Sonata for viola and piano

Thomas George Turner

The University of Montana

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SONATA FOR VIOLA AND PIANO

by

THOMAS TURNER

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Approved by:

[Signature]
Chairman, Board of Examiners

[Signature]
Dean, Graduate School

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Date
ACKNOWLEDGMENTS:

I wish to acknowledge the assistance of Professor Eugene Weigel, Composer-in-Residence at Montana State University, for considerable time spent testing this work in rehearsals, and finally in performance. Also, Professor Weigel's suggestions regarding certain formal aspects of this work provided me with a deeper insight into the psychology of musical form. Without his enthusiasm, his insight and his knowledge of the idiomatic potential of the viola, this work, in spite of its weaknesses, would represent the culmination of much less.
FIRST MOVEMENT: Moderato

In this movement, the variation technique is used within Sonata-Allegro form, or at least a twentieth-century adaptation of Sonata-Allegro form. There are two main theme groups, plus another theme group which is introduced in the development section as a counter-subject to the first theme group. The use of key signatures should be noted since they occur only in this particular movement. Also, the fact that the movement begins in A major and ends in E-flat major disguises the normal effect of a closed form.

SECOND MOVEMENT: Largo

This movement is in ABA form, the second "A" being a variation of the first. This, too, disguises the closed form. The texture is contrapuntal, for the most part, and the individual voices possess a tendency which could be called "diatonic (or "vocal") naturalness"; that is, in spite of the sonorities produced when the voices are combined, separately, they have some of the characteristics of a vocal line, if one disregards the occasional ornaments. The ornaments, incidentally, are written out as sixty-fourth notes. This is more sat-
2.

isfactory than relying on nebulous Baroque symbols.

THIRD MOVEMENT: Allegro

In the third movement, no attempt is made to disguise the closed form. It is in ABA form, the second "A" being almost a literal repetition of the first. "A" is written in 5/4 meter, whereas "B" is in 3/4 meter. Dotted rhythms predominate in "A", but "B" is smooth and sturdy, with only one reference to the onslaught of the dotted rhythms.

FOURTH MOVEMENT: Moderato

The fourth movement is through-composed, but at the very end, there is a vague reflection on the beginning of the movement which is sufficient to produce the effect of a closed form. This is probably the most lyrical of all the movements, and it possesses an improvisatory character.

FIFTH MOVEMENT: Vivace

The form of this movement can best be described in the following manner:

A:a
   b
B:c-Variations on a new theme introduced in the third variation
A:b-Variation
A:a-Variation
Coda-Fugato on a variant of the countersubject of Variation #6 of "c"
3.

The undulating sixteenth notes of the first movement are recalled in this movement, but here they quiver more than they undulate. No real climax of dynamics is reached until near the end of the coda.
Sonata for Viola

and

Piano

(1960)

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I

moderato

mp pizz.

pp legato

ped.

CAMEO MUSIC REPRODUCTION, 152715 VINE ST., HOLLYWOOD, CALIF., MD 5-3124
largo con sardine

pp sotto voce

senza vibrato

legato

1.
pizz. arco

sotto voce

4.