



# Works for Viola

An annotated catalogue

Universal Edition

Works for Viola; An annotated catalogue

Editors: Michael Everett, Eric Marinitsch, Eva Barwart-Reichelt

Translation: Grant Chorley

© 2016 Universal Edition, Bösendorferstraße 12, 1010 Vienna, Austria

[www.universaledition.com](http://www.universaledition.com), [promotion@universaledition.com](mailto:promotion@universaledition.com)

## Works for Viola

---

Johann Sebastian Bach

Joseph Lanner

Béla Bartók

Georges Lentz

David Bedford

Frank Martin

Luke Bedford

Darius Milhaud

Luciano Berio

Wolfgang Amadeus Mozart

Pierre Boulez

Otmar Nussio

Johannes Brahms

Arvo Pärt

Friedrich Cerha

James Rae

Barry Conyngham

Wolfgang Rihm

Petr Eben

Peter Ruzicka

Fritz Eggemann

Fritz Schreiber

Morton Feldman

Tona Scherchen

David Fennessy

Nikos Skalkottas

Carlos Gardel

Hans Joachim Sobanski

Georg Friedrich Haas

Karlheinz Stockhausen

Cristóbal Halffter

Francesco Valdambrini

Roman Haubenstock-Ramati

Michael Vetter

Heinrich Kaminski

Carl Maria von Weber

Milko Kelemen

Kurt Weill

Ernst Krenek

Felix Weingartner

Ladislav Kupkovič

## **Johann Sebastian Bach**

### **4 Duets | nach BWV 802–805**

for violin and viola

**for sale:** UE10468B

## **Béla Bartók**

### **21 Duos**

from "44 duos for 2 violins"

for viola and cello

arranged by Peter Bartok

**for sale:** UE31120

### **Duos**

from "44 duos for 2 violins"

for 2 violas, volume 1&2

**for sale:** UE30203

**for sale:** UE30204

## **David Bedford (1937–2011)**

### **Jack of Shadows (1973)**

for viola and chamber ensemble | 15'

fl(4), hn(2), tbn, tuba, vc(2), cb(2)

world première: 11.10.1974 London. Karen Phillips, vla, London Sinfonietta

performance material on hire

**for sale:** UE15564

This piece for solo viola and twelve instruments is based on a novel by Roger Zelazny. The ensemble is so constituted as to produce groups of timbres against, which the soloist plays rather than a series of duets for soloist and individual instrument.

## **Luke Bedford (\*1978)**

### **Wonderful Two-Headed Nightingale (2011)**

for solo violin, solo viola and 15 players | 14'

0 2 0 0 - 2 0 0 0, vl(6), vla(2), vlc(2), db

world première: 17.02.2012, Inverness. Jonathan Morton, vl, Lawrence Power, vla, Scottish Ensemble

performance material on hire

*The title is taken from a 19th century poster advertising a pair of singing conjoined-twins: Millie and Christine McCoy. They were born in slavery in 1851, sold to a*

*showman, and yet managed to escape the fate of many performers at freak shows and built a relatively normal life for themselves. Something of their story and the poster intrigued me, and I found some parallels with the music I was trying to write. From early on in the composition process I knew that the two soloists would be forced to play either identical or very similar music for most of the piece. I felt the tension between their combined, unified sound and their desire to break free from one another could be richly exploited. But I also knew that they would never be successful in tearing free. They would remain as locked together at the end of the piece as they were at the start.*

*The two basic harmonic ideas, from which everything else in the piece is created, are heard in the soloists' opening duet. The first is familiar: the bare fifths of open strings, while the second is altogether stranger: the flattened F played by the ensemble on its first entry. These two building blocks - fifths and quarter-tones - are matched in rhythmical terms, by a few short patterns, which are combined in constantly changing ways, so that the overall result is never predictable. As well as the soloists and strings, the piece is written for a pair of oboes and horns, just as Mozart's 'Sinfonia Concertante' is. However in my composition, one of each of the wind instruments is tuned a quarter-tone lower, to enable them to play the flattened notes mentioned above.*

*There are five definable sections to the piece. After the aforementioned duet between the soloists, the ensemble gradually enters and takes over the rhythmic impetus, whilst the soloists play a sustained line over the top. The soloists reach the point where they cannot sustain the line anymore, and they fall silent, leaving just a series of chords from the ensemble. Out of the remains of this, an expressive duet between the soloists emerges, supported by the strings in harmonics. Finally we are led back to the opening material, which brings the piece to a close. – Luke Bedford*

## **Luciano Berio (1925–2003)**

### ***Alternatim*** (1997)

for clarinet, viola and orchestra | 30'

4 1 5 1 - 1 2 1 1 - sop.sax, alto sax, str

world première: 16.05.1997 Amsterdam. Christophe Desjardins, vla; Paul Meyer, cl;

Koninklijk Concertgebouworkest; Luciano Berio

performance material on hire

Berio draws innovative sonorities from this ensemble. Each of the woodwinds is at times called upon to produce "multiphonics": phantom chords drawn from these single-note instruments by the use of special fingerings and careful control of breathing pressure. Five orchestral string-soloists (two violins, viola, cello and bass) subject their instruments to non-standard tunings (*scordatura*) which allow new arpeggios and harmonics. Strings also occasionally employ an ultraslow bowing-effect to produce a distinctive grinding sound.

