideas, peoples, histories, languages, cultures, economies, Wellington, New Zealand, 2008.
- Meikle, Robert, "The Symphonies and Concertos," *William Walton: Music and Literature*, edited by Stewart Craggs. England: Ashgate Publishing House, 1999.
- Kennedy, Michael, *Portrait of Walton*, Oxford: Oxford University Press, 1989.
- Payne, Anthony, Paul Hindmarsh and Lewis Foreman, "Bridge, Frank," *Grove Music Online. Oxford Music Online*,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/48240>
- Rogers, Lynne. "The Joy of Analysis" in *Music Theory Spectrum*, Vol. 33 No. 2 (2011), 208-210.
- Stein, Deborah. *Engaging music: essays in music analysis*. New York: Oxford University Press, 2005.
- Tertis, Lionel, *My Viola and I: a complete autobiography, with Beauty of tone in string playing, and other essays*. London: Elek, 1974.
- Walton, William, *Concerto for Viola and Orchestra*, edited by Christopher Wellington. Oxford: Oxford University Press, 2002.
- White, John (ed.), *An Anthology of British Viola Players*. Colne, Lancashire: Comus Edition, 1997.
- Yale Library website, "History of 78 RPM recordings,"
<http://www.library.yale.edu/cataloging/music/historyof78rpms.htm>
- YouTube website, "William Primrose plays Arthur Benjamin's Viola Sonata (Elegy, Waltz & Toccata)" <http://www.youtube.com/watch?v=EQ-X-qoMW5s>

Final DMA recitals: February and March 2014 **(combined critical notes)**

Recital 2:

Charlotte Fetherston, viola, Luke Spicer, conductor
Orchestra of past and present SCM players

Verbrugghen Hall, Sydney Conservatorium of Music
Friday 28 February 2014, 6pm

Alfred Hill
(1869-1960)

Concerto for Viola and Orchestra (1940)

- I. Moderato
- II. Andantino
- III. Decisivo

Recital 3:

Charlotte Fetherston, viola, Jeanell Carrigan, piano

Recital Hall East, Sydney Conservatorium of Music
Friday 28 March 2014, 6pm

Edgar Bainton
(1880-1956)

Sonata for viola and piano (1922)

- I. Allegro moderato
- II. Allegro con moto – doppio movimento
- III. Adagio non troppo, maestoso – Allegro con fuoco

Brett Dean
(1961-)

Skizzen für Siegbert - für Solo-Bratsche* (2011)

**Sydney premiere*

- I. Gedicht – quasi attacca
- II. In ständiger Bewegung (Perpetuum mobile)
- III. Lied

Benjamin Britten
(1913-1976)

Lachrymae: Reflections on a song of Dowland for viola and piano, Op 48 (1949)

- I. Lento
- II. Allegretto molto comodo
- III. Animato
- IV. Tranquillo
- V. Allegro con moto
- VI. Largamente
- VII. Appassionato
- VIII. Alla valse moderato
- IX. Allegro marcia
- X. Lento
- XI. L'istesso tempo

Critical notes

Introduction

The discussion of this recital programme incorporates the two final recitals as a whole. The recitals were split to allow for differing instrumentation and running time but the programme was selected for its overall relevance to the research topic and for the way each work relates to and compliments the other chosen works.

The first work in the programme is *Concerto for Viola* by Alfred Hill, the principal focus of the Doctor of Musical Arts research. This concerto was written in 1940, yet is a highly Romantic virtuosic concerto. It is the first viola concerto composed in Australia and is one of the first works for the viola in the Australian literature. Alfred Hill was for many years the principal lecturer in harmony and composition at the Sydney Conservatorium and was a violinist and violist himself. Hill's harmonic aesthetic is heavily influenced by the conservative Leipzig surroundings in which he completed his training qualifications, and this concerto is a solid example of Hill's compositional understanding. It also showcases general Australian composition of the era: that is, music of transplanted culture with no distinct 'Australian-sounding' compositions in existence.

The second work presented is *Sonata* for viola and piano by Edgar L. Bainton, composed in 1922. An English composer and pianist, Bainton studied under Sir Charles Stanford and was a lecturer in Newcastle upon Tyne before moving to Sydney to take up directorship of the Sydney Conservatorium in 1934. It appears that Hill and Bainton did not have an amicable relationship: Hill had missed out on the job

of Director of the Conservatorium to Arundel Orchard in 1923 and left the school soon after Bainton's appointment, apparently because of a conflict of interests. The inclusion of this viola sonata was intended to portray the differences in these composers' musical aesthetic. Bainton's music sounds English with an Impressionist flavour, yet at the same time the tonality is unorthodox for the time and the writing tends to be virtuosic for its own sake, perhaps at the expense of performability. Currently unpublished, this work has not been performed in Sydney since Bainton and his daughter Helen performed it in the 1940s.

The third work in this programme is *Skizzen für Siegbert - für Solo-Bratsche* (*Sketches for Siegbert – for solo viola*) composed in 2011 by Brett Dean. Born in Brisbane in 1961, Dean studied viola performance at Griffith University before gaining a job in the Berlin Philharmonic as a viola player.¹ From 1988, engagements initially as an arranger led Dean to begin his career in composition, where he became highly successful from the mid-90s. In 2000, Dean moved to Australia to pursue fulltime composition and now splits his time between Melbourne and Berlin.² *Skizzen für Siegbert* was commissioned by Hartmut Rohde for the 2012 International Max Rostal Competition as the compulsory work of the opening round. It was here the work had its premiere in Berlin on 26 March 2012.³ The work has been performed in Australia within the last year but this performance is believed to have been the Sydney premiere of the work. The most modern work in the repertoire, Dean has eradicated standard

¹ Australian Music Centre, "Brett Dean: Represented Artist of the Australian Music Centre." *Australian Music Centre*, <http://www.australianmusiccentre.com.au/artist/dean-brett> (accessed March 19, 2014).

² Boosey and Hawkes, "Biography of Brett Dean" *Boosey and Hawkes* current as at "season 2013/14": http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2959&ttype=BIOGRAPHY&ttitle=Biography (accessed March 19, 2014).

