An Exploration and Analysis of the Unaccompanied Viola Sonatas of Günter Raphael

Gregory K. Williams

The Graduate Center, City University of New York

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AN EXPLORATION AND ANALYSIS OF
THE UNACCOMPANIED VIOLA SONATAS OF GÜNTER RAPHAEL

by

GREGORY KARAYEAN WILLIAMS

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, The City University of New York.

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This manuscript has been read and accepted for the Graduate Faculty in Music
in satisfaction of the dissertation requirement for the degree of Doctor of Musical Arts.

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Joseph Straus, Advisor
Sylvia Kahan, First Reader
Edward Klorman

CITY UNIVERSITY OF NEW YORK
ABSTRACT

An Exploration And Analysis Of
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Advisor: Joseph Straus

Günter Raphael (1903–1960) was a skillful German-Jewish composer, organist, pianist, violinist and violist largely unknown outside of Europe. Although he is best known for his sacred choral and keyboard music, he was prolific in composing for strings, especially for his beloved viola. Raphael’s unaccompanied viola sonatas are particularly fascinating to study and perform because of their complex harmonies and sonorities, and rhythmic and technical challenges.

This dissertation offers the first significant English-language biographical account of Raphael’s life, a thorough analysis of his unaccompanied viola literature, and performance issues through annotated passages and notes on interpretation. This dissertation also examines the development of Raphael’s compositional style within his three unaccompanied viola sonatas, contextualizing them using biographical information and theoretical analysis, with particular attention to their form, meter and rhythm, harmony, tonal centers and harmonic transformations, thematic and motivic development, relations to tonal traditions, and performance issues.
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Many thanks are due to Jacqueline Martelle, who has been an important resource throughout my seven year tenure at the Graduate Center. I also want to thank my classmates and colleagues at the Graduate Center, especially Lisa Tipton, Kristin Leitterman, Nils Neubert, H. Roz Woll, Sarah Carrier, Sarah Paar, and Eva Gerard, who have all helped me stay motivated and focused during the writing, editing, and defending processes. Similarly, special thanks goes to the faculty of the Aaron Copland School of Music, most notably to Susan Davis, Kristin Mozeiko, Janice Smith, Edward Smaldone, Roy Nitzberg, and David Schober for their support throughout my doctoral journey.

My sincere gratitude goes to Karen Ritscher, for helping me find my musical way out of one of the darkest points in my life, for her interpretive insights on Raphael’s Sonatas, and for her guidance during my studies with her at the Graduate Center, CUNY. I am grateful to Linda M. Sinanian for helping me to face my musical fears and for helping me to bring Raphael’s Sonatas to life.

Many thanks are due to Fredrik Pachla for scholarly expertise. In April of 2015, Fredrik Pachla opened the Günter Raphael archives and his home to me in Berlin, and he has proven to
be a tremendous resource in interpreting Raphael’s string compositions, manuscripts, meticulous journals, and the recordings of Raphael’s works.

My deepest gratitude goes to Matthias Herrmann for granting me permission to interpret and translate the indexes and discography from his book *Erkundungen zu Günter Raphael: Mensch und Komponist*. A special thanks to Anita Wilke and Breitkopf & Härtel for giving me permission to utilize excerpts from Raphael’s Sonata, op. 7, no. 1. I would also like to thank Katherina Malecki and Willi Müller Süddeutscher Verlag for permitting me to use excerpts from Raphael’s Sonata, op. 46, no. 3 and Sonata, op. 46, no. 4.

I would like to thank my wife, Diana Golden; besides being an incredible soulmate and cellist, she has been a thorough editor of my work. I have become a better writer, and have grown less fearful of the writing and editing process thanks to her diligence and patience. I owe immense gratitude to my parents, Jeffrey and Louise Williams, for their unwavering love and support. Special thanks are due to my brother Michael K. Williams, for providing humor, company, and shelter at various points throughout my doctoral studies. I also want to thank my grandparents, Stanley and Catherine Karayean, and the late John and Gloria Williams, for their loving encouragement throughout my journey through higher education and endless generosity.

I would like to dedicate this dissertation in loving memory of my sister, Kara Lynn Williams (1992–2010). Her sudden and unexpected passing at the young age of 17 forced me to recognize how short life is, and how imperative it is to pursue one’s dreams. I aspire to share Kara’s love for learning and educating others.
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CHAPTER ONE— Raphael’s Life, Historical Context, and Works

Chapter One provides an exploration of Günter Raphael’s personal and professional life. This chapter will explore his educational training, and his role as a leading composer and pedagogue in Germany in the mid-twentieth century. I will also examine Raphael’s observations on musical culture in Berlin and Leipzig in the 1920s, his experience as a blacklisted composer during the Nazi era and World War II (a period during which he was also coping with tuberculosis), and his experiences as a composer after the war. Lastly, I will give a broad overview of Raphael’s repertoire and noteworthy compositions, focusing on his compositions for stringed instruments, specifically those written for the viola.

Early Life and Family Background

Günter Raphael was born on April 30, 1903 in Berlin, Germany.¹ Both of Raphael’s parents were serious musicians; his father, Georg Raphael (1865–1904), was an organist and composer in Berlin,² and his mother, Maria Becker Raphael (1878–1952), was an accomplished violinist.³ Günter was the second of their two children. Although he was born into a lively and musical household full of promise, this musical home was altered by Georg’s sudden death in 1904, when Günter was only a year old. It was natural for Raphael to become a musician, given the strong inclination towards music that already existed in his family (see Ex. 1.1).

Example 1.1. List of noteworthy relatives of Günter Raphael

<table>
<thead>
<tr>
<th>Name of Relative</th>
<th>Relation</th>
<th>Lifespan</th>
<th>Occupation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albert Becker</td>
<td>Maternal Grandfather</td>
<td>1834–1899</td>
<td>Composer and organist</td>
</tr>
<tr>
<td>Maria Becker Raphael</td>
<td>Mother</td>
<td>1878–1952</td>
<td>Violinist</td>
</tr>
<tr>
<td>Julie Cohn Raphael</td>
<td>Paternal Grandmother</td>
<td>1835–1914</td>
<td>Musical and literary salon curator</td>
</tr>
<tr>
<td>Pauline Jessen</td>
<td>Wife</td>
<td>1910–2002</td>
<td>Pianist</td>
</tr>
<tr>
<td>Fredrik Pachla</td>
<td>Son-In-Law</td>
<td>1946–</td>
<td>Violinist, director of Christine Raphael Stiftung</td>
</tr>
<tr>
<td>Abraham Raphael</td>
<td>Paternal Grandfather</td>
<td>1822–1875</td>
<td>Cloth Manufacturer</td>
</tr>
<tr>
<td>Christine Raphael</td>
<td>Daughter</td>
<td>1942–2008</td>
<td>Violinist</td>
</tr>
<tr>
<td>Dagmar Raphael</td>
<td>Daughter</td>
<td>1936–</td>
<td>Board member of Christine Raphael Stiftung</td>
</tr>
<tr>
<td>Georg Raphael</td>
<td>Father</td>
<td>1865–1904</td>
<td>Composer and organist</td>
</tr>
<tr>
<td>Marlen Raphael</td>
<td>Sister</td>
<td>1901–1960</td>
<td>Dancer</td>
</tr>
</tbody>
</table>

Maria’s father, Albert Becker (1834–1899), was a composer and organist who conducted the Berliner Cathedral Choir and who was a colleague of Brahms.\(^4\) In 1893, Albert Becker was appointed to serve as Thomaskantor at the Thomaskirche in Leipzig; but ultimately, Kaiser Wilhelm II insisted that Becker remain in Berlin.\(^5\) Albert Becker’s illustrious composition studio included Jean Sibelius, Johan Halvorsen, Karl Straube, Kaiser Wilhelm I, and Georg Raphael.\(^6\)

Günter’s paternal grandparents were Abraham Raphael (1822–1875), a cloth manufacturer, and Julie Cohn Raphael (1835–1914), who directed a musical and literary salon in Berlin that hosted notable luminaries such as violinist Joseph Joachim.\(^7\) Abraham and Julie’s son

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\(^{4}\) Benary, 11. See also Fredrik Pachla, *Günter Raphael: Ein Komponistenschicksal* (Berlin: Hentrich & Hentrich, 2017), 17–18. Pachla explores the life and career of Albert Becker in greater detail, and mentions that one of his sons, Theodor Albert Becker, was a cellist and conductor.


\(^{7}\) Ibid. See also Fredrik Pachla, *Günter Raphael: Ein Komponistenschicksal*, 9–10. Pachla discusses Julie Cohn Raphael’s contributions to the musical community in Berlin.
Georg Raphael (1865–1904) was an organist and composer.\(^8\) Georg began working at the Luther Kirche, and later became the music director at the Mattäi Kirche in Berlin.\(^9\)

Although Georg was born into a Reform Jewish household, his compositions were largely shaped by his conversion to Christianity as a young adult. Conversions such as Georg Raphael’s were common among Jews living in Berlin during the late-nineteenth century, and allowed for him to advance in his career as a musician. However, Fredrik Pachla, director of the Christine Raphael Stiftung (a foundation dedicated to promoting the works of the Raphael family), argues that Raphael’s conversion was influenced by his love of Johann Sebastian Bach’s music.\(^10\)

**Childhood and Early Education**

Although Günter Raphael’s musical pedigree, which included two talented composers in his lineage, was impressive, direct influences from both his father and maternal grandfather were limited. Albert Becker died in 1899, four years before Günter Raphael was born. Maria Becker Raphael was only twenty-six years old when she was widowed and left with the sole responsibility of raising Günter and his sister Marlen.\(^11\) Maria worked as a freelance violinist, but her ability to do so became increasingly limited over time, due to damage to one of her auditory nerves that gave her physical pain during performances.\(^12\) Emboldened by her responsibilities,

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\(^8\) Benary, 11.


\(^10\) Ibid.

\(^11\) Ibid. See also, Fredrik Pachla, “Biography, Günter Raphael 1903–1960.” In this source, the Christine Raphael Stiftung website does not give Raphael’s sister’s name. In Maren Goltz’s “Jung, ideenreich, gesund und zu jedem Spaß aufgelegt: Günter Raphael am Beginn seiner Laufbahn in Berlin und sein Wirken in Leipzig,” in *Erkundungen zu Günter Raphael—Mensch und Komponist*, Marlen’s full name is listed in a footnote on page 45 as Maria Magdalene Julia Raphael. Marlen was a nickname derived from Maria Magdalene.

\(^12\) Thomas Schinköth, *Musik—das Ende aller Illusionen?: Günter Raphael im NS-Staat* (Neumünster: Von Bockel Verlag, 2010), 11.
Maria became a dominant force and influence in her son’s life, and she was not afraid of reaching out to authority figures to aid and protect her family. Citing the contributions that her father had made, Maria convinced the German government under Kaiser Wilhelm II to grant a pension of 100 Reichsmarks to help cover her living expenses ($588.10 per month in 2017 dollars). This proved to be a significant and helpful contribution for the Raphael household.

Raphael’s earliest musical experiences were with piano, organ, and violin. With the musical libraries of Albert Becker and Georg Raphael at his disposal, young Günter had access to comprehensive collections of chamber music literature, and thoroughly studied this repertoire with his mother. Günter wrote about this time in his memoirs, recalling a quote often repeated in his family: “Music, that is the ultimate illusion, the boy should become something respectable.”

Many of his mother’s musical friends and colleagues argued that music was the only field for which Günter was meant, though Maria was concerned about the challenges of living and working as a composer, and initially tried to encourage her son to explore other options. Upon the recommendations of friends and colleagues, Maria ultimately allowed her son to study music seriously, and she played a major role in his early development. In spite of reservations from his mother, extended family, and even his psychiatrist, Günter Raphael felt that he was called towards a career in music.

In his teenage years, both Günter and Maria came to the conclusion that Günter lacked the necessary skills on the violin to be a serious performer. He gravitated increasingly towards

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13 Ibid. Calculations are based on exchange rates in 1913, the earliest year this information is available, provided at the following websites: https://measuringworth.com/datasets/exchangeglobal/result.php (accessed July 4, 2017) and http://www.usinflationcalculator.com/ (accessed July 4, 2017).
14 Günter Raphael, “In me ipsum,” in Erkundungen zu Günter Raphael: Mensch und Komponist, Matthias Herrmann, ed. (Altenburg: Verlag Klaus-Jürgen Kamprad, 2010), 158. Unless otherwise stated, all translations, including this one, are my own.
15 Ibid., 12.
16 Ibid., 158.
the viola, and found that it better suited both his physical frame and temperament. In his 1953 memoirs, *In Me Ipsum*, Raphael wrote fondly about his switch from violin to viola.

After I completely failed on the violin, I tried working with the viola. I received one as gift for my confirmation, which included a glued-in label with the word Paris on it. I was indescribably proud, and still am even today, of this miracle. It was a ladies’ viola, small and manageable; I later named it ‘Viola am Ohre’ ['Viola on the ear,’] in contrast to the ‘Viola d'amore.’

As an adolescent studying the chamber music repertoire with his mother, the 16 inch viola that Raphael used made for an easy transition from the violin. When Raphael composed for the viola as an adult, having a medium-sized instrument was useful for experimenting with complex passages.

In addition to his early studies of the piano, organ and viola, Günter Raphael began exploring the world of composition when he was only ten years old; his early fascination with composition would fuel his lifelong musical career. Raphael’s first piece was a *Lied* for piano, written in 1913. His first work to bear an opus number (opus 1), *Rondo in G Major* for violin, viola and piano, was completed in March 1918.

**Conservatory Years**

Günter Raphael began his first formal compositional studies with Arnold Ebel (a former student of Max Bruch) in 1918. Raphael’s work with Ebel helped to prepare him for his collegiate studies. A recipient of the Robert Schumann Leipzig Foundation scholarship at the

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17 Ibid. Translation mine with assistance from Erin Mich-Gennari.
21 Benary, 11.
Hochschule für Musik in Berlin, Raphael continued his studies in composition there with Robert Kahn.\textsuperscript{22} Robert Kahn was a well-respected composer who worked with Johannes Brahms and Joseph Joachim, and who taught at the Hochschule für Musik in Berlin from 1903 until his dismissal from the institution in 1934 by the Nazis.\textsuperscript{23}

While at the Hochschule, Raphael studied organ with Walter Fischer and piano with Max Trapp.\textsuperscript{24} Trapp was among a generation of composers in the early twentieth century who continued to champion elements of German Romanticism. In his book \textit{Musik in der Weltkrise}, Adolf Weissmann describes Trapp’s “chamber works and symphonies as looking backwards, with a nod towards Richard Strauss while giving voice to the simplest of emotions.”\textsuperscript{25}

In the early 1920s, the Hochschule provided Raphael with a strong musical foundation. Composer Franz Schreker was the director between 1920 and 1932, and he and composer Ferruccio Busoni were two leading innovators on the faculty of the Hochschule at that time.\textsuperscript{26} However, for reasons that are unclear, Raphael did not try to work with Schreker or Busoni while he was studying in Berlin. If he was frustrated with the staid and stagnant teaching styles of Ebel and Kahn, why didn’t he seek additional support? It appears that while Raphael did not actively

\textsuperscript{22} Fredrik Pachla, “Biography, Günter Raphael 1903–1960.” The biographical notes found on the the Günter Raphael Foundation website states: “[Robert] Kahn, like Arnold Ebel before him, [was] hardly capable of teaching Raphael anything that he did not already know.” See also Fredrik Pachla, \textit{Günter Raphael: Ein Komponistenschicksal}, 25. Pachla quotes Raphael, by stating that he wasn’t a prodigy, but immersed himself in the materials found in the libraries of his father and grandfather.


\textsuperscript{25} Michael Haas, \textit{Forbidden Music: The Jewish Composers Banned by the Nazis} (New Haven: Yale University Press, 2013), 183. It is also noted on this page that Max Trapp (Raphael’s piano instructor at the Berlin Hochschule für Musik) would later become a leading figure in the Nazi movement.

seek more radical approaches to composition, he was attracted to performances of Busoni’s compositions, as well as Busoni’s editions and interpretations of Mozart.\textsuperscript{27} 

While Raphael had a more conservative approach towards composition in his youth, he was certainly aware of and receptive to the developing trends in the 1920s. Raphael shares his observations of music in Berlin in his autobiographical lecture, \textit{Musik aus erster Hand} (Music at First Hand). Written while he was living in Cologne between 1957 and 1960, Raphael gives detailed reminiscences about several composers whose works were premiered in Berlin while he was a student and encounters that he had with several of these composers.

Most accounts of Raphael’s early life and career represent him as a serious student. Even though he had a scholarship, he still freelanced — his experience playing for silent movies had the side benefit of teaching him to improvise. While studying in Berlin, Raphael performed with a piano trio for a silent film cinema in the Friedenau neighborhood.\textsuperscript{28} Although film did not become Raphael’s primary medium, it provided a valuable performing experience, including experience in improvisation.

Günter Raphael achieved a modest level of prominence as a composer towards the end of the Weimar Republic, between 1923 and 1933.\textsuperscript{29} During his time as a student at the Hochschule, Raphael made important contacts with leading musicians of the day and became a promising educator and scholar in church music. After his time at the Hochschule, Raphael moved to Darmstadt, where he studied composition with Arnold Mendelssohn. Arnold Mendelssohn (1855–1933) was a distant relative of Felix and Fanny Mendelssohn. Raphael’s study with Arnold Mendelssohn was strongly encouraged by Karl Straube, organist and Thomaskantor at

\textsuperscript{27} Ibid., 147.
\textsuperscript{28} Schinköth, \textit{Musik– das Ende aller Illusionen?: Günter Raphael im NS-Staat}, 17.
the St. Thomas Church in Leipzig.\textsuperscript{30} Mendelssohn taught many young German composers during this era, including Paul Hindemith and Kurt Thomas.\textsuperscript{31} Considered a leading Heinrich Schütz scholar, Mendelssohn shared his passion for Renaissance composers with his students.\textsuperscript{32} This influence can especially be seen in Raphael’s choral works.\textsuperscript{33}

Members of the Busch Quartet were among the most fervent supporters of Raphael’s chamber music. In 1925, the quartet premiered Raphael’s String Quartet no. 1 in E minor in Berlin. A year later, it premiered his second String Quartet in C Major, also in Berlin.\textsuperscript{34} Raphael’s Sonata for Viola and Piano, op. 13 (composed in 1926) was dedicated to Karl Doktor, the founding violist of the Busch Quartet.\textsuperscript{35} In 1926, Raphael’s Symphony No. 1 was performed by the Leipzig Gewandhaus Orchestra, led by German conductor Wilhelm Furtwängler.\textsuperscript{36} Noted for its heft (the score is four hundred pages in length), this symphony received several performances throughout Germany, Austria, Switzerland and Scandinavia in the years immediately following its premiere.\textsuperscript{37}

**Leipzig**

Between 1926 and 1933, Raphael was affiliated with the Kirchenmusikalisches Institut (Institute for Church Music) in Leipzig as an instructor of Composition and Music Theory. In

\textsuperscript{30} Karl Straube held the post of between 1918 and 1939, at the prestigious cathedral where Johann Sebastian Bach was once Thomaskantor.
\textsuperscript{31} Benary, 12.
\textsuperscript{32} Ibid.
\textsuperscript{33} Ibid.
\textsuperscript{34} Fredrik Pachla, “Biography, Günter Raphael 1903–1960.”
\textsuperscript{35} Fredrik Pachla, “Günter Raphael und seine Kammermusik,” in *Erkundungen zu Günter Raphael: Mensch und Komponist*, 95. Karl Doctor is also the father of Paul Doktor (1917–1989), who was a famous violist, editor, and pedagogue in the mid-20th century.
Raphael’s role at the Institut, he worked closely with its director, Karl Straube. Straube was known as a fine interpreter of Max Reger’s chorale-fantasies and organ-fugues. As a close friend of Raphael’s father and a former student of Raphael’s grandfather, Straube proved to be an important mentor for Raphael, particularly during the period when the latter was writing his liturgical choral works. Raphael’s Requiem, op. 20, composed in 1927–28, was dedicated to Straube.

In 1926, Raphael was hired to teach composition and music theory at the Hochschule für Musik in Leipzig as well as at the Institute for Church Music at Leipzig. During this time, Raphael had the opportunity to mentor several talented young musicians. Among these students was the young Hungarian composer and violist Miklós Rózsa.

Despite his prestigious posts, Raphael found his experiences in Leipzig unsatisfactory in many ways. He was frustrated with what he viewed as a poorly paid temporary position at a “country conservatory.” Moreover, when he first arrived at the Hochschule in Leipzig, Raphael was twenty-three years old. In his memoirs, he wrote, “I had no ideas about pedagogy and many of my students were older than me.” Raphael was also disgusted by the rowdiness of his students, who would make parts of the city feel unsafe during drinking excursions.

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39 Adolf Weissmann, The Problems of Modern Music (Hyperion Press, 1925), 120.
42 Bartlett, 48–49.
43 Miklós Rózsa, Double Life: The Autobiography of Miklós Rózsa, Composer in the Golden Years of Hollywood (Kent: The Baton Press, 1982), 32. Raphael worked with Rózsa in the late 1920s. Rózsa confirmed the connection with Raphael, adding that he assisted in the rehearsals and preparation of Raphael’s Requiem. Rózsa became an internationally celebrated composer, known for his Theme, Variations, and Finale, op. 13, his Violin Concerto, op. 24, and his Introduction and Allegro for Solo Viola, op. 44. Rózsa was also known for his celebrated career in Hollywood, scoring dozens of film scores, and winning Academy Awards for three films, including Ben Hur.
44 Schinköth, Musik– das Ende aller Illusionen?: Günter Raphael im NS-Staat, 31. Original source is from Raphael’s In me ipsum. Translation mine.
45 Ibid.
When the Nazi Party came to power with Hitler’s appointment as Chancellor on January 30, 1933, Raphael’s career still appeared to be on the ascent. Two days after Hitler rose to power, Raphael’s *Divertimento*, op. 33 was premiered in Magdeburg by the Berlin Philharmonic Orchestra under the direction of Wilhelm Furtwängler. But the new regime began almost immediately to impose its political program on the cultural life of Germany, and increasingly harsh restrictions on Jews were put into effect. On April 7, 1933, the “Re-establishment of the Professional Civil Service” law was passed. The law barred Jews from any publicly subsidized position unless they could prove that they fought on the front in World War I. This affected academics and state-sponsored institutions, as well as musicians and conductors in most German ensembles. Jewish conductors, composers and academics were often forced to resign during this time. Conductors such as Bruno Walter and Otto Klemperer were not allowed to conduct, allegedly for security reasons; authorities claimed that audiences would no longer tolerate Jewish conductors. Raphael was alarmed by the dismissal of Bruno Walter, the director of the Leipzig Gewandhaus Orchestra, on March 17, 1933, and observed the panic that reverberated through the musical community.

Raphael was initially under the impression that this ban and other anti-Semitic laws would not apply to him, as he was raised a Protestant. However, the Nazis racially defined people as Jewish based on the religion of their grandparents. In fact, both Günter Raphael and

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47 Haas, 234.
48 Haas, 221.
50 Ibid., 227.
his father Georg Raphael were listed in the *Lexicon der Juden in der Musik*.\(^{51}\) Because both of his paternal grandparents were Jewish, Günter Raphael was classified as Jewish.

In the fall of 1933, Raphael would face a fate similar to other Jewish musicians when questionnaires were given to faculty and staff at the Hochschule in Leipzig asking about their ancestry. On December 14, 1933, Raphael was forced to submit his resignation, and by July 1934, he was dismissed from all of his teaching obligations.\(^{52}\)

Raphael made fierce attempts to fight dismissal from his positions in Leipzig. Hoping that his character, reputation, and talents would help to protect him, he appealed to the Mayor of Leipzig, Carl Friedrich Goerdeler, as well as to the renowned Jean Sibelius.\(^{53}\) Goerdeler was seen by many in Leipzig as a tolerant leader, often clashing with the repressive measures coming from Hitler’s regime.\(^{54}\) Unfortunately, neither Goerdeler nor Sibelius were able to change Raphael’s employment status. Raphael was replaced by the Austrian composer Johann Nepomuk David, who remained at the Hochschule until the end of the war.\(^{55}\)

From 1933 to 1945, he found himself in direct conflict with members of the Nazi government, who made every effort to prevent him from performing his works.\(^{56}\) Along with other Jewish composers’ works, Raphael’s compositions were considered degenerate and were banned.\(^{57}\)


\(^{53}\) Ibid.

\(^{54}\) Ibid.


\(^{57}\) Bartlett, 49.
Meiningen

Günter Raphael did not allow the newly imposed sanctions to stop him from working, continuing to teach privately, compose, and perform as long as he was physically able to do so, with or without the government’s permission. After being removed from his posts at the Hochschule in Leipzig in 1934, Raphael relocated to Meiningen, where he attempted to freelance and work with students privately. In spite of the increasingly hostile working and living environment, Meiningen became the home of Raphael’s immediate family.\(^{58}\)

The most current documentation about Raphael’s life and career from *Grove Music Online* acknowledges that he was forced out of these positions, and that his works “were banned by the Nazi government.”\(^{59}\) This abrupt transition in Raphael’s life has been whitewashed by some sources. According to the 1966 edition of *Grove’s Dictionary of Music and Musicians* entry about Günter Raphael, written by K. W. Bartlett and edited by Eric Blom, “in 1934, he gave up these posts to settle as a freelance composer and teacher at Meiningen.”\(^{60}\) Bartlett’s description implies that Raphael chose to leave a stable position, but Bartlett overlooks the fact that Raphael was stripped of his rights to work in his native country.

Although Raphael’s career was in upheaval at this time, there were positive developments in his personal life. Raphael became involved with Pauline Jessen, a former theory student from the Conservatory in Leipzig in the early 1930s. Pauline was a Danish native and considered Aryan by Nazi government standards. Raphael’s marriage to Pauline Jessen took

\(^{58}\) Fredrik Pachla, *Günter Raphael: Ein Komponistenschicksal*, 22. Pachla notes how in 1935 Maria Becker Raphael was forced to leave Berlin, and followed her son and daughter-in-law to Meiningen. Marlen Raphael (Günter’s sister) was a modern expressive dancer in the studio in the studio of Gret Palucca in Dresden in the 1920s and 1930s. She too was banned from working in her profession, and joined the rest of the Raphael family in Meiningen.\(^{59}\) William D. Gudger and Erik Levi, "Raphael, Günter.”\(^{60}\) Bartlett, 48–49.
place in October 1934 in Copenhagen, Denmark.\footnote{Goltz, “Günter Raphaels Leben Und Wirken in Meiningen,” in Meiningen,” in \textit{Erkundungen zu Günter Raphael: Mensch und Komponist}, Matthias Herrmann, ed. (Altenburg: Verlag Klaus-Jürgen Kamprad, 2010), 28.} By getting married in Denmark, Günter and Pauline circumvented restrictions preventing intermarriage between Aryans and non-Aryans that had been recently imposed by the German government. Pauline had a sizeable teaching studio in Meiningen, helping to provide financial stability to the household when Raphael was unable to work.\footnote{Fredrik Pachla, “Biography, Günter Raphael 1903–1960,” Peter Veale, trans., Christine Raphael Stiftung, \url{http://www.guenter-raphael.de/seiten_engl/biographie_fs.html}, (accessed June 7, 2017).} Raphael’s unemployment (both because he was blacklisted and because of his chronic tuberculosis) put a significant burden on Pauline. The effect of Raphael’s medical problems on his family life and career will be discussed in further detail later in the chapter. Regarding his tuberculosis, see below, p. 17.