The clarinet and viola soloists begin the work unaccompanied, gradually summoning orchestral violas and members of the clarinet family. Soon, the *scordatura* orchestral

soloists appear, deployed against the non-*scordatura* solo strings' sallies and wind-fragments; then *tutti* flourishes launch the main body of the work. During the second half of *Alternatim*, repeated-note figures play an increasingly dominant role in the texture, often muttered in pianissimo spasms. The *scordatura* soloists reappear before a closing episode, in which the orchestral textures gradually evaporate behind fragmented clarinet and viola comments that evolve toward final stasis.

Berio has provided the following commentary on the piece:

"The term *alternatim* evokes an antiphonal medieval technique also developed throughout the fifteenth century, featuring alternations between Gregorian chant and polyphony or between voices and organ. However, in this double concerto for clarinet, viola and orchestra, the term is used metaphorically. The musical discourse consists mostly of interweaving lines, whose contours are constantly transformed. All of the musical functions are generated by the soloists. They interact with the orchestra through figures which are more or less similar, more or less thematic and more or less recognizable - these alternatively emerge and subside in the orchestral texture and silence."

### ***Sequenza VI*** (1967)

for viola | 8'

world première: 00.00.1967 New York. Walter Trampler

**for sale:** UE13726

### ***Chemins II*** (1967)

(su *Sequenza VI*) | 12'

for viola and 9 instruments

fl, cl(Bb), tbn, perc(2), hp, e.org, vla, vc

world première: 1968 Milan. Walter Trampler, vla. Juilliard Ensemble; Luciano Berio

performance material on hire

**for sale:** UE13740 · score

### ***Chemins III*** (1968/1973)

(su *Chemins II*)

for viola and orchestra | 15'

4 0 4 3 - 4 4 3 1 - perc(4), hp(2), cel, e.org, str

world première: 1968 Paris. Walter Trampler, vla; Ensemble Musique Vivante and

Orchestre Philharmonique de l'ORTF; Luciano Berio

performance material on hire

"Rien de ce que l'on fait n'est jamais fini," Berio wrote for the premiere performance of this work: "Nothing one does is ever finished." *Sequenza VI* is a good example; initially, Berio discovered the possibilities of a work for viola and ensemble (*Chemins II*), further developing it later on into an orchestral work (*Chemins IIb*). In *Chemins IIc* it became a concerto for bass clarinet and orchestra and ultimately, in *Chemins III*, a viola concerto.

Like all the other versions, this work is a tour de force for the soloist, as the instrument tries to prevail over as it were hostile forces – the orchestra – in the course of the concerto. At the end, the viola stands alone, victorious but exhausted; it has strength enough for one short tremolo, otherwise wearily playing isolated notes until the music abates entirely.

**Duetti** (1979–1983)

for two violas | 70'

arranged by Annegret Mayer-Lindenberg (2015)

**for sale:** UE36649

**Naturale** (1985)

(on Sicilian melodies) | 20'

for viola, percussion and recorded voice (of Sicilian folk singer)

percussion (1 player: tam-tam with sleigh bells, 3 roto-toms, marimba); tape (recorded voice of Sicilian folk singer)

world première: 1985 Taormina, Aldo Bennici, vla; Ater Balletto

performance material on hire

*Naturale* was composed in 1985 for the Ater Balletto of Reggio Emilia and is dedicated to Aldo Bennici "in brotherly devotion". The piece has the subtitle "action for dance" but it can also be performed in concert. It re-employs themes of Sicilian folk songs first used by Berio in *Voci* for viola and two groups of instruments (1984), which here have been filtered out, so to speak. The flow of musical events is interrupted by the voice of a Sicilian folk singer, recorded by the composer in Palermo. The work is nourished by the contrast between a highly refined transcription of folk songs and the raw, natural voice of a folk singer.

**Voci** (1984)

(Folk Songs II) | 30'

for viola and 2 instrumental groups

3 2 4 2 - 2 2 2 1 - perc(3), keyb(synth), str(12 0 5 6 4)

world première: 26.10.1984 Basel. Aldo Bennici, vla; Sinfonieorchester Basel; Luciano Berio

performance material on hire

*The act of transcription (like that of translation) may imply three different conditions: the identification of the composer with the original musical text, the turning of the text into a pretext for analytical experimentation and, finally, the overpowering of the text, its deconstruction and its philological "abuse". I believe that an ideal situation occurs only when the three conditions come to blend and coexist. Only then may transcription become a truly creative, constructive act.*

*Voci (Folk Songs II), written in 1984 for Aldo Bennici and dedicated to Laura and Paolo Martelli, deals precisely with the problem of converging those three dimensions. I am deeply indebted to Aldo Bennici for providing me with the original musical material for the piece: songs of work and love, lullabies and "street cries" from different parts of*

*Sicily. With Voci I hope to contribute to the enhancement of a more profound interest in the Sicilian folklore which, along with that of Sardinia, is certainly the richest, most complex and incandescent of our Mediterranean culture.* – Luciano Berio

## **Luciano Berio/Johannes Brahms** (1986;1833–1897)

**Opus 120, no. 1** (1986)

transcribed for clarinet (or viola) and orchestra | 25'