³ Brett Dean, "Skizzen für Siegbert," *Boosey and Hawkes*, <http://www.boosey.com/cr/music/Brett-Dean-Skizzen-f-r-Siegbert/57839> (accessed March 19, 2014).

transcription techniques such as bar lines, key and time signatures in the outer movements, and has employed a range of extended techniques for the instrument. This work is highly virtuosic: as it was written for a competition it requires a command of the viola and the ability to comprehend modern music by the player. The work is one of the latest Australian compositions for the viola and was chosen to show just how far composition for the instrument has developed, particularly with regards to exploration of the viola's unique timbre and the high level of performance ability required by modern-day performers.

The final work presented is *Lachrymae: Reflections on a song of Dowland* for viola and piano by English composer Benjamin Britten. The work is a set of variations on a theme by John Dowland, a late Renaissance English composer (1563-1626). The work explores both the melodic and harmonic understanding of Dowland, and Britten, a viola player himself, employs a range of string techniques. An important composition from the viola literature, this work highlights the use of the viola as a solo instrument. It also shows how different the musical worlds of England and Australia were in the 1940s by its stark contrast to the Hill concerto.

This repertoire was chosen principally to show the development of virtuosic work for the viola and the similarities and differences between all four works. Of particular interest are the development of Australian writing for the viola in the 51 years between the compositions by Hill and Dean, the stark contrast in musical aesthetic seen in the work of contemporary composers Hill and Bainton, and the clear separation of an English aesthetic as seen in the contributions by Bainton and Britten and the German-influenced composition of Hill, and perhaps Dean. Each work

deserves its place in the literature for the viola, and each contributes something individual to it. These contributions and the challenges of performing each work shall be discussed within the critical notes.

Alfred Hill
(1869-1960)

Concerto for Viola and Orchestra (1940)

- I. Moderato**
- II. Andantino**
- III. Decisivo**

Alfred Hill (1869-1960) was a Melbourne-born composer and performer who grew up in New Zealand and studied violin and composition at the Leipzig Conservatory from 1887-1891. Thereafter he returned to the Antipodes and was active as a teacher, performer and composer until his death in Sydney in 1960. Hill was one of the founding lecturers of the Sydney Conservatorium of Music, initiated the development of the Australian Opera League and was a much-loved composer during his lifetime. However, since Hill's death in 1960 his popularity went into a decline, largely due to the influence certain music critics and scholars held over the musical tastes of the Australian public. As a result, much of Hill's music, of which there are over 2,000 titles, has remained unknown, unpublished and unrecorded until a recent revival of the composer's oeuvre. The D.M.A thesis investigated the concerto through in-depth analysis, performance and contextual understanding and was done to address some misconceptions regarding Hill and his musical output, a composer undermined posthumously because of a lack of musical and contextual understanding. No analyses had previously been undertaken of the viola concerto.

Concerto for Viola presents a valuable contribution to both Australian music history and the wider viola concerti literature. Its form and style is typical of a concerto composed in the nineteenth-century: it is highly virtuosic, employs formal structures and contains Romantic harmonic understanding. Yet Hill's choice of solo instrument enables violists the opportunity to perform a work from a genre the

instrument was all but excluded from, and virtuosic requirements of the player are evidence of the viola's transformation into a solo instrument, a development seen in Europe and the United Kingdom from the start of the twentieth century but which had not really begun in Australia at that point.

The first movement of this concerto is in what Hepokoski and Darcy term type 5, minor-mode sonata form. The definition 'type 5' is used for concerto movements in sonata form that do not have a repetition of the Exposition but contain eighteenth-century concerto traditions such as dialogue between orchestra and soloist and an opening section of varying length and complexity that begins and ends in the tonic.⁴ Hepokoski and Darcy describe minor-mode sonata form as "*a sign of a troubled condition seeking transformation (emancipation) into the parallel major mode.*"⁵ In this case the minor-mode model transforms the movement from the tonic of A minor into A major, although Hill has delayed the final modulation to the parallel major until the final cadence of the movement. Structurally, Hill follows the "rules" of sonata form, as do many of his works such as the string quartets, symphonies and other concerted works. Having said this, the work is neither boring nor unoriginal. The movement's phrase and section lengths tend to be asymmetrical and often overlap, having the effect of maintaining a strong pulse throughout the movement without the need for overly rhythmic writing. Hill's use of motivic development forms a major part of his compositional process. In this movement we see two simple motivic ideas (circled) evolving into the material of seven different themes.

⁴ James Hepokoski and Warren Darcy, "Type 5 Sonata – Fundamentals," *Elements of Sonata Theory*. (New York: Oxford University Press, 2011), 430-468.

⁵ Hepokoski and Darcy, "Sonata Form in Minor Keys," *Elements of Sonata Theory*, 306-317.

The image shows a musical score for the opening bars (bars 1-4) of a concerto. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The time signature is 3/4. The dynamics are marked 'mf espress'. The Viola part has two red circles highlighting specific notes in the first two bars.

Figure 1: opening bars, parts rewritten for clarity (bars 1-4)⁶

The harmonic language in this movement typifies Hill's style: the composer makes use of many common-tone (non-functional) diminished 7ths, flattened 6ths and chromatic bass lines while still maintaining an adherence to the Romantic idioms instilled in him during his student training.

The second movement of the concerto, described by McCredie as a "lyrical miniature", is the shortest and simplest of the three movements. Hill has adopted a theme and variation structure that moves through closely related major keys. This movement has a theme and six variations and Hill is using motivic development to a large extent in this movement also, described by Timothy James as:

Melodic outline, in which the melodic shape of the theme is either decorated with additional notes or replaced by a paraphrase of the original: the most common variation type in the late 18th and 19th centuries.⁷

The harmonic language employed here is similar to the first movement. However it is contrasted to the major/minor struggle of the first movement by staying

⁶ All excerpts sourced from: Alfred Hill, *Concerto in A Minor for Viola, (orchestral score, viola solo part and piano reduction)*, ed. Allan Stiles (New South Wales, Australia: Stiles Music Publications, 2008/2011).

⁷ Timothy Jones, "variation form." *The Oxford Companion to Music*. Ed. Alison Latham. *Oxford Music Online*. Oxford University Press. <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7067> (accessed 7 March 2013).

predominantly within major key areas. Again the movement is in 3/4 time and there is a focus on groups of three.