In spite of his designation by the Nazi Regime as \textit{Halb-Jüde} (half Jewish) or \textit{Nichtarier} (not Aryan), Raphael managed to receive a coveted Reichskammermusik membership card in June of 1935, while composer Richard Strauss held the honorary post of Reichskammermusik director.\footnote{Schinköth, \textit{Musik—das Ende aller Illusionen?: Günter Raphael im NS-Staat}, 56–57. While neither Goltz or Schinköth explain why Richard Strauss aided Raphael, it is probable that letters Raphael wrote to government authorities, or recommendations from Wilhelm Furtwängler or Carl Goerdeler (Mayor of Leipzig) may have played a role. See also Maren Goltz, “Günter Raphaels Leben und Wirken in Meiningen,” 31. Goltz notes that this was one of the last acts accomplished by Strauss while serving in this position.} Such membership, virtually impossible for Jewish musicians to obtain, would have enabled Raphael to lawfully work and have his works performed within Germany. However, this membership was revoked only eight weeks later on August 22, 1935, when the new Reichskammermusik director, Peter Raabe, took charge of the department.\footnote{Ibid., 31.} Raphael became a prime target for Raabe, and the two clashed frequently. Raphael made multiple attempts to be reinstated to work and perform in Germany. In one attempt, Raphael declared his neutrality, stating that he never belonged to any political party.\footnote{Ibid., 32.} He was occasionally given permission to
perform on specific concerts within Meiningen due to the groundswell of support that he received from local authorities and reviewers, who praised Raphael for his interpretations of works by Bach. Raphael’s provisional permission to perform led to a handful of performances until 1938, when any remaining privileges were revoked after Kristallnacht.

Many of the performances that featured Raphael as a performer on piano and organ and composer took place in the Marmorsaal (Marble Hall) at the castle of Prince Ernst von Sachsen-Meiningen. These performances occurred in spite of heavy-handed decrees (from Peter Raabe and other bureaucrats from the Nazi administration) prohibiting performances of works by Jewish composers. Also housed in this castle during this time was the Max Reger Stiftung (Foundation), an organization with which Raphael had close ties as a co-editor in spite of the ban prohibiting those of Jewish descent from working in Germany. One of the last leading composers of the Romantic movement, Max Reger, died suddenly at the age of 43; scholars argued that the romantic traditions developed by Brahms and Reger ended with Reger’s death in 1916. Although Raphael never met him, Reger’s legacy was connected to various aspects of Raphael’s career. There are numerous stylistic similarities in the works of Reger and Raphael, particularly in several of Raphael’s earlier compositions. Through the Max-Reger-Stiftung, in Meiningen, Raphael served as a co-editor of Reger’s compositions, focusing specifically on preparing editions of Reger’s piano trios, piano quartets and piano quintets. Raphael also

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60 Ibid., 79.
61 Ibid., 90.
62 Ibid., 80. Several performances took place at the castle of Prince Ernst von Sachsen-Meiningen, including one in June 1936 which featured works by Brahms, Reger, and two of Raphael’s own compositions.
63 Ibid., 59.
64 Ibid., 80.
65 Weissmann, 125.
66 Benary, 13. The article by Peter Benary found in Matthias Herrmann’s Erkundungen zu Günter Raphael only mentions Raphael as a co-editor. See also, https://www.breitkopf.com/work/5340/complete-works (accessed, April 26, 2018). According to the Breitkopf website, Raphael edited Volumes 22 and 23, which contain the piano chamber music.
developed a close connection with Elsa Reger, Max Reger’s widow, who was directing the Max-Reger-Stiftung during this time.\textsuperscript{73}

Thomas Schinköth’s \textit{Musik– das Ende aller Illusionen?} thoroughly chronicles both the correspondence between Raphael and the colleagues and friends who tried to support his right to work and the documentation of the ways that several officials from Meiningen and the Reichskammermusik attempted to suppress his work. As political tensions mounted, civility in the correspondence between Raphael and governmental officials declined. By 1939, rather than being addressed as “Herr Raphael” or “Lieber Herr Raphael” by officials, letters began with “Halbjuden Günter Raphael.”\textsuperscript{74}

Günter Raphael’s mother made attempts to use her privilege as the daughter of a celebrated German composer to restore Raphael’s work status. In 1939, Maria wrote several letters on her son’s behalf to members of the Nazi government, including Peter Raabe and Joseph Goebbels.\textsuperscript{75} She cited the legacy and reputation of her father Albert Becker as well as Raphael’s ability to perpetuate German styles and traditions in his own music. In one such letter (in which she attempts to appeal to the anti-Semitism of the authorities), Maria indirectly blames Jewish teachers for the quality of education at the Hochschule für Musik in Berlin.\textsuperscript{76} One of these letters is written directly to Adolf Hitler himself, appealing not only for the restored status of Raphael’s rights but also for his well-being and safety. Her pleas were consistently and bluntly denied by the Nazi government.\textsuperscript{77} She received a letter on December 1, 1941, denying Raphael permission

\textsuperscript{73} Maren Goltz, “Günter Raphaels Leben und Wirken in Meiningen,” 28. Raphael and Elsa Reger were correspondents for decades, and she was a close confidante to Raphael during the war.
\textsuperscript{74} Schinköth, \textit{Musik– das Ende aller Illusionen?: Günter Raphael im NS-Staat}, 96.
\textsuperscript{75} Ibid., 101.
\textsuperscript{76} Ibid., 108–9. Letter dated November 16, 1941.
\textsuperscript{77} Ibid., 108.
to work under the jurisdiction of the Reichsmusik.\textsuperscript{78} This was a final blow, after an eight-year struggle in which Raphael and his family collectively tried to fight for the right to work.

\textbf{Attempts to Relocate}

Amid the increasing turmoil in which the Raphael family found itself, Raphael made attempts to relocate himself and his family to England, Finland, and the United States. David Miles, a former student of Raphael’s from the Hochschule in Leipzig, made attempts in 1935 to secure employment for Raphael in England through the publishing firm Novello & Co.\textsuperscript{79} This opportunity was secured through a connection with Adolf Aber, a former Leipziger who worked for Novello and became a director there in 1936. Raphael even made a trip to England to facilitate residency there. Unfortunately, these plans fell through: the day before Raphael and his family were planning on emigrating to England, Raphael’s daughter Dagmar was born.\textsuperscript{80}

In the mid-1930s, Raphael made several attempts to contact Jean Sibelius, hoping to seek asylum in Finland. Raphael and Sibelius maintained a cordial correspondence since 1931. In a letter from that year, Sibelius noted how he was impressed by Raphael’s work with the Singakademie in Berlin, and that he was pleased to learn Raphael was the grandson of his former teacher, Albert Becker.\textsuperscript{81} In a letter from November 1931, Sibelius offered to assist Raphael “in any way possible.” In 1936, when the political situation in Germany was deteriorating, Raphael corresponded with Sibelius again asking for assistance. Sibelius did not come through on these offers.\textsuperscript{82} Although Sibelius thought that Raphael’s compositional and performance talents would

\begin{itemize}
\item \textsuperscript{78} Ibid., 109.
\item \textsuperscript{79} Ibid., 75.
\item \textsuperscript{80} Ibid.
\item \textsuperscript{81} Ibid., 71. Excerpted from a letter written in German from Sibelius to Raphael, dated November 16, 1931.
\item \textsuperscript{82} Ibid., 72.
\end{itemize}
help the young composer in the long term, he couldn’t help to relocate him in Finland, arguing that “there was not enough work to sustain him there.”

Although performances of Raphael’s works became increasingly rare in Germany in the 1930s, the composer did manage to have increased success getting his works performed in Scandinavia and the United States. In the early 1930s, Raphael was in communication with Elis Mårtenson, an organist on the faculty of the Conservatory in Helsinki, Finland. Mårtenson premiered a few of Raphael’s organ works, including his Organ Partita on “Ach Gott, vom Himmel sieh darein” (O God, Look from Heaven), op. 22, no. 1 in 1928, and gave the Finnish premiere of Raphael’s Concerto for Organ, Three Trumpets, and Timpani, op. 57 in 1938. Raphael’s sacred work for boychoir, Christus, der Sohn Gottes, was performed by the Dresdner Kreuzchor while the ensemble was on tour in Baltimore, Maryland on October 22, 1938.

Michael Haas describes the predicament that most Jews living in Austria and Germany faced by 1938. “[They] were concerned with finding an affidavit somewhere, somehow, from someone. Only with a document guaranteeing that somebody in America would cover financial costs could one obtain one of the coveted […] visas to enter the country.” Raphael’s connections to musicians in America were limited, preventing him from making a significant contact to enable safe passage for him and his family.

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83 Ibid. From a letter from Sibelius to Raphael, dated March 28, 1936. Sibelius would continue by making the claim that he “received numerous requests from composers and was unable to help any of them.” Schinköth questions whether Sibelius took the time to write to all of them.
84 Ibid., 70. Mårtenson studied at the Hochschule für Musik in Leipzig from 1919–20.
85 Ibid. Schinköth points out that Raphael’s Concerto for Organ, Trumpet and Timpani was first premiered in Meiningen two years earlier in 1936.
87 Haas, 240.
**Tuberculosis**

Tuberculosis altered Günter Raphael’s life and work. The onset of tuberculosis began in the 1934, while Raphael was living in Meiningen. Tuberculosis treatments available in the 1930s and the 1940s often included surgeries that punctured holes in the skin, the removal of ribs to aid in the breathing process, and the practice of sleeping outdoors in cool air. At sanatoriums, long-term stays were often required to keep the disease at bay. Treatment for Raphael’s tuberculosis was especially difficult because he was denied health insurance coverage due to his Jewish ancestry.88

Although tuberculosis made the already difficult conditions of the Nazi regime more insufferable, the doctors treating him for the disease helped to save and prolong his life. During the summer of 1942, Adolf Bacmeister, the director of the St. Blasien Sanatorium, allowed Raphael to extend his stay at a time when the Gestapo were deporting Jewish residents in Meiningen.89 Dr. Wilhelm Pilz, the director of the hospital in Meiningen also helped to provide refuge for Raphael in the hospital.90

**World War II**

While some periods of World War II were musically productive for Raphael, his well-being was constantly challenged by his health, political attacks, and the constant threat of deportation to a concentration camp. Although the war era proved to be a difficult period for Raphael, he continued to compose and teach privately. From September 1939 through the end of

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89 Ibid., 36.
90 Ibid.
the war in 1945, Raphael composed approximately forty-four works.\(^{91}\) Raphael’s experiences during the war even helped to shape the subject matter of some of his works, such as his choral composition *Aus den Klageliedern Jeremias* (1945).\(^{92}\)

Indeed, one of Raphael’s most prolific periods occurred during the height of the war. A particularly productive point in his life was a six-week period during October and November of 1940 when he composed several works for strings that later became the op. 46 solo sonatas, the op. 47 duo series, and the *Trio for Flute, Violin and Viola*, op. 48. Although the publication of works by Jewish composers was banned when the Nazis were in power, Raphael managed to get a handful of works published by Breitkopf & Härtel as late as 1936, but these were pieces composed several years earlier.

In spite of government crackdowns that prevented Jews from working independently, Raphael developed a solid reputation as a private theory teacher. While residing in Meiningen, Raphael and his wife Pauline craftily circumvented official policy, having any students who were working with Günter declare that they were studying with Pauline instead.\(^{93}\) Bernhard Böttner, a pianist and theory and composition student of Raphael’s, studied privately with him in Meiningen between 1938 and 1942, and kept in correspondence with Raphael through the war.\(^{94}\)

Although options for performances of his works were limited during the war, Raphael still found ways to have his works heard. In 1942, while staying at the St. Blasien Sanatorium located in a secluded part of the Black Forest region of Southwestern Germany, Raphael often


\(^{92}\) Tina Frühauf and Lily E. Hirsch, *Dislocated Memories, Jews, Music, and Postwar German Culture* (New York: Oxford University Press, 2014), 239. Raphael’s *Aus den Klageliedern Jeremias* was included in this comprehensive database of compositions written by Jewish composers who were victims of the Holocaust, as well as survivors who wrote to commemorate the Holocaust.

\(^{93}\) Ibid.

performed for the residents.\textsuperscript{95} One such concert included a performance of Raphael’s Sonata in E minor for Flute and Piano in June of 1942, with flutist Heinrich Rösemeier.\textsuperscript{96}

As the war neared its end, Raphael’s health declined significantly, to the point at which Pauline Raphael-Jessen pleaded to have Raphael admitted to a hospital from February to November of 1944.\textsuperscript{97} Authorities less familiar with his condition argued that Raphael was “transportable [eligible for deportation], and likely to die soon anyway.”\textsuperscript{98} Through the interventions of Raphael’s friend Franz Volhard, a surgeon and internist at the Frankfurt University hospital, Raphael was transferred to the sanatorium in Bad Nauheim, on the outskirts of Frankfurt.\textsuperscript{99}

Raphael moved to Laubach, Oberhessen in 1945. The move to Laubach was a practical move for Raphael and his family because Laubach was known as a \textit{Luftkurort}, or health resort.\textsuperscript{100} About 150 kilometers from Meiningen, Laubach was a town in the American sector that was considered suitable for treating the symptoms of Raphael’s tuberculosis.\textsuperscript{101} Moving to Laubach also enabled Raphael to live closer to his surgeon, Dr. Franz Volhard, as well as to the sanitarium in Bad Nauheim.\textsuperscript{102}

\textsuperscript{95} Maren Goltz, “Günter Raphael’s Leben und Wirken in Meiningen,” 35.
\textsuperscript{96} Schinköth, \textit{Musik– das Ende aller Illusionen?: Günter Raphael im NS-Staat}, 119–120. Schinköth includes a reprint of a recital poster for this concert, as well as a concert celebrating Edvard Grieg’s centennial on December 19, 1943.
\textsuperscript{97} Maren Goltz, “Günter Raphael’s Leben und Wirken in Meiningen,” 36.
\textsuperscript{98} Fredrik Pachla, “Biography, Günter Raphael 1903–1960.”
\textsuperscript{99} Ibid.
\textsuperscript{100} Office of the Mayor of Laubach, “Laubach, The Gateway to the Vogelsberg,” Magistrate of the City of Laubach, \url{http://www.laubach-online.de/stadtportrait/luftkurort.html} (Accessed on December 27, 2016). The city’s website describes Laubach’s role as a \textit{Luftkurort} as being an ideal location for \textit{zur Behandlung von Atemwegsleiden} (the treatment of respiratory ailments). Spending time outdoors, with fresh and less polluted air was considered an appropriate treatment for tuberculosis in the 1940s.
\textsuperscript{101} Based on the progress of the Allied Invasion of Germany in early 1945, Laubach was occupied by the Americans months before cities such as Meiningen and Leipzig were liberatet by the Soviets.
\textsuperscript{102} Fredrik Pachla, “Biography, Günter Raphael 1903–1960.”
Post-War Upheaval

Raphael expressed significant resentment, frustration, and anger over how the government represented his religious and cultural identity. In a letter to composer Hans Gál written in October 1946, Raphael identified himself sarcastically as a “half-Aryan composer,” rather than using the Nazi-imposed label of half-Jewish.103

It took several years for Raphael and his family to rebuild their lives and careers after the end of the war. The end of World War II also gave Raphael the opportunity to perform freely without persecution by government agencies. Between 1945 and 1949, Raphael and his wife collaborated quite frequently as a piano duo in concert and on the radio.104 Soviet authorities attempted to entice Raphael to teach at several institutions after the war, including the Hochschule in Leipzig, where he formerly taught.105 In his October 26, 1946 letter to Hans Gál, Raphael wrote:

I haven’t dared venture into the Russian Zone yet, though my flat with two grand pianos, an upright and a Baroque organ is in Meiningen in Thüringen and therefore in the Soviet Sector. (The Russians seem keen to have me and have offered professorships in Leipzig, Halle and Weimar but as long as they maintain their Zone frontiers, I shan’t take a single step towards the East. I wish to remain free to go from one place to another.)106

This quote is revealing in how fortunate Raphael was during World War II. Raphael’s marriage to a Danish National enabled the Raphael family to keep many of their assets, as the Danish were considered protected under the Nazi regime. While Raphael was prevented from legally working within German institutions, Pauline was able to continue working throughout much of the Third Reich. If the experience of the Raphael family were similar to that of the German-Jewish scholar

103 Ibid., 287. Haas acquired this letter dated October 24, 1946 from the Bayerische Staatsbibliothek Munich, ANA 414.
106 Haas, 287. Translation by Haas.
and diarist Victor Klemperer and his wife in Dresden, the Raphaelss may have been dispossessed from their home.\textsuperscript{107}

The writings of Raphael in the years after World War II show a disillusioned man. Colleagues whom he once held in high esteem he now regarded with diminished respect. Among those who betrayed Raphael with their political views and actions was Karl Straube, Raphael’s former mentor and colleague at the Kirchensmusikalisches Institut at Leipzig. Rather than supporting his junior colleague or protesting the government crackdowns, Straube was apparently undisturbed by the reversal of Raphael’s fortunes. Around the time of Raphael’s dismissal from the Hochschule in Leipzig, Karl Straube actively sought Raphael’s replacement at the Kirchensmusikalisches Institut, recruiting Raphael’s former student, Gottfried Müller in September, 1933.\textsuperscript{108} Relations between Raphael and Straube worsened after Raphael fled to Meiningen in 1934.\textsuperscript{109} While they resumed communication after the war, Raphael’s relations with his former mentor “Teddy” were not fully restored. In his November 5, 1946 letter to Hans Gál, he lamented that:

Straube who is now seventy-three years old admitted to our amazement that he had been a member of the Party since 1933! . . . Of course he has been relieved of all of his positions by the Russians (the Communists!) Slowly however, he’s regaining influence, especially in the field of church music. He’s been able to return to giving organ lessons though I feel very sorry for him. It is unfathomable what could have possibly driven him to take the step of joining the Nazi party. There were of course many exceptionally intelligent and cultivated people such as Straube who did the same. They believed that, by being members, they could raise the level of things.\textsuperscript{110}

\textsuperscript{107} Victor Klemperer, \textit{I Will Bear Witness, 1942-1945: A Diary of the Nazi Years} (New York: The Modern Library, 2001), 10. In his January 31, 1942 entry, Klemperer notes that his home in the Dölzschen neighborhood of Dresden is dispossessed. He and his wife Eva were forced to relocated to a shared dwelling referred to as the Jews’ House, where they were forced share a dwelling with other families in tighter quarters.


\textsuperscript{109} Ibid.

\textsuperscript{110} Haas, 289. Haas notes that Straube took anti-Nazi positions going back as far as 1931. He continues by saying that Straube “joined the party in 1933 to keep another party member from ousting him but was relieved of his
It was clear that Raphael felt betrayed by Straube, a mentor whom Raphael greatly admired in his youth. Based on the above correspondence, Raphael was likely discouraged that Straube remained unmoved as so many lives and careers were destroyed. Being in a position of power where he could have at least tried to resist the dismissal of Jewish colleagues, he instead complied with the government’s demands.

Another composer who seemed to show increased sympathy towards Raphael and his family after the war was Sibelius. Sibelius, who had been reluctant to aid the Raphael family while the Nazis were in power, wrote a letter to Raphael in October 1946:

> I am very glad to hear from you again, and I am especially glad that you are well again after all this misery. You can be lucky to have such a capable woman, I also know what it means to have a life-giver who helps to bear the burden in difficult times.\(^{111}\)

Though Sibelius and Raphael made contact after the war, Sibelius’ offers of assistance did not result in work opportunities or relocation for Raphael.

In the aftermath of World War II, Raphael was looked upon by other musical scholars and government officials in Germany to be a leader in the denazification process in West Germany.\(^ {112}\) According to Fredrik Pachla, Raphael was considered instrumental in the denazification process because he was one of the few composers living in Germany whose reputation remained untarnished by association with the Nazis.\(^ {113}\) He was also among the few composers of Jewish ancestry who was neither killed during the Holocaust nor able to leave the country. By aiding in the denazification process, Raphael

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\(^{112}\) Fredrik Pachla, “Biography, Günter Raphael 1903–1960.”

\(^{113}\) Ibid.
found the opportunity to address the injustices that were committed against himself and countless other Jewish musicians who were exiled, persecuted or killed by the Nazis.

The end of the war had a significant impact on Germany’s publishing industry. Buildings of publishing companies such Breitkopf and Härtel in Leipzig were in shambles, with several first editions and manuscripts of works destroyed. In his letter to Gál, Raphael describes how forty-five of his manuscripts, housed by Breitkopf & Härtel, were destroyed in a bombing in Leipzig on December 4, 1943. Some manuscripts were protected when they were moved to safer locations by publishers who had the foresight to protect collections of music. Raphael notes in his letter to Gál that the manuscripts that were protected belonged to non-Jewish composers. Many publishing companies in East Germany such as C. G. Röder were taken over by the Soviets, with their collections redistributed by publishing organizations in Berlin and Moscow.

For Raphael, the end of the war provided the opportunity to publish his works again. In addition, he formed new partnerships with Willy Müller Süddeutscher Musikverlag of Heidelberg, as well as with the Wiesbaden branch of Breitkopf & Härtel. Several works completed during Raphael’s middle period (1934–1945) were distributed by these two publishers in the decades after the war.

Frequent bouts of tuberculosis prevented Raphael from developing a continuous association with any one institution in post-war West Germany. While he did hold positions at prominent conservatories, all were short-term positions, the longest only lasting for four years.

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114 Haas, 287.
115 Ibid., 287.
116 Ibid.
117 Ibid., 288.
118 Ibid.
Raphael’s declining health also meant frequent visits to sanitariums for treatment, such as the one he visited in Uppsala, Sweden for ten months in 1948.\footnote{Fredrik Pachla, “Biography, Günter Raphael 1903–1960.” To Raphael’s benefit, this stay in the sanatorium in Uppsala was funded by the Swedish Government.}

One of Raphael’s first successful teaching positions after the war was at the Hochschule für Music in Duisburg, between 1949 and 1953.\footnote{Ibid.} Wilrich Hoffmann, one of his students during that time, noted that Raphael’s teaching style was unpretentious and nurturing, countering the prevailing pedagogical styles of the time.\footnote{Wilrich Hoffmann, “Erinnerungen an Günter Raphael und Seine Duisburger Zeit,” in Erkundungen zu Günter Raphael: Mensch und Komponist, Matthias Herrmann, ed. (Altenburg: Verlag Klaus-Jürgen Kamprad, 2010), 46. Hoffmann describes the prevailing trends among pedagogues at the Hochschule für Musik in Duisburg during this era as being authoritarian, and notes that Raphael’s positive demeanor and acceptance of his students was refreshing.} In 1956, Raphael was offered the coveted position of Thomaskantor in Leipzig. Prior to the war, this position would have seemed ideal to Raphael. But, along with several other offers to teach in Leipzig, Raphael declined, reluctant to risk the loss of his artistic freedom if he were to relocate to East Germany.\footnote{Fredrik Pachla, “Biography, Günter Raphael 1903–1960.”} Instead, Raphael opted to become a Lecturer at both the Peter Cornelius Conservatory in Mainz and the Cologne University of Music. He then became a full Professor of Music in Cologne in 1957, a position he held until his death in 1960.

In the early 1950s, Raphael gave lectures and made appearances on West German radio programs, during which he shared his experiences studying in Berlin in the 1920s. Raphael’s writings, *Musik aus erster Hand* (First-Hand Music) (1957–1960) and *In Me Ipsum* (About Myself) (1953) are among the most important sources on his life and music, and they provide valuable insight into his early career. Raphael’s writings also helped him find a sympathetic audience for his works in West Germany. Although these interviews gave him much deserved
attention on the radio and within the music world, it is difficult to say how successful these
efforts were in attracting new audiences to his music.\textsuperscript{123}

**Reflecting on Raphael After his Death**

Succumbing to complications from tuberculosis, Günter Raphael died in 1960 in an
ambulance heading to Herford, West Germany.\textsuperscript{124} Although stricken with grief, his wife Pauline
recognized how difficult his life had been for much of their time together. In a May 24, 1961
letter to Wilhelm Weismann, she wrote:

\begin{quote}
I want to finally relax. 26 years of dancing on the volcano have left their mark. I
finally want to be able to cry for my two dead in peace, and try to find a way without
hate, grief, persecution, disease. For me, it is time – I am 50 years old.\textsuperscript{125}
\end{quote}

Pauline outlived her husband by nearly 42 years and continued to champion his work long after
his death. She died in 2002 at the age of 92.

After his passing, Raphael’s strongest advocates were his youngest daughter, violinist
Christine Raphael, and her husband Fredrik Pachla. Christine Raphael devoted a significant
portion of her career to promoting and recording all of her father’s compositions for violin.\textsuperscript{126}
Christine was only seventeen when Günter Raphael died in 1960, but it is clear in her recorded
performances that she had a thorough understanding of nuances in the style and substance of his
compositions. Christine passed away in March 2008 as a result of complications from cancer.

\textsuperscript{123} Ibid. See also Herrmann, 142. *In Me Ipsum* was first delivered as a radio address on April 29, 1953, on the radio
program “Komponisten in eigener Sache” (Composers in Their Own Right).
\textsuperscript{124} Fredrik Pachla, “Biography, Günter Raphael 1903–1960.”
\textsuperscript{125} Maren Goltz, “Günter Raphaels Leben und Wirken in Meiningen,” 42. It is likely that the second death to which
Pauline refers was that of Marlen (Maria Magdalena Julia) Raphael, Günter’s older sister, who died within the same
year.
\textsuperscript{126} Fredrik Pachla, “Biography, Günter Raphael 1903–1960.”
Christine’s husband, Fredrik Pachla, a violinist and violist, has been continuing her work to promote Raphael’s legacy. An active scholar, Fredrik Pachla has been collaborating with other German scholars to promote Günter Raphael’s works. He has converted his home in the Zehlendorf neighborhood of Berlin into the Christine Raphael Stiftung, preserving manuscripts, old recordings, furniture, and memorabilia from the composer. A series of recordings of Raphael’s works have been produced over the last several years, including performances of his works for viola.

**An Overview of Raphael’s Style**

Günter Raphael came of age as a composer after World War I. He studied at the Hochschule für Musik in Berlin between 1922 and 1925, during which diverging styles of composition were emphasized. The first was the more progressive approach of the Weimar avant-garde, with leaders such as Alois Hába (the Czech composer and pioneer of microtonal music), Ferruccio Busoni, and Paul Hindemith.

The other stylistic approach was what Michael Haas classifies as “Resolute Romanticism.” Houston Stewart Chamberlain, the English-born, anti-semitic son-in-law of Richard Wagner, made alleged claims that this feeling of Romanticism was inherently

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128 By naming the archive the Christine Raphael Stiftung, Pachla is able to honor the work of four generations of the Raphael family: violinist Christine Raphael, as well as Günter Raphael, Georg Raphael, and Albert Becker.