2 2 2 3 - 3 2 1 0 - timp, str

world première: 06.11.1986 Los Angeles. Michele Zukovsky, clar. Los Angeles

Philharmonic

performance material on hire

## **Johannes Brahms** (1833–1897)

**Sonata | op. 120/1** (1894)

for clarinet or viola and piano

**for sale:** UT50015 · urtext edition

**Sonata | op. 120/2** (1894)

for clarinet or viola and piano

**for sale:** UT50016 · urtext edition

## **Pierre Boulez** (1925–2016)

**Messagesquise** (1976/2000)

for viola solo and 6 violas | 7'

arranged by Christophe Desjardins

world première: 25.06.2000 Aix-en-Provence. Christophe Desjardins, vla; Students of the Conservatoire; David Robert Coleman

performance material on hire

Paul Sacher turned 70 in 1976; for the occasion, Mstislav Rostropovich asked 12 renowned contemporary composers to write a piece for violoncello. *Messagesquise* ["Sketched Message"] for solo cello and six violoncellos is the work Boulez contributed to congratulating Sacher. He added a foreword to the score to express his intentions:

*Messages are often secretly hidden*

*Music has this advantage:*

*It dispenses with words,*

*The messages are essentially personal,*

*decoded by everyone according to the time.*

*A cipher – symbolic (reduced)*

*Notes – symbolic (multiplied)*

*Rhythms – symbolic (split up)*

*in order to add a certain number of messages, diverse, divergent,  
in order thus to let some emotions to pass by, certainly not symbolic ones.*

*The violoncello is the instrument of choice,*

*alone, exclusively*

*able to reflect itself,*

*able to grow out of itself.*

*Is a conductor necessary?*

*Perhaps, to gain time – as always!*

*Only the metronome marks are missing, but who cares about the Possible when one  
wants the Impossible?*

*This manuscript*

*Dear Paul*

*Is just as much testimony as it is a message ...*

*Testimony to the cordial bonds made over all the years*

*by you to me*

*With deep and faithful affection.*

– Pierre Boulez

## **Friedrich Cerha** (\*1926)

### **Viola Concerto** (1993)

for viola and orchestra or ensemble | 23'

1 1 2 1 - 1 1 1 0 - perc, str(8 6 4 3 2 or 1 1 1 1 1)

world première: 02.04.1995 Vienna. Ilse Wincor, vla. Klangforum Wien; Friedrich Cerha  
performance material on hire

*I have always particularly loved the viola's sound and, although the violin was my instrument in my youth, I enjoyed playing the viola in chamber music; I also wrote a sonata for viola and guitar and one for viola and piano (1951). The idea of composing a viola concerto is a very old one, but I did not realise it until 1993.*

*The work is based on a twelve-tone row, from which chord series are formed. Groups of pitches – mainly groups of six – were taken from them; the groups provide the actual material (thus no longer twelve-tone). The first movement paraphrases this process very freely. I have called it Variations because it finds expression in sections of individual, contrasting characteristics. The second movement, Metren ["Meters"], juxtaposes various metres. To make them recognisable when listening, I preferred chains of equal duration for each, just as was basically the case in the ensemble piece Für K, written the same year. There is a point of repose in the middle of the movement, from which a small viola cadenza develops before the play of metres continues. The third movement corresponds to a type of racing perpetuum mobile, which was on my mind in many ways at the time; contrabass pizzicati provide rhythmical contour to the events.*

*The fourth movement, Lamento, is a broadly laid-out fantasy with a reminiscence in the middle of the tutti which begins the piece. The movement issues into a Chorale, the fifth movement, where the five-voice chords appear undisguised for the only time in its verse lines – the chords from which the pitch material was taken in most of the sections. The solo viola is supported by a soloistic string instrument in each of the intermezzi between the verse lines. The piece ends with the viola playing an ostinato, all the movements blending into one another.* – Friedrich Cerha

## **Barry Conyngham** (\*1944)

### ***Vast III "The Centre"*** (1987)

for violin, viola, violoncello, contrabass and orchestra | 28'

2 2 2 2 - 4 2 3 0 - timp, perc(2) - hp, pno, str

performance material on hire

The four movements of music for *Vast* stem from the notion of Australia as a continent, completely surrounded by The Sea and The Coast, The Centre providing a spiritual homeland and The Cities representing those areas most populated with its diverse, talented, innovative and resilient people. Conyngham had always wanted to write a 'sea' piece, and his music for The Sea begins under the water, on the muddy floor of the ocean itself; huge washes of sound evoke the overwhelming mass of the water. The focus shifts to the reefs and the teeming life that inhabits them, before cascading, pulsing waves of music roll onto the shoreline to break on the sand. The Coast focuses on the humans who inhabit these beaches, and the games, both serious and slight, that they play with each other. The Centre sets solo instruments against the orchestra, evoking lone individuals pitted against a harsh, alienating physical environment. The Cities begins with a frenetic game of musical 'hide and seek' the expresses themes of disjunction, interruption and fragmentation. A melancholy central section looks at the isolation possible within the busyness of city life, but the ballet ends looking upwards, following the lines of skyscrapers up to the sky and beyond.