Hill scholar Dr. Allan Stiles discovered a striking similarity between this movement and the opening of a Chausson work. As he prefaces the current edition:

The opening bars of the melody at the beginning of the second movement are the same as those in the principal theme in the second movement of the *Piano Quartet in A Major op. 30* by Ernest Chausson (1855-1899), in which (as in Hill's *Concerto for Viola*) it is first heard on the viola. That may be a coincidence or an appropriate quote, but it was not acknowledged.⁸

Chausson composed his work in 1897 and it is possible that Hill never heard the work performed or saw the parts. Below is the excerpt from the opening bars of the Chausson, viola part in isolation:



Figure 2: Ernest Chausson: Piano Quartet in A Major Op. 30, 2nd movement, viola part (bars 1-22)⁹

Marked below on this excerpt from the Hill viola part, the similarities to the Chausson melody can be seen:

⁸ Hill, *Concerto in A Minor for Viola, Piano Reduction* ed. Stiles (2008).

⁹ IMSLP, *Ernest Chausson's Piano Quartet Op. 30* scores and parts, [http://erato.uvt.nl/files/imglnks/usimg/4/44/IMSLP27561-PMLP60781-Chausson - Piano Quartet Op. 30.pdf](http://erato.uvt.nl/files/imglnks/usimg/4/44/IMSLP27561-PMLP60781-Chausson_-_Piano_Quartet_Op._30.pdf) (accessed August 4 2013).

Figure 3: theme 1a in the Hill, viola part (bars 5-12) ¹⁰

Perhaps Hill intended this as a complement to Chausson on his melodic writing for the viola. It is obvious that he has specifically borrowed material written for the tonal and pitch range of the instrument, and in any case this area of the instrument works well for achieving a rich sound.

The third movement of this concerto conforms to the true Romantic virtuosic concerto style, full of runs, double and triple stops and a varied range of pitch and dynamics. Like the first movement, *Decisivo* is also in sonata form but its defining aspect is its rondo-type character. Rondo primarily describes a musical form that circles around a main refrain: ABACA etc., however throughout history some movements came to be described as Rondos as a result of their character rather than their form. As Malcom Cole writes: “the term [Rondo] was sometimes applied to movements of a popular character in which the main features of rondo structure are absent.”¹¹ Aspects of this Rondo character are seen in a movement’s lively rhythmic interest, a strong pulse and recurring rhythmic and melodic motifs. Even by Mozart’s

¹⁰ Hill, *Concerto in A Minor for Viola, Viola Solo part* ed. Stiles (2008).

¹¹ Malcolm S. Cole. "Rondo." *Grove Music Online. Oxford Music Online.* Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23787> (accessed October 2, 2013).

time a Rondo character-type was considered an appropriate end to any concerto, as the character of these movements befitted a strong closing movement.¹²

The movement in sonata form like the first movement, and again the a minor tonality is strongly stated throughout. However Hill has used sonata form deformations in his writing here, meaning that tonal resolution does not happen as it did in the first movement. The work finishes in A minor and never reaches its transformation into the parallel major. A striking aspect of this concerto movement is Hill's development of rhythmic motifs, with the three main motifs shown below:



Figure 4: Rhythmic motif 1



Figure 5: Rhythmic motif 2



Figure 6: Rhythmic motif 3

Hill's use of double dotting gives the movement a highly metric, strong feeling, and the main melodic motifs are built around these rhythms. The arrival of the mellower second subject in both the Exposition and Recapitulation means that a contrast is developed throughout the movement, showing mastery in construction of

¹² Cole, *Rondo*.

sonata form. In fact, as Hill points out in his own harmony textbook published in 1927, *Harmony and Melody and their use in the simple forms of music*:

A musical structure, like any other piece of work, is made out of something. It does not grow haphazard out of nothing. In building houses we use wood or stone, and decorate with various materials. In building a sonata or song we use melody and harmony, and certain devices to ornament them with. The material is available to all. It is the individual use of the material that counts ...¹³

Within this movement there is much virtuosity required of the soloist, hinting towards the virtuosic violin concertos of the 19th century. The inclusion of a cadenza point, noted by Hill in his manuscript as '*free a la cadenza*' means an opportunity for the soloist to have free reign to perform a cadenza. For this recital, the soloist chose to model a cadenza on the existing one by Paul Fenton, an Australian violist, currently principal violist with the Orchestre symphonique et lyrique de Nancy, France. Fenton composed the cadenza in 1977-78 for a performance with the Tasmanian Symphony Orchestra as part of the ABC Young Performer's Competition. At some point following this performance Fenton's manuscript ended up in the Hill archives of the Mitchell library through an unknown source.¹⁴

It is apparent that Hill is incorporating elements of both tradition and invention within this work, particularly in his use of orchestration. Many compositions of this style placed an emphasis on the power and force of the symphonic orchestra, the case in point being the violin and cello concertos of Brahms

¹³ Alfred Hill, *Harmony and Melody and their use in the simple forms of music: together with special instruction in the composition of school music*. (London: Elkin & Co., 1927), 2.

¹⁴ Mitchell Library, Manuscripts, Oral History and Pictures collections, *Boosey & Hawkes (Australia) - Music manuscripts of compositions acquired and published by Southern Music Publishing Co. and Boosey & Hawkes (Australia), 1933-1967*
<http://acmssearch.sl.nsw.gov.au/search/itemDetailPaged.cgi?itemID=442680>

or Dvorak. However, Hill's work, originally titled *Concerto for Viola and Small Orchestra*, incorporates aspects of neoclassical style. The viola soloist is surrounded by a small group of players with aspects of the *concerto grosso* idiom in use such as interplay between the solo viola and principal orchestral instruments, particularly the principal tutti viola. Neoclassicism can be seen in the ideas of order through balanced forms, clear thematic working and a return to absolute rather than programmatic music. Other composers exemplifying neoclassical ideals were contemporaneous composers Stravinsky, Prokofiev and Hindemith: their main differences to Hill being harmonic language employed.¹⁵ Hill has placed the harmonic understanding and virtuoso characteristics of great nineteenth-century concertos within the neoclassical aesthetic, showing both appreciation of tradition and aspects of innovation in his writing.