130 Günter Raphael, “Musik aus Erster Hand,” in *Erkundungen zu Günter Raphael: Mensch und Komponist*, 146. Raphael reminisces about many of the developments within music that had occurred around him. He was able to recall the street on which meetings of the November Group were taking place, as well as premieres of works by innovative composers such as Henry Cowell, Alois Hába, Paul Hindemith, and Franz Schreker.

131 Haas, 174.
“Teutonic,” excluding Jews, and various other ethnic groups from this revival. The renewal of German Romanticism was sought after by many veteran musicians and mentors to Raphael such as Karl Straube, Arnold Ebel, Robert Kahn, and Max Trapp. Ironically, elements of this neo-Romantic revival were also found in the works of many Jewish Germans and Austrians, including in the writings of Felix Salten (the Austrian Jewish author of the 1923 book *Bambi*), and in the music of Austrian Jewish composers such as Erich Korngold and Hans Gál.

This interest in conservative and Romantic music styles can be seen in Raphael’s early period. Perhaps due to his conservative musical upbringing, Raphael’s early compositional style was centered around a late-Romantic trend that attempted to recreate the style and ideals of J. S. Bach. Ferruccio Busoni likely led Raphael to explore Bach’s contrapuntal style. Several mentors in Raphael’s youth (such as Karl Straube and Arnold Mendelssohn) steered the young composer towards music not only from the Baroque era, but from the Renaissance period as well. Raphael was raised to revere the traditions that were upheld in the music of his late father and grandfather. Raphael’s religious faith also steered him towards traditional church music.

**The Periods of Raphael’s Compositions**

Günter Raphael’s opus can be divided into three periods: the early period, 1920–1934; the middle period, 1934–1945; and the late period, 1945–1960. Music from Raphael’s early period included elements of late-Romanticism, that were reminiscent of both Johannes Brahms (and his use of harmonization, hemiolas, and developing variation) and also of Max Reger (and

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132 Ibid., 177.
133 Ibid., 176.
134 Günter Raphael, “Musik aus Erster Hand,” in *Erkundungen zu Günter Raphael: Mensch und Komponist*, 147. Although the passage in Raphael’s reflections does not speak about Busoni’s interpretations of Bach, it does show Raphael’s high regard for Busoni’s own compositions such as the *Indianischen Fantasie*, as well as his interpretations of Mozart.
his use of chromaticism).\textsuperscript{135} Works from Raphael’s early period were often well received by established performers and conductors, including Wilhelm Furtwängler.\textsuperscript{136}

The middle period (1934–45), which corresponds with Raphael’s time “in exile,” when he lived mostly in Meiningen and Laubach, is considered by scholars to be a transitional period for Raphael’s compositional style.\textsuperscript{137} A majority of works from Raphael’s middle period remained unpublished until after World War II. The \textit{Grove Music Online} article on Raphael by William D. Gudger and Erik Levi mentions that “diatonicism, modality, rhythmic ostinatos and sparser textures began to appear in Raphael’s music, and he continued to reach into the past for his models. Similar to his earlier period, Raphael was attracted not only to Johann Sebastian Bach (Solo Sonatas, op. 46, for Violin [nos. 1 and 2], Viola [nos. 3 and 4], Cello [nos. 5 and 6]), but also to Heinrich Schütz (\textit{Geistliche Chormusik} [Spiritual Choral Music], 1938).”\textsuperscript{138} Compared to his earlier works, Raphael experimented more frequently in his middle period with the use of unusual meters in his compositions. For example, several works only include a single number in the time signature, such as a 3 or 4, rather than the conventional 3/8 or 4/4. Even with these abbreviated meters, the pulse can be identified with relative ease.

Levi describes all six op. 46 sonatas for violin, viola, and cello as being similar in style, but there is a stark contrast between the first four (written in 1940) and the last two (written in 1946). Raphael’s style within the genre of unaccompanied string sonatas developed significantly between 1940 and 1946. In fact, the last two sonatas in the series actually fall within Raphael’s

\textsuperscript{136} Matthias Herrmann, “...Denn der Geist ist Est, Der Den Körper Schafft: Gedanken zum Sinfoniker Günter Raphael,” in \textit{Erkundungen zu Günter Raphael: Mensch und Komponist}, Matthias Herrmann, ed. (Altenburg: Verlag Klaus-Jürgen Kamprad, 2010), 63. Herrmann notes how Wilhelm Furtwängler premiered Raphael’s Symphony no. 1 not only in Berlin, Breslau, and Halle (all in Germany), but also in Riga, Latvia.
\textsuperscript{137} William D. Gudger and Erik Levi, "Raphael, Günter."
\textsuperscript{138} Ibid.
late period. The grouping of the op. 46 sonatas is a reflection on how the works were published together in 1960, since the unaccompanied sonatas were printed in sets based on instrumentation and op. 46, nos. 3 and 4 were distributed as a set.

Raphael’s late period (1945-60), which spans from after the end of the war until the time of his death, is perhaps Raphael’s most adventurous and expressive period. Raphael was willing to expand his previous conservative perspective by exploring modernist ideas and styles that reflected non-German characteristics. Raphael experimented with what he referred to as a “tonal twelve-tone style” in his works. Raphael’s version of the “tonal twelve-tone style” used twelve-tone rows, but organized in a tonal context, often incorporating the rows into ostinatos. Although this technique was not present in all of his works, it became a frequently used device in his later compositions.

The subject matter for Raphael’s later compositions is more diverse than his earlier works, as Raphael drew his materials from international sources, especially for his vocal compositions. Works that represent international subject matter include Raphael’s Ballett-Suite Jabonah (1946) composed by using Mongolian themes, and his Von der grossen Weisheit (Of Great Wisdom) for solo alto and baritone, choir and orchestra (1955). This last work borrows from texts from the Tao Te Ching by the Chinese philosopher Lao Tzu. Raphael also

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139 Reviewed Works: Foundation Pieces for Cello by Arthur Trew; Sarabande by Herbert Murrill; Sonata Melodica by Cyril Scott; Tabonah by Raphael; Two Scottish Tunes by Forbes, Richardson; Concertino by Matyas Seiber; Three Pieces by Borodin, Withers; Elegy by Kenneth Leighton. Music & Letters 35, no. 2 (1954): 172–73. The anonymous musical review at hand describes the 1951 arrangement of Jabonah for violin and piano as a three-movement work based on Mongolian themes, and evoking the experience of traveling in a caravan. The third movement is described as a collision between two caravans, and what that experience might sound like.

140 MacDonald, Calum. “Reviewed Work: Symphony No. 2 in minor, op. 34; Symphony No. 3 in F, op. 60; Symphony No. 4 in C, op. 62; Symphony No. 5 in B flat, op. 75; Chorsymphonie 'Von der grossen Weisheit' nach den Worten des Laotse, op. 81 by GÜNTER RAPHAEL, Cvetka Ajlin, Raimund Grumbach.” Tempo 64, no. 254 (2010): 77–79. MacDonald observes how Von der grossen Weisheit (Of Great Wisdom) is one of Raphael’s final orchestral works, but also steers his music into a new direction. He writes that “there is very little attempt at ‘Oriental’ colour,” though a bit of “gently-nagging pentatonic pizzicati” appears in the penultimate movement.

141 Ibid., 79. MacDonald points out that the texts borrowed from Lao Tzu in Part II (Movement VI) point towards a “condemnation of weapons of war, and of war itself.” He argues that the ninth movement can be seen as a moment
composed works that borrow musical material from Swedish and Finnish songs and chorale melodies, such as *5 Motetten über schwedische Choräle a capella* (Five A Capella Motets on a Swedish Chorale, 1947) and *Sieben Orgelchoräle über finnische Choräle* (Seven Organ Chorales on a Finnish Chorales, 1949). These works were likely inspired by Raphael’s time in Sweden in the late 1940s.

Conscious of the burgeoning civil rights movement in the United States and aware of the continuous violations against his own civil rights during the Nazi Regime, Raphael set texts by the African-American poet Langston Hughes in *My Dark Hands*, for baritone, piano, percussion and bass (1959). This work had a limited publication run, but a copy is preserved at the Deutsche Nationalbibliothek in Frankfurt Am Main, Germany. Notably, this is the only work composed by Raphael with English texts.

In his late period, Raphael was inspired by other writers, artists, and composers who suffered from tuberculosis, including the German poet and author, Christian Morganstern (1871–1914). This is evident in his *Palmström Sonata*, op. 69, for tenor, clarinet, violin, percussion, and piano (1950), as well as in his *Sechs Galgenlieder nach Texten von Christian Morganstern* (Six Gallows Songs after texts by Christian Morganstern) (1953).

German-born Swiss author Hermann Hesse also became an inspiration for Raphael, as is shown by his work for high voice and piano, *Acht Gedichte von Hermann Hesse für hohe Stimme und Klavier* (Eight Poems by Hermann Hesse for High Voice and Piano), op. 72. Although

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143 Ibid., 174.
144 Ibid., 173–4.
145 Ibid., 173.
Hesse was born in an earlier generation, he was perceived as a lonely Romanticist who absorbed the ideals of Nietzsche and Freud and international influences, such as Eastern philosophy.\footnote{Claude Hill, "Hermann Hesse and Germany," \textit{The German Quarterly}, 21, no. 1 (January 1948): 14.}

**An Overview of Raphael’s Compositions for Strings**

Raphael’s early exposure to the violin and viola led him to focus extensively on those instruments. These works for strings are diverse in their style because the way that Raphael wrote for these instruments evolved over time. The List of Works details Raphael’s works for strings (see p. 215).\footnote{Herrmann, “Werkverzeichnis Günter Raphael,” 169–175. Herrmann comprehensive lists of all of Raphael’s works, both published and unpublished.} Throughout his lifetime, Raphael kept a detailed notebook of all of his works, giving them \textit{Werkverzeichnis} numbers, which are separate from the opus numbers given by publishers. These are labeled as WV op. numbers (for example, WV op. 51), and are often included with the titles of works designated o. Op. (\textit{ohne} or without Opus numbers) upon publication. The titles of these works are translated from the original German because many compositions were available primarily through German publishers, although many of these works are now available internationally through publishers such as Breitkopf & Härtel and Peters. Works composed prior to Raphael’s time at the Hochschule für Musik in Berlin that were not published are not included in this list, because many were considered to be juvenilia. From this list only three works remain unpublished, and the Two Romances for Viola or Clarinet and Piano were only recently published in 2010. Of the ten string quartets composed by Raphael, only six were published. Similarly, of Raphael’s nine symphonies, only five have been published.
A majority of works from Raphael’s middle period were published after World War II, other pieces from this time were published only after Raphael’s death, and several works still remain unpublished. Though Breitkopf & Härtel and N. Simrock published Raphael’s works prior to Hitler’s rise in power, after the war Raphael was compelled to find alternative publishers in West Germany who were amenable to publishing works by contemporary composers.\textsuperscript{148}

The string compositions of Raphael’s late period include chamber works with irregular instrumentation, such as his \textit{Trio for Violin, Horn and Bassoon}, op. 65, no. 4, and the \textit{Divertimento for Alto Saxophone and Violoncello}, op. 74. His \textit{Dialoge} violin duet books (completed in two volumes in 1951 and 1957) are noteworthy, complementing a genre explored extensively by Béla Bartók. Like Bartók’s series of duos, which were considered pedagogical pieces that were inspired by dances and folk idioms, the movements in Raphael’s \textit{Dialoge} are also pedagogical, exploring elements such as technically demanding bow strokes in Volume I and scale modes in Volume II.\textsuperscript{149}

Raphael composed orchestral works, including symphonies and works for orchestra with choir, throughout his career. The German Funeral Mass after Texts from Holy Scripture for Soprano, Baritone solo, Four-Part Choir, String Orchestra and Organ was completed only a month after Raphael composed his Sonata, op. 46, no. 3 in November 1940.\textsuperscript{150}

\textsuperscript{148} Schinköth, \textit{Musik– das Ende aller Illusionen?: Günter Raphael im NS-Staat}, 139. Schinköth refers to the November 5, 1946 letter to Hans Gál which discusses the state of affairs with German publishers after the war. Because Raphael’s works had been blacklisted for twelve years, he became a forgotten and therefore unknown “contemporary” composer. Willy Müller’s Suddeutschen Musikverlag became one of the leading publishers to champion Raphael’s works.

\textsuperscript{149} Fredrik Pachla, “Günter Raphael und seine Kammermusik,” 96.

\textsuperscript{150} Herrmann, 172. This is listed as Eine deutsche Totenmesse nach Worten der heiligen Schrift.
Works for Viola

The evolution from a late-Romantic style in the early period to a freer, experimental style in the composer’s late period can be seen through an overview of all of his viola works. Raphael composed eight works prominently featuring the viola: four during his early period (1920s), two in his middle period (early 1940s), and two in his late period (1946 and 1957) (see Ex. 1.2).

Example 1.2. Raphael’s viola compositions

<table>
<thead>
<tr>
<th>Opus</th>
<th>Title of Composition</th>
<th>Instrumentation</th>
<th>Date Composed</th>
<th>Notes About the Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>o. Op.</td>
<td>Two Romances for Viola (or Clarinet) and Piano</td>
<td>Viola and Piano</td>
<td>April, 1923</td>
<td>Two through-composed works written in a late-Romantic style. Tonal in nature, similar to the works of Max Bruch.</td>
</tr>
<tr>
<td>op. 7, no. 1</td>
<td>Sonata in C minor for Viola Solo</td>
<td>Viola</td>
<td>Aug. 28, 1924</td>
<td>Substantial unaccompanied work. Six movements modeled on Baroque dance suite.</td>
</tr>
<tr>
<td>op. 13</td>
<td>Sonata in E-Flat Major for Viola and Piano</td>
<td>Viola and Piano</td>
<td>Nov. 14, 1925</td>
<td>Tonal work with significant emphasis on chromatic and modal lines in the melody. Mvts. I and III experiment with a 5/4 meter and the blurring of barlines in phrasing.</td>
</tr>
<tr>
<td>op. 46, no. 3</td>
<td>Sonata in G Major for Solo Viola</td>
<td>Viola</td>
<td>Oct. 18, 1940</td>
<td>Free-flowing work that is calm and tonal. Third movement is bright and energetic, evoking characteristics of Telemann and Bach.</td>
</tr>
<tr>
<td>o. Op.</td>
<td>Concertino in D for Viola and Orchestra</td>
<td>Viola and Orchestra</td>
<td>Nov. 11, 1941</td>
<td>Short one-movement work, separated into several shorter episodes. Instrumentation is modeled on Paul Hindemith’s <em>Der Schwanendreher</em>, with reduced sections.</td>
</tr>
<tr>
<td>op. 46, no. 4</td>
<td>Sonata in E minor for Solo Viola</td>
<td>Viola</td>
<td>March 23, 1946</td>
<td>Unmetered, this solo sonata has episodic sections that veer from tonal traditions.</td>
</tr>
<tr>
<td>op. 80</td>
<td>Sonata no. 2 for Viola and Piano</td>
<td>Viola and Piano</td>
<td>Aug. 6, 1954</td>
<td>Emblematic of Raphael’s later tonal 12-tone style. The 12-tone series is found primarily in an ostinato pattern in the first and third movements. Unlike Sonata op. 46, no. 4, Raphael resumes a traditional use of meter.</td>
</tr>
</tbody>
</table>

Raphael’s early works for the viola include his Two Romances for Viola and Piano. The works were dedicated to his mother, Maria Becker Raphael. The first of the Romances, written in B minor, is a passionate work that begins with a chromatic rumbling in the piano before the viola emerges in the second bar. The more subdued and more tender second Romance is in F Major. Both works exemplify Raphael’s predilection for composing with hemiolas. It is possible that the works were modeled on Max Bruch’s Romanze for Viola and Orchestra, op. 85, which was completed in 1911. One striking similarity between Bruch’s prototype and Raphael’s second Romance is the identical key.

The Sonata in C minor for Viola Solo, op. 7, no. 1 for unaccompanied viola was Raphael’s next significant viola work. The source of inspiration for this work may have been Max Reger’s Suites for Solo Viola, op. 131d, which were completed in 1915. While Reger’s Suites consist of four separate movements firmly rooted in a Romantic style, a key difference in Raphael’s Sonata is how Raphael develops a hybrid style that combines a Baroque dance suite with late-Romantic sonorities. This piece will be examined extensively in Chapter Two.

Sonata no. 1 in E-flat Major, for Viola and Piano, op. 13 was completed by Raphael in 1925. Dedicated to Karl Doktor, the violist of the Busch String Quartet, the work is part of a set of quartets written to honor each member of the ensemble. This sonata consists of three movements. The first movement, Molto Moderato, is composed in 5/4. The second movement, marked Vivace, serves as a Scherzo-Trio, with a Passacaglia beginning at m. 112. The Vivace is also notable for metrical dissonances of 7 against 6 between the viola and the piano. The third movement, marked Tempo come prima (un poco più sostenuto), recalls the 5/4 from the first movement, and shifts into a more conventional 3/4 for the duration of the piece.

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Fifteen years after his last work prominently featuring the viola, Raphael completed his *Sonata in G Major for Solo Viola*, op. 46, no. 3 in 1940. Mostly tonal, this sonata consists of three contrasting movements. This work will be explored in greater detail in Chapter Three.

The Concertino in D for Viola and Chamber Orchestra, op. was composed in 1941, a year after the op. 46, no. 3 sonata. This short but charming work bears a strong resemblance to Paul Hindemith’s *Der Schwanendreher* (The Swan Turner), a concerto for viola and chamber ensemble completed in 1936. In *Der Schwanendreher*, the accompanying orchestra is a wind ensemble, with the addition of cellos and basses.\(^{153}\) The instrumentation for Raphael’s Concertino is similar, although sparser.\(^{154}\) Rather than scoring the work for a large wind ensemble, Raphael writes only one part for each wind instrument, only adding additional players to the cello and bass sections. This allows for the viola to be the highest-pitched string instrument, enabling the soloist to sing above the other instruments. It is likely that Raphael was also inspired by the form of Hindemith’s *Trauermusik*, which was composed for viola and strings in 1936 to commemorate the death of Great Britain’s King George V. While the instrumentation in the Concertino differs from *Trauermusik*, both pieces are through-composed, with episodic thematic material.

The *Sonata for Solo Viola*, op. 46, no. 4 (1946) is one of the first pieces in Raphael’s late period, and may be seen as transitional in style as a result. Unlike the earlier *Sonata* op. 46, no. 3, which includes a neo-Baroque movement, op. 46, no. 4 is unshackled by conventional rules such

\(^{153}\) Paul Hindemith, *Der Schwanendreher: Konzert nach alten Volksliedern für Bratsche und kleines Orchester*, Klavierauszug (Mainz: B. Schott’s Söhne, 1936). The instrumentation as listed in the piano score is: 2 große Flöten (2 auch kleine), (Flutes), 2 Oboe, 2 Klarinetten in B (Clarinets), 2 Fagotte (Bassoons), 3 Hörner in F (French Horns), 1 Trompete in C (Trumpets), 1 Posaune (Trombone), 2 Pauken (Timpanis), 1 Harfe (Harp), 4 Violoncelli, 3 Kontrabasse.

\(^{154}\) Günter Raphael, *Concertino in D für Viola und kleines Orchester* (Wiesbaden: Breitkopf & Härtel, 1983). Raphael lists the instrumentation as: 1 Flöte (Flute), 1 Oboe, 1 Klarinette (Clarinet), 1 Fagott (Bassoon), 1 Horn (French Horn), 1 Trompete (Trumpet), 1 Posaune (Trombone), 1 Tuba, 3 Violoncelli, 2 Kontrabasse.
as meter, barlines, and a strong sense of tonality. Instead, the work turns away from strict German “classical models” and explores a harmonic and rhythmic landscape that is new to Raphael’s compositions. With these innovations incorporated into this work, the sonata can be viewed a cathartic work for a composer still reeling from the effects of a six-year war and twelve years under the Nazi administration. This sonata will be examined in detail in Chapter Four.

The tonal language in the Sonata no. 2 for Viola and Piano, op. 80 differs sharply from his other works for viola. Like many of the compositions Raphael composed in the 1950s, this work is an example of what Raphael called a “tonal twelve-tone composition,” frequently using tone rows as the basis of the melodic line or an ostinato. This sonata is metered, like all of the previous viola works except Sonata, op. 46, no. 4. The piece is divided into three movements: the first movement, marked Con moto moderato, is in 3; the second movement, a Scherzo, is in 4 with a Trio in 3 at m. 61; and the third movement, an Allegretto marked in 2, references the tone row found in the first movement. Unlike most of Raphael’s other works, this work gathered some attention outside of Germany and Europe.

An Overview of Source Materials

Günter Raphael wrote several articles, speeches for radio, and short essays; the Christine Raphael Stiftung website acknowledges thirteen documents written by the composer.¹⁵⁵ Four of these writings were published in the Appendix of Matthias Herrmann’s Erkundungen zu Günter Raphael: Mensch und Komponist, including Musik aus Erster Hand (First-Hand Music), Einführung zum Konzert am 12. Februar 1950 in Duisburg (Introduction to a Concert on February 12, 1950 in Duisburg), In me ipsum (About Myself), and Rudolf Mauersberger zum 29.

Januar 1959. Most of these works are available in either German or Swedish and are maintained in the Christine Raphael Stiftung.\textsuperscript{156}

Approximately thirty-seven works discuss the life and works of Günter Raphael.\textsuperscript{157} The list made available on the Günter Raphael website (www.guenter.raphael.de) includes several articles written about Raphael’s compositions (mostly choral and organ works), and tributes in honor of his death and centenary. Two dissertations have been written about Raphael. The first, by Wolfgang Stockmeier, \textit{Die deutsche Orgelsonate und Gegenwart} (The German Organ Sonatas of the Present), was completed in Cologne in 1958. Stockmeier was a student of Raphael’s, and succeeded him at the Conservatory in Cologne.\textsuperscript{158} The second, written by Dieter Hossfeld, is titled \textit{Günter Albert Rudolf Raphael (1903–1960): Leben und Werk eines humanistischen Künstlers und Hochschulpädagogen} (Life and Work of a Humanist Artist and University Educator)\textsuperscript{.159} Hossfeld’s dissertation was completed in 1982 at Martin Luther University in Halle, Germany.\textsuperscript{160} Other writings that explore Günter Raphael’s life and works include publications by Thomas Schinköth, Maren Goltz, Matthias Herrmann, Wolfgang Stockmeier, and Elizabeth Schmiedecker.\textsuperscript{161}

Currently, the most reliable source on recordings of Raphael’s compositions is the Günter Raphael website.\textsuperscript{162} Fourteen LP recordings which are no longer being issued can be acquired through the Christine Raphael Stiftung (maintained by Fredrik Pachla). Thirty CD recordings are

\begin{footnotes}
\item[156] Ibid.
\item[157] Ibid.
\item[161] The Christine Raphael Stiftung website is found at www.guenter.raphael.de.
\end{footnotes}
currently listed on the website. Of these recordings, five CDs were released by the Christine Raphael Stiftung as re-releases of material from earlier LP records.\textsuperscript{163} Several recordings may be of interest to string players, including Raphael’s works for violin, performed by Christine Raphael.\textsuperscript{164} Recordings of Raphael’s works for viola, including the Sonata op. 7, no. 1, the Concertino in D for Viola and Chamber Orchestra, and the Trio for Flute, Violin, and Viola, op. 48, all appear on Volume 5 of the series issued by the Foundation, with violist Rainier Moog as soloist.\textsuperscript{165}

\textsuperscript{164} Ibid.
CHAPTER TWO– Sonata for Solo Viola, op. 7, no. 1

The Sonata for Solo Viola, op. 7, no. 1 (1924) was Raphael’s first published work for a solo string instrument. Following the trends of several composers from the early 1920s, this sonata is modeled on the Baroque suite. The sonata’s six movements— the Praeludium, Fuga, Gavotte, Andante mit Variationen, Menuett, and Gigue— would be considered ambitious for any composition student. Sonata op. 7, no. 1 was especially ambitious because of the virtuosity expected from the performer, and because it can be considered a significant work for a young composer trying to establish himself while still completing his education.

This chapter explores the composer’s use of form, meter and rhythm, tonal centers and harmonic transformations, double-stops, and thematic and motivic material in the unaccompanied Sonata, op. 7, no. 1. I will also address issues of performance issues. The goal of this analytical work is to help other violists and musical scholars gain a better understanding of this sonata, and to provide a model for how to approach this complex work.

First Movement- Praeludium

Form

As demonstrated in his Sonata, op. 7, no. 1, structure and organization are important in each movement of Raphael’s work. Raphael adhered to traditional forms in each of his unaccompanied sonatas, even as rhythm, meter, and tonality became more experimental. I will thoroughly analyze form in each movement of the sonata, exploring the length, tonality, and characteristics of each section.

Raphael’s Praeludium offers an amorphous presentation of sonata form in post-Romantic style. The Praeludium begins with an exposition in two sections, followed by a development at
m. 28, a truncated recapitulation in m. 46, and a coda consisting of material from the second theme (m. 62). Although the piece is set in three clear sections, episodic segments of secondary thematic material are introduced at m. 13, and help to foreshadow many of the ideas expressed in the B and A¹ sections (see Ex. 2.1).

**Example 2.1.** A presentation of form in Sonata, op. 7, no. 1, Mvt. I

<table>
<thead>
<tr>
<th>Section</th>
<th>Key or Tonality</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition, First Section mm. 1–13</td>
<td>C minor</td>
<td>The first section introduces thematic material that is explored throughout the movement.</td>
</tr>
<tr>
<td>Exposition, Second Section mm. 13–27</td>
<td>Transitional, moves towards E-flat minor</td>
<td>The secondary material of the exposition begins with scales and sequential passages. This section is more episodic than the opening of the exposition.</td>
</tr>
<tr>
<td>Development, First Section mm. 28–34</td>
<td>Starts in E-flat minor, transitions to F minor</td>
<td>This theme is a loose inversion of the first theme in the exposition (A Section: first theme).</td>
</tr>
<tr>
<td>Development, Second Section mm. 35–45</td>
<td>Starts in F minor, leads towards C minor, and is interrupted by pattern G3–F♯3–Eb3–Db3</td>
<td>An intense and unstable section with shorter phrase lengths and gradually lengthened sequences, this section calms and broadens at mm. 44–45, marked <em>morendo</em>.</td>
</tr>
<tr>
<td>Recapitulation, First Section mm. 46–52</td>
<td>C minor</td>
<td>A truncated recapitulation incorporates scalar lines in the second section.</td>
</tr>
<tr>
<td>Recapitulation, Second Section mm. 53–61</td>
<td>E minor, unresolved towards C minor</td>
<td>Incorporating material from the development, this section is transitory, episodic, and unstable.</td>
</tr>
<tr>
<td>Coda mm. 62–71</td>
<td>C minor</td>
<td>Material is borrowed from the development and resolves in C minor. The bII of the final cadence is emphasized.</td>
</tr>
</tbody>
</table>

The exposition spans 27 measures. The first theme lasts just over 12 measures before a second section of transitional material with scalar runs begins (see Ex. 2.2). The material between mm. 17–27 serves as a bridge between the exposition and development. The sequence
that begins in m. 19 foreshadows transitional material appearing later in the B section (mm. 42–45), which serves as a transition between the development and the recapitulation (see Ex. 2.3).