### ***Waterways*** (1990)

for viola and orchestra | 19'

3 3 3 3 - 4 2 3 1 - timp, perc (3) - hp – str

performance material on hire

## **Petr Eben** (1929–2007)

### ***Fantasia "Rorate coeli"*** (1982)

for viola and organ

**for sale:** UE19544

## **Fritz Eggermann** (1898–1982)

### **6 Skizzen**

Libelli Dodecaphonici

for violin and viola

**for sale:** UE14274

## **Morton Feldman** (1926–1987)

### ***The Viola in My Life 1*** (1970)

for viola and 5 instruments | 10'

fl, perc, pno, vln, vc

world première: 19.09.1970 London. Karen Phillips, vla; Pierrot Players; Peter Maxwell Davies

performance material on hire

**for sale:** UE15395 · score

### ***The Viola in My Life 2*** (1970)

for viola and 6 instruments | 12'

fl, cl, perc, cel, vln, vc

performance material on hire

**for sale:** UE15400 · score

### ***The Viola in My Life 3*** (1970)

for viola and piano | 7'

**for sale:** UE15402

### ***The Viola in My Life 4*** (1971)

for viola and orchestra | 20'

2 3 3 2 - 2 2 2 1 - perc(2), hp, cel, str

world première: 16.09.1971 Venice/Italy. Karen Phillips, vla; Marcello Panni

performance material on hire

**for sale:** UE15408 · score

The cycle *The Viola in My Life* was begun in July 1970 in Honolulu (composed especially for Karen Phillips, resident performer at Hawaii University) and consists of individual compositions utilising various instrumental combinations with the viola.

*The compositional format is quite simple. Unlike most of my music, the complete cycle of The Viola in My Life (I-IV) is conventionally notated as regards pitches and tempi. I needed the exact time proportions underlying the gradual and slight crescendo characteristic of all the muted sounds the viola plays. It was this aspect that determined the rhythmic sequence of events.* – Morton Feldman

The attention demanded by Feldman's music – so soft that it can almost not be heard – is so uniform that it suggests the idea of a surface. We are never quite sure where the

sounds are coming from. Time, articulated in most music by rhythm, is perceived as being static. Each sound floats in space, is entirely independent of what has gone before and what has yet to come. Sounds do not progress but merely accumulate in the same place.

*The Viola in My Life* is a gorgeous succession of delicate sounds in which Feldman, through the interaction of sound and silence, conjures up a desolate magic on a plane where time is somehow altered, transformed.

## **David Fennessy** (\*1976)

### ***Hauptstimme*** (2013)

for amplified solo viola and ensemble | 17'

1 1 1 1 - 0 0 0 0 - Rhodes piano, perc, e.guit, vln, vla, vc, cb

world première: 16.11.2013 Huddersfield. Garth Nox, vla, Red Note Ensemble; Garry Walker

performance material on hire

*The notion of the individual and how he/she contributes or functions in a group setting as well as how that group can meaningfully make a collective statement has been central to a number of my works over the years – starting with graft for string quartet (2000), through to 13 Factories for ensemble (2009). Once again, it seems to be at the core of this new piece for solo viola and ensemble.*

*For much of the time, the solo viola is buried in a thick ensemble texture with the primary goal merely to be heard. Once it has achieved this, a more complex question emerges – what to say? – David Fennessy*

## **Carlos Gardel** (1890–1935)

### ***Tango Duets***

for violin and violoncello (viola)

**for sale:** UE36656

## **Georg Friedrich Haas** (\*1953)

"...." (1994)

for accordion, viola and chamber ensemble / 14'

cl(2), tbn(2) - perc(1), hpsd, vln(2), vla, vc(2), cb

world première: 26.02.1994 Vienna. Franz Bayer, vla; Georg Schulz, acc; Ensemble 20.

Jahrhundert; Peter Burwik

performance material on hire

"....." (2006)

for viola and 6 voices

world première: 11.02.2006 Stuttgart. Garth Knox, vla; Neue Vocalsolisten Stuttgart  
UE33317 · on special order

For many years now, Austrian composer Georg Friedrich Haas has been looking for a new way to order well-known consonant sounds. Modulations in the old-fashioned sense are left out; the direct proximity of pitches is newly composed by a harmonic omission and transferral, with abrupt microtonal glissando changes playing as important a role as the overtone landscapes.

His composition "....." for viola and six voices unfolds these overtones via alteration and constant vowel re-formation in the mouth cavity: that is, overtone singing. Like Zimmermann, a string instrument grounds the six-voice singing. In this case, the viola – which must contend with a rich soloistic repertoire – "fires up" the singing with glissando effects and difficult double-stops. Initially simple, static sonic fields cautiously unveil a tonal centre, yielding a development of a kind of glissando cadenza for the voices via contrapuntal actions, the boundaries of its ambitus gradually dissolving, the most astonishing consonants radiant in this contrapuntal or, perhaps more accurately, polyphonic shifting.

Suddenly, however, the voices gather together on the pitches A and C, while the viola produces the overtones above them on its C string by changes of bow and bowing pressure. What follows was never before possible in Haas' composition in its stringency and surprising new disposition.

## **Cristóbal Halffter** (\*1930)

**Concierto** (2014)

for viola and orchestra | 25'

3 3 4 3 - 4 3 3 1 - perc(4), hp, str(14 12 10 8 6)

world première: 07.02.2016 Kiel. Nils Mönkemeyer, vla; Philharmonisches Orchester  
Kiel; Daniel Carlberg  
performance material on hire

*There are three places in my opera Schachnovelle (first performed in Kiel in May 2013) where a viola solo comments of the feeling of loneliness borne by Dr. Berger, the main character. After the performances Prof. Georg Fritzsich, the orchestra's chief conductor, commissioned a work from me, to be premiered during the orchestra's 2015–2016 season.*