The aim in performing this work was to highlight the existence of the concerto to the Australian musicians and general public who may not have heard of the work or its composer. It was also intended to bring to light Hill's contribution to the music and musical society of Australia. As one of the first Australasian musicians to undertake formal training in composition, Hill imparted his German Romantic traditions to the societies of New Zealand and Australia for both educational and cultural reasons. Hill needs to be understood for his contribution to the society in which he lived rather than undermined for writing not considered to be 'sounding Australian.' It must be remembered that Hill was composing at a time when Australia lacked folk traditions or formal music institutions. Without the contributions by the early twentieth-century composers such as Alfred Hill, Australian music would not have been able to progress

¹⁵ Arnold Whittall. "Neo-classicism." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19723> (accessed February 16, 2014),

as it did in the period post-1960. Hill's contribution was vital in shaping the course of Australian music history and musical society.

Edgar Bainton Sonata for Viola and Piano (1922)
(1880-1956)

- I. Allegro moderato**
- II. Allegro con moto – doppio movimento**
- III. Adagio non troppo, maestoso – Allegro con
 fuoco**

Edgar Leslie Bainton was born in 1880 in London, England, soon moving to Coventry, where he began learning the piano. At eleven he was accepted on a music scholarship to King Henry VIII Grammar School, and at sixteen won an Open Scholarship to the Royal College of Music. During his time at the college Bainton studied under Sir Charles Stanford and Franklin Taylor and won scholarships and prizes for both his performance and composition.¹⁶ In 1901, at the age of 21, Bainton was appointed a position at the Newcastle-on-Tyne Conservatoire of Music as a piano and composition teacher, and in 1905 married one of his students, Ethel Eales.¹⁷ In 1914, Bainton and his wife were in Germany to attend the Bayreuth Festival but were arrested and interned with the arrival of the war. Ethel was sent home a few months later but Bainton was held captive for four-and-a-half years in a camp at Ruhleben. He was fortunate to be surrounded by musicians and during his years at the camp became a music director of sorts, holding lectures, lessons and performances by a madrigal group and even a 70-piece orchestra.¹⁸

¹⁶ Helen Bainton, *Remembered on Waking: Edgar L. Bainton*, Sydney, Australia: Currawong Publishing Company, 1960, 11-14.

¹⁷ The couple had two daughters, Guendolen and Helen, the latter having written the biography of Bainton's life from which much of this information is sourced.

¹⁸ Helen Bainton, *Remembered on Waking: Edgar L. Bainton*, 24-29.

Helen Bainton writes that other musicians present in the camp were Sir Ernest MacMillan, Sir Percy Hull, Edward Clark, Godfrey Ludlow, Gordon Short, Charles Webber, the Australian Benjamin Dale, Carl Fuchs, Frederick Keel, among others.

Bainton returned to Britain in December 1918 and went back to his previous duties. From 1924 he travelled as an examiner for the Associated Board of the Royal Schools of Music, and through the travels arrived in Australia for the first time in 1930. While there, Bainton's display of skills impressed the Sydney Conservatorium staff and he was offered Directorship of the institution from 1934. The Bainton family moved to Sydney and remained there for the rest of their lives. During his time in Australia, Bainton introduced much British music to the Australian population, as well as travelling for the AMEB examinations. He also conducted the New Zealand Symphony Orchestra during his later years. Bainton continued to conduct and compose until he passed away in 1956.

Bainton's music has largely been neglected in the time since his death, as has Alfred Hill's. In recent years, the Chandos label (UK) has been leading the way for Bainton's work to be revived through recordings. Many Bainton works are still in manuscript form, as is this viola sonata. Bainton wrote this sonata in 1922, when he was living in Newcastle-on-Tyne. While the work was in manuscript form, Bainton invited the viola virtuoso Lionel Tertis to his home to try out the piece. Helen Bainton writes:

Our excitement was increased when we heard Lionel Tertis was coming to our home in the afternoon to try over Father's newly completed *Viola Sonata*. I was not allowed in the room, but I can remember sitting on the stairs outside listening, and though I had no great musical knowledge at that age, I know how entranced and how proud I felt. Little did I realise in those days the number of times I would play it with him

myself in days to come. This is a beautiful work, having that song-like quality which is so much a part of the composer's creative sense.¹⁹

Unfortunately Tertis never took up the work, and as Michael Jones recounts:

... Its first performance was given by Helen and her father on Monday, 12th October 1942 (9.30pm) on the ABC Radio National Programme "*The Composer Performs*", at which time Helen was a viola-player with the Sydney Symphony Orchestra.²⁰

Michael Jones, piano, and violist Martin Outram gave the work's first public performance in 1989 at the Birmingham and Midland Institute.²¹ Since then the sonata appears to have been left unperformed. The British violist Sarah-Jane Bradley and pianist Christian Wilson recorded the work for the Naxos label in 2011. However the work remains unpublished. The edition used for the recital was thanks to the efforts of Roger Benedict, who has sourced all but the very first manuscript of the sonata (presumed lost) and is hoping to produce a published edition in association with the Edgar Bainton Society of the United Kingdom.

The work is in three movements and its tonality and form are unlike other viola sonatas of the time. In fact, Helen Bainton notes of her father's writing style:

The idiom of his self-expression never changed, and his writing developed a recognisably personal style never directly influenced by the works of other composers, even though it was bound up in traditions and knowledge of the music, art and poetry of his generation.²²

¹⁹ Helen Bainton, *Remembered on Waking: Edgar L. Bainton*, 38.

²⁰ Michael Jones, *Edgar Bainton, Musical and Spiritual Traveller*, <http://www.musicweb-international.com/bainton/bainton.htm> (accessed March 17 2014).

²¹ *Ibid.*

²² Helen Bainton, *Remembered on Waking: Edgar L. Bainton*, 31-32.