Example 2.2. Excerpt of the exposition in Mvt. I, mm. 1–13

Like the exposition, the development (mm. 28–45) consists of two distinct parts (see Ex. 2.4). The second part of the development (beginning at m. 35) leads to the climax of the movement at mm. 38–40. The tempo slows and the volume decreases (morendo) in mm. 43–45, setting the stage for the recapitulation.

Example 2.3. Excerpts of recurrent transitional material in Mvt. I, mm. 19–20, 42–43
Example 2.4. Excerpt of the development in Mvt. I, mm. 28–34

The recapitulation (beginning at m. 46) uses similar material to the beginning of the piece (see Ex. 2.5), but is much more episodic than the original passage, with a scalar run interrupting the first theme in m. 47. Moreover, fewer measures use syncopation in the recapitulation than in the exposition. Transitional material from the exposition and development is also used in the recapitulation, appearing between mm. 55–61.

Example 2.5. Recapitulation from Mvt. I, mm. 46–61
The coda, represented by a double barline accompanied by a fermata, (see Ex. 2.6) is not marked. Marked *sostenuto*, the passage returns to the thematic material that dominates the opening of the B section, but this time, it is clear that the movement is coming to a close. The tempo slows, the volume decreases, and note lengths are extended (with notes placed on the beat) to bring the movement to a whispering end.

**Example 2.6.** Coda from Mvt. I, mm. 62–71

<table>
<thead>
<tr>
<th>sostenuto</th>
</tr>
</thead>
</table>

**Meter and Rhythm**

Rhythmic complexity is an important characteristic of many of Günter Raphael’s works—this is true even in this early composition. Many instances of obscured meter occur in the first movement. Although the time signature is 3/4, metrical groupings are altered in several passages, and instances of developing variation, hemiolas, metrical dissonance, syncopation, and combinations of these variants also occur.

A complex rhythmic scheme can be viewed even in the first three measures, where a metrical grouping of 3+2+3 with both quarter note and eighth note groupings is incorporated (see Ex. 2.7). At the level of quarter note groupings, the chords emphasize strong beats—m. 2 has a strong three-note chord on both the first and third beats. As a result, the rhythm is temporarily syncopated in m. 3. A series of syncopated eighth notes begins on the third beat at the end of m. 2, and continues until the downbeat of m. 4.
Another rhythmic device used in this movement is developing variation, occurring between mm. 19–22 (see Ex. 2.8a).¹ As described by Arnold Schoenberg, developing variation was a device used where the rhythmic or melodic motive in a phrase is developed through expansion or alteration of the rhythm. In this passage, a transitional motivic pattern that begins as a two quarter note group is repeated. Then the passage is extended for three and ultimately four quarter notes, extending beyond the measure. Towards the end of the development, Raphael explores another unconventional metrical grouping through developing variation (see Ex. 2.8b). The metrical pattern between mm. 42–44 is (5/8)+(2/4)+(4/4). The first group serves as an interjection after a diminished chord in m. 42. The subsequent groups show an additional instance in which rhythmic motives transcend the barlines.

Example 2.8b. Metrical groupings in Mvt. I, mm. 42–44

In mm. 28–31, the actual meter appears to be mismatched with the notated meter, causing metrical dissonance (see Ex. 2.9). Although the movement is composed in 3/4, in some passages the movement can be felt in 4/4 (or with the beat pattern of 4+3+4). Further complicating this section, syncopation, which begins after an eighth note rest, occurs throughout the passage.

Example 2.9. Metrical groupings in Mvt. I, mm. 28–31

In the first theme, beats 1 and 3 are primarily emphasized. Within the first three measures of the opening phrase, the meter is obscured by syncopated ties. The performer may emphasize the syncopation by slowing the bow at the start of the third beat, and then increasing the bow speed on the accent. The syncopation in this passage is interrupted by a series of double-stops beginning at the chord on beat 3 of m. 2. The result is a 3+2+4 grouping of quarter notes over the first three measures. Example 2.10 demonstrates this as well as the 3+2+3 eighth note grouping that begins in the third beat of m. 2.

---

2 The brackets over note groupings help to indicate the phrase lengths of three uneven groups.
Example 2.10. Irregular rhythmic groupings in Mvt. I, mm. 1–3

Harmony

Raphael’s Sonata for Solo Viola, op. 7, no. 1 is a predominantly tonal work. The harmony in this movement is often expressed vertically, through chords on three or four strings. The chords are only used in select sections: the first section and the beginning of the second section of the exposition (to m. 21), the second section of the development, and the beginning of the recapitulation (see Examples 2.11–2.15). Slurred ascending dyads occur in the exposition (see Ex. 2.11), several of which feature parallel sixths (mm. 2–3), which turn into minor or diminished harmonies. Other slurs (mm. 3–4, 5–6) connect larger chords, such as sevenths and ninths. With these parallel sixths, the harmony becomes unconventional and introduces the listener to localized tonalities.

Example 2.11. Harmonic elements in Mvt. I, mm. 1–7

Contrary motion is a harmonic device used to highlight a resolution that appears throughout the work (see Ex. 2.12). The cadence in m. 13 suspends the upper voice and uses
contrary motion to resolve to A♭ major. The scalar runs in mm. 13 and 15 are interrupted by a series of parallel sixths.

Example 2.12. Harmonic elements in Mvt. I, mm. 13–16

At the end of the exposition, chromaticism dominates transitional passages, such as at mm. 23–27 (see Ex. 2.13). Chords are used in mm. 19–21 to show developing variation. In mm. 22, 23 and 25, dual voices are expressed contrapuntally. The chromaticism in the melodic line beginning in m. 23 helps to shift the tonality of the passage from C minor to E♭ minor. This passage uses two-note slur groupings to help highlight a combination of diatonic and chromatic notes. The chromaticism in this section helps the passage to transition from C minor towards E-flat minor.

Example 2.13. Harmonic elements in Mvt. I, mm. 19–27
In the second section of the development, parallel sixths are used extensively in mm. 35–36 and 40–42 (see Ex. 2.14). Chords in mm. 37–38 help to imitate a sequence of developing variation from mm. 19–21.

**Example 2.14.** Parallel sixths and other harmonic elements in Mvt. I, mm. 35–42

Harmonies in the recapitulation are similar to those in the exposition (see Ex. 2.15). The scale in m. 47 interrupts the melodic line. Chords throughout this passage are full, emphasizing the root or a lower open string.

**Example 2.15.** Harmonic elements in Mvt. I, mm. 46–52

**Tonal Centers and Harmonic Transformations**

This section of the chapter will describe tonal centers, harmonic transformations, and the movement’s relationship to tonal traditions; studying Raphael’s use of tonality and harmony in the early stages of his career helps to understand how these attributes developed for works written later in his life. Even in this early period, frequent shifts in tonal centers occur,
sometimes making it difficult to determine key or tonality. Six key transitional passages from the first movement will be addressed (see Ex. 2.16).

**Example 2.16.** Transitional passages with shifts in tonal centers in the Praeludium

<table>
<thead>
<tr>
<th>Section</th>
<th>Harmonic Analysis</th>
<th>Characteristics</th>
</tr>
</thead>
</table>
| mm. 13–15 Transition between first and second sections of exposition | m. 13: III–VI  
  m. 14: vii⁰⁷/♭II–♭II–vii⁰⁴/V IV  
  m. 15: V₆–I | The end of the first theme reaches E♭ Major. Complexity in this passage is due to voicing. Mm. 13–14 are transitional and lead back to C minor. |
| mm. 27–28 End of exposition, beginning of development | m. 27: ♭II–I₆–V–I  
  m. 28: I | This part of the movement moves from E♭ Major (with a ♭II on F♭) to E♭ minor at the opening of the development. |
| mm. 32–35 Transition between sections of the development | ♭VII (B minor) motions toward F minor. | The movement moves away from a chordal approach, as a scalar line is emphasized on each downbeat. |
| mm. 45–46 Transition between the end of the development and the opening of the recapitulation | m. 45: IV–I₆–I₆–♭II  
  m. 46: I | A semitonal relationship occurs in these passages. D♭3 becomes a landing point before resolving to a C minor chord in m. 46. |
| m. 53 The second section of the recapitulation | E minor | This section is in E minor (unrelated to the original C minor), and pitches are placed one semitone higher than in the opening of the development in m. 53. |
| mm. 62–71 Coda | Hint of D♭ minor in mm. 64–65, emphasis of D♭3 in m. 70 is followed by resolution towards C minor in m. 71. | The ♭II relationship becomes an important cadence link in all sections of this movement, as well as in subsequent movements. |

Multiple tonalities appear during the transition connecting the two sections of the exposition (see Ex. 2.17). Although the beginning of m. 13 implies E-flat Major, the descending chromatic line continues to D♭3 before reaching the beginning of an A-flat Major scale. The first
beat of m. 14 is in D-flat Major (vii\(^{7}\)-I), while beats 2 and 3 are embellishing the dominant of F minor. In m. 15, F minor is interrupted by a D Major scale (the dominant of G minor), with the scale resolving (in passing) to C minor.

**Example 2.17.** Transitional material in the exposition of Mvt. I, mm. 13–15

![Example 2.17]

Similarly, in the transitional passage between mm. 32–35, notes are not always ordered in a scalar pattern (see Ex. 2.18). With the anacrusis of G5 in previous measure, E minor is implied in the beginning of m. 32. Beginning on beat 2 of this measure, a diatonic scale pattern begins on C5, with the pattern continuing with the beginning of each quarter note beat in m. 34. The diatonic scale line culminates on an A♭5, supported by an F minor triad on the downbeat.

**Example 2.18.** Scale patterns within Mvt. I, mm. 32–35

![Example 2.18]

A few passages in this movement are tonally unconventional. The opening passage (mm. 1–7) shifts through three loosely related tonalities using a similar motivic figure in each tonality. In m. 1, the first instance of this motive appears in C minor, with a response beginning on A♭4 in m. 2. The next appearance of this motive occurs in m. 4, appearing in D♭ minor (beginning on D♭5) and with the pitch raised one semitone. From there, the sequence is continued in F♯ minor
(beginning on F♯5). Enharmonically, this sequence transposes upwards by a fourth (see Ex. 2.19). Identifying this sequence of tonalities will assist performers in organizing the phrasing around the chords.

Example 2.19. Harmonic shifts in Mvt. I, mm. 1–7

Chromaticism is another important musical device used in this sonata. Raphael incorporates chromatic passages in both the development (which begins with a diatonic melodic line in m. 28) and in the coda. In the development, whole steps are used for descending figures on strong beats, while semitones are used on weak beats. Through two separate voices in mm. 33–34, diatonic scale patterns are used in the upper voice, while chromatic scale patterns are used in the lower voice. This use of intervals becomes more apparent by m. 34, when intensity builds as a sixteenth note figure ascends sequentially. The chromatic sequences move upwards by fifths and tritones before landing on a strong F minor chord on the downbeat of m. 35. Chromaticism can also be perceived through shifts in tonal centers by ascending semitones. The second theme begins in E♭ minor in m. 28, reiterates the same theme a semitone higher in E minor at m. 32, and moves another semitone higher in F minor at m. 35.
Example 2.20. Chromaticism in Mvt. I, mm. 28–35

Thematic and Motivic Development

Motives from this movement appear in other parts of the sonata, or can serve as common threads between his compositions. The first two motives in this movement (Motive 1 and Motive 2) appear within the first three measures (see Ex. 2.21). The third motive that will be explored will be referred to as a “modified B–A–C–H motive (see Ex. 2.22).”

Example 2.21. Appearances of Motive 1 and Motive 2 in Mvt. I, mm. 1–3

Example 2.22. Appearance of modified B–A–C–H motive in Mvt. I, m. 14

Motive 1 (see Ex. 2.21), first appearing in mm. 1–2, is a five-beat figure represented by two chords on each of the downbeats, followed by syncopated ties. Motive 1 begins with the first
three pitches of a C minor scale, accompanied by an intervallic descent to the relative major (A♭ Major) in the following measure. Motive 1 makes three appearances in the exposition, in mm. 1–2, 4, and 6. In the third instance, the texture becomes thicker when parallel sixths are added. In the recapitulation, Motive 1 occurs twice—first in m. 46, and again in m. 49.

Motive 2 usually accompanies Motive 1; Motive 2 appears for the first time on the last beat of m. 2 and continues into m. 3. Although Motive 2 is only four beats in length, the uneven eighth note grouping of Motive 2 (3 + 2 + 3) propels the motive forward. The motive is also unusual in its voicing, as well in its inconsistent use of double-stops. The two groups of three eighth note double-stops each contain a series of parallel sixths. However, in m. 3, the two eighth notes in Motive 2, C3–Db3 are nearly two octaves lower than the previous note, leaping downwards from the B♭4. Motive 2 appears two other times in the exposition: in m. 5, and again in mm. 7–8. During the recapitulation, Motive 2 only appears once, repeating sequentially for three measures (mm. 50–52). In this instance, the motive is modified so that it fits within each measure, rather than extending for four beats as in its initial appearance.

Motive 3, or the modified B–A–C–H motive (see Ex. 2.22), uses transpositions of B♭–A♭–C–H. The modified B–A–C–H motive only appears one other time during the recapitulation, and is followed by Motive 2 at m. 48. In this case, the recapitulation starts with Motive 1 and is interrupted by a D Major scale pattern, which leads into the modified B–A–C–H motive (transposed up five semitones) beginning on Eb5. Although Motive 3 only appears twice, it becomes the basis for thematic material in the development. Instead of a chromatic approach to the first three pitches G♭4–F♯4–E♭4, a clear entrance into E♭ minor is made at m. 28, with the notes G♭4–F♯4–E♭4. The B–A–C–H motive reappears in Sonata, op. 46, no. 4 (see Chapter 4).
Second Movement- Fuga

Form

The second movement of Raphael’s Sonata, op. 7, no. 1 is as complex response to the Praeludium. The Fuga is a through-composed movement, organized into three distinct sections, in which the fugue subject appears eight times. The first section, marked *Poco Adagio*, allows for the use of imitative counterpoint between the two voices. The middle section, indicated *Più moto*, amplifies fugal material by building the intensity of the material through repeating slurred sixteenth notes. The tempo is pulled back in m. 34, indicated by the term *allmählich beruhigen*, in which the music gradually calms. A harmonic resolution to C minor is reached but falls short, instead using a descending scale pattern of G3–F♯3–E♭3–D♭3. The Fuga is brief, with only one final statement of the fugue subject. Brief imitative responses are offered instead of an answer. The table shown below indicates the details of the form in this movement (see Ex. 2.23).

**Example 2.23.** A presentation of form in the Fuga

<table>
<thead>
<tr>
<th>Section</th>
<th>Fugue Entrances</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Poco Adagio</em></td>
<td>5 entrances:</td>
<td>Thematic material of the fugue subject and answer are developed throughout the opening of the movement. No more than two voices are used.</td>
</tr>
<tr>
<td>mm. 1–23</td>
<td>m. 1, m. 3,</td>
<td></td>
</tr>
<tr>
<td>Key: C minor</td>
<td>m. 6, m. 17,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>m. 19</td>
<td></td>
</tr>
<tr>
<td><em>Più moto</em></td>
<td>2 entrances:</td>
<td>With this <em>stretto</em> passage, the fugue intensifies. The section resolves towards C minor using the scale pattern G3–F♯3–E♭3–D♭3.</td>
</tr>
<tr>
<td>mm. 24–37</td>
<td>m. 24, m. 27</td>
<td></td>
</tr>
<tr>
<td>Key: F minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Molto Adagio</em></td>
<td>1 entrance:</td>
<td>The final entrance of fugue subject appears with imitative material in mm. 39, 40, and 43. The passage resolves to C minor, with a Picardy third.</td>
</tr>
<tr>
<td>mm. 37–end</td>
<td>m. 37</td>
<td></td>
</tr>
<tr>
<td>Key: F minor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Meter and Rhythm**

Meter and rhythm are used to express the fugue subject, through the emphasis of weak beats and canonic activity. The Fuga of this sonata is consistently in a 4/4 meter. With each entry of the fugue subject, the phrase lasts for two measures. Similar to other fugues, there are often rests on the downbeat at the start of the fugue subject, with a strong downbeat that is not felt until the second measure of the subject. The fourth beat in the second measure of each phrase contains dynamic hairpins. The first four measures of the Fuga are shown below (see Ex. 2.24).

**Example 2.24. Metrical issues in Mvt. II, mm. 1–4**

The sixteenth note figures in the two voices of the fugue are not always aligned, as they indicate passages in which one voice often sustains on a longer pitch. When the second voice of the fugue enters in m. 3, the two sixteenth notes in each voice move simultaneously, utilizing contrary motion (see Ex. 2.24). This is not always the case. In fact, this occurs only four times in the entire movement. In most other instances, these sixteenth note figures are canonical, often appearing as anacruses to a strong beat (see Ex. 2.25). These rhythmic developments should be noted by performers so that they can bring out different voices.

**Example 2.25. Canonic sixteenth notes in Mvt. II, mm. 12**
Harmony

Although this movement is consistently tonal, the use of dissonance is more common in this movement than in the other movements. Dissonance occurs with frequent use of tension and release in the voicing, primarily through clashing minor second intervals which resolve outwards to minor thirds. An example of this takes place in mm. 7–8, where unison pitches (intended to be played on two different strings) set up the dissonance. A similar occurrence takes place a fifth below in the subsequent measure (see Ex. 2.26). This use of a 2-3 suspension is common in Baroque fugues. Beginning in m. 8, the movement reaches a resting point on the dominant of G minor, where both voices have a clear but brief cadence on beat two. From this point, the music quickly moves into a chromatic line that serves as transitional material.

Example 2.26. Unison pitches and dissonance in Mvt. II, mm. 7–8

Tonal Centers and Harmonic Transformations

Despite the complexity of the Fuga, tonal centers and harmonic transitions offer clarity to the structure of the movement. One passage (mm. 6–8) contains two false cadences with G minor chords, which are both quickly interrupted by material in C minor (see Ex. 2.27).

Example 2.27. Transitional passage in Mvt. II, mm. 6–8
The cadence towards G minor is not finalized until the descending G minor scale appears in m. 9. Another passage (mm. 12–13) briefly shifts the tonality to Ab Major as the upper voice tapers and the lower voice interrupts with a transposed version of the fugue subject (see Ex. 2.28). The lower voice interrupts the upper voice with a transition to Ab Major.

**Example 2.28.** Transitional passage in Mvt. II, mm. 12–13

The next clear harmonic shift takes place between mm. 23–30 (see Ex. 2.29). This particular tonal shift marks an important tempo change, at which the transition to F minor coincides with the marking *Più Moto*. Mm. 26–28 abruptly modulate towards B♭ minor before resolving to the relative D♭ Major in m. 30.

**Example 2.29.** Transitional passages in Mvt. II, mm. 23–30
The passage between m. 30 and the *Molto Adagio* (m. 37, beat 3) serves as a cadenza with chromatic counterpoint. The movement gradually moves towards C minor as the tempo calms, with an unresolved cadence in m. 37 (see Ex. 2.30). The descending line is interrupted by an eighth-note rest, with the thematic material resuming in F minor.

**Example 2.30.** Transitional passages in Mvt. II, mm. 36–end

The final harmonic transition in the movement occurs at the *Molto Adagio*, where the tonality is re-established in F minor. This helps to prepare for what appears to be a plagal cadence in the final measure (IV–I); yet, the lower voice in the fugue produces a Picardy third, resulting in an E♯3 and G♯3 on the final chord. Tonality here is chromatic, and used to shape several passages in this movement. Chromaticism is prominent is between mm. 30–34, where the lower voices move in stepwise motion (see Ex. 2.31).
**Example 2.31. Chromaticism in Mvt. II, mm. 29–34**

**Thematic and Motivic Development**

The expression of the fugue subject and answer clarify thematic and motivic material in this movement, including transitions and descending scalar patterns. The fugue subject is first expressed at the beginning of the movement (see Ex. 2.32), and continues in the upper voice, which responds with the entrance of the fugue subject transposed up a fourth (m. 3). Concurrently, the lower voice replies with the fugue answer, which begins with a descending, five-note, diatonic scale pattern. In mm. 4–5, both voices use the rhythmic figure of the fugue subject (an eighth note and two sixteenth notes).
Between mm. 5–23, appearances of the fugue subject and answer are interspersed with transitional material. Often, this consists of a series of ascending eighth notes supporting the fugal line (see Ex. 2.33). In other cases, these patterns include chromatic quarter notes.

Example 2.33. Transitional material in Mvt. II, mm. 8–10

The descending scale pattern that appears in mm. 36 and 37 (A♭3–G3–F♯3–E♭3–D♭3) serves as a key cadence before the *Molto Adagio* (see Ex 2.34). The use of D♭ rather than a more conventional D♮ is unusual, because a D♮ would have helped to emphasize a dominant cadence. Variations of this bII cadential motive appear in each movement of the sonata. In the first movement (m. 45) the motive is extended past D♭4 and includes C4 and B♮3 (see Ex. 2.34a). In the second movement (mm. 36 and 37), an emphasis is placed on the D♭3 and outlines the bII chord that raises the third of the triad to F♯3 (see Ex. 2.34b). In the third movement (mm. 64–
65), this motive uses rests to emphasize the outline of the \( b II \) chord, \( D♭3 \), and \( A♭3 \) (see Ex. 2.34c). This motive in the fourth movement begins with \( B♭3 \) at the beginning of m. 80. \( D♭3 \) is the longest pitch in the cadence before the fermata (see Ex. 2.34d). The version of the motive in the fifth movement resolves to a \( C♭ \) (see Ex 2.34e). Suspensions of the upper voice allow for the motive to continue in the lower voice. Even in the sixth movement with the cadence transposed into an \( E♭ \) at the cadence (see Ex. 2.34f), the motive is transposed up three semitones to \( F♭3 \). The new phrase beginning in m. 59 is in \( E♭ \) minor. Although the \( b II \) motive implies a Neapolitan chord, what makes this cadence particularly interesting is the use of the raised third.

**Example 2.34.** The \( b II \) motive in each movement of Sonata, op. 7, no. 1

<table>
<thead>
<tr>
<th>Ex. 2.34a. Mvt. I, m. 45</th>
<th>Ex. 2.34d. Mvt. IV, mm. 80–81</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Ex. 2.34a" /></td>
<td><img src="image2" alt="Ex. 2.34d" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ex. 2.34b. Mvt. II, mm. 36–37:2</th>
<th>Ex. 2.34e. Mvt. V, mm. 94–95:</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Ex. 2.34b" /></td>
<td><img src="image4" alt="Ex. 2.34e" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ex. 2.34c. Mvt. III, mm. 64–65</th>
<th>Ex. 2.34f. Mvt. VI, mm. 57–58:</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image5" alt="Ex. 2.34c" /></td>
<td><img src="image6" alt="Ex. 2.34f" /></td>
</tr>
</tbody>
</table>
Third Movement- *Gavotte*

**Form**

The Gavotte comprising the third movement of Sonata, op. 7, no. 1 is organized using the form ABA\(^1\) + coda, with repeats demarcating the initial A section and the B and A\(^1\) section (see Ex. 2.35). A detailed chart depicting the form and characteristics of this movement can be viewed below.

**Example 2.35. A presentation of form in the Gavotte**

<table>
<thead>
<tr>
<th>Section</th>
<th>Key (or Tonality)</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A mm. 1–22</td>
<td>C Major (Transitions to V of G in m. 21)</td>
<td>This section establishes melodic motives used for the duration of the movement, and is structured into three unequal phrases of six, eight, and eight measures.</td>
</tr>
<tr>
<td>B mm. 23–39</td>
<td>V(^7) of B(^\flat) Major (m. 23), to G minor (mm. 38–39)</td>
<td>The opening of the B section is a V(^7) chord, with an inverted melodic scale line in the first phrase. The section is organized into three unequal phrases of six, five, and six measures.</td>
</tr>
<tr>
<td>A(^1) mm. 40–63</td>
<td>C Major transitions to V(^7) of B(^\flat), and then to the Coda</td>
<td>In A(^1), the original thematic material returns. Most of the material is similar to the initial presentation of A. This section contains three unequal phrases of seven, eight, and nine measures.</td>
</tr>
<tr>
<td>Coda mm. 64–67</td>
<td>C Major</td>
<td>The inverted scalar line returns (transposed from the B section), resolving in C Major.</td>
</tr>
</tbody>
</table>

**Meter and Rhythm**

Meter, pulse, and syncopation are used to express the characteristics of a gavotte in the third movement of his Sonata, op. 7, no. 1. While the time signature of 4/4 is unusual for gavotte movements, it is still characteristic of a gavotte since the pulse here is in two. Although this gavotte follows the tradition of maintaining a strong second beat, this movement is unusual for a gavotte because it lacks a two-quarter-note upbeat, instead using a strong chord on the downbeat.
One interesting characteristic of this movement is the syncopation in mm. 3–5, mm. 25–27, and mm. 43–45 (see Ex. 2.36). Although syncopation here is not innovative, it does serve to interrupt the primary motive of the Gavotte. Double-stops also help to achieve syncopation between two separate voices.

**Example 2.36. Syncopation in Mvt. III**

<table>
<thead>
<tr>
<th>mm. 3–6:</th>
<th>mm. 25–28:</th>
<th>mm. 42–45:</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Music notation image]</td>
<td>[Music notation image]</td>
<td>[Music notation image]</td>
</tr>
</tbody>
</table>

*Harmony*

Unlike the other movements, harmony in the Gavotte is defined not only through vertical chords, but also through the motivic development of triads and scale patterns. Compared to the first two movements, double-stops in the third movement are more sparse. Scalar patterns are common, while chords become secondary and only appear in strategic places.

Sevenths and ninths are characteristic of the scalar patterns in the Gavotte (see Exx. 2.37a and 2.37b). In mm. 1–2, a full C Major chord is played at the opening of the movement, immediately followed by a C Major scale pattern ranging from C3 to D4; extending the scale by
one degree helps to introduce both the C Major tonic and a clear dominant arpeggio. Using a
practice common in the Baroque era, an inversion of the opening material is used in mm. 23–24,
with an unstable V⁴/₃ chord, a secondary dominant to B♭ Major. Similar to the opening chord in
the first measure, this chord is also plucked. Though a scale is used again, it is inverted,
beginning on a G5 and moving towards an F4. The result is a weak B♭ triad hidden within the
scale and a greater emphasis on the F Major arpeggio.

**Examples 2.37a and 2.37b.** Scalar patterns in Mvt. III, mm. 1–2 and 23–24

Consecutive chords appear on the second and third beats, with a stronger third beat.
Interspersed with motivic eighth note passages, three consecutive sets of chords represent
sequences of sevenths—mm. 32–33 are Gmin7 and C7 chords, while m. 34 uses a parallel
sequence of an Amin7 and D7 (see Ex. 2.38). The third sequence in m. 36 is similar, using an E♭
triad followed by an F7. This use of chords and harmonic function is not found elsewhere in the
movement.

**Example 2.38.** Consecutive chords in Mvt. III, mm. 32–36
Example 2.39. Dissonance and consonance through syncopation in Mvt. III, mm. 1–5

Contrapuntal passages in the Gavotte use syncopation for two separate voices moving on alternating beats (mm. 3–5, see Ex. 2.39). Alternating voices in this passage allow for shifts between dissonance and consonance.