*I had had the idea for a viola concerto for a long time; the preliminary work on the opera helped me to start it. Completed in September 2014, the Concerto for Viola and Orchestra has two movements which, however, must be played without interruption. Here, the viola does not accompany a figure in an exceptional situation by creating the appropriate atmosphere; instead, it becomes the concerto's sole protagonist. In my score for this noble instrument I exhausted all the technical possibilities available to me*

*thanks to the virtuosity of interpretation today, but without neglecting the viola's characteristic expressive power which has always been its hallmark.*

*The concerto begins with a solo cadenza revealing some of the elements which are then elaborated in both the first and second parts. As a connection or liaison between those parts, I created a kind of "sonic bridge" to evoke the impression of changing from one world to another and, at the same time, to retain the spirit of the transition.*

*The first part ends with a viola-bass clarinet duet; the finale of the piece is also a duet, but this time the cor anglais partners the viola. – Cristóbal Halffter*

**Double concerto for violin, viola and orchestra in two movements** (1984)

for violin, viola and orchestra | 24'

2 2 2 2 - 2 2 0 0 - vln I(8), vln II(8), vla(6), vc(4), cb(2), perc(3), cemb

world première: 06.02.1986 Basel. Tabea Zimmermann, vla; Christiane Edinger, vln;

Cristóbal Halffter

performance material on hire

Halffter completed the full score in September 1984; it is written for large chamber orchestra with double winds, strings divided by desk and percussion, harpsichord and celesta.

A composer today who is considering a concerto-like work with two soloists is inevitably confronted with two historical models: Mozart's *Sinfonia concertante* for violin and viola (E-flat major, KV 364) and Brahms' Double Concerto for violin and violoncello (A minor, Op. 102). Whereas the former is unmistakably derived from the symphonic tradition, the latter epitomises the Classical-Romantic solo concerto, but enriched by a factor of two – a twinned solo part.

Halffter was more inclined to the Brahms when, in the late 1970s, he aligned the virtuosic play of two solo flutes in his *Mizar IIII* so closely that they seemed to sound like one single instrument with an only slightly displaced echo (like the binary star *Mizar* in that respect).

In his new Double Concerto, Halffter abstains from such extensive alignment, while almost always presenting the two soloists as allies forming a joint front against the orchestra rather than deciding their conflicts between each other.

Such conflicts predominate above all in the *Agitato*, where the orchestra initially reacts to the soloists' hectic virtuosity with dense groupings and *en bloc* sonic arrays. However, the soloists increasingly yield to the orchestral forces; after a short recitative-intermezzo the entries come so thick and fast that it is scarcely possible to distinguish between the soloists' provocations and the orchestra's reactions.

Halffter attempted to mark the underlying, Brahmsian expressivity of the second movement by titling it *Innig*. At first, it is in restless motion, thanks to untold abrupt tempo changes, accelerandi and ritardandi – but around the middle of the movement, the motion piles up in a jam, the orchestra retires passively while the soloists continue and finally break off their declamatory discourse.

## **Roman Haubenstock-Ramati (1919–1994)**

### ***Multiple 5*** (1965)

for wood wind and strings ad lib.

1 wind instr, 1 string instr, ad lib.

**for sale:** UE15189 · performance score

### ***Multiple 6*** (1965)

for brass instruments and strings ad lib.

1 brass instr, 1 string instr, ad lib.

**for sale:** UE15190 · performance score

*“Multiple 5” was composed in 1969 and belongs to a series of chamber music compositions scored for two to seven players. These instrumentations are interchangeable in the sense that only the family affiliation of the instruments is specified for each work: in the case of “Multiple 5”, a woodwind and a stringed instrument. [“Multiple 6”: a brass instrument and a stringed instrument]. This means that there are at least 16 different versions of the work, if one counts only the main instruments of the two families.*

*The name comes from this interchangeability of timbres: multiple, similar to the methods used in the graphic arts, based on the application of different colours for the same drawings and colour surfaces. To apply this idea in the music, a notation allowing the exchange of such painting tools/instruments had to be invented. Here the proportional notation combines with graphic notation. Aesthetically all works that come from the “Multiple” series can be described as ‘art brut’-related works. They are conceived rather in terms of noise, than in a sound harmonic sense. In contrast to my “Mobile for Shakespeare”, these multiple works are composed as “stable”, i.e. their variability is only at the level of timbre and not, as in “Mobile for Shakespeare”, at the level of form.” – Roman Haubenstock-Ramati*

## **Heinrich Kaminski (1886–1945)**

### ***Magnificat*** (1925)

for soprano, viola, small off-stage choir and orchestra | 18'

2 1 1 2 - 2 2 0 0 - timp, perc, hp, cel, harm, str

choir off-stage SATB

world première: 02.11.1925 Kiel. Städtisches Orchester Kiel, A-cappella-Chor des Oratorienvereins; Fritz Stein

performance material on hire

## **Milko Kelemen (\*1924)**

### ***3 Danses*** (1957)

for viola and strings | 9'

performance material on hire

## **Ernst Krenek** (1900–1991)

### **2. Concerto grosso** (1924)

for violin, viola, violoncello and orchestra | 30'

2 2 2 2 - 2 1 0 0 – str

performance material on hire

Krenek was 24 when he composed his 25<sup>th</sup> work – it was time, he felt, to turn his back on his expressionistic beginnings and to start something new. Influenced by Stravinsky's *Pulcinella* suite, he went back to the music of the 17<sup>th</sup> and early 18<sup>th</sup> centuries, following in the footsteps of Paul Hindemith by setting himself the goal of writing a *Gebrauchsmusik* or, as he expressed it in his autobiography, something “practical.” Bach's Brandenburg Concertos never left his mind, especially when he was writing the first and last movements.