The first movement, *Allegro Moderato*, strikes the listener as the most uplifting of the three, because of its flowing piano part and tuneful viola melodies, generally in four bar phrases. An example of the differences in the piano and viola parts can be seen in the opening excerpt of the work, as below:

Figure 7: Edgar Bainton sonata, Movement 1, bars 1-3²³

Jones describes the mood of the first movement as:

... Part autumnal, part elegiac ... although in two sharps (B minor), is very strongly centred on E minor and the piano part is demanding with highly flexible and fast-moving textures and harmonies, whilst the viola part is dominated by what Helen Bainton called its “*song-like quality*”. The second subject (in C minor) is deeply eloquent and full of yearning and appears in various guises throughout the entire work.

This idea of having the second subject return throughout the work is unusual and an original touch, and shows individual use of the idea of sonata form. Within the first movement, the form is:

Exposition: primary subject, second subject,

Development: exploration of the primary subject with hardly any exploration of the ideas from second subject,

²³ All Bainton excerpts sourced from: Edgar Bainton, *Sonata for Viola and Piano*, edited by Michael Jones and Roger Benedict and transcribed by Roman Benedict. [Manuscript], 2008-2011.

Recapitulation: touch of the primary subject with an extended version of the second subject, repeated almost three times before the end of the movement.

The second movement, *Allegretto con moto*, begins with a solo viola playing a tune that seems to be highly influenced by English folk song, a trait missing from almost all of Bainton's other works. This movement has scherzo-like qualities, with Bainton making use of *Doppio movimento* (double the speed) indications to move between the folk-like first section and the jauntier, rhythmical inner sections. The form of this movement is less clear-cut, but seems to be:

A: folk song section, *Allegretto con moto*, perhaps in A minor but unclear,

B: rhythmical idea, *Doppio movimento*, E major but again unclear, no key signature and constantly crossing between sharps, naturals and flats,

AB: folk song in the first tempo, with crossing bar lines/changing tempos and an episode of the first movement's second subject, moving back to being double speed before finishing softly with an excerpt of the folk song idea and some pizzicato and light piano chords.

Bainton's use of crossing bar lines, that is: having the piano play in a different metre to the violist, starts about halfway through the piece (at the AB section). This sees the pianist playing in 3/4 time while the violist, crotchet for crotchet, plays in 4/4 time. The effect of this gives incredible rhythmic flow between the two parts, meaning that the multiple ideas of the movement are expressed simultaneously:



Figure 8: Edgar Bainton sonata, Movement 2, 44-53

The *Finale* is indicated *Adagio non troppo, maestoso*, (at ease, but not too much, majestic). The form of this movement appears to be: A-B-A-B-Coda, with the first section a slower, *Adagio* section and the B section an *Allegro con fuoco* (fast, with fire). This movement sees a strong opening statement by the piano, playing octaves for five bars. In interchangeable 9/8 and 12/8 time, the viola then imitates this melody, slightly extending its phrase length to seven bars. Like the Hill concerto, this movement brings the most rhythmic and militaristic connotations of the three movements. This idea continues for some time, and when the viola becomes more melodic with flowing phrases the piano maintains the octaves in strong pulse. Interestingly, the second subject from the first movement arrives back in a different form: when it first appeared, the motif was in 4/4 time, but in the second movement, Bainton has reduced the motif into a theme in 3/4 time:



Figure 9: Edgar Bainton sonata, Movement 1, 40-43



Figure 10: Edgar Bainton sonata, Movement 3, 34-35

Shortly after this, the movement breaks into an *Allegro con fuoco* of undetermined key signature and in 4/4. This is then followed by the folk song of the second movement, described by Jones as:

... Floating above a muffled, but still militaristic piano part in 9/8 time. We then realise that the folk-theme of rural youth has become the First World War soldier whose disembodied spirit floats above the battlefield – a masterstroke of great originality and power.²⁴

While in this description it appears that Jones is trying to place a meaning onto non-programmatic music, the effect is undoubtedly one of a scene of differing ideas layered atop one another. After this episode, the *Allegro con fuoco* returns, extended into a virtuosic and jubilant Coda which then finishes the work triumphantly in D major.

While the sonata is highly virtuosic, it must be said that the writing is not always idiomatic for viola techniques: that is, Bainton has incorporated some ideas that are from piano technique and are not always successful on the viola. The key signatures are also confusing to the performer, and Bainton is often shifting through keys extremely fast: areas of the work are littered with accidentals and thus the work is not easily playable for either instrument.

²⁴ Michael Jones, liner notes to “Edgar Bainton” in *English Music for Viola and Piano: Bainton, Holland, Bowen, Bantock*. Sarah-Jane Bradley and Christian Wilson, Naxos 8.572761, 2012.

The aims in performing this work were, like the Hill concerto, to expose a neglected work to Australian musicians through performance. Bainton, like Hill, forms an important part of the history of the Conservatorium and his viola sonata is a work full of character and possibilities for performance. The idea in playing this work was to mainly show the marked difference between this work and the Hill concerto, to show regional differences and how personal aesthetics can affect contemporaneous composers' outputs greatly.

Brett Dean
(1961-)

Skizzen für Siegbert - für Solo-Bratsche* (2011)

**Sydney premiere*

- I. Gedicht – quasi attacca**
- II. In ständiger Bewegung (Perpetuum mobile)**
- III. Lied**

Brett Dean is a living Australian violist and composer. Born in Brisbane in 1961, Dean completed a Bachelor of Music in viola performance at Griffith University. In 1894 he travelled to Germany and was successful in gaining a job in the Berlin Philharmonic as a viola player.²⁵ From the mid-90s, engagements initially as an arranger led Dean to begin his career in composition, where he became highly successful. Dean left the Berlin Philharmonic in 1988, and in 2000 he moved to Australia to pursue fulltime composition. He now splits his time between Melbourne and Berlin.²⁶ Boosey and Hawkes, Dean's publishers, say of his writing:

... Much of Dean's work draws from literary, political, environmental or visual stimuli, including a number of compositions inspired by paintings by his wife Heather Betts.²⁷

Skizzen für Siegbert was commissioned by Hartmut Rohde for the 2012 International Max Rostal Competition as the compulsory work of the opening round of the competition, where the work had its premiere on 26 March 2012 (Berlin).²⁸ The work has been performed in Australia in the last year but this performance is believed the Sydney premiere of the work. Dean writes of this work:

²⁵ Brett Dean: Represented Artist of the Australian Music Centre, accessed March 19, 2014: <http://www.australianmusiccentre.com.au/artist/dean-brett>

²⁶ Biography of Brett Dean at his music publisher's website, accessed March 19, 2014 and current as at "season 2013/14":

http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2959&ttype=BIOGRAPHY&ttitle=Biography

²⁷ Ibid.