Tonal Centers and Harmonic Transformations

As with the Praeludium and the Fuga, multiple tonal centers are presented throughout the Gavotte (see Exx. 2.40–2.43). The featured passages below explore sudden tonicizations and frequent chord changes—many of which are hidden, either because they are shown in chord fragments, or because they are arpeggiated within the melodic line. After beginning the Gavotte in C Major (see Ex. 2.40), the passage shifts abruptly into B Major (m. 4), moving again to D Major. From this point, the passage continues in D Major.

Example 2.40. Transitional passage showing shifts in tonality in Mvt. III, mm. 1–6
From mm. 17–19, the eighth note groups shift in tonality every two beats (see Ex. 2.41). In mm. 20–21, there is a clear resolution towards G Major (V7–I), until the lowered E♭3–D♭3 in m. 22.

**Example 2.41.** Transitional passage showing shifts in tonality in Mvt. III, mm. 17–22

The passage in Example 2.42 travels through two keys, B♭ Major (mm. 23–26.3) and F minor (mm. 26.4–28.3). Secondary dominants help shift the tonality, but neither secondary dominant resolves to the intended key. The next secondary dominant moves to D♭ Major.

**Example 2.42.** Transitional passage showing shifts in tonality in Mvt. III, mm. 23–28.3

The sequential pattern in Example 2.43 uses two seventh chords (ii7–V7), followed by a series of pizzicati that modulate through three keys before returning to C Major using V–I (mm. 39–40). The first tonality is F Major (mm. 32.4–34.1), then G Major (mm. 34.2–36.1), and B♭ Major (mm. 36.2–38.1). A motion to V7 (in third inversion) is made using a minor seventh sequence over the course of four measures (see Ex. 2.44).
The passages between mm. 17–20 and mm. 59–62 outline chord structures every two beats through a series of eighth notes (see Ex. 2.45). The first note in each eighth note series helps to outline a different chord. From m. 17 (beat 3) to m. 20 (beat 1), a D♯min triad is followed by an F♯° triad. Similarly, the corresponding passage between mm. 59–62 outlines a G♯min triad and a B° triad. In both passages, the outlined minor triads (D♯min at m. 17 and G♯min at m. 59) are far removed from the key of the movement, C Major.
Thematic and Motivic Development

Four thematic motives are prominent in this movement. Motive 1 is simply constructed, beginning with a chord across four strings that is usually major (but sometimes a V7), and followed by a scale pattern. A simple five-note pattern of a broken triad spread over eighth notes comprises Motive 2, which appears at the end of the scale pattern. Motive 2 is frequently adjoined to ends of phrases throughout the movement (see Ex. 2.46). Like the first two motives, Motive 3 appears on beat 4 of m. 2 and consists of syncopated double-stops (sevenths and sixths) that resolve into Motive 2. These double-stops make reference to Baroque 7–6 suspensions. Motive 4 is a repetitive sequence which outlines a seventh (see Ex. 2.48).

Example 2.46. Motives 1, 2, and 3 in Mvt. III, mm. 1–4

Motive 2 serves as the basis of a transitional sequence that appears twice in the sonata, at mm. 17–20 and mm. 59–62 (see Ex. 2.47). Only the first four notes of the motive are used, beginning a third lower in each iteration of Motive 2 in the sequence.

Example 2.47. Sequential appearance of Motive 2 in Mvt. III, mm. 17–20.1

Motive 4 is used as transitional material, just as Motive 2 sometimes functions. First appearing in m. 11 (see Ex. 2.48), Motive 4 is a simple five-note pattern that repeats sequentially
three times, each time ascending stepwise (A3–B3–C4). After the third repetition of Motive 4, the phrase ends with Motive 2.

Example 2.48. Motives 4 and 2 in Mvt. III, mm. 11–14

Fourth Movement- Andante mit Variationen

Form

Unlike the other movements of this sonata, which evoke dance forms of the Baroque era, the Andante mit Variationen uses the form of a theme and variations, which has long been a staple of the classical repertory, particularly among German composers. This movement serves as a light-hearted intermezzo, complete with frequent character changes to balance the seriousness of the Praeludium, Fuga, and Gigue.

At first glance, the fourth movement appears to be a typical theme and variations. As with most theme and variation compositions, the key, tonality, and meter are altered in some of the variations. What makes this movement unique, however, are the varying phrase lengths in each section (see Ex. 2.49).
Example 2.49. A presentation of the theme and variations in the Andante mit Variationen

<table>
<thead>
<tr>
<th>Description</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theme</strong>:³ Andante semplice</td>
<td>The Theme is first presented in mm. 1–21. This section contains three unequal phrases of eight, six, and seven measures. When each entrance is restated, an E Major triad is outlined (E₄–G♯₄–B₄).</td>
</tr>
<tr>
<td>mm. 1–21 Key: A Major, Meter: 2/4</td>
<td></td>
</tr>
<tr>
<td><strong>Variation 1</strong>: A tempo</td>
<td>Variation 1 uses an embellished form of the Theme composed of sixteenth notes. This variation is comprised of three uneven phrases of six, six and a half, and five and a half measures. The first two sections outline the relationship between E and G♯, with the return of thematic material tonicizing E.</td>
</tr>
<tr>
<td>mm. 22–38 Key: A Major Meter: 2/4</td>
<td></td>
</tr>
<tr>
<td><strong>Variation 2</strong>: Più vivo</td>
<td>A scalar line serves as an introduction to the variation. The melodic line begins in the second measure, with a repeating sixteenth note rhythm and a rest between each note. The variation has three uneven phrases of seven, eight, and nine measures. Although the first statement of the Theme is in F Major, the second phrase is tonicized in D♭ Major, and the third phrase is tonicized in E Major.</td>
</tr>
<tr>
<td>mm. 39–62 Key: F Major Meter: 12/16</td>
<td></td>
</tr>
<tr>
<td><strong>Variation 3</strong>: Più Adagio</td>
<td>This is the only minor variation in this movement, and the only variation in 3/4. More legato than previous movements, phrase lengths vary widely, with nine, ten, and then only three measures. The first phrase is in C minor, the second phrase begins in B♭ minor, and the coda (third phrase) returns to C minor.</td>
</tr>
<tr>
<td>mm. 63–84 Key: C minor Meter: 3/4</td>
<td></td>
</tr>
<tr>
<td><strong>Variation 4</strong>: Allegretto commodo (scherzando)</td>
<td>This variation is designed to be lighter in texture than Variation 3, with a faster tempo and greater range in articulation. The Theme is not clearly defined in the middle section, making it more difficult to identify clear phrases. The phrase lengths appear to be twelve, seven, and fifteen measures. The second phrase likely begins in m. 97, as shown by an accented sforzando.</td>
</tr>
<tr>
<td>mm. 85–118 Key: A Major Meter: 2/4</td>
<td></td>
</tr>
<tr>
<td><strong>Variation 5</strong>: Tempo des Themas</td>
<td>Variation 5 marks a return to the Theme, but with a more scalar melodic line. Phrase lengths are inconsistent, comprised of eight, nine, and seven measures. The tonalities of each phrase are similar to that of the Theme.</td>
</tr>
<tr>
<td>mm. 119–end Key: A Major, Meter: 2/4</td>
<td></td>
</tr>
</tbody>
</table>

³ Although labeled in the score as Andante semplice, this section will be referred to as the Theme.
**Meter and Rhythm**

The combinations of meter, rhythm, and tempo vary greatly in this movement. Examples 2.50–2.55 show how meter and rhythm transform during the Theme and each of the variations. The most commonly used meter is 2/4, which is employed in the Theme, as well as in the first, fourth, and fifth variations. In the Theme, motivic material appears in its simplest form (see Ex. 2.50). Rhythmic values consist of eighth notes and occasional sixteenth notes.

**Example 2.50.** Meter and rhythm as it appears in Mvt. IV, Theme, mm. 1–4

![Example 2.50](image)

Although the texture is thickened with sixteenth notes throughout Variation 1, the articulation of this passage is consistently legato (see Ex. 2.51). The meter continues in 2/4 in Variation 1.

**Example 2.51.** Mvt. IV, Variation 1, mm. 22–25

![Example 2.51](image)

Variation 2, marked *Più vivo*, is set in 12/16, while Variation 3 is written in 3/4. In Variation 2, agogic accents are used (see Ex. 2.52). The primary rhythmic unit is the triplet sixteenth note, which is slurred, marked staccato, and interrupted by rests.
Example 2.52. Mvt. IV, Variation 2, mm. 39–41

Variation 3 is more legato than the previous variation (see Ex. 2.53). The dotted eighth sixteenth note grouping recurs in this variation. Syncopation is common, with the use of ties connecting sixteenth notes.

Example 2.53. Mvt. IV, Variation 3, mm. 63–65

Variation 4 imitates rhythms and articulations in the Theme, with many notes marked staccato (see Ex. 2.54). Later sections of this variation have faster rhythmic passages, including thirty-second note scale passages (m. 103).

Example 2.54. Mvt. IV, Variation 4, mm. 85–89

In Variation 5, the rhythm and articulation of the Theme and Variation 1 are combined, and a second harmonic layer is added beneath the melodic line (see Ex. 2.55). As the variation continues, syncopation connects sixteenth notes over barlines (mm. 123–125).
Example 2.55. Mvt. IV, Variation 5, mm. 119–122.

Metrical groupings in the second variation are used similarly to metrical groupings in the Praeludium. Although the meter is marked 12/16, metrical groupings vary and extend over barlines. The most commonly occurring phrase in this variation is a group of dotted-eighth notes (3+5+3+6+6+4) which appear in a phrase seven measures in length at mm. 39 and 54 (see Exx. 2.56a and 2.56b). The second phrase uses an altered rhythm in a short scale pattern.

Example 2.56a. Metrical groupings as they appear in Mvt. IV, mm. 39–45

Example 2.56b. Metrical groupings as they appear in Mvt. IV, mm. 54–60
Harmony

Like the Gavotte of this sonata, the Andante mit Variationen uses vertical harmony more sparingly, with much of the harmonic structure within the melodic line. This section will focus on how harmony is used during contrary motion, alternating voices, and frequent (sometimes agogic) tonicizations. When chords are used in this movement, they generally function to add weight to the beginning of a measure, outline an important harmony or temporary modulation, or to outline voices in contrary motion. The latter technique is used in both the Theme and Variation 1. The Theme contains two distinct passages in mm. 7–20 with two voices, outlining chordal harmony with contrary motion before using parallel motion in subsequent measures (see Ex. 2.57).

Example 2.57. Harmony in Mvt. IV, mm. 7–9 and mm. 20–21

Contrary motion is an important aspect of chordal harmony in Variation 1, because much of this variation only contains one voice. The melody appears in the upper voice and outlines the chordal harmony, while sixteenth notes in the lower voice harmonize the melody. In this variation, mm. 35–36 offer a glimpse of this compositional technique (see Ex. 2.58). In both measures, the upper voice sustains a quarter note before moving to the next beat, while the lower voice uses sixteenths in a diatonic pattern to resolve the chord.
Example 2.58. Contrary motion between two voices in Mvt. IV, mm. 32–38

In Variation 2, alternating voices are frequently used to convey harmony (see Ex. 2.59). In mm. 42–44, a sequence is developed using repeating pitches that ascend in sixths (E4–C5–F4–D5–G♯3–A3). Within those six pitches, three voices with a range of one and a half octaves can be identified: an upper voice using C5 and D5, a middle voice using E4 and F4, and a lower voice using the pitches G♯3 and A3. A similar sequence is repeated between mm. 43–44, transposed a fifth higher. However, one key difference between these sequences is the range between the upper and lower voices; the highest and lowest pitches within this sequence (A5 and B3) are nearly two octaves apart. The end of the phrase (in m. 45) also uses three voices for the four pitches E♭4–F♯3–G3–C3; of these pitches, only the F♯3–G3 are linked together to form the middle voice.

Example 2.59. Use of register to vary voices in Mvt. IV, mm. 41–45

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4 The sequence from mm. 43–44 is not an exact transposition. The interval between the two starting pitches (E4 and B♭4) is a tritone, whereas the successive pitches are a fifth apart.
The harmony of Variation 3 differs significantly from previous variations in its use of an extended series of chords and multiple voices. The passage from mm. 72–75 utilizes a progressive series of major tonicizations (F Major, D♭ Major, E Major, and A♭ Major, respectively), while the passage from mm. 76–78 employs a diminished seventh series in the most complex harmonizations of the movement (see Ex. 2.60). This series includes a combination of diminished seventh chords and triads, as well as minor and major chords. A third voice is added on several chords, while hemiolas occur in mm. 77–78, with chords on strong beats positioned on every two beats.

The use of harmony in Variation 4 is obscured because of the sparing use of chords and other vertical trichords and because of the many harmonic changes taking place on weak beats. Although Variation 4 begins on a downbeat, it becomes clear that, by the third measure of the variation (m. 87), the second beat has become stronger than the downbeat. By m. 88, tonicizations appear every two or four beats, creating a sense of metric shift (see Ex. 2.61).

Example 2.60. Harmonization in Mvt. IV, mm. 76–78

Example 2.61. Harmonization and metric shift in Mvt. IV, mm. 85–94
Harmonization is clearer in Variation 5 due to the presence of multiple voices (see Ex. 2.62). In this variation, the melodic line is displaced by several registers, moving to the lowest voice in mm. 120–121, while the chords and descant are placed in a register above the melody. Mm. 123–125 lack secondary lines; here the harmony is arpeggiated. In one instance (m. 126), the melody can be found within two voices on the G string, with harmonization on both the C and D strings.

Example 2.62. Various forms of harmonization in Variation 5 of Mvt. IV, mm. 119–129

Tonal Centers and Harmonic Transformations

The tonal centers of most phrases are connected to the opening phrase of the Theme and Variations (see Ex. 2.63). The first phrase starts on the tonic (A Major), the second phrase on the mediant (C# Major), and the final phrase begins on the dominant (E Major) before resolving to the tonic at the end of the phrase. Subsequent variations in this movement also share a relationship to the original key. Variation 1 continues in the original key of A major, Variation 2 modulates to the submediant key (F Major), Variation 3 shifts to C minor (the minor mediant of
the *Andante semplice* and the dominant key of Variation 2), and Variations 4 and 5 both return to A Major.

**Example 2.63. Phrases and tonality in each variation of Movement IV**

<table>
<thead>
<tr>
<th>Variation</th>
<th>Phrase and Tonality</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>1. mm. 1–8, A Major 2. mm. 9–14, C♯ Major 3. mm. 15–21, E Major</td>
<td>After the first phrase, the tonal center shifts to the mediant (C♯ Major) and then the dominant (E Major) before resolving to the tonic (A Major) at the end of the Theme.</td>
</tr>
<tr>
<td>Variation 1</td>
<td>1. mm. 21–27, A Major 2. mm. 28–34:2, C♯ Major 3. mm. 34:3–38, A minor</td>
<td>Though the third phrase begins in A minor, harmonically, its beginning is similar to the Theme. The end of the variation resolves to A Major.</td>
</tr>
<tr>
<td>Variation 2</td>
<td>1. mm. 39–45, F Major 2. mm. 46–53, D♭ Major 3. mm. 54–62, F Major</td>
<td>This variation begins in the submediant of the key (F Major) and quickly shifts to G♭ Major in m. 41. The second phrase begins in D♭ Major but moves towards A♭ Major and E Major before returning to F Major in the final phrase.</td>
</tr>
<tr>
<td>Variation 3</td>
<td>1. mm. 63–71, C minor 2. mm. 72–78, B♭ minor 3. mm. 79–84, tonally ambiguous</td>
<td>The most enigmatic of all the variations, Variation 3 starts on the minor dominant of Variation 2. The second phrase tonicizes B♭ minor before shifting into several different keys. The third phrase is in an undefined key for two measures before returning to C minor for the final three measures.</td>
</tr>
<tr>
<td>Variation 4</td>
<td>1. mm. 85–96, A Major 2. mm. 97–103, C Major 3. mm. 104–118, E Major</td>
<td>Variation 4 returns to the key of the Theme, with similar tonalities in each section. One main difference between Variation 4 and the Theme is the use of C Major in the second phrase.</td>
</tr>
<tr>
<td>Variation 5</td>
<td>1. mm. 119–126, A Major 2. mm. 127–135, C♯ Major 3. mm. 136–142, A Major</td>
<td>Similar to the Theme, Variation 5 (<em>Tempo des Themas</em>) uses the submediant for the second phrase. Instead of using the dominant for the final phrase, the first theme is repeated in its original tonality.</td>
</tr>
</tbody>
</table>

Of the six sections in this movement, Variation 3 is the most tonally and harmonically ambiguous. Mm. 79–81 are especially tonally ambiguous, using the pitches E♭4–D♮4–C♯4 (m. 79), B♭3–A♭3–G♭3–F♯3 (m. 80), and E♭3–D♭3 (m. 81). These three measures use an irregular
grouping based on an octatonic scale by omitting E♭ and C♭, and adding an extra D♮4 as a passing tone (see Ex. 2.64).

**Example 2.64.** Tonally ambiguous passages in Mvt. IV, mm. 79–84

Thematic and Motivic Development

The motive that forms the basis of each variation is found within the first two measures of the Theme (E4–C♯4–G♯3–A3–D4) (see Ex. 2.65). These notes become the focal point for pitches and intervals in all other variations (see Examples 2.65–2.70). The motive is transposed at the beginning of the second and third phrases (m. 9 and m. 15).

**Example 2.65.** Development of thematic material in Mvt. IV, Theme: mm. 1–4

The first four pitches of the motive in Variation 1 are embedded in mm. 22–23 (see Ex. 2.66). Octave displacement is used between G♯3 and A4. Variations of the motive are also used at the beginning of each phrase.
Example 2.66. Development of thematic material in Mvt. IV, Variation 1: mm. 22–25

\[\text{Example 2.66. Development of thematic material in Mvt. IV, Variation 1: mm. 22–25}\]

In Variation 2, an F Major scale fragment leads into the transposed motive (see Ex. 2.67). A three-beat anacrusis based on an F Major scale leads into a transposed version of the motive. One key difference between the motives in the Theme and Variation 2 is that the fourth and fifth pitches in the motive for Variation 2 are a semitone apart instead of a perfect fourth.

Example 2.67. Development of thematic material in Mvt. IV, Variation 2: mm. 29–31

\[\text{Example 2.67. Development of thematic material in Mvt. IV, Variation 2: mm. 29–31}\]

Although the motive in Variation 3 is similar to the Theme, Variation 3 begins with two notes in the measure (G4–Ab4) before the motive appears. Two notes are added to the motive at the start of Variation 3 (see Ex. 2.68). The motive is transposed into C minor, used as the basis of a sequence in mm. 72–75 and used again in the second and third phrases.

Example 2.68. Development of thematic material in Mvt. IV, Variation 3: mm. 63–65

\[\text{Example 2.68. Development of thematic material in Mvt. IV, Variation 3: mm. 63–65}\]

Apart from its staccato articulation, the initial appearance of this motive in Variation 4 is virtually identical to the version in the Theme (see Ex. 2.69). The variation does not use the motive in its original form in the second phrase, but the motive returns transposed in the third phrase, beginning at m. 104.

81
Example 2.69. Development of thematic material in Mvt. IV, Variation 4: mm. 85–89

<table>
<thead>
<tr>
<th>85</th>
<th>Allegretto commodo (scherzando)</th>
</tr>
</thead>
<tbody>
<tr>
<td>pp</td>
<td></td>
</tr>
</tbody>
</table>

Variation 5’s chord structure follows that of the theme, and as in Variation 1, the motive is embedded within the melodic line (see Ex. 2.70). As a result, pitches within the motive are placed out of order (C♯3–E3–A3–G♯3).

Example 2.70. Development of thematic material in Mvt. IV, Variation 5: mm. 119–122

Fifth Movement- *Menuett*

**Form**

Typical of most Minuets and Trios, the overarching form of the Menuett in Raphael’s Sonata, op. 7, no. 1 is ABA\(^1\). An outline of this movement’s form (and the phrases found within each section) is below (see Ex. 2.71).

Example 2.71. A presentation of form in the Menuett

<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Section Tempo di Minueto</td>
<td>Key: F Major 55 measures Part I: (mm. 1–16) Phrase 1: (mm. 1–5) Phrase 2: (mm. 6–16) Part II: (mm. 17–55) Phrase 3: (mm. 17–24) Phrase 4: (mm. 25–30) Phrase 5: (mm. 31–38) Phrase 6: (mm. 39–47) Phrase 7: (mm. 48–55)</td>
<td>The Menuett is marked with pointed articulation due to the metric character of the dance form. Chords are staccato and rolled to keep the focus on the melody in the upper voice. Most chords can be found on the downbeat, giving a strong and consistent emphasis on beat 1. The phrases in each part are uneven. Part I of the Minuet contains two uneven phrases (five and eleven measures each), while Part II contains five irregular phrases (containing eight, six, eight, nine, and eight measures respectively).</td>
</tr>
</tbody>
</table>
### B Section

**Ruhiger (aber sehr fließend)**

<table>
<thead>
<tr>
<th>Key: D Major</th>
<th>Part I: (mm. 56–71)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 8: (mm. 56–62)</td>
<td>Phrase 9: (mm. 63–71)</td>
</tr>
<tr>
<td>Part II: (mm. 72–95)</td>
<td>Phrase 10: (mm. 72–78)</td>
</tr>
<tr>
<td>Phrase 11: (mm. 79–85)</td>
<td>Phrase 12: (mm. 86–95)</td>
</tr>
</tbody>
</table>

The Trio is more legato than the A section of the Menuett, with chords and phrases connected through slurs. Chords are used in the first and final phrases. Part II begins with a lyrical passage, with a return of the chordal theme in m. 88. Chords appear on all beats. Part I of the Trio contains two uneven phrases (seven and nine measures each), while Part II contains three irregular phrases (containing seven, seven, and eight or nine measures respectively). The length of Phrase 12 varies because of an additional measure in the second ending.

### A\(^1\) Section

**Tempo I**

<table>
<thead>
<tr>
<th>Key: F Major</th>
<th>Part I: (mm. 96–111)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 13: (mm. 96–100)</td>
<td>Phrase 14: (mm. 101–111)</td>
</tr>
<tr>
<td>Part II: (mm. 112–end)</td>
<td>Phrase 15: (mm. 112–119)</td>
</tr>
<tr>
<td>Phrase 16: (mm. 120–125)</td>
<td>Phrase 17: (mm. 126–133)</td>
</tr>
<tr>
<td>Phrase 18: (mm. 134–142)</td>
<td>Phrase 19: (mm. 143–150)</td>
</tr>
</tbody>
</table>

This section is identical to the A section of the Menuett without repeating the two parts of the movement. The phrase lengths are still uneven: Part I of the Minuet contains two uneven phrases (five and eleven measures each), while Part II contains five irregular phrases (containing eight, six, eight, nine, and eight measures respectively).

The first five measures feature the first theme, outlined with rolled chords on each downbeat. A lyrical and quiet response to the first phrase appears in m. 6, lasting for three measures. The second section of the Menuett begins with a restatement of the second theme, destabilizing the Menuett. After 8 measures, the first theme returns in m. 25 with altered harmonies.

The B section, **Ruhiger (aber sehr fließend)** (calmer, but very flowing), serves as a Trio. The key is loosely set in D Major. The Trio is more legato and harmonically richer than the A section of the Menuett, using parallel double-stops throughout the opening of the section. Then the A section returns without its original repeats. The phrase lengths in this movement are irregular.
Meter and Rhythm

Although a time signature of 3/4 is consistent for the entirety of the movement, the treatment of meter differs between the A section of the Menuett and the Trio (B section). This section will explore these differences as well as key passages in the Menuett with hemiolas over barlines.

In the Menuett, each measure is a clear unit and part of larger, asymmetrical phrases; as a result, the pulse of this movement is likely to be felt in one. However, exceptions occur with the presence of hemiolas of two against three, altering the metric feel of these measures (see Examples 2.72a and 2.72b). The hemiolas in this passage could also be invoking another Baroque idiom, that of the cadence figures of a Courante. In both instances, eighth notes are grouped over two quarter note beats, giving a metric feel of 2/4.

Example 2.72a. Hemiolas in Mvt. V, mm. 37–38

Example 2.72b. Hemiolas in Mvt. V, 53–55

Like the A section of the Menuett, the Trio remains in 3/4, but the phrase unit extends over barlines through slurred anacruses connecting to downbeats (see Ex. 2.73). The length of
the slurred anacrusis varies from one to two quarter notes. As a result, some of the groupings give a visual impression of a meter in 4/4, while the meter actually remains in 3/4.

Example 2.73. Anacruses in Mvt. V, mm. 56–68

Harmony

The frequent use of chords in the Menuett help to shape harmony. The only chords that appear in root position are in mm. 3, 28, and 30, in the middle of the phrase (see Ex. 2.74). M. 30 has two root position chords, including a B♭ Major triad on the downbeat and an unstable stable G minor seventh chord (omitting the fifth). For the rest of the Menuett, all but two of the chords in the Menuett are in inversion, producing harmonic instability. For instance, the Menuett theme is recalled with an unstable C Major chord in second inversion in m. 25.

Example 2.74. Appearances of root position in Mvt. V, mm. 3 and 28–30

Harmony also plays a significant role in most of the Trio section due to frequent double-stops. The most commonly used harmonic interval is the sixth, except from mm. 68–71 and mm. 91–95. At the end of the first part of the Trio section (between mm. 68–71), two cadences cause significant harmonic instability (see Ex. 2.75). In mm. 68–69, the progression appears to be a
Cadential $6/4$–V7 cadence in G Major. These incomplete chords give the impression of V or V7 of A minor, even though there is no A on the third beat of the measure. Mm. 70–71 resolve to the subdominant key of G Major; however, the D♯ on the last beat destabilizes the resolution, moving towards A minor in m. 72.

**Example 2.75. Cadences in Mvt. V, mm. 68–71**

Similar cadences with suspensions occur at the end of the Trio (see Ex. 2.76). Here, there is a clearly-defined imperfect authentic cadence between mm. 90–91 ($C^{6/4}$ to F Major). In the first ending, there is a distinct substitution of $F_{\#3}$ on the second beat, with the insertion of an $F_{\#3}$. As a result, F Major is not finalized, returning abruptly to A minor at the repeat. In the second ending, F Major is briefly interrupted by F minor, with an $A_{b3}$ on the third beat of the second ending (m. 94). This is reinforced by the $D_{b3}$ on the second beat of m. 95, which resolves downwards to a C3. This prepares for a tidy return to the Menuett’s first theme in the following measure.

**Example 2.76. Cadences in Mvt. V, mm. 90–95**
Tonal Centers and Harmonic Transformations

This movement can be understood as three sections: the A section of the Menuett, the B section (Trio), and the A\(^1\) section. Each section includes key points of harmonic transformation (see Ex. 2.77).