But the language of this triple concerto did retain traces of Krenek's earlier atonal compositions; thus it is a transitional work, yet one very close to his heart – he mentions it again and again in his *Erinnerungen* [“Reminiscences”], proudly recalling a performance conducted by Sir Henry Wood in London.

### **Sonata op. 92/3** (1942)

for Viola | 10'

**for sale:** UE34941

### **Sonatina op. 92/2a** (1942)

for flute and viola | 7'

**for sale:** UE34943

### **Sonata op. 117** (1948)

for viola and piano | 11'

**for sale:** UE34942

## **Ladislav Kupkovič** (1936–2016)

### **Scherzo** (1978)

for viola and piano

**for sale:** UE16839

## **Joseph Lanner** (1801–1843)

### **Separation Waltz | op. 19**

for viola

**for sale:** UE31783 · Play-Along Viola, with CD

## Georges Lentz (\*1965)

**Monh** (2001–2005)

from 'Mysterium' ("Caeli enarrant..." 7) | 25'

for viola, orchestra and electronics

3 0 3 3 - 4 3 3 0 - perc(3), pno, str(11 11 8 8 6), electronics

world première: 07.07.2005 Luxembourg. Tabea Zimmermann, vla; Orchestre

Philharmonique du Luxembourg; Steven Sloane

performance material on hire

*In 1994, I read a book about the Pythagorean concept of the Music of the Spheres - music which, according to the great Greek thinker, is produced by the rotation of the heavenly spheres and is audible to God, but inaudible to human ears. This book made me want to write music that would be as 'pure' as possible. I called this initially rather abstract project "Mysterium". With this concept in mind, I have written, over the last few years, a series of orchestral and chamber music works which I wanted to have a very serene sound and in which I consciously avoided any kind of romantic pathos. In the light of this, my new work for viola and orchestra, "Monh", presented itself as a challenge: I couldn't imagine at first how I could possibly reconcile this rather objective way of composing with the romantic concept of the subjective, virtuoso solo concerto. It was only after I stopped considering the soloist as a hero, but rather as a fragile individual within a huge entity that I felt free once more to continue writing my own music within a new context.*

*"Monh" is not a solo concerto in the conventional sense. Rather, the solo viola acts as a guide through the work - it connects, completes, questions, comments, tries to make sense of the vastness that surrounds it. Dynamically speaking, much of "Monh" is rather soft. In one spot, however, about two thirds into the piece, the music grows into a brief but enormous fortissimo which completely covers a 'ghost-like' trio of violas, which is visible, but totally inaudible at first. Computer-manipulated harp sounds are heard towards the beginning as well as at the end of the piece. Perhaps because of my familiarity in early childhood with Mozart's Concerto for Flute and Harp, the sound of the harp has always had a celestial quality for me (the cliché of the "angelic harp" comes to mind...). My discovery of a painting by El Greco entitled "Angel Concert" (complete with harp-playing angel) at first only seemed to confirm this cliché. However, that same painting also showed me the way to a somewhat different interpretation. Dark threatening clouds hang over El Greco's apocalyptic angel concert and cancel out any thoughts of paradise. Similarly, my "angel harp" - with its dark, dense chords and microtonal inflections, impossible to play on a normal harp - gives the instrument a shadowy, almost demonic quality, begging the question: is an untroubled 'Music of the Heavens' still possible in this day and age?*

*The title, meaning "stars" in one of the Australian Aboriginal languages, points to another influence on my music: the isolation of the vast Australian landscape with its radiant night skies, Aboriginal art, and its well-known 'dot' technique. There seemed to me to be a clear analogy between a dot painting and the starry night sky experienced in the silence of the Outback. Ultimately, my music is concerned with the problem of how to bear this silence, with the problem of our existential loneliness. – Georges Lentz*

## **Frank Martin** (1890–1974)

### **Ballade** (1972)

for viola, wind orchestra, harpsichord, harp, timpani and percussion | 13'

2 2 2 2 - 2 2 1 0 - timp, perc, hp, cemb

world première: 20.01.1973 Salzburg. Ron Golan, vla; ORF Radio-symphonieorchester;

Helmut Eder

performance material on hire

**for sale:** UE15776 · piano reduction

## **Darius Milhaud** (1892–1974)

### **Viola Concerto** (1929)

for viola and orchestra | 15'

2 2 3 2 - 2 2 1 1 - hp, timp, perc, str

performance material on hire

**for sale:** UE3718 · piano reduction

### **Concerto** (1929)

for viola and 15 solo instruments | 15'

2 1 2 1 - 1 1 1 0 - perc, str.quin

performance material on hire

## **Wolfgang Amadeus Mozart** (1756–1791)

### **Two Duos**

for violin and viola | KV 423, KV 424

**for sale:** UE39

### **Concerto for Viola and Orchestra**

for viola and orchestra | 30'

2 0 0 2 - 2 0 0 0, str

after the clarinet concerto KV 622

arranged by Avri Levitan (2016)

performance material on hire

*The "Clarinet Concerto KV 622", as we know it today, is written in A major, but I always felt it was rather a struggle to play and didn't sound quite right in that key on the viola. So when I performed my version, transposed into G major, at the International Viola Congress in Porto, and was told it sounded like a perfect viola concerto, I decided to publish it for the benefit of other violists.*