²⁸ Brett Dean, *Skizzen für Siegbert*, writing on the website of Boosey and Hawkes, accessed March 19, 2014: <http://www.boosey.com/cr/music/Brett-Dean-Skizzen-f-r-Siegbert/57839>

The very first time I ever played in the viola section of the Berlin Philharmonic Orchestra, I was lucky to sit at the same desk as the long-standing and warmly respected Philharmonic violist, Siegbert Ueberschaer. Already in the opening bars of Dvorak's *Stabat Mater* I fell foul of the legendary late response time of the orchestra and came in right on the downbeat - as years of orchestral training in Australia had taught me. Siegbert kindly, knowingly, looked at me and said, "*just play with me, breathe with me, as if we were playing chamber music.*" Siegbert's guiding hand and subtle yet compelling body language while playing helped me recognize something fundamental about the orchestra's very particular mechanics and an enduring friendship followed, imbued with his generous spirit and good humour.

Siegbert Ueberschaer passed away in 2011. As this work was commissioned as the set-piece for a viola competition, I endeavoured to write a work that fulfilled a dual purpose: of both honouring Siegbert's memory with music for his (and my) beloved instrument while at the same time providing a suitable test piece for an ambitious group of gifted young viola players. Its outer movements, reflective and lamentoso in character, therefore bookend a centrally placed, virtuosic moto perpetuo movement of unrelenting drive.

The orchestra's viola section must have had a meaningful effect on Dean: in 2002 he composed a work dedicated to the violas of the Berlin Philharmonic named '*Testament Music for 12 Violas.*'

The English translation of the work's first movement is ode, or lament. Consisting of just three extensive bars, the movement is divided into as many sections. The first section, *Ruhig, frei und improvisierend* (calmly, free and improvised), is predominantly on *sul c.*²⁹ The violist begins on a d and then must

²⁹ Please note: notation in this document uses the Helmholtz pitch notation throughout.

glissando up to a *g#*, extremely high up the fingerboard. This shift is accompanied by the word *klagend* (lamenting), and begins the initial, recurring motif of the movement. Dean has incorporated techniques in this passage such as triplets and quintuplets, the *sul-* indication, quartertones, indications to decrescendo to nothing, *sul ponticello* (on the bridge) *flautando* (on the fingerboard) and *glissandi*. The second section of this movement, *Tempo primo, poco scherzando, ritmico* (first tempo, a little playfully and rhythmic), sees the violist playing near the top of the finger board and using all four strings to create arpeggio chords sometimes completed by ricochet on their top note. These motifs ascend on up bows and descend on down bows, meaning a playful character is evident. Subsequent rests with breath indications means the iterations are like comments. Halfway through this section the indication *Precipitato, accelerando* (impetuously, with acceleration) is accompanied by pizzicato arpeggios, gaining momentum and sound as they move through to the return of the initial motif with *Piu mosso, agitato* (more movement, agitated). This time, the original motif is much louder and faster, meaning more intense, anguished character becomes present. However this mood is soon altered with *Molto rit.* indicated, leading the player to the final section of the movement. Section three, titled *Tempo primo, nobilmente* (first tempo, nobly) described by the composer as a chorale, is to be played as smoothly as possible. The composer has used discord to create a feeling of anguish or pain and this section signals the winding down of the movement. In the final moments of the movement the original motif is again heard, *Sehr langsam, lontano* (very slow, as from a distance). This motif does not end peacefully: the player propels the listener into movement two with a sudden crescendo and *quasi attacca*.

Described by Dean as a “*virtuosic moto perpetuo movement of unrelenting drive,*” *In standiger Bewegung*, is in stark contrast to the first movement. Directly translated to perpetual motion, the movement contains constant semiquavers or quavers consistently marked *forte*, often with crescendos. There is a motif containing two-note slurs, usually with a fingered note followed by an open g, a motif built on the interval of a seventh with staccato notes and a motif comprising legato quavers on huge bows built up on constant intervals of augmented fourths and diminished fifths. This movement contains frequently changing time signatures of both odd and even numerators; however, the constant rush means that differences in pulse are not felt. Occasionally an interjecting *sforzando* chord breaks up the perpetuum, though this interruption is short-lived. The movement’s range is extremely high: the top note of the movement is an f#’””, three-and-a-half octaves above middle c’. This means the violist must have a command of their instrument, able to navigate all areas of the fingerboard. Near the end of this movement a short triple stop section brings the movement to a heightened sense of urgency and recklessness. And the movement ends suddenly on a four-note chord, marked *sffz*. This chord is a dissonance built up around two blocked fifths a minor second apart: d \flat and a \flat against d’ and a’.

The final movement of this work, simply titled *Lied* (song), has specific performance requirements. Dean writes in the edition:

Before the 3rd movement, attach a paper clip to the C string, directly in front of the bridge ... It is recommended to use the corrugated paper clip provided ... Aim for a hoarse, warbled overtone-rich sound, not unlike a woodwind multiphonic.³⁰

³⁰ Brett Dean, Performance notes to *Skizzen für Siegbert für Solo-Bratsche*, (Boosey & Hawkes – Bote & Bock, Berlin, 2011), 3.

Like the first movement, *Lied* is divided into sections and contains few bars: the first 'bar' is marked *Adagio* and is in the *ppp-f* dynamic range, generally at the quieter end. This section only uses the top three strings, meaning that the paper clip is on the viola but not obviously affecting the passage. However, subtle differences can be heard in the resonance of the passage, with the paper clip affecting the resonant C notes as heard throughout. This passage is almost entirely in treble clef and again uses a similar range to the other movements. Another chorale passage is present, reminiscent of the first movement. A drawn out chromatic passage utilising quartertones brings the work into the *Largo* section, *sempre sul C al fine*, with the paper clip attached. Extremely slow at just 36 crotchet beats per minute, this final statement brings back the third movement's initial statement, yet this time, with eerie, unsettling overtones. This is completed by pizzicato on the c string. The rhythm is different here: dotted rhythms and repetition brings an upbeat feel to the movement. The work is completed by a double-stopped pluck on natural harmonics, *pp*.