**Example 2.77.** Tonal centers and harmonic transformations in Mvt. V

<table>
<thead>
<tr>
<th>Section</th>
<th>Tonality</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Menuett, A Section mm. 1–16</td>
<td>F Major</td>
<td>Although the first section of the Menuett is in F Major, m. 15 gives a temporary tonicization in A minor before the A(^3) in m. 16. This produces more instability when repeating or moving to the second section.</td>
</tr>
<tr>
<td>Menuett, A Section mm. 17–55</td>
<td>G minor (mm. 17-20) Transitional (mm. 21-50) Return to F Major (mm. 51-55)</td>
<td>The transitional material between mm. 21–50 moves through several key centers in a short period of time, including D minor (m. 21), C Major (m. 25), and A(^{b}) Major (m. 31). Thematic material from first section returns in m. 39, but begins on the V7 of G minor and is unstable until m. 51.</td>
</tr>
<tr>
<td>Trio, B Section mm. 56–71</td>
<td>D Major</td>
<td>The Trio section begins in D Major. The harmonic progression implies motion towards G Major, but is interrupted with a G(^{#}) in m. 70 and a D(^{#}) in m. 72.</td>
</tr>
<tr>
<td>Trio, B Section mm. 72–95</td>
<td>A minor, tonally ambiguous</td>
<td>The passage beginning at m. 72 is unstable, beginning in A minor and shifting to more distant tonalities, with cadences (mm. 76 and 83) interrupted by accidentals. The Trio theme returns in m. 86 in G Major, but the phrase shifts to F Major, with a V7/II motion in the first ending and a D(^{b}) motion in the second ending.</td>
</tr>
<tr>
<td>Menuett, A(^1) Section mm. 96–end</td>
<td>F Major</td>
<td>This section replicates the first menuett, but without repeats. The harmonic progressions are the same.</td>
</tr>
</tbody>
</table>

Although most of the Menuett is rooted in F Major, several phrases in this movement transition to other tonalities. The first sixteen measures are loosely in F Major, with a pivot towards A minor in m. 16. Beginning in m. 17, the tonality shifts to G minor. Over the course of eleven measures (mm. 21–31), at least three tonal centers are used (see Ex. 2.78): D minor (m.
21), C Major (m. 25), and A♭ Major (m. 31). The return to the primary theme begins in m. 39, but it is not until m. 51 that a clear return to F Major has occurred.

**Example 2.78.** Harmonic transformations in Mvt. V, mm. 21–31

The Trio is in the key of D Major, though it moves towards G Major. Like the Menuett, the second half of the Trio becomes harmonically unstable. As noted in Example 2.71, many cadences in this section are interrupted with an accidental pitch, such as the E♯ in m. 76, which implies a dominant chord for F♯ (with a tonic that never arrives). When the theme of the Trio returns, it is in G Major, gradually moving towards F Major. The first and second endings provide variety, as the first ending produces a V7/II motion, while the second ending implies a passing D♭ tonality (see Ex. 2.79).
Example 2.79. Harmonic transformations in Mvt. V, mm. 72–95

<table>
<thead>
<tr>
<th>Measure</th>
<th>Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>72</td>
<td>A minor</td>
</tr>
<tr>
<td>79</td>
<td>C# Major</td>
</tr>
<tr>
<td>86</td>
<td>G Major</td>
</tr>
<tr>
<td>92</td>
<td>F Major</td>
</tr>
</tbody>
</table>

**Thematic and Motivic Development**

In this movement, four motives are prevalent, two each from the A section of the Menuett and the Trio (B section). Motive 1 appears at the beginning of the Menuett and is notable for its irregular phrase length of five measures. This motive is featured prominently at the opening of the Menuett, as well as in the second section of the Menuett (beginning at m. 19, and again at m. 48). Motive 2 appears in response to the first motive, and at only two measures in length, it is shorter and simpler than Motive 1. The second motive merges with the first measure of Motive 1, forming a hybrid motive which appears below (see Ex. 2.80).
Example 2.80. Initial appearance of Motives 1 and 2 in Mvt. V, mm. 1–12

As the Menuett develops at m. 17, Motives 1 and 2 appear in reverse order. In stepwise motion, Motive 2 produces dissonance by emphasizing a diminished fifth rather than a perfect fifth in mm. 6–7. Motives 1 and 2 reappear in mm. 19–22 (see Ex. 2.81). When Motive 1 reappears in m. 19, it is in an abbreviated form before the motive is interrupted by Motive 2 in descending scale patterns.

Example 2.81. Motives 1 and 2 in Mvt. V, mm. 17–22

Likewise, the Trio also has two motives that feature prominently in this part of the movement. The first motive (Motive 3) appears at the beginning of the Ruhiger section at m. 55. It recalls pastoral topoi through an abundance of parallel sixths. Motive 3 only lasts for three measures before becoming interrupted by Motive 4, which appears as a response for only two measures. Both Motives 3 and 4 share a dependence on semitonal relationships. In their initial appearances, Motive 3 utilizes a semitone between the third and fourth pitches (F♯4–A4–E♯4–F♯4), while Motive 4 contains two sets of semitonal pitches (B♭4–A4–C♯4–D4). Motives 3 and 4 appear together below (see Ex. 2.82).
Example 2.82. Motives 3 and 4 as they appear in Mvt. V, mm. 56–62

Motive 4 becomes more integral at the beginning of the second half of the Trio, when it is used at the start of the section. Beginning in m. 72, Motive 4 reappears, initiated on C4 and imitated a measure later. Within the Motive 4 imitation, the rhythm becomes even (four eighth notes in place of a dotted-quarter rhythm), and the double-semitones are re-spaced to include a whole step in the first measure (see Ex. 2.83). Although the material that follows is rhythmically imitative of Motive 3, it lacks many of its original characteristics such as double-stops, intervals, and melodic shaping at the opening of the movement.

Example 2.83. Reappearance of Motive 4 in Mvt. V, mm. 72–78

Sixth Movement- Gigue

Form

The final movement of Sonata op. 7, no. 1 is modeled on the Baroque dance idiom of the Gigue. The form of the Gigue appears to be ABA + coda, although other interpretations are possible (see Ex. 2.84).
**Example 2.84. Form in the Gigue**

<table>
<thead>
<tr>
<th>Description</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Section (mm. 1–47)</td>
<td>Consists of four uneven phrases of nine, eight, ten, and thirteen measures. The first three phrases represent the primary theme, while the fourth phrase is transitional and contrapuntal. A repeat occurs at the end of m. 47.</td>
</tr>
<tr>
<td>Key: C minor</td>
<td></td>
</tr>
<tr>
<td>B Section (mm. 48–69)</td>
<td>Consists of 2 imitative subsections, each eleven measures long. Within the first subsection are two uneven phrases of three and eight measures. In the second subsection, the two phrases are seven and four measures in length.</td>
</tr>
<tr>
<td>Key: E♭ minor</td>
<td></td>
</tr>
<tr>
<td>A¹ Section (mm. 70–100)</td>
<td>Similar to first A section in character but truncated, with four phrases of six, six, nine, and eleven measures. Both the B section and A¹ section are encompassed by a repeat sign.</td>
</tr>
<tr>
<td>Key: C minor</td>
<td></td>
</tr>
<tr>
<td>Coda (mm. 101–end)</td>
<td>The highest pitch in the movement (C6) is in m. 104. This eight measure passage serves as an extension of the A¹ section.</td>
</tr>
<tr>
<td>Key: C minor</td>
<td></td>
</tr>
</tbody>
</table>

The A section introduces thematic material in C minor and moves towards E♭ major by m. 45. The A section consists of four uneven phrases, each with unique musical characteristics. The first phrase establishes the first theme in C minor; what makes this passage unique is that it is the only phrase in the first half of the movement that consists of a singular voice. The second phrase begins at m. 10 and moves into G minor, developing thematic material through harmony. The third phrase returns to C minor at m. 18 and reiterates the first theme in the tonic key, once again moving to an implied dominant on the downbeat of m. 35, where the fourth and final phrase of the A section begins.

In the B section, the thematic material of the Gigue develops, initiated by a modulation into the parallel key of E♭ minor. From there, the passage meanders through tonicizations of remotely related keys before returning to the A¹ section at m. 70. The B section has two symmetrical subsections, while the A and A¹ sections have uneven phrase lengths. Both passages end with significant diminutions. The phrases within each passage vary greatly in length; the first
phrase spans three measures, but compresses the theme to imitate the duality of voices found within the A section.

The A\textsuperscript{1} section re-establishes the tonality of C minor, which remains until the end of the movement. Both the B and A\textsuperscript{1} sections are repeated. The coda may be easily overlooked, as it is brief and not formally marked. The coda references thematic material found throughout the movement, providing a cohesive ending.

**Meter and Rhythm**

The Gigue, marked *Prestissimo*, is the fastest movement in this sonata. While the downbeat is the strongest beat, many of the Gigue’s patterns and phrases begin on the second beat, and are phrased towards the downbeat of the next measure. The pattern changes most notably in m. 11, where counterpoint is incorporated and two voices move on separate beats. Similarly, reiteration of the two voices at m. 18 results in a hemiola. Groups of six eighth notes that are superimposed over bars of 9/8 give the feel of a pulse in two large beats rather than three (see Ex. 2.85a). Between mm. 25–28, two voices still exist, although the emphasis in the upper voice is placed on the downbeat. The hemiolas and obscured meter resume at m. 29 and continue until m. 35. Example 2.85b shows the perceived groupings between the two voices that result from the hemiolas.
Harmony

Most of the harmony in this movement is consonant. Harmonic dissonances occur through passing tones (see Ex. 2.86). Two chords on the downbeats of mm. 42–45 are the exception, emphasizing dissonances of a V7 and tritone, respectively. In both cases, these chords
imply more dissonant chords such as minor or V7s, but the absence of essential pitches makes these passages harmonically ambiguous. Similar dissonances occur in mm. 98 and 101; these dissonances may be the result of incomplete chord structures. This is most likely the case in mm. 45 and 101, but the chords follow parallel tritones from the preceding measures of broken chords (see Ex. 2.87). The chords in these passages will be analyzed further during the discussion on double-stops.

Example 2.86. Dissonance between passing tones and tied notes in Mvt. VI, mm. 11–12

Example 2.87a. Dissonant chords in Mvt. VI, mm. 42–45

Example 2.87b. Dissonant chords in Mvt. VI, mm. 98–101

Dissonances are important to transitions in this movement because of how they interrupt cadences. An example of this use of dissonance is the tritone series that substitutes for a cadence in mm. 68–70. A sequential phrase ends with the pitches B♭4–E4–F♯4–C3, a set of two tritones. Between the F♯ and C are four beats of rest, where a missing G would have helped to resolve the phrase. A chord also would have helped to link thematic material at the beginning of the movement. Instead, the viola disappears for four beats before returning at the a tempo.

---

5 This allows for the B section to link more closely with the parallel tritones at the end of both A sections.
Example 2.88. Tritone appearances in Mvt. VI, mm. 68–70

Tonal Centers and Harmonic Transformations

The unity of key (C minor) in the two A sections and the coda helps to reinforce the ABA\textsuperscript{1} + coda form. This is made explicit by an open C minor chord on the downbeat of the movement. Similar chords with the same function reappear in m. 18, when the primary theme returns. When the A section returns as A\textsuperscript{1} in m. 70, the opening C minor chord is absent. A chart indicating significant tonal centers and harmonic transformations in the Gigue is below (see Exx. 2.89–2.93). Chromaticism and octave displacement are used in mm. 4–6 (E\textsubscript{b}4–D3–D\textsubscript{b}4–C3) (see Ex. 2.89). After the return to C minor and a diatonic sequence between mm. 6–8, a chromatic line is used in m. 9 (F4–F\#4–G4).

Example 2.89. Analysis of transitional passages in Mvt. VI, mm. 3–10

The second transitional passage to note is between mm. 15–18 (see Ex. 2.90). The upper voice uses chromaticism (G4–Ab4–A4–Bb4–B4–C5) to return to C minor in m. 18.
Example 2.90. Analysis of transitional passages in Mvt. VI, mm. 15–18

Another transitional passage can be found between mm. 32–35 (see Ex. 2.91). Cascading thirds (B♭4–G4–E♭4–C4) shift the tonality to the implied dominant of G minor.

Example 2.91. Analysis of transitional passages in Mvt. VI, mm. 32–35

Towards the end of the first A section (mm. 42–48) another transitional passage appears (see Ex. 2.92a). After a V7 of F minor in m. 42, a contrapuntal harmonic transition appears in m. 42–44. The upper voice is diatonic while the lower voice is chromatic. In m. 45, E♭ Major is tonicized before other tonicizations are made in D Major, G minor, and C minor. The C minor in m. 47 aids prepares for a shift to E♭ minor in m. 48 and a repeat to the beginning of the Gigue.

Examples 2.92a. Analysis of transitional passages in Mvt. VI, mm. 42–47

Similar to the passage at m. 42, the contrapuntal transitional passage that begins in m. 91 moves from G Major to B Major, with the upper voice moving diatonically and the lower voice moving chromatically (see Ex. 2.92b).
The last transitional passage to observe in this movement can be found between mm. 59–65, as part of the B section of this movement (see Ex. 2.93). Chromaticism is used between mm. 59–61 to shift from E♭ minor to F minor. A descending diatonic pattern is used in mm. 62–65 (F minor, E♭ Major, D♭ Major, C Major).

While much of the movement exhibits tonal characteristics, a significant section of the movement becomes more chromatic. The most chromatic section of the movement is the B section beginning in m. 48. The section opens in E♭ minor, but takes on a bitonal pattern with alternating tonalities every other measure. Beginning in m. 51, this section swings unpredictably between flat and sharp keys that are only remotely related. Example 2.94 gives a visual analysis of another chromatic passage in mm. 66–69.
Thematic and Motivic Development

Double-stops in the Gigue are used either to emphasize downbeats or to show a duality of voices. The double-stops first appear in the Gigue to delineate sections of the movement and to emphasize tonality at important cadences. Double-stops mostly appear on downbeats of main sections, including on the opening chord of the first measure. A chart depicting the double-stops in this movement appears below (see Ex. 2.95). In m. 1, This double-stop on all four strings launches the final movement and establishes the tonality (see Ex. 2.95a). In m. 39, G major is implied by the passing notes before and after the chord (see Ex. 2.95b). Without a G, the chord remains unstable. C7 might be implied in m. 42, but the chord is unclear due to the omission of an E and G (see Ex. 2.95c). In m. 45, the first chord is an implied V7 of E♭ major, while the second chord implies E♭ major (see Ex. 2.95d). The chords appear three measures before the repeat, preparing for a return to the opening key of C minor, or a move to E♭ minor in the second section of the movement after the repeat. It is unclear whether the double-stop in m. 95 leans towards G♯ minor, G♯, or E Major (see Ex. 2.95e). The subsequent beats in this measure imply G♯ minor. The chord in m. 98 implies a V7 of D minor (see Ex. 2.95f), although the subsequent notes omit a D, only showing A3 and F4. It is likely that the chords in m. 101 are implied V7 chords resolving to C minor (see Ex. 2.95g). This measure occurs in both the first and second endings, preparing for a return to E♭ minor, or a continuation in C minor in the final measures of
the piece. In mm. 45 and 101, the function of the double-stops changes—both passages use two chords, implying a cadence to the tonic. The chord in the penultimate measure (m. 107) is the only “stand alone” chord on a weak beat (see Ex. 2.95h).

**Example 2.95.** Downbeat double-stops in Mvt. VI

<table>
<thead>
<tr>
<th>Ex. 2.95a. m. 1</th>
<th>Ex. 2.95b. m. 39</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prestissimo</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ex. 2.95c. m. 42</th>
<th>Ex. 2.95d. m. 45</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Ex. 2.95e. m. 95</th>
<th>Ex. 2.95f. m. 98</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ex. 2.95g. m. 101</th>
<th>Ex. 2.95h. m. 107</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The other type of double-stop in the Gigue shows a duality of voices. These double-stops occur as the first, higher voice interjects over the second voice. The double-stops appear *en masse* in two particular passages, in mm. 11–28 (see Ex. 2.96), and in mm. 76–81. The function of these voiced double-stops evolves as the movement progresses. One particular C minor chord (C₃–G₃–Eb₄–C₅) that appears in m. 18 is similar to the chord which opens the movement. This chord re-establishes the tonality of C minor before the two voices resume their argument.
Example 2.96. Duality of voices in Mvt. VI, mm. 11–28

The first motive of the Gigue appears at the beginning of the movement, between mm. 1–3 (see Ex. 2.97). This motive contains the first six notes in a natural minor scale, with the seventh note descending a semitone. The response follows in m. 2; also seven pitches in duration, the motive begins with a descending perfect fourth interval, which then descends further to reach a full octave. As the opening phrase continues, these two complementary motives move three semitones higher on E♭3. The two motives then interrupt each other as the phrase continues towards the dominant in m. 10.

Example 2.97. Development of the first motive of Mvt. VI, mm. 1–10
The second motive serves as a chromatic transitional passage. This motive occurs between mm. 35–45 (see Ex. 2.98) and between mm. 91–100. In both instances, triplet passages occur over two voices. The upper voice moves in a diatonic pattern, while the lower voice is chromatic.

**Example 2.98.** Dual voices in Mvt. VI, mm. 35–45

The third motivic pattern appears in the B section (see Ex. 2.99). This pattern is a four-note sequence which first moves in a descending pattern in m. 51. The rhythm of the third motivic pattern is consistent in this part of the Gigue, but the harmony varies.

**Example 2.99.** Appearances of the third motive in Mvt. VI, mm. 51–58

**Performance Issues**

Double-stops are commonly used by composers writing for solo string instruments; using a combination of open strings and fingered pitches gives the musical line a fuller sound and enables greater resonance. Double-stops may also highlight multiple layers of a piece. In this
movement, double-stops are sparse, and are mostly concentrated at the beginning of the
recapitulation (mm. 40–46). Double-stops here are used to amplify the harmony within the piece,
with a repeated G3 resonating below the melodic line as a pedal point (see Ex. 3.31). In m. 43, a
trichord appears, consisting of a bowed B4, supported by a plucked D4 and G3 on open strings,
and played with the fourth finger. This unconventional writing presents a brief but challenging
passage for the performer.

Double-stops, used extensively in the first movement, help to support the melodic line.
They also amplify harmonies and add weight on particular gestures to support the rhythm.
Specific phrases that contain double-stops and multi-note chords that require special attention
will be explored with performance issues in mind.

At the opening of the movement, chords appear primarily on downbeats (mm. 1–13, see
Ex. 2.100). But by the end of m. 2, double-stops begin appearing on the third beat, as part of a
three-note gesture containing a stream of parallel sixths. A second three-note gesture appears at
the end of m. 3, leading to an intense C9 chord in m. 4. This double-stop grouping is part of a
hemiola in mm. 2–3, in an eighth note grouping of 3+2+3.6 The chords are in groupings of three
eighth notes from mm. 5–8. In m. 9, the chords land on strong beats.

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6 A similar rhythmic gesture occurs in mm. 5–8 of this movement.
Example 2.100. Various functions of double-stops in Mvt. I, mm. 1–14

The character in mm. 11–13 changes dramatically, as the double-stops become more legato when slurred over four beats in one long bow stroke. The last stream of double-stops in this passage serves as a dissonance-to-consonance unfolding in m. 13. At this point, the G3 in the upper voice suspends to an A♭3, while the lower voice moves chromatically to a C3. The C3–A♭3 chord opens a new section, beginning with a scalar line. Frequent string crossings make many of the double-stops challenging to perform. The double-stops in transitional parts of section A are structured similarly to the chords at the beginning of the piece (see Ex. 2.101). Mm. 14–16 contain three-note chords on many of the strong beats. These chords recall the 3+2+3 metrical grouping pattern described previously, but this time the rhythmic figure is elongated over quarter notes. The chord pattern in (mm. 19–21) represents an extended rhythm variation (2+3+4 grouping) which helps to propel the momentum of the melodic line. The double-stops become contrapuntal beginning in m. 22, with rhythms in each voice moving at different times.
Another passage prominently featuring double-stops occurs between mm. 35–42 (see Ex. 2.102). Mm. 35–36 exhibit a syncopated sequence that includes groups of four chords with parallel sixths. The downbeat of each of these measures contains a low bass note for added weight. In mm. 37 and 38, trichords are placed on the third beat, giving the illusion of a hemiola. M. 39 mimics the two preceding measures, providing the same trichord as in m. 38 (C4–A4–G5), but appearing an eighth note early. This anticipation recalls the syncopation in mm. 35–36, which begins a series of five eighth note groupings that extends into m. 42. With the subsequent parallel sixths between mm. 40–42, trichords land on the downbeats. The group of eighth notes in mm. 41–42 is elongated in order to accommodate the C4–B3 suspension in m. 41.
Example 2.102. Double-stops in Mvt. I, mm. 35–42

In mm. 46–52, the use of double-stops mirrors the beginning of the movement, with several chords placed on strong beats, and others used to emphasize hemiolas. Compared to the opening section, the material in this section is truncated (seven measures long rather than twelve measures), and the melodic line is interrupted by scalar passages. Another important difference between the function of double-stops in the exposition and the recapitulation is that chords are added on the syncopated passages in mm. 46–49 to help amplify the octaves (see Ex. 2.103).

Example 2.103. Double-stop appearances in the recapitulation of Mvt. I, mm. 46–52

Similarly, the double-stops between mm. 55–61 resemble the double-stops in mm. 19–25 in placement and function (see Ex. 2.104). In this passage, double-stops have three functions: they are used to reinforce extended rhythmic variation and counterpoint; between mm. 55–56 they are placed on the third beats where they emphasize tonalities (C and F Major, respectively); when applied between mm. 58–61, double-stops are used to add a moving inner voice.
While part of the challenge in performing Raphael’s viola works is the limited familiarity most musicians have with Raphael’s harmonic language and style, another obstacle is the sheer complexity of Raphael’s solo viola repertoire. The central technical intricacy of these works is the appearance of chords with string crossings.

Throughout the Fuga, contrapuntal double-stops provide a second voice that is used to support harmony, and to respond to the melodic line. Contrapuntal double-stops and rolled chords in the Fuga will be explored. The passages that involve contrapuntal double-stops often entail intricate fingerings, sometimes requiring the violist to change fingers while sustaining a longer pitch.

The Più moto section of this movement contains rolled chords. In this passage, the voicing is expanded to include three distinct voices, rather than just the two that are sustained throughout. For the rolled chords, only the upper voice is melodic, while the two lower voices are more rhythmic in scope and serve to enhance the harmonic function. First appearing in m. 29 (see Ex. 2.105), three successive rolled chords appear in this passage, performed as upwards arpeggiations. The rolled chords continue in mm. 32–34, but here the context is different, as these chords are shorter, with the upper voice represented by slurred, moving sixteenth notes.
The first two groups of slurred figures are successive, appearing in mm. 32–33. As the passage continues, rolled chords are used less frequently, occurring only on strong beats.

**Example 2.105. Applications of chords in Mvt. II, mm. 29–34**

Double-stops and balancing of voices (depending on which voice features the fugue subject or answer) are the two main technical challenges in this movement. At times, the melodic line can be found in the lower voice, which particularly necessitates the balancing of voicing in this movement. Although it is important to hear the two (or sometimes three) strings that are played, some strings need more emphasis than others. Analyzing specific passages where the voicing is more complex and determining which string should predominate is recommended. An example of complex voicing occurs in mm. 28–29, in which the viola plays three different voices (see Ex. 2.106). This passage is particularly difficult because of the rapid extreme changes of register, which is complicated by frequent clef changes.

**Example 2.106. Multiple voices in Mvt. II, mm. 28–29**
As with the Fuga, two types of double-stops occur in the Gavotte: chords with a wide pitch span initiating major sections and syncopated, contrapuntal double-stops. The multi-string chords are not unusual in their design or placement, but in this particular movement, they happen regularly on strong beats. An appearance of these chords occurs before the return of the initial theme (see Ex. 2.107). These chords help to outline the chord progression beginning in G minor in m. 38, and returning to the key of C Major in m. 40.

Example 2.107. Appearances of double-stops in Mvt. III, mm. 38–40

The syncopated double-stop passages are challenging to perform because of the hand positions necessary to play them (see Ex. 2.108). While first and second position are usually easier positions to play, the passage becomes challenging when balancing the finger between the two strings. These syncopated patterns are fleeting (often appearing for only two to four measures), and are interrupted by larger double-stop chords at the beginnings of phrases.

Example 2.108. Syncopated double-stops in Mvt. III, mm. 24–28

The Gavotte is one of the easier movements of this sonata to perform. The use of large, multi-string chords is more sparse than in the first two movements, and the tempo of the Gavotte is more manageable than that of the Gigue. This movement is an ideal entry point for advancing student violists to study the style found in Raphael’s earlier compositions. Due to alternating
voicings, the fingers may change positions independently, giving the performer multiple options for executing these double-stops.

Double-stops play an integral role in the Andante mit Variationen movement, serving to clarify the harmony in selected passages. The frequency of double-stops differs in each variation. In the Theme, double-stops are not used until m. 7, when the harmony becomes denser. In this instance (and similarly in mm. 10 and 20), the two voices are in contrary motion (see Ex. 2.109).

**Example 2.109.** Double-stops and contrary motion in Mvt. IV

Most other double-stops in the movement contain two stationary voices, with intervals of sixths, octaves, or trichords. One particularly problematic chord in m. 12 (B₃–D₄–G₄) is physically impossible to play without rolling the bottom two notes (see Ex. 2.110).

**Example 2.110.** Rolled chord in Mvt. IV, m. 12

In Variation 1, double-stops are used intermittently to propel the move from dissonance to consonance, with an emphasis on the lower moving line. Variation 1’s double-stops
emphasize contrary motion between two voices in mm. 24–27 and 35–38, just like the double-stops in the Theme (see Examples 2.111a and 2.111b).

**Example 2.111a. Double-stops in Mvt. IV, mm. 24–27**

![Example 2.111a](image)

**Example 2.111b. Double-stops in Mvt. IV, mm. 35–38**

![Example 2.111b](image)

The only other double-stop is a C♯ Major chord in m. 30, which serves to interrupt a harmonically complex passage (see Ex. 2.112). Within four measures, the passage modulates between four different keys: C♯ Major, G minor, F♯ minor, and C Major.7

**Example 2.112. Double-stop in Mvt. IV, m. 28–31**

![Example 2.112](image)

Variation 2 is almost devoid of double-stops. Only one chord occurs on the penultimate note of the variation, emphasizing a C octave (C3 and C4). This helps to give a sense of finality to the authentic cadence V–I, using both C pitches to resolve to F Major.

Variation 3 consists of three phrases, but the first and last phrases do not include any double-stops. The texture is condensed with an extended series of double-stops in the second

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7 The F♯ minor is implied, based upon the C♯ Major chord in m. 30.
phrase (see Ex. 2.113). The passage includes descending parallel sixths in m. 71, which prepare several sequential patterns leading to a dramatic climax in m. 78 on a C6.

Example 2.113. Double-stops in Mvt. IV, mm. 70–78

One series of double-stops is particularly harmonically complex. A triadic sequence appearing between mm. 73–75 goes through a series of loosely related keys (see Ex. 2.114): D♭ Major in m. 73 moves towards E Major in m. 74, and then to A♭ Major in m. 75. The E Major sequence is likely an enharmonic substitute for F♭ Major, due to the use of sharps and naturals instead of double-flats. With each harmonic shift, the next key interrupts in the middle of the measure.

Example 2.114. Double-stops and harmonic transformations in Mvt. IV, mm. 73–75

Like Variation 2, Variation 4 is sparse in its use of double-stops. Only two double-stops are used, with the first in m. 104 after a rapid scalar run. This particular double-stop emphasizes
a strong chord change, V₆ of A Major. Both the thirty-second note scalar passage and the
subsequent chord destabilize the harmony in this passage. The second double-stop of Variation 4
occurs on the final chord, A₃–E₄–A₄ (see Ex. 2.115). This double-stop helps to emphasize the
tonic and facilitate the transition to the Tempo di Themas (Variation 5) a measure later.