*My initial feelings about the A major version were encouraged by a discussion with the Mozart scholar Dr. Rom concerning Mozart's original intention to compose the concerto*

*in G major. For the viola, G major is more idiomatic, more naturally suited to it in this classical context, consistent with Mozart's way of thinking when writing for whichever solo instrument he was considering – hence my version for viola and orchestra in G major.*

*I wrote it with the objective of producing a “new” viola concerto while not losing Mozart’s original intentions for the material and with the aim that players and audiences alike would feel that Mozart himself originally wrote it for viola.*

*This rendition aligns more with the modern version for clarinet than the elder one for basset horn. However, some segments are borrowed from the basset horn version and some changes were made to suit the viola better in G major; the instrument’s C, G and D strings sound most natural in the new key.*

*Altogether it is most congenial for the performer and produces a special colour in the orchestra, with the second movement in C major; in G major, the concerto is in the key Mozart wanted in the first place.*

*(Orchestration with the assistance of composer Rodrigo Ortiz Serrano) – Avri Levitan*

## **Otmar Nussio (1902–1990)**

### ***Notturmo di Valdemosa***

for violoncello (or viola) and orchestra | 7'  
performance material on hire

### ***Notturmo di Valdemosa***

for violoncello (or viola) and piano | 7'  
**for sale:** UE12459 · piano reduction

## **Arvo Pärt (\*1935)**

### ***Fratres* (1977/2008)**

for viola, string orchestra and percussion | 11'  
percussion (1 player: claves and bass drum or tom-tom); violin I; violin II; viola;  
violoncello; contrabass  
world première: 15.11.2008 Helsingör. Athelas Sinfonietta. Ida Speyer Grøn, vla; Morten Ryelund  
performance material on hire

### ***Fratres* (1977)**

for viola and piano | 11'  
arranged by Tomter Lars Anders (2003)  
**for sale:** UE32624

**Tabula rasa** (1977)

Double Concerto

for violin, viola, string orchestra and prepared piano | 27'

performance material on hire

**Spiegel im Spiegel** (1978)

for viola and piano | 10'

**for sale:** UE31257

**James Rae** (\*1957)

**Viola Debut** (2014)

for viola

**for sale:** UE21620, with CD

**Play it Cool** (2006)

for viola and piano

**for sale:** UE21369, with CD

**Wolfgang Rihm** (\*1952)

**Viola Concerto** (1979–1983)

for viola and orchestra | 20'

3 0 3 1 - 4 2 2 0 - perc/timp, hp, vln(12), vla(8), vc(6), cb(4)

world première: 13.11.1983 Berlin. Eckart Schloifer, va, Rundfunk-Sinfonieorchester

Berlin; Lothar Zagrosek

performance material on hire

**for sale:** UE17807 · score

*Perhaps we associate the word “concerto” too quickly with something fast.*

*I suffer when a viola plays rapid figures, and I love the viola’s sound when it is drawn out, long drawn out.*

*The title “Viola Concerto” is certainly chosen contrary to the term concerto. Actually, I would say: viola song, viola aria.*

*Perhaps one could understand a piece such as this viola concerto with a word Wagner used late in life. He said he wanted only to compose string quartets and single-movement symphonies now and “spin the thread until it is spun out.”*

*That notion – spinning the thread until it is spun out – moved me very much, and perhaps that is the reason why just this viola concerto has turned out this way.*

*A sonic discourse begins, in long note-values gradually involving the sound – as if a loose end were being pulled without knowing what was being pulled in: by all means something foreign which can quite possibly turn against the puller.*

*The sonic language of this viola concerto initially seems familiar: soft chords, soft sounds. But there are moments where that softness is driven into the calm and out of the calm into the garish – where the same chords which had provoked an immense softness before make possible the heat, the brightness (near the end) – an incisive steeliness, I think: sonically, a language of music. – Wolfgang Rihm*

**Viola Concerto No.2** (2000/2002)

for viola and orchestra | 32'

2 1 2 1 - 2 0 2 0 - timp, perc, hp, str(min. 8 8 4 4 2; max. 14 12 10 8 6)

world première: 24.03.2002 Budapest. Tabea Zimmermann, va, Junge Deutsche

Philharmonie; Hans Zender

performance material on hire

Wolfgang Rihm wrote about his work in a letter to Tabea Zimmermann, the concerto's dedicatee:

"There it is, now. Once again nothing Paganini-esque. But of course I hope that it's something good. Internal monologue from start to finish. The day before yesterday I heard you playing the B. A. Zi Sonata on the radio – I was deeply moved. One wants to live up to that. Let that maturity and mastery be entrusted to this intimissimo chamber music ...

That is, everything is line – no scraping ever, always sung. My old idea of a vocal concerto, an "instrumental cantata," won't let go of me. And there are surely reasons for that ..."

**1. Doppelgesang** (1980)

for viola, violoncello and orchestra | 15'

2 2 2 2 - 2 1 1 0 - timp, perc, hp, vln, vla(3), vc(3), cb(3)

world première: 18.01.1984 Baden-Baden. Hirofumi Fukai, va; Walter Grimmer, vc,

SWF-SO Baden-Baden; Jan Latham-Koenig

performance material on hire

The idea for a double concerto for viola and cello came from Walter Grimmer, cellist of the Berlin String Quartet. Rihm's music is highly dramatic, driven as if it were a wrestling match in which the two soloists were locked in a struggle for victory over the 30 members of the orchestra. The composer was thinking the while on the friendship of Rimbaud and Verlaine, as well as "the free forms of lyrical prose and musical hybrids – concerto and dance scene, vocal duet and chamber symphony."