The aims of the performance of this work in recital are to show how far the literature for solo viola has progressed, and to highlight the ingenuity of contemporary Australian composer Brett Dean. Alongside this, these works by Hill and Dean represent the progression of Australian composition through their juxtaposition: the recital has placed an early Australian viola work with one of the most recent works for the instrument.

Britten and Pears had decided to launch a summer music festival in Aldeburgh, Suffolk, a festival that has remained in existence since. Britten became ill with heart troubles in 1970, and had to have surgery to replace a failing heart valve that year. In July 1976 Britten was awarded a life peerage and died of congestive heart failure in December 1976.

Lachrymae, Reflections on a song of Dowland for viola and piano was composed in 1948, for the great viola virtuoso William Primrose, to be performed by Primrose and Britten together at the Aldeburgh music festival. Britten later orchestrated the work for viola and string orchestra at the request of Cecil Aronowitz; this version is the one most performed and recorded today. The work is a set of variations on a theme by John Dowland, a late Renaissance English composer (1563-1626). From the theme of *If my complaints could passions move*, this work was in Dowland's published book *First Book of Songs* of 1597. The work was accompanied by text, which is published below this transcription of the tune of the work:



Figure 11: John Dowland, soprano line of *If my complaints could passions move*, written by author for clarity.

*If my complaints could passions move,
Or make Love see wherein I suffer wrong:
My passions were enough to prove,
That my despairs had govern'd me too long.
O Love, I live and die in thee,
Thy grief in my deep sighs still speaks:
Thy wounds do freshly bleed in me,
My heart for thy unkindness breaks:
Yet thou dost hope when I despair,
And when I hope, thou mak'st me hope in vain.
Thou say'st thou canst my harms repair,
Yet for redress, thou let'st me still complain.*

Lloyd Moore writes:

Subtitled *Reflections on a song of John Dowland*, the work does not so much grow out of the Dowland song 'If my complaints could passions move' on which it is based, as into it: thus the work proceeds by way of a sequence of contrasted variations (the sixth, marked *Appassionato*, quotes a second Dowland song, 'Flow my tears') towards the magical conclusion when the Dowland original, together with its own harmonisation, appears to emerge from out of a mist...³³

The opening *Lento* begins in 3/4 time with the muted viola playing just the first four notes of Dowland's theme: c, e \flat , a \flat (held as a chord with the e \flat), g, before breaking from the theme and into a sequence of motifs built up mostly of seconds, fourths, sixths and octaves. However, the opening three or four notes are always repeated, in different tonal ranges. The viola is marked at *pp* at the start and by bar eight is at *ppp* with tremolo, meaning that the effect here is shimmering and unsettled. Britten is setting up the harmonic contour of the work in this theme, which ends simply on harmonics on d'''' and g'''''. The first variation, *Allegretto, andante molto* sees a change of mood: the viola plays lively passages of two- to three-bar phrases and *rubato* suggested, with the piano interjecting with playful quavers. The following

³³ Lloyd Moore, liner notes in *Britten: Simple Symphony, Temporal Variations, Suite on English Folk Tunes*. Northern Sinfonia, Stuart Bedford, Phillip Dukes, viola, Naxos 8.557205.

Animato sees a change to 12/16 and the viola playing pizzicato alone and the piano answering with held pedal chords after each statement. This variation is followed by a *Tranquillo* in 2/4 time, which begins with syncopated crotchets on the interval of a second, opening to a fourth, then octave, sixth, fifth and then fourth, before moving on to semiquaver triplets, instructed *ad lib.* by the composer. This passage is stabilised by crotchet beats by the piano in the syncopated sections. This is repeated another five times, with the third iteration of this sequence the most animated, climbing to a *forte* and emphasising the use of both major and minor seconds.

The following *Allegro con moto*, or variation four, is the most violent of the variations so far. The piano begins in 3/4 time with hemiolas, and when the viola (now unmuted) joins, the melodic contour matches that of the opening ‘theme’ – that is, detached fragments of Dowland’s original theme. This evolves into a longer melodic phrasing that explores all four strings before ending on a held, open c. This then paves the way for the following variation, *Largamente*. The piano begins the variation with a two-octave scale in octaves, bringing the pulse from 3/4 quavers into triplets in 2/2 time. This in effect means that the *Largamente* is one third faster than the previous variation yet its pulse is slower. The piano plays on the downbeat and the viola enters on the half bar with huge four note chords, leading to *marcato* triplets. This is repeated a further two times before the variation closes with running triplets. In variation six, *Appassionato*, the pulse changes to a varying 2/4 and 3/4 metre: the piano takes up the triplets from the last variation and when the viola enters another Dowland song is quoted: *Flow my Tears*. This theme is presented several times during the variation.

The seventh variation, *Alla valse moderato*, sees the piano entering on beats two and three in 3/4 time and the viola on the third beat, with a sinister waltz created by no downbeats. This variation is followed by a quick *Allegro marcia*, instructed to be played *a punta, quasi ponticello*: at the point and semi-on the bridge, in 4/4 time.

Following this, variation nine's *Lento* sees a turnaround into a slow 3/2 pulse, with the piano playing falling crotchets and triplet crotchets. This is complimented by viola harmonics on top, but here the viola is more of an effect than the main melodic interest. The effect is again ethereal and unsettling. At the end of this variation, a *L'istesso tempo* indication arrives (in the same tempo) for the start of variation ten. The piano starts off the variation with low chordal notes, and the viola enters soon afterwards with demisemiquavers and fragments of Dowland's tune. This builds up for some time with increasing tempo, pitch and volume, before finally reaching a climax with the viola on a top C. This then launches the work into the iteration of Dowland's original theme in a high register on the instrument. The theme is quoted almost note for note apart from some harmonic meandering near its beginning accompanied by the term *Insensibilmente con piu moto* (numbly, with a little movement). The work ends reflectively, with a long pause and both instruments playing at a *pianissimo* level.