**Example 2.115.** Double-stop and scale in Mvt. IV, mm. 103–104

In Variation 5, double-stops serve to emphasize the beginnings of measures or important
chords on weak beats. In mm. 120–21 and 128–29 (see Ex. 2.116), a two-note double-stop is
used on a weak beat (the second eighth note of beat 2), quickly followed by a three-note chord
on the downbeat of the next measure.

**Example 2.116.** Double-stops in Mvt. IV, mm. 119–129
Although most of the fourth movement is relatively straightforward technically, performers may observe in a few passages more demanding technical challenges. In m. 12 of the Theme (see Ex. 2.109), the three-note chord needs to be rolled if all three notes (B3–D4–G4) are to be heard. Alternatively, the passage can be played in third position so that all three notes can be heard. The latter option may be challenging for some violists, as the stretch to the fourth finger is difficult to reach. While Variation 4 is not one of the more technically complex variations in this movement, the passage between mm. 103–104 is demanding because of the abrupt shift and hand position change on the downbeat of m. 104.

The Menuett is laden with multiple voices, especially on the downbeat. Additional double-stops appear in order to emphasize the second and third beats (particularly when the measure begins with eighth notes). This occurs in m. 3 (see Ex. 2.117), where a frenzy of chords contrasts with the calmness at the end of the phrase (mm. 4–5). Due to the voicing of the chord on the downbeat of m. 4, it is important to emphasize the middle voice, rolling the chord to place an emphasis on F4.

Example 2.117. Double-stops in Mvt. V, mm. 1–5

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8 The sequence in Ex. 2.80 is an extended series of double-stop chords similar to the ones in m. 3.
9 This chord is similar to the chords found in Bach’s Cello Suite No. 2, in which chords are rolled to emphasize the middle voice. For examples of similar voicings in chords found in Raphael’s Sonata op. 7, no. 1, Mvt. 5, it is recommended to look at the Courante in Suite no. 2 in D minor.
The Trio section, which begins at mm. 56, places great emphasis on double-stops. This texture is not consistent throughout, however, as sometimes only one line can be heard.\footnote{The second section of the Trio, (beginning at m. 72) places less emphasis on parallel sixth double-stops. When the theme of the Trio (Motive 3) returns in m. 86, the parallel sixth double-stops return, only a sixth lower than when they first appeared in m. 56.}

**Example 2.118.** Double-stops in Mvt. V, mm. 56–62

The fifth movement of this sonata contains several technical challenges for the performer, especially in passages with double-stops. Mm. 27–33 contain several double-stops that require a re-setting of the fingers, as well as a few challenging shifts.

The Trio also has performance challenges, some due to ambiguity about whether slurs or phrases are indicated, and some from the chords themselves. For instance, a long phrase line connects m. 65 and the downbeat of m. 69, with a separate phrase line connecting mm. 68–69 (see Ex. 2.119). Because of the number of chords within these measures, it is necessary to separate the bowings so that the chords are grouped by measure. The chord on the downbeat of m. 68 is complicated without the use of an open D string, as both the D4 and G4 are intended to be on the same string.

**Example 2.119.** Slurs and phrases in Mvt. V, mm. 63–69
In the sixth movement, technical challenges in this movement include tempo, dynamics and expression, and establishing fingerings necessary for navigating passages with multiple voices. A Gigue marked *Prestissimo* would be a challenge for nearly any violist, and it is especially challenging with a compound meter of 9/8, which causes several hemiolas when the prescribed meter is de-emphasized. For instance, the meter is obscured in the B section between mm. 53–58, where a four-beat metrical dissonance occurs. By m. 56, the phrase moves to a two-beat pattern (see Ex. 2.120).

**Example 2.120.** Metrical dissonances in Mvt. VI, mm 53–58

Dynamics in this movement may be challenging, especially in maintaining the control needed to express many of the extreme dynamics such as *ppp* and *pppp*. In the B section (mm. 48–69), the loudest dynamic is *pp*. To assist in a decrescendo to *pppp* in m. 58, the preceding measures are marked *perdendosi*. With the exception of the coda at m. 101, most entrances of the initial motives begin *pianissimo*, often reinforced with *sempre* or *subito*.\(^{11}\)

Most technical passages are manageable for an advanced performer, except where a second voice is introduced. Another technical issue in this movement occurs with the treatment of dual voices. Although most of the double-stops in this movement are consonant, their

\(^{11}\) The coda is one of the few sections of the movement in which *forte* is sustained—in this case, for the last eight measures of the piece. Also in the coda, the viola reaches the highest pitch of the movement, C6.
placement on the viola in relation to surrounding passages can be challenging due to sudden, necessary shifts, for instance, in the passage between mm. 11–14 (see Ex. 2.121).

Example 2.121. Possible fingerings for Mvt. VI, mm. 11–14

Conclusion

The six movements of Günter Raphael’s Sonata, op. 7, no. 1 have been analyzed for elements of form, meter and rhythm, tonal centers and harmonic transformations, double-stops, motivic development, and elements of performance issues. The analysis of this sonata and accompanying performance suggestions may help musicians who are interested in performing this work, particularly in navigating more challenging passages.

Despite the observations and analysis offered in this chapter, this work is not performed by more violists for several reasons. One reason is limited access to the work, both in terms of available recordings, and limited knowledge of this work in the repertoire. Raphael’s Sonata op. 7, no. 1 serves as an alternative to the Reger Suites, Hindemith’s earlier Sonatas, and additional popular works such as Rebecca Clarke’s Sonata for Viola and Piano (1919), or even Ernest Bloch’s Sonata for Viola and Piano (1919). Raphael’s Sonata op. 7, no. 1 may also be overlooked because unlike the styles of Max Reger and Paul Hindemith, innovative in the works for viola from this time, Raphael’s style at the time of writing this sonata was retroactive. While this early work might have been appreciated by some German audiences in its time, it lacks the maturity and depth some of his later works have.
Although Günter Raphael continued to compose for viola early in his career (with the Sonata for Viola and Piano, op. 13 in 1926), he did not approach the medium of the unaccompanied viola sonata again until 1940, when he composed his Sonata, op. 46, no. 3 for solo viola. By then, his style and compositional practices had evolved by the time his next solo viola sonata was completed. By 1940, Raphael had become more adventurous with his use of modality and meter. Chapter 3 will examine Raphael’s second solo viola sonata (op. 46, no. 3) using similar criteria to analyze the work.
CHAPTER THREE- Sonata, op. 46, no. 3

Raphael’s Sonata for Solo Viola, op. 46, no. 3 (1940) reflects the work of a maturing composer, who was exploring new harmonic ideas and deviating from traditional uses of meter, while retaining more traditional forms and genres. In many of the works from Raphael’s middle period (approximately 1934–1945), the use of the traditional time signatures is abandoned, replaced by simply writing the number of beats in a measure. While the piece may appear conservative at first glance in comparison to contemporaneous viola works, it marks a departure from Raphael’s earlier compositions for viola in tonality and form, use of coloration, and exploration of the viola. This chapter discusses its component elements.

This sonata was completed in October 1940, during a particularly fruitful period for Raphael. The piece was dedicated to Ernst Hoenisch, a prominent German violist who studied at the Hochschule für Musik in Leipzig in the late 1920s while Raphael was teaching there.¹ Sonata, op. 46, no. 3 was first premiered in Weimar on April 29, 1946, and published in 1960 by Willy Müller of the Süddeutscher Musikverlag (in Heidelberg).² The sonata begins with a spirited movement entitled In sanfter Bewegung (in gentle motion), followed by a Menuett-Trio in the second movement, and concluding with a movement entitled Frisch und lebendig (fresh and lively), modeled in the style of a rondo. The timing of the work is approximately thirteen minutes.

According to Erkundungen zu Günter Raphael, Mensch und Komponist (Explorations of Günter Raphael, Man and Composer), edited by Matthias Herrmann, Sonata, op. 46, no. 3 was

¹ Email Conversation with Fredrik Pachla, August 24, 2015.
² Günter Raphael, MS, Günter Raphael's Composition Notebook, Berlin: Christine Raphael Stiftung. Throughout his career, Raphael kept a carefully documented notebook of dates works were performed, when and where they were premiered, and with whom they were published.
the fourth in a series of solo works that included two unaccompanied sonatas for solo violin (in A minor and E Major, respectively), and a Sonata in D Major for solo cello, composed in one week.³ A week later, Raphael composed three duos: \textit{Duo in g minor for 2 Violins} (op. 47, no. 1), \textit{Duo in C Major for Violin and Viola} (op. 47, no. 2), and the \textit{Duo in e minor for Violin and Violoncello} (op. 47, no. 3).⁴ The only other works that followed during the autumn of 1940 were works that gave prominence to stringed instruments: a \textit{Trio in B-flat Major for Flute, Violin and Viola} (op. 48), and an unpublished German Requiem Mass (based on biblical text) for Soprano, Baritone, SATB choir, String Orchestra and Organ.⁵

\textbf{First Movement- In \textit{sanfter Bewegung} (In Gentle Motion)}

\textbf{Form}

The first movement employs a variant of sonata form (see Ex. 3.1). Raphael’s musical ideas are episodic; his plan appears to be logical and well-organized, shifting between two themes and additional closing material. The phrase lengths of the movement are asymmetrical and vary each time the first theme and second theme appear.

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³ Herrmann, 172. Sonata, op. 46, no. 3 was originally designated as op. 147 in a numerical system devised by the composer.
⁴ Ibid. Raphael composed these three sonatas between October 23–October 29, 1940.
⁵ Ibid. The Trio, was composed on November 15, 1940. The Requiem Mass was published in 2010 by Alkor Edition in Kassel, Germany.
**Example 3.1. Outline of form in Mvt. I**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Tonal Center</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition: First Theme</td>
<td>1–13</td>
<td>G Major, moves to D Major</td>
<td>Although loosely centered in G Major, episodes move towards Ab minor and E♭ Major, before reaching the dominant (D). The Ab minor section in m. 3 uses an octatonic scale.</td>
</tr>
<tr>
<td>Exposition: Second Theme</td>
<td>14–17</td>
<td>D Major</td>
<td>Chromatic thematic material challenges D Major as the tonal center. The tonal center is reinforced by pizzicato.</td>
</tr>
<tr>
<td>Closing Material</td>
<td>18–21</td>
<td>D Major</td>
<td>The material has strong ties to D Major.</td>
</tr>
<tr>
<td>Development</td>
<td>22–39</td>
<td>Ambiguous tonal center, ultimately reaching G Major as the tonal center by m. 40.</td>
<td>Like the exposition, this section moves through several “tonal centers” before reaching G Major.</td>
</tr>
<tr>
<td>Recapitulation: First Theme</td>
<td>40–43</td>
<td>G Major</td>
<td>An abbreviated version of the first theme appears, without scale pattern extensions.</td>
</tr>
<tr>
<td>Recapitulation: Second Theme</td>
<td>44–46</td>
<td>G Major</td>
<td>Pizzicato again reinforces the G Major tonal center.</td>
</tr>
<tr>
<td>Coda</td>
<td>47–55</td>
<td>G Major</td>
<td>Strong connections to the closing material occur in mm. 47–48, due to similarities in chromaticism and rhythm. The coda is reminiscent of material from the first theme in mm. 49–51. The coda firmly settles into G Major as the tonal center, with hints of Ab and E♭ Major from the exposition and development.</td>
</tr>
</tbody>
</table>

The first theme of the exposition becomes the basis for much of Raphael’s subsequent material. The first theme consists of two parts within a three-measure phrase. The piece unfolds with a series of opening intervals in contrary motion (see Ex. 3.2), which results in three registral voices. The first voice is the repeating G4, which occurs three times in the opening measures, resolving upwards to Ab on the downbeat of m. 4. The middle voice, a D4, follows each of the
G4 pitches by resolving downwards, hinting at an octatonic fragment (D4, C4, B3) in m. 2. The inversion of this [013] pattern quickly follows later in the measure, with the pitches Ab3, B♭3, C♭3, the start of an Ab minor scale with an octatonic flavor found in m. 3. The bass voice follows the G4–D4 sequence, starting on F♯3 and moving to E3. The first theme is in G Major, so when the second part of the theme reveals an Ab octatonic scale, the change is significant.

Example 3.2. Intervallic development of the first theme of Mvt. I, mm. 1–4

The second theme (mm. 14 and 17) consists of three brief segments; the first two segments repeat the same rhythmic figure a minor third apart, and the third segment contains a separate motivic idea. What is unusual about this theme is the length of each subsection, which spans greater than five beats and crosses barlines. The result is that each entrance of the theme enters on a different beat, creating syncopation (see Ex. 3.3). The second theme is short-lived, abruptly interrupted by a rising chromatic scale (m. 18), and a descending diatonic scale in the dominant key of D Major. The transitional material that follows (mm. 20–21) offers an inversion of the thematic material found at the beginning of the movement.

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Following a traditional sonata form, the return of the first theme at the opening of the development is shorter than the presentation in the exposition, as the theme is quickly interrupted by a passage of sixteenth notes in mm. 23. This pattern continues in subsequent measures (see Ex. 3.4), when abbreviated inserts of thematic material alternate with scalar sixteenth note runs. The sixteenth note passages which occur in mm. 23, 25, 28 and 30 are reminiscent of scalar passages first introduced in the exposition in mm. 3.
It is not until m. 32 that the phrase lengths begin to operate on a larger scale, with expanded material for two-measures segments (see Ex. 3.5). This allows for a greater drive towards the recapitulation, which arrives in m. 40. At m. 34, marked *erregt* (excited), the dynamic level builds for added effect. The five-beat syncopation returns in mm. 37–41 with fifteen subdivisions of the pulse, developing a bridge for the recapitulation. When the first theme returns in the recapitulation at m. 40, the melody is placed an octave higher. A double-stop appears on the quarter note for added depth and resonance, and a passing E5 occurs between the descending fourths. While the first theme in the exposition is interrupted by scalar passages, the return of the first theme is brief, lasting only four measures. A resolution in G Major occurs in m. 43 before a return to the second theme a measure later.

**Example 3.5.** Expanded material and phrase lengths in transitory material between the development and the recapitulation of Mvt. I, mm. 31–43
The second theme returns in m. 44, transposed up a fourth on D4 (see Ex 3.6). Similar to previous passages in the recapitulation (mm. 42–43), left hand pizzicati on open strings can be used when the second theme is interrupted. A cadenza appears in m. 46 when meter is ignored and the measure spans twenty-four eighth notes. As the second theme resolves with the tonic on the downbeat of m. 49, the coda begins, reiterating the dotted eighth-three sixteenth note figure at the end of m. 2. This musical fragment becomes the basis of the coda.

Example 3.6. Second theme in the recapitulation, cadenza, and coda in Mvt. I, mm. 44–end

**Meter and Rhythm**

The meter in the first movement is identified simply as 12; since the music employs a dotted-quarter pulse and its subdivisions, we may assume a meter of 12/8. The pulse of the movement is in four large beats, reinforced by the tempo marking of 72 beats per minute. Passages with syncopation through accents shift the flow of the meter. The most common placement of an accent is on the third beat of a grouping. For instance, in m. 7, the agogic accent
marks a new rendition of the motive, placing emphasis on a repeating G5 (see Ex. 3.7). Marked ausdrucksvoll (expressive), this section uses articulation and placement of accents for expressiveness.

Example 3.7. Use of syncopated accents in the first theme of Mvt. 1, mm. 7–8

Measures with the accent on a stronger beat, such as in m. 4 starkly contrast with measures on offbeats (mm. 6–8). In fact, the phrase organization in m. 4 demonstrates an unannounced section in 15/8 (see Ex. 3.8). In this particular measure, it appears that the addition of a pause requires an extension of the measure. In some instances, the pulse is felt in five (15/8), but displayed as a metrical dissonance over a 12/8 bar. This movement explores developing variation, in which a theme is modified to include modulations and subtle changes in meter.  

Example 3.8. Unmarked meter changes from 12/8 to 15/8 in Mvt. 1, mm. 1–7

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7 In-person conversation with Fredrik Pachla, April 7, 2015.
Although much of the movement uses a conventional approach to meter, the barlines are occasionally crossed to extend phrases. In measure 4 of Example 3.8, the dotted quarter note is placed on the second beat and accented. As a result, the melodic line is extended through a form of developing variation. This is the only instance in the movement in which the measure is actually extended; similar sections, such as mm. 26–29, appear to have shorter phrase lengths and conform to the given meter of 12.

The metrical design is also altered at m. 46, marked *zart* (tender). The measure spans twenty-four beats with a pulse of eight, serving as a de facto cadenza. The beats feature irregular slur patterns—first in groups of three, then in groups of two, creating a sense of rhythmic diminution. The quickening of rhythmic activity propels into m. 47, where the meter returns to a steady 12 with a pulse of 4, and the slurs span more than one beat to connect a measure of sixteenth notes over a crescendo. Although the meter remains primarily in 12, it is clear that the performer should feel the larger pulse from the beginning of the movement, at which the tempo should be approximately 72 beats per minute for each dotted quarter note.

**Harmony**

To understand the harmonic organization of this movement, the employment of tonal centers, harmonic transformations, and double-stops will be examined. With this in mind, there are only a handful of double-stops presented in this movement; most elements of harmony in this movement can be found through arpeggiation and chromatic lines.

One passage in which harmony is expressed through arpeggiation is in the recapitulation of the second theme, between m. 44 and m. 48 (see Ex. 3.9). At the opening of this phrase is a C♯°7 arpeggio that resolves to D Major. The phrase continues with a return to G Major using parts of a scale, with the key reinforced by pizzicati on the D and G strings. A similar passage
occurs in m. 45, with the arpeggiation transposed up three semitones. However, the second passage includes a change in the harmony from a $\text{°7}$ to a $\text{V7}$. It is not an exact transposition, since the end of the phrase repeats the plucked open D and G strings.

**Example 3.9.** Harmony expressed through arpeggiation of the second theme in recapitulation of Mvt. I, mm. 44–49

At the cadenza (m. 46), time and meter are suspended entirely, and both octave displacement and chromaticism are explored. A repeating gesture of $G^5 – D^\#5 – E^5$ is incorporated at the start of the passage, alternating with a response two octaves lower on $G^3 – C^\#3 – D^3$. These gestures continue to build and evolve before a new idea develops in m. 47. The meter is restored as a chromatic line extends from $C^\#3$ and $C^\#5$, with an alternating G pedal point. The melodic line continues with the end of the phrase (m. 48), reinforcing the tonic of G Major.

**Tonal Centers and Harmonic Transformations**

Though the key signature is omitted, creating the possibility for incorporating both major and minor thirds, the first movement is in G Major. While the opening measures depict a
descending diatonic G Major scale, the sense of "major" is quickly cancelled by an octatonic scale that is implied on A♭3 (m. 2), and expanded upon in m. 3. Example 3.10 shows the sudden harmonic transformations in the exposition. The second measure of the first movement hints at both A♭ minor and an A♭ octatonic scale; by comparison, m. 8 leads towards E♭ major.

**Example 3.10a.** Sudden harmonic transformations in the exposition in Mvt. I, mm. 1–4

![Example 3.10a](image)

**Example 3.10b.** Added pitches and harmonic transformations in Mvt. I, mm. 7–8

![Example 3.10b](image)

The different applications of this common motive (B–D–C) allow for the melodic line to continue in opposing directions. The passage at m. 3 (B3–D4–C♯–A♭3) precedes an ascending octatonic scale (A♭3–B♭3–C♭3–D♭4–D4–E♭4–F4–G4), whereas the passage that follows at the end of m. 8 (B4–D5–C5–E♭5) precedes a descending passage, avoiding the dominant D by emphasizing E♭ and C♯. In fact, significant emphasis is placed on notes that are centered in both the elusive G tonic and an ambiguous D dominant (mm. 9 and 14). This passage is ambiguous because it omits the F♯ that would secure it as a dominant triad (see Ex. 3.11). The resulting scale that is employed in m. 11 is what is referred to as the Hungarian minor scale, and places an emphasis on the F♯, E♭ and C♯.
**Example 3.11.** A score reduction of the melodic line with the transition towards an ambiguous dominant D in Mvt. I, mm. 8–14

The second theme of the exposition (mm. 14–16) includes a dominant. The passage employs both an \(F_\#\) and \(F^\#\): the \(F_\#\) as part of a diminished 7th arpeggio (\(G^\#–B–D–F\)), and the \(F^\#\) as part of a descending Major diatonic pentachord (A–G–\(F^\#–E–D\)). Even the pizzicati included at the ends of phrases in this section (A3–D3) form a perfect open fifth.

**Thematic and Motivic Development**

The first movement is more motivic than Raphael’s first unaccompanied viola work (Sonata, op. 7, no. 1), due to various ways in which the motives are developed and modified. The motives used in this sonata are interwoven over the course of the three movements using a form of developing variation. One of the first motives (mm. 1–2) is often reiterated and modified. This motive is represented by descending perfect fourths (G4 descending to D4), and continues as a descending scale. The moving line (\(F^\#3–E3–D4–C4–B3\)) unfolds in two registers and voices: the \(F^\#3–E3\) moves downwards, while the three other pitches, D4–C4–B3, are extended an octave higher. This theme returns in m. 7, with a passing E inserted between the perfect fourth interval (G5–E5–D5–\(F^\#4\)). Mm. 7–8 exhibit a rhythmic shift within the main motive; the theme enters on the third beat rather than the twelfth beat. Shifting the first theme an octave higher allows for a cadenza-like descent towards the dominant, outlined in fifths.
When the main theme returns at m. 22, it is preceded by an ascending inversion of the motive (see Ex. 3.12). In m. 20, the inverted motive begins with D3–G3–Eb4, with the upper pitches extending chromatically so that the intervals between the lower voices expand to a tritone and perfect fifth a measure later. Raphael is artful in composing the intervals’ change of direction, allowing the motive and its inversion to connect between mm. 21–22 (D3–A3–G4–D4–F♯3). The inversion of this motive also has accents at the start of each gesture and a tenuto on the last note of each group. When the accent falls on the third and ninth beat of each gesture (mm. 20–21), the accents shift with a return to the first theme in m. 22. Moving the accents to beats six and twelve in each measure changes the timing and the direction of the motive.

Example 3.12. Motivic development in Mvt. I, mm. 20–22

Second Movement- Menuett-Trio

Form

The second movement of the Sonata, op. 46, no. 3 follows ternary form (ABA): the movement opens with a Menuett, is followed by a Trio, and returns to a Menuett embellished with complex rhythms, flourishes, and added chords (see Ex. 3.13). Phrase lengths in the three sections of the movement vary significantly.
Example 3.13. Outline of form in the first Menuett section of Mvt. II, m. 1–43

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Tonal Center</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Phrase</td>
<td>mm. 1–10</td>
<td>Ambiguously in G Major moving to D Major</td>
<td>The tonal center is ambiguous in G Major, but uses a chromatic line that hints at minor modality.</td>
</tr>
<tr>
<td></td>
<td>(Repeated)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Second Phrase</td>
<td>mm. 10–19</td>
<td>B Major moves to E Major</td>
<td>Similar to the first phrase, the second phrase is chromatic, and is ambiguously in B Major with hints towards B minor, ultimately moving towards E Major by the end of the phrase.</td>
</tr>
<tr>
<td>Third Phrase</td>
<td>mm. 20–31</td>
<td>A Major moves towards an implied V of G Major.</td>
<td>This passage is chromatic (A4–G♯4–G4). When the dominant is reached, only the F♯3 is played.</td>
</tr>
<tr>
<td>Fourth Phrase</td>
<td>mm. 32–43</td>
<td>Centers towards G Major</td>
<td>The melodic line from the first phrase returns in the lower voice, obscuring the chromaticism.</td>
</tr>
</tbody>
</table>

The Trio (mm. 44–106) is arguably the most unusual section of the entire sonata. Marked *Schnell und flüchtig* (quickly and volatile), the tempo of the Trio is 160 quarter notes per minute, significantly faster than the Menuett. The use of the term *flüchtig* appears to have multiple meanings: volatility is expressed not only in an extremely fast tempo augmented with rapid slurred sixteenth note passages, but also through the use of dynamic extremes. The violist is faced with the challenge of keeping most passages *pp sempre*, letting the volatility release only near the ends of phrases, marked *ff*. (This occurs at m. 53, and for longer passages in mm. 64–68, and mm. 77–84.)

When the Menuett returns (m. 107), it begins with a G pedal tone to reorient the listener back to the original tonality centered on G. This added measure also extends the first theme by one measure; the other phrases are of corresponding length. Among several key changes from the first iteration of the Menuett is a change in pitches between m. 4 and its counterpart in m.
111, where the pitches are lowered a semitone, from B3–C♯4 to B♭3–C4. The final Menuett is extended by the addition of a coda, marked immer langsamer bis zum Schluß (always slowing down until the end). The coda section reuses thematic material from the Trio, while cleverly shifting the first theme into a 3/4 time signature and maintaining the character of a menuett.

**Meter and Rhythm**

The role of meter and rhythm changes in the second movement. The Menuett is in 3/4, but this dance-like movement is often felt in three with swaying two measure phrases. The first phrase (mm. 1–10) begins with an anacrusis, that slurs into the first full measure, resulting in the two-measure phrase being an uneven group of 4+2. However, tenuto markings on the second beat (in mm. 3, 4, 7 and 8) reinforce the feeling of a pulse in three (see Ex. 3.14a). By beginning the movement with an anacrusis on beat 3, the piece is actually in a pulse of two beats.

**Example 3.14a.** Metrical conflicts in the Menuett of Mvt. II, mm. 1–10

In the second phrase in the Menuett (mm. 11–30), the feeling of two is stronger than in the beginning of the movement. The phrase begins with a group of three slurred eighth notes with an accent on the downbeat, followed by three staccato eighth notes, marked grazios (graceful). With the recommended tempo of 132 beats per minute per quarter note, the hemiola stays within the barline, giving a pulse in one, rather than connecting over the barline with a
pulse in two. In mm. 27–30, the hemiola shifts into groups of two beats, losing the sense of one
(see Ex. 3.14b).

Example 3.14b. Metrical conflicts in the Menuett of Mvt. II, mm. 11–30

The meter of the Trio is also unusual, in that the section is marked in one, implying a
meter of 1/2. Although the meter of the Trio is in one, the pulse is subdivided in two, a
peculiarity that sets this movement apart from conventional trios (see Ex. 3.18). Similar to the
Menuett, the Trio begins with an anacrusis connecting the second quarter note (four sixteenth
notes) to an eighth note downbeat at the opening of the Trio. This connection over the barline
stays consistent during many parts of the Trio. An exception occurs between m. 64 and m. 66,
when an emphasis is placed on the second beat, and a rest occurs on the downbeat. Here, the
dynamic is fortissimo, and each entrance in the sequence moves up a semitone (F–F♯–G).
Example 3.15. Conflict between meter and grouping in the Trio of Mvt. II, mm. 44.3–54

The two rhythmic motives in the Trio often combine patterns into several variations (see Ex. 3.16). The uses of these motives vary. Often, the motives follow sequentially, revealing corresponding melodic patterns with repeating sixteenth note figures (mm. 47–48, and mm. 61–63). The final note is prolonged to include a half note tied to an eighth note. In this instance, the preceding frenzy ends, and the original melodic and rhythmic motives at the opening of the Trio return.