### **3. Doppelgesang** (2004)

for clarinet, viola and orchestra | 32'

2 1 2 1 - 2 1 1 0 - hp, str(10 10 10 6 4)

world première: 14.04.2005 Minneapolis. Tom Turner, vla, Burt Hara, cl, Minnesota Orchestra. Osmo Vänskä  
performance material on hire

From an interview with Laurie Shulman:

*(Interviewer): Your "Erster Doppelgesang" is for viola & cello, "Zweiter Doppelgesang" for clarinet and cello; now you return after 20 years to the Doppelgesang idea, this time for clarinet and viola. Is there something special about these three instruments sounding together that appealed to you for this 'double concerto - double song' idea?*

*(Rihm): At the time of composing the "First" and the "Second Double Song", I was thinking of writing a "Third" one, for clarinet and viola. Years have gone by with other ideas taking precedence. What has remained, though, has been the idea of concertante works of a cantabile, arioso character – instrumental music to be sung, as it were. This idea has been uppermost in my mind in nearly all my works for a solo wind or string instrument with orchestra: I endeavour to write "singing" solo parts, with well-nigh no figuration or "padding"; a pure drawing, a sung line, a kind of instrumental cantata. As for the "Double Songs", the dialogue character is embedded in the line itself: two voices sing one which is a dialogue within itself. The fact that both voices issue from a shared medium range, may have enhanced my predilection for instruments most at home in that particular register.*

### **Fetzen 4** (2004)

for viola and accordion / 4'

world première: 06/03/2004 Bruxelles. Christophe Desjardins, vla; Teodoro Anzellotti, acc  
on special order

## **Peter Ruzicka** (\*1948)

### **"... den Impuls zum Weitersprechen erst empfinde"** (1981)

for viola and orchestra | 14'

3 3 3 3 - 4 2 3 1 - timp(2), perc(2), hp, str(12 10 8 6 6)

world première: 20/05/1982 Saarbrücken. Eckart Schloifer, vla, Rundfunk-Sinfonieorchester Saarbrücken

**for sale:** UE17493 · score

**for sale:** UE32366 · piano reduction

*The viola concerto, which I wrote in the summer of 1981, revolves around Gustav Mahler's music. Parts of the composition refer to different moments of the first movement of the 9th symphony or, to be more precise, to drafts and sketches on which*

*it is based. Mahler daringly used phrasing of an alarmingly contemporary nature which, in musical terms, provokes forward thinking.*

*Again and again the music takes shape as if it "was just – while speaking – receiving the impulse to continue speaking" (Adorno). Therefore the viola concerto was written as music a b o u t Mahler, as quest for new experience by approaching and distancing from what is musically covered. – Peter Ruzicka*

## **Fritz Schreiber** (1895–1985)

### **3 Lieder nach Christian Morgenstern**

for alto, viola and piano

UE6373 · on special order

## **Tona Scherchen** (\*1938)

### **Lien** (1973)

for viola | 15'

**for sale:** UE15882

## **Nikos Skalkottas** (1904–1949)

### **Duo** A/K 45 (1938)

for violin and viola

**for sale:** UE13266

## **Hans Joachim Sobanski** (1906–1959)

### **Romantisches Konzert** (1937)

for viola and orchestra | 28'

2 2 2 2 - 2 2 0 0 - timp, perc - str

world première: 22.05.1938 Düsseldorf

performance material on hire

## **Karlheinz Stockhausen** (1928–2007)

### **Spiral** (1968)

Nr. 27 | for a soloist with short-wave receiver | minimum duration of 90'

world première: 15.05.1969 Zagreb. Heinz Holliger (version for oboe)

**for sale:** UE14957

**Solo No.19** (1965/1966)

for melody instrument with feedback (1 player and 4 assistants) | 10–19'  
world première: 25.04.1966 Tokyo. Jasusuke Hirata (version for trombone)  
**for sale:** UE14789

**Plus Minus | Nr. 14** (1963)

for variable instrumentation | 2 x 7 pages for elaborations | 35'  
world première: 14.06.1964 Rome.  
**for sale:** UE13993 · score

**Francesco Valdambrini** (1933–2007)

**19 Momente**

for flute (or violin) and viola  
from Volume Six of the Dodecafonici Libelli, a collection of practice and play pieces for various instruments and voices  
**for sale:** UE13878

**Michael Vetter** (1943–2013)

**Hör-Spiele | Material for Musical Improvisation** (Volumes 1&2)

for flexible instrumentation  
**for sale:** UE30388 · score  
**for sale:** UE30389 · score

**Carl Maria von Weber** (1786–1826)

**Invitation to the Dance | op. 7**

for viola  
**for sale:** UE31783 · Play-Along Viola, with CD

**Kurt Weill** (1900–1950)

**Songs | from *The Threepenny Opera*, *Rise and Fall of the City Mahagonny*, *Happy End*** (2008)

for viola and piano  
**for sale:** UE34325, with CD

**Felix Weingartner** (1863–1942)

***Sinfonietta*** (1935)

for violin, viola, violoncello and small orchestra | 25'

2 2 2 2 - 2 2 0 0 - timp, hp, str

performance material on hire