

# Acknowledgements

Prof. Christine Rutledge

Prof. Volkan Orhon

Prof. Anthony Arnone

Prof. Katie Wolfe

Dr. Nathan Platte

Special thanks to a violist-composer, Michael Kimber

Thank you for being part of this wonderful night.

Words cannot express my entire gratitude and appreciation.

Committee members, teachers, friends, colleagues, and my family in

South Korea, thank you all with my heart.

All the best,

*Donghee Han*

“I love you, O LORD,

my strength.”

Psalms 18:1



**Donghee Han**, *viola*

Doctoral Musical Arts

Viola Recital III

Saturday, May 1, 2021

5:30 p.m.

Recital Hall, VOXMAN Music Building

School of Music, University of Iowa



**IOWA**

*This recital is being presented by Donghee Han in partial fulfillment of the requirement of the Doctoral Musical Arts in Viola Performance.*

# Program

**Benjamin Britten**  
(1913–1976)

*Elegy for solo viola* (1930)

**Michael Kimber**  
(b. 1945)

*2020 for solo viola* (2020) – World Premiere

Grief  
Hope

**Michael Kimber**  
(b. 1945)

*QUEST for solo viola* (2020) – World Premiere

## INTERMISSION

**Paul Hindemith**  
(1895–1963)

*Viola Concerto “Der Schwanendreher”*

I. “Zwischen Berg und tiefem Tal”:

Langsam - Mäßig bewegt, mit Kraft

II. “Nun laube, Lindlein laube”: Sehr ruhig – Fugato:

“Der Gutzgauch auf dem Zaune sass”

III. Variationen: “Seid ihr nicht der Schwanendreher”:

Mäßig schnell

Mariya Akhadjanova, *piano*

*This recital is being recorded.*

*Please, silence all devices and hold applause until the end of each complete work.*

# Program Notes

## Benjamin Britten, *Elegy for solo viola*

This *Elegy* was written in 1930 when Britten was 16, after leaving his boarding school, Gresham’s School in Holt, Norfolk in England. Britten suffered at the school because he was ostracized by his colleagues and a teacher who treated Britten severely and mocked his music. Britten’s parents took him out of the school to escape from bullying. He composed this piece for his own instrument and himself. Long phrases that gradually build in intensity and high pitches in high register provide the depth of young Britten’s feeling in this *Elegy*. Britten originally left this piece untitled. Fifty-four years later, the title of *Elegy* was added by editors at Faber, a publishing house in London, and they included Britten’s fingerings in the published work that Britten used himself. Along with many of other Britten’s early viola works, the first performance, publication, and recording of *Elegy* happened decades after it was written.

## Michael Kimber, *2020 for solo viola*

Michael Kimber (b.1945), an American violist-composer, composed *2020 for solo viola*, dedicated to Donghee Han, in collaboration with her recording project. *2020 for solo viola* reflects Kimber’s concern about climate change, social injustice, political unrest, and people now facing the ravages of a deadly pandemic. He expresses his apprehension about deceitful and incompetent leadership and the foolish, life-threatening behavior of woefully ignorant and irresponsible citizens who value their “right” above the lives of others on the program note of work. He entitled *Grief* as the first movement and *Hope* as the second movement for the piece, implying a better future. This piece is Kimber and Han’s narrative story that includes their feelings and emotions. It contains deep expressions in this sad, wicked, but optimistic and hopeful world that we are living in, as a portrait of our time and generation.

### **Michael Kimber, QUEST for solo viola**

*QUEST* was created on October 11, 2020 dedicated to Donghee Han. It was not finished until March, 2021, and underwent several changes through conversations between Kimber and Han. This piece consists of nine small sections, including *Furiously, Gently, Lively, Pensive, Searching, Hopeful, Grandiose, Exuberant, and Broadly*. As he mentions "...a long or arduous search for something" in the score, the title, *QUEST*, implies a lot of meaning and each section has totally different characters and contrasting moods. It also directly expresses the various feelings of different senses, by taking on constantly transformed tempo, rhythm, tone, and phrasing.

### **Paul Hindemith, Viola Concerto "Der Schwanendreher"**

Paul Hindemith (1895-1963) was one of the most significant figures of the 20<sup>th</sup> century with his prolific output. He built his extensive career as a composer, conductor, theorist, and educator. He was a leading viola soloist along with William Primrose in the 20<sup>th</sup>-century, and his prolific viola works have been recognized as significant works in the viola repertoire. His viola concerto, *Der Schwanendreher* (1935), meaning "the swan turner," is one of the main concertos in the viola repertoire. This viola concert evokes early music aesthetics and techniques by using contrapuntal structure and textures Hindemith wisely combined the early musical influences with the 20<sup>th</sup>-century aesthetic. This concerto is based on four German folksongs in early periods, and it provides a hybrid style with early musical aesthetic of the antecedent material and the contemporary quality.

The first movement begins with the cadenza-like viola solo, making a nostalgic and melancholic character in *Langsam's* solemn manner, meaning fairly slow. After the cadenza-like viola solo, the orchestra displays a distinctive dotted rhythm that is key to the rhythmic construction of the concerto. The folksong melody, *Zwischen Berg und tiefem Tal*, meaning "Between mountain and deep valley", is played by the French horn and trombone. The viola never plays the complete folksong melody;

however, the thematic material is perceptible as it is interwoven in different rhythmic motifs. It provides the old German tune in style reminiscent of the 16<sup>th</sup> century. This movement has an uncommon formal structure with a slow opening section exposition, following a sonata form of a faster section, indicated by *Mäßig bewegt, mit Kraft*, meaning "moderately moving, with strength." It clearly conveys an element of strictness, consistency, and precision with a military and march-like character.

The second movement features a ternary form of A-B-A. Hindemith employs two folksongs in this movement. The A section introduces the second folk song, *Nun laube, Lindlein laube*, meaning "Now grow leaves, little linden tree, grow leaves" at the beginning and the end of this movement. The opening is highly lyrical in a heartbreakingly tender, mellow, and meditative mood, creating a duet between the viola and harp. The fast tempo B section displays *Fugato* creating joyful, non-serious, playful, and humorous characters introduced by the bassoon. Hindemith employs a folksong, *Der Gutzgauch auf dem Zaune saß*, meaning "The Cuckoo Sat on the Fence", in the B section.

The finale features a theme and variation with Böhme's folksong no. 315, *Seid ihr nicht der Schwanendreher*, meaning "Are you not the swan turner?", hence the title of the concerto. Hindemith displays twelve variations throughout this movement. The variations begin slightly simple, led by the woodwinds, but gradually become more complex and challenging towards the end. Hindemith constantly changes all variations by using various techniques such as meter changes, thematic transformation, rhythmic complications, double stops, scales, arpeggios, and mode changes. He frequently employs early-music compositional techniques, Baroque and Classical figurations and sequences in the movement, showing neo-Baroque and neo-Classical flavors, such as the use of fugue, canon, theme and variation, choral setting, and cantus firmus-like melodies.

*-Notes by Donghee Han, in Iowa City*