Britten's inclusion of a number of string techniques help to place this work in a particular sound world, using a range of timbres the viola has to offer. The composer has made use of the mute, *pizzicato*, double-, triple- and quadruple-stopped chords, *ponticello*, harmonics and a huge range of both pitch and rhythmic values for the viola. While Britten has not been able to use the words of Dowland's song in this

instrumentation, he has brought about the work's emotions through his timbral colouring. The work's title, and quotes from the well-known Dowland melody means that the connotations of meaning are naturally understood by the listener.

The principal aim in playing this work was to show the development of virtuosic viola repertoire, and particularly to highlight the English sound as different from the Germanic sound of Hill's concerto. The work shows similarity to both the Bainton in its English feeling and Dean in its timbral experimentation. It also highlights the use of the viola as a solo instrument and this performance wishes to acknowledge Britten's contribution to viola literature.

Bibliography:

- Australian Music Centre, "Brett Dean: Represented Artist of the Australian Music Centre." *Australian Music Centre*,
<http://www.australianmusiccentre.com.au/artist/dean-brett>
- Bainton, Edgar, *Sonata for Viola and Piano*, edited by Michael Jones and Roger Benedict and transcribed by Roman Benedict. [Manuscript], 2008-2011.
- Bainton, Helen. *Remembered on Waking: Edgar L. Bainton*, (Sydney, Australia: Currawong Publishing Company, 1960).
- Boosey and Hawkes, "Biography of Brett Dean" *Boosey and Hawkes* current as at "season 2013/14":
http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2959&tttype=BIOGRAPHY&tttitle=Biography
- Brett, Phillip, Heather Wiebe, Jennifer Doctor, Judith LeGrove and Paul Banks. "Britten, Benjamin" *Grove Music Online, Oxford Music Online*. Oxford University Press,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/46435pg1>
- Chausson, Ernest *Piano Quartet Op. 30* scores and parts. Accessed from IMSLP, August 4 2013. [http://erato.uvt.nl/files/imglnks/usimg/4/44/IMSLP27561-PMLP60781-Chausson - Piano Quartet Op. 30.pdf](http://erato.uvt.nl/files/imglnks/usimg/4/44/IMSLP27561-PMLP60781-Chausson_-_Piano_Quartet_Op._30.pdf)
- Cole, Malcolm S. "Rondo." *Grove Music Online. Oxford Music Online*. Oxford University Press,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/23787>
- Dean, Brett, "Skizzen für Siegbert," *Boosey and Hawkes*,
<http://www.boosey.com/cr/music/Brett-Dean-Skizzen-f-r-Siegbert/57839>
- Dean, Brett, *Skizzen für Siegbert für Solo-Bratsche*, (Berlin, Germany: Boosey & Hawkes – Bote & Bock, 2011).
- Hepokoski, James and Warren Darcy, *Elements of Sonata Theory* (New York: Oxford University Press, 2011).
- Hill, Alfred, *Concerto in A Minor for Viola and Small Orchestra*, orchestral score, ed. Allan Stiles (New South Wales, Australia: Stiles Music Publications, 2011).
- Hill, Alfred, *Concerto in A Minor for Viola and Small Orchestra*, piano reduction ed. Allan Stiles (New South Wales, Australia: Stiles Music Publications, 2008).

- Hill, Alfred, *Concerto in A Minor for Viola and Small Orchestra*, viola solo part, ed. Allan Stiles (New South Wales, Australia: Stiles Music Publications, 2008).
- Hill, Alfred, *Harmony and Melody and their use in the simple forms of music: together with special instruction in the composition of school music*. (London: Elkin & Co., 1927).
- Jones, Michael, liner notes to "Edgar Bainton" in *English Music for Viola and Piano: Bainton, Holland, Bowen, Bantock*. Sarah-Jane Bradley and Christian Wilson, Naxos 8.572761, 2012.
- Jones, Michael, *Edgar Bainton, Musical and Spiritual Traveller*,
<http://www.musicweb-international.com/bainton/bainton.htm>
- Jones, Timothy, "variation form." *The Oxford Companion to Music*. Ed. Alison Latham. *Oxford Music Online*. Oxford University Press.
<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7067>
- Mitchell Library, Manuscripts, Oral History and Pictures collections, *Boosey & Hawkes (Australia) - Music manuscripts of compositions acquired and published by Southern Music Publishing Co. and Boosey & Hawkes (Australia), 1933-1967*
<http://acmssearch.sl.nsw.gov.au/search/itemDetailPaged.cgi?itemID=442680>
- Moore, Lloyd. Liner notes in *Britten: Simple Symphony, Temporal Variations, Suite on English Folk Tunes*. Northern Sinfonia, Steuart Bedford, Phillip Dukes, viola, Naxos 8.557205.
- Whittall, Arnold. "Neo-classicism." *Grove Music Online*. Oxford Music Online. Oxford University Press,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/19723>

APPENDIX 3:

Three Recital DVDs

(Cover page)

Recital/DVD 1:

Charlotte Fetherston, viola, Phillip Shovk, piano and Tara Houghton, viola
Recital Hall East, Sydney Conservatorium of Music, Wednesday 13 June 2012, 6pm.

- Arthur Benjamin Sonata for Viola and Piano (1942)
(1893-1960)
- Frank Bridge Lament for Two Violas (c.1911-12)
(1879-1941)
- William Walton Concerto for Viola and Orchestra (1929)
(1902-1983)

Recital/DVD 2:

Charlotte Fetherston, viola, Luke Spicer, conductor, orchestra of past and present
Sydney Conservatorium of Music players
Verbrugghen Hall, Sydney Conservatorium of Music, Friday 28 February 2014, 6pm

- Alfred Hill Concerto for Viola and Orchestra (1940)
(1869-1960)

Recital/DVD 3:

Charlotte Fetherston, viola, Jeanell Carrigan, piano
Recital Hall East, Sydney Conservatorium of Music, Friday 28 March 2014, 6pm

- Edgar Bainton Sonata for viola and piano (1922)
(1880-1956)
- Brett Dean Skizzen für Siegbert - für Solo-Bratsche* (2011)
(1961-) **Sydney premiere*
- Benjamin Britten Lachrymae: Reflections on a song of Dowland for viola
(1913-1976) and piano, Op 48 (1949)