Example 3.16. Repeating Rhythmic Motives in the Trio of Mvt. II

<table>
<thead>
<tr>
<th>Rhythmic Motive</th>
<th>Measures Rhythmic Motive Appears In</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Rhythmic Motive" /></td>
<td>mm. 44–45, 45–46, 54–55, 59–60, 69–72, 73–74, 74–75</td>
</tr>
<tr>
<td><img src="image2" alt="Rhythmic Motive" /></td>
<td>mm. 64, 65, 66</td>
</tr>
<tr>
<td><img src="image3" alt="Rhythmic Motive" /></td>
<td>mm. 51, 52, 67, 80–86</td>
</tr>
<tr>
<td><img src="image4" alt="Rhythmic Motive" /></td>
<td>mm. 47–48, 56–58, 61–63, 76–77</td>
</tr>
<tr>
<td><img src="image5" alt="Rhythmic Motive" /></td>
<td>mm. 49–50, 50–51, 78–79, 79–80</td>
</tr>
</tbody>
</table>
Harmony

The A section of the Menuett (mm. 1–43) is composed in a polyphonic setting in which both the melody and a bass line appear through double-stops. The harmonies that result from pairing these two voices often result in quartal sonorities, particular fourths and sevenths. This is evident in mm. 1–2, with a seventh between a G3 and F♯4 on the downbeat of the first full measure, and a fourth between G3 and C4 in m. 2. Example 3.17 demonstrates the chromaticism in the opening measures, as the F♯4 moves to F♮4 and creates subtle tritones.

Example 3.17. Chromaticism and inclusion of tritones in Mvt. II, mm. 1–5

Had the movement begun on a downbeat, the emphasis would have been on the opening octave and major sixth. Starting the second movement with an anacrusis allows for dissonance through chromatic passing notes, while consonance occurs on the second beats. This anacrusis also allows for greater weight on the first two beats in the Menuett (as is traditional), reinforced through tenuto markings on the second beat in several places within the first phrase (mm. 3, 4, 7 and 8).

Tonal Centers and Harmonic Transformations

The second movement begins by ambiguously using elements of both of G Major and minor. A descending chromatic line emphasizes both F♯ and F♮, as well as B♯ and B♭. In the case of the B♯s and B♭s, they are placed in separate lines within the phrase. By employing both pitch sets, any connection to either major or minor tonalities is negated, instead producing a G
octatonic scale. This section emphasizes the use of semitonal relationships (see Ex. 3.18); the F♯ at the beginning of the movement serves as a passing tone between the G and the F♮, while the C♮ in m. 2 resolves downwards to B♮.

**Example 3.18. Semitonal relationships in Mvt. II, mm. 1–7**

Semitonal relationships occur in both the first movement and the Trio section of the second movement, when the key moves towards C minor, the subdominant of G Major. This section has strong similarities to the first movement, when repeating motivic material alternates between E♮ and E♭ (see Ex. 3.19a). Both passages emphasize semitonal relationships — yet the pattern is inverted in the Trio, using a series of descending semitones in mm. 57–58, as well as an ascending pattern in mm. 59–61 (see Example 3.19b).

**Examples 3.19a. Semitonal relationships in Mvt. I, m. 5**

**Examples 3.19b. Semitonal and whole step relationships in Mvt. II, mm. 55–62**
**Thematic and Motivic Development**

The opening phrase brings additional peculiarities to the movement: by starting with an octave followed by a chromatic descending pattern, the passage imitates a drone (see Ex. 3.20). Nearly every phrase begins with this motive. The pedal tone continues for two full measures in virtually every phrase, often requiring the performer to use unusual shifts. The most notable shift takes place in mm. 5–6, when the violist would make an octave leap, going from first through fifth positions to accommodate the writing. After jumping an octave and resting on a dissonant augmented fifth in fifth position (G₄–F♯₄–F₄–E₄–E₅–D♯₅), the violist would then cross strings and return to second position to play a seventh.

**Example 3.20.** Pedal point in Mvt. II, mm. 1–6

![Pedal point example](image)

In the last two entrances that contain the “pedal point motive” (mm. 31–32, mm. 35–36), the descending chromatic line is moved to the lower voice, while the upper voice moves upwards in contrary motion (see Ex. 3.21). Unlike the instance in Ex. 3.20, the pedal point is not sustained. In the second instance (m. 35), the passage is set an octave higher, resulting in unison pitches set at G₄. This challenges the violist to play the interval by stretching the hand so that the index finger lands on the D string in 3rd position, with the fourth finger stretching to reach a G harmonic on the G string. The melodic sequence provides for a second unison octave on the third beat of m. 37 on E₅; this creates a greater challenge in the player’s hand, as there are no harmonics where the fourth finger may land. These stretches on unison pitches are common in Raphael’s first unaccompanied Sonata, op. 7, no. 1, but are sparse in this sonata.
Example 3.21. Pedal point and contrary motion in Mvt. II, mm. 31–42

The second theme of the Menuett appears at m. 11. Beginning with the octave pedal point motive set at the mediant of G Major, a new sequential pattern is introduced. The sequence begins with arpeggios (mm. 13–16) outlining a D Major triad, a D♯° triad, a B♭7 (minus a D♮), and G octaves connected by an E. By slurring the first three notes in each measure, the emphasis on the first and second beats continues, while giving momentum and a break in the line on the three subsequent eighth notes of each measure. Chromaticism is highlighted in this movement, especially by a sequence of descending eighth notes appearing in mm. 13–15 (G♯4–G♮4–F♯4 respectively).

When the second theme returns (m. 20), the order of the triads changes, with a C♯° triad in m. 22 and an E Major triad in m. 23. This time, the triads appear for only two measures, with ascending pitches at the end of each measure. In a shift to hemiola patterns (m. 25), the ♯7 chord (B4–F5–A5) re-appears, inverted and slurred in a group of three, followed by a quartal triad (A4–D5–E4) in the second half of the measure. This is repeated in m. 26 an octave lower. Mm. 27–30 could easily have been written in 2/4, when the rhythmic pattern of three is reconfigured into a continuing hemiola. The use of chromaticism is reinforced with the quarter notes, with every other beat emphasizing an ascending semitone shift (C♯3–D3–E♭3–E3–F3–F♯3).

Instead of connecting thematic material to the first part of the second movement (the Menuett), the first theme of the Trio is related to thematic material found in the first movement.
While this thematic material has a secondary role when it appears in the first movement, it takes on a more prominent role in the Trio of the second movement. Examples 3.22a and 3.22b show the [013] motive that appears at the end of m. 2 in the first movement with the opening of the Trio in the second movement (m. 44). Both passages in this example utilize the [013] motive; in the first movement, greater emphasis is placed on the first note, the A♭3, whereas in the Trio, weight is placed on the last note of each group. The [013] motive is sequential, incorporating an approximate interval cycle. In this case, the first motive is shifts five semitones higher (from C3 to F3), while the second repetition is six semitones higher (F3 to B3).

**Example 3.22a.** Application of the [013] motive in Mvt. I, mm. 1–3.1

**Example 3.22b.** Applications of the [013] motive in Mvt. II (Trio), mm. 44–47

**Third Movement- *Frisch und lebendig* (Fresh and Lively)**

**Form**

The third movement, *Frisch und lebendig* (fresh and lively), is episodic. This movement has elements of a Rondo, with a frequently repeating first theme that is interrupted by alternating ideas (see Ex. 3.23). When the first theme returns (m. 26), it moves towards the dominant key of
D Major. Some of the opening fifths are omitted: rather than beginning with the pitches D₃–D₄–A₃, the phrase starts on a sustained D₃ before continuing with the sequence. When the first theme returns again at m. 39, the key moves to B♭ Major, before development of the motives is explored, as in the beginning of the sonata.

Example 3.23. An outline of form in Mvt. III

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>mm. 1–14</td>
<td>Section A begins in G Major and moves to the secondary dominant (V/V), an A Major chord. Within this section, mm. 1–6 introduce the first theme, while mm. 7–9 expand on a three-note motive.</td>
</tr>
<tr>
<td>B</td>
<td>mm. 14–25</td>
<td>New material is incorporated. The tonality begins in A Major and moves to the dominant (D Major).</td>
</tr>
<tr>
<td>A</td>
<td>mm. 26–29</td>
<td>Returns to a brief variation of the first theme in D Major.</td>
</tr>
<tr>
<td>C</td>
<td>mm. 30–38</td>
<td>The “pedal point motive” appears, and remains centered on D Major until the downbeat of m. 37. This section alludes to the dominant of B♭ Major in m. 38.</td>
</tr>
<tr>
<td>A</td>
<td>mm. 39–52</td>
<td>The A section returns by continuing with a variation of the first theme in B♭ Major, and moving to C Major in m. 49.</td>
</tr>
<tr>
<td>D</td>
<td>mm. 53–64</td>
<td>New transitional material is developed. It contains similarities to the B section (mm. 14–25). In mm. 54–55 it is in G♯ minor, but resolves to the tonic of G Major by m. 63.</td>
</tr>
<tr>
<td>A</td>
<td>mm. 65–68</td>
<td>This is a brief return of first theme (A Section) in G Major.</td>
</tr>
<tr>
<td>Coda</td>
<td>mm. 69–end</td>
<td>The coda parallels the C section in G Major, and alludes to material in the opening (mm. 7–9). There is a clear tonic ending in last measure.</td>
</tr>
</tbody>
</table>

Meter and Rhythm

The use of meter in the third movement is more conventional than in the first two movements. The movement begins with a meter of “4” and is maintained throughout the
movement. At times, hemiolas spill over barlines (see mm. 28–29 and 50–52 in Exx. 3.24a and 3.24b), eighth notes are grouped in sets of three, and phrase groupings begin with an accent.

Examples 3.24a. Hemiolas in Mvt. III, mm. 28–29

Example 3.24b. Hemiolas in Mvt. III, mm. 50–52

Some of the rhythmic motives of the second movement also occur in the third movement. A few of the most frequently occurring rhythms are presented in Example 3.25. The first rhythm (which first appears in mm. 2–3) is central to the movement as a whole, appearing several times throughout the work. A variation of this motive replaces the four repeating eighth notes with a set of sixteenth notes, appearing in mm. 39–41 and 43–46. The measures that consist entirely of sixteenth notes (mm. 14–16, 23, 53, and 62) are transitional. Unlike the Trio section of the second movement, where the sixteenth-note rhythmic motive begins as an anacrusis, this rhythmic figure begins on the downbeat. The last eighth note in the motivic figure is replaced with quarter notes, half notes, or even notes tied for several beats. The last few rhythms in Example 3.25 are derived from the initial rhythmic motive, and are less central to the overall function of the movement.
### Example 3.25. Appearances of frequent rhythmic motives in Mvt. III

<table>
<thead>
<tr>
<th>Appearances of Rhythmic Motives</th>
<th>Rhythmic Motives</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 2–3, 11, 13, 26–28, 49–50, 65–66, 77–79</td>
<td><img src="image1" alt="Rhythmic Motive" /></td>
</tr>
<tr>
<td>mm. 39–41, 43–46</td>
<td><img src="image2" alt="Rhythmic Motive" /></td>
</tr>
<tr>
<td>mm. 14–16, 23, 53.4–54, 62</td>
<td><img src="image3" alt="Rhythmic Motive" /></td>
</tr>
<tr>
<td>mm. 33–35, 72–74</td>
<td><img src="image4" alt="Rhythmic Motive" /></td>
</tr>
<tr>
<td>mm. 19–22, 58–61</td>
<td><img src="image5" alt="Rhythmic Motive" /></td>
</tr>
<tr>
<td>mm. 7–9, 79–82</td>
<td><img src="image6" alt="Rhythmic Motive" /></td>
</tr>
<tr>
<td>mm. 50–51</td>
<td><img src="image7" alt="Rhythmic Motive" /></td>
</tr>
<tr>
<td>mm. 55–57</td>
<td><img src="image8" alt="Rhythmic Motive" /></td>
</tr>
</tbody>
</table>

**Harmony**

Sequences, which are used to develop contrary motion, are pivotal in the harmonization of the third movement of Sonata, op. 46, no. 3. Beginning in m. 7, and continuing for three...
measures, a three-note slurred sequence (part of the initial theme) moves in two directions, (see Ex. 3.26), with the interval between the sequence and its inversion expanding to create suspense. In measure 9, the intervallic relation diminishes as the upper voice is sustained, and the lower voice ascends to prepare for the G Major tonic in m. 10.

**Example 3.26.** Inverted sequence in expanding interval series in Mvt. III, mm. 5–10

One such chromatic sixteenth-note phrase (mm. 14–16) begins in A Major, highlighting the secondary dominant (V7/V) for G Major. The dominant is not reached for several measures (m. 26). Instead, a chromatic sequence is employed beginning in m. 11 (see Ex. 3.27), with semitones at mm. 14–15, alternating with whole steps on the third beats of those measures. In m. 16, much greater emphasis is placed on a semitonal relationship, allowing the harmonic structure to be in E Major, and later C♯. The chromatic passage between mm. 14–16 moves the tonality to C♯, the dominant of F♯. This fixation on C♯ connects chromatically with both semitone neighbors, D♮ and B♯, and invoke the Hungarian minor scale. Enharmonically, both of these pitches have a purpose in G Major and the related dominant of D, but in this particular instance they clash, especially when the D♮ is set against a G♯, spelling a tritone.
Example 3.27. Chromatic sequences and modulations of tonal centers in Mvt. III, mm. 11–19

Unconventional harmonic devices are used in this movement to imply an augmented sequence, and they do so notably at mm. 20–22 (see Ex. 3.28a) and mm. 59–61 (see Ex. 3.28b). In both passages, the entrances of this sequence ascend with a series of three semitones, and then two series of four semitones (outlining an augmented triad).

Example 3.28a. Suspenseful ascending thirds in Mvt. III, mm. 19–22

Example 3.28b. Suspenseful ascending thirds in Mvt. III, mm 59–61

Tonal Centers and Harmonic Transformations

The third movement is the only movement in this sonata with a strong tonal center. The movement begins decidedly in G Major, moving in the second half of the movement towards a modulation in B♭ Major (m. 39), and after a series of meanderings, returning to G Major in m.
Written in a neo-Baroque style, this movement uses cyclical chromatic patterns, which often help facilitate sudden changes in tonal center.

**Thematic and Motivic Development**

Motives in this movement are treated as interchangeable melodic and rhythmic fragments. In the first movement, when initial motives repeat, scalar passages appear; in the case of the second and third measures in this movement, material is recycled from the first two measures and transformed into a series of sequential motivic patterns. Three different motives are featured in this movement (see Exx. 3.29a–3.29d).

Motive 1 utilizes quartal intervals such as perfect fourths (P4), tritones and minor sevenths, which are more prevalent in the first two movements. In the first measure, Motive 1 uses two sets of perfect fourths, G–D, and D–A (see Ex. 3.29a).

**Example 3.29a. First appearances of Motives 1, 2 and 3 in Mvt. III, mm. 1–2**

Motive 2 is derived from the [013] motive of the previous movements; Variations of this pattern are used frequently throughout the movement. Motive 2 is a three-note figure, but occasionally includes variations with four-note patterns, such as the [0134] sequence in m. 6. In m. 7, Motive 2 appears in its original format, but the sequence is frequently inverted (see Ex. 3.29b).
Example 3.29b. Motive 2, Motive 2 (inverted) and Motive 3 in Mvt. III, mm. 6–7

The inverted form of Motive 2 appears in several places in the movement, including mm. 14–16, 19–21, and 33–35. In m. 14, inversions of Motives 1 and 2 alternate to begin a sequence (see Ex. 3.29c).

Example 3.29c. Inversions of Motives 1 and 2 in Mvt. III, m. 14

Motive 3 is used to link various sections rhythmically, and has little to do with pitch. Motive 3 uses three slurred staccato notes, which either repeat or move in stepwise motion. First appearing in m. 2, Motive 3 often serves to connect other motives, which is the case in mm. 4, 11, and 13. The rhythmic pattern is used again in m. 17, but the notes have changed. This pattern also becomes the source for the ricochet sequence in mm. 17–18, as well as in mm. 55–57.

In m. 17, the tritone double-stop in the second half of the measure is a possible variation of this motive. In this particular instance, Motive 1 is set at an interval of an augmented fourth (see Ex. 3.29d).

Example 3.29d. Variations of Motives 1, 2 and 3 in Mvt. III, m. 17
The alternation between Motive 2 and its inversion (seen in Example 3.29b) deserve a closer look. Between measures 6 and 10, two alternating sequences are employed. These sequences feature the same rhythm (taken from Motive 2 above) moving in contrary motion (see Ex. 3.30). The ascending pattern moves upwards in stepwise motion, beginning diatonically and ending with two repeating D♯s (A4–B4–C♯5–D5–D♯5–D♯5). Each figure outlines an ascending minor third, with the final two figures emphasizing the leading tone of F♯ before returning to the tonic in m. 10. The descending figures alternate between outlining major and minor thirds, yet they do not move in a consistent pattern (F♯4–Eb4–C4–B♭3–C4). Ultimately, the last grouping in m. 9 descends to an A♭, a semitone higher than the tonic of G.

**Example 3.30.** Ascending and descending sequences of Mvt. III, mm. 6–10

An alternate interpretation of the sequences in measures 7–9 is that the intervals between the end of the ascending figures and the beginning of the descending figures continue to expand. M. 7 begins with a tritone (F♯4–C5), expanding outwards towards a major seventh (Eb4–D5). Mm. 8–9 becomes a major tenth (C4–E5), then a tritone displaced by an octave (B3–F5), and an augmented twelfth (B♭3–F♯5). It is difficult to classify the interval that precedes the double octave at m. 10. Here, a second tritone appears with octave displacement (C4–F♯5), but the sixteenth-eighth note rhythmic motive extends to an A♭3, a semitone higher than G. This allows for the perception of a clear arrival of the augmented sixth, which is extended over an octave. A
similar figure returns again (mm. 80–82), in which the order and direction of motives changes, yet the harmonic pattern remains the same.

**Performance Issues**

Double-stops are commonly used by composers writing for solo string instruments; using a combination of open strings and fingered pitches gives the musical line a fuller sound and enables greater resonance. Double-stops may also highlight multiple layers of a piece. In this movement, double-stops are sparse, and are mostly concentrated at the beginning of the recapitulation (mm. 40–46). Double-stops here are used to amplify the harmony within the piece, with a repeated G3 resonating below the melodic line as a pedal point (see Ex. 3.31). In m. 43, a trichord appears, consisting of a bowed B4, supported by a plucked D4 and G3 on open strings, and played with the fourth finger. This unconventional writing presents a brief but challenging passage for the performer.

Double-stops occur again in m. 43, with the top line on a bowed B4, while the left hand plucks four repeated pizzicati of D4–G3 (see Ex. 3.31). This passage demonstrates the division of motivic material through voicing and a combination of bowed and pizzicato, with the three vocal ranges carefully separated.
Example 3.31. Double-stops amplify harmony with pedal point and pizzicati during the recapitulation in Mvt. I, mm. 40–44

These vocal ranges include a descant which remains stationary on G5, the primary melodic line using the [013] and [024] motives, a middle moving line using the pitches F♯4–E4–D4, and a lower range that utilizes the open strings on D4 and G3 (see Ex. 3.32).

Example 3.32. [013] and [024] motivic activity in Mvt. 1, mm. 39–43

The last instance in which double-stops occur is in the final five measures of the movement (mm. 51–55), where two contrasting voices are presented. The upper voice is sustained by dotted quarter and dotted half notes as the tonality resolves towards G Major. The lower voice is chromatic, hinting at G minor and offering an exchange between D and E♭ on sixteenth notes. The penultimate chord in m. 54 (a plucked A♭3–E♭4–D5) strongly emphasizes

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9 Although it is clear that this is a tonal work, tone row language is being borrowed to help describe these semitoneal and whole-tone relationships. The [013] motive consists of a semitone followed by a whole tone, and the [024] motive consists of two whole tones.
two frequently occurring notes, A♭3 and E♭4. This steers the tonality away from a traditional

dominant and tonic relationship, instead emphasizing the bII sonority.

This sonata is primarily tonal, but at times, it strays from traditional tonality and

modality. This apparent tonal scheme is often subverted with subtle substitutions: the addition of

flats or other accidentals to whole-tone scales, extensions of octatonic patterns beyond an octave,

and changes to the order of or substitution of scale patterns.

This section identifies passages in which alternative octatonic scale patterns are used in

both the first and second movements (see Exx. 3.33a and 3.33b). Several passages of alternative

octatonic scale passages occur. M. 3 of the first movement is comprised of an A♭ octatonic scale,

while mm. 27–29 are built on a B♭ octatonic scale that extends to a tenth. The material in mm.

37–38 mimics a descending whole-tone scale, altering a note in the pattern. The scalar pattern

that first appears (G4–F4–E♭4–C♯4–B♭3–A3) resembles an enharmonic whole-tone scale with

one significant difference: in substituting B♮ for B♭, the interval of three semitones between C♯4

and B♭3 is larger than two. This substitution also allows for greater cohesion with the octatonic

material before the recapitulation in m. 39.

Example 3.33a shows a series of alternative octatonic scale patterns between mm. 9 and

12. Initially in m. 9, a series of shorter [0135] tetrachords appear, with the order of the pitches

varying. The phrase develops to include two separate octatonic series in m. 10 (both [01234689]

and [0123489e]). By m. 11, the tetrachord [0125] unfolds around the pitches C♯3–D3–E♭3–F♯3,

with the range expanding to include an irregular octatonic scale spanning C♯3–C4 [0125689e]

that resembles the Hungarian minor scale with an added C natural.
Similarly, alternative octatonic scale patterns appear in the second movement. Example 3.33b shows a series of irregular alternative octatonic scale patterns and pentachords. As the Trio from the second movement develops, the melodic line appears to be diatonic (in C minor), but because of added accidentals such as the F♯ in m. 47, or the chromatic line in m. 48, the C minor indication is obscured. Sequential pentachords are used in measures 50 and 51, followed by an octatonic series between mm. 52–54 that reaches the dominant of C minor. The diatonic scale pattern at the repeat in m. 55 hints at a shift in C Major. This implies an alternative nine-pitched scale pattern in retrograde.

Example 3.33b. Alternative octatonic scale patterns in Mvt. II, mm. 44–62
The various applications of pizzicato in this movement emphasize important cadences. Although many instances of pizzicato here are not difficult, at times, they create a technical challenge. When first introduced at the end of m. 13, pizzicato reinforces an otherwise weak cadence of a dominant open fifth chord. In this instance, the pizzicato echoes the cadence. This effect soon becomes an important motive in its own right, appearing four times in the short development section. Each time, the preceding notes become further removed from the key of D Major. The pizzicati serve to connect each of these short passages.

When the pizzicati return later in the movement, they resolve towards the tonic (mm. 39–40). Here, the melodic line resolves upwards, in the only instance in which the pizzicato motive is inverted. The frequency of pizzicati increases when the second theme returns. In m. 42, pizzicato is incorporated twice, reinforcing the vacillation between minor and major. In the G Major triad in m. 43, the B♮ is bowed, while the violist performs the pizzicato using the left hand, repeating the motive four times over the course of the measure. The left hand pizzicato is not specifically marked with a left hand pizzicato indication (+). This passage is also the first time in which the key of G Major is unambiguous, with a clear use of the major third.

The employment of double-stops and chords is most prevalent in the A sections of the Menuett movement. In the opening of the Menuett, the lower voice resembles a ground bass, resting mainly on the open G. The two-voice passage found in the beginning of the Menuett dominates the first theme, is less prevalent within the second theme, and then is revived vigorously with the return of the first theme. At the return of the first theme, marked \textit{Zeitmaß} (Tempo), three-note chords are introduced at mm. 34–35. Subsequent double-stops in mm. 35–36 are especially technically demanding, particularly at the last beat of m. 35, where the double-
stop is intended to be a double G4, played as a harmonic on the G string and with the index finger pressed down on the D string.\footnote{Conversation with Fredrik Pachla, April 7, 2015. Fredrik Pachla, Raphael’s son-in-law, mentioned that this double-stop technique is more easily performed on smaller violas. Günter Raphael is reported to have had larger hands and an average sized viola, about 16 inches.}

When the Menuett section returns at m. 97 (A\textsuperscript{1}), the melodic line is more embellished, with pitches repeated and three-note chords more frequent. Some of the changes between the opening of the Menuett and its return at m. 97 are shown in Examples 3.34a and 3.34b. With the return of the second theme (the end of m. 116), the octave pedal tone is replaced with a double-stop grace note. Similarly, a combination of grace notes and rolled arpeggiated grace notes occurs in mm. 142–143 in the final iteration of the first theme of the Menuett.

**Examples 3.34a and 3.34b.** A comparison of the two versions of the Menuett in Mvt. II, mm. 1–7 and mm. 97–102

<table>
<thead>
<tr>
<th>mm. 1–7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Menuett  ( j = \text{ca. 132} )</td>
</tr>
</tbody>
</table>

\[
\begin{array}{c}
\text{\textbf{\textit{Menuett}}}
\end{array}
\]

\[
\begin{array}{c}
\text{\textit{p zart}}
\end{array}
\]

<table>
<thead>
<tr>
<th>mm. 97–102</th>
</tr>
</thead>
<tbody>
<tr>
<td>97</td>
</tr>
<tr>
<td>( 1. \text{Zeitmaß (etwas langsamer als zuerst)} )</td>
</tr>
</tbody>
</table>

\[
\begin{array}{c}
\text{\textit{arco}}
\end{array}
\]

\[
\begin{array}{c}
\text{Added octave}
\end{array}
\]

\[
\begin{array}{c}
\text{Pitches repeated}
\end{array}
\]

\[
\begin{array}{c}
\text{Added embellishments}
\end{array}
\]

<table>
<thead>
<tr>
<th>Three-note chords in mm. 99–100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alterations in pitch</td>
</tr>
</tbody>
</table>

Raphael’s deliberate use of rests and pauses help to demarcate sections of the movement. Both the first and second Menuetts share a two-beat pause when the first theme returns (mm. 26 and 127, respectively). In both cases, the pause allows for a clean break between the hemiolas in
the second theme, the return of a more grounded Menuett theme, and a clear return to the original tempo (Zeitmaß).

Although the pizzicati are not typically difficult in the Menuett-Trio, a few instances where they are technically intricate do occur. The pizzicati in the second movement is sparse (occurring only at the ends of phrases, such as in mm. 19, 104, and 149), and is used as a form of punctuation. In m. 116 of the elaborated, second Menuett, the violist plays a left hand pizzicato on the C string while bowing an open D string. Under closer scrutiny, the second movement offers many technical challenges, including challenging double-stops, irregularities in phrasing, and an individualized use of chromaticism and harmony.

Like the previous movements, the third movement also uses double-stops to augment the harmony in strategic locations, such as mm. 11, 30, and 69–76. At m. 11, double-stops help to reiterate and sustain the upper voice, while the moving line occurs in the inner voice (see Ex. 3.35a). At m. 30 (see Ex. 3.35b), double-stops serve as a pedal point to reinforce the low D (D3 on the C string, which functions as the dominant in this movement). Similarly, the G Major tonic between mm. 69–71 use the pedal point to place an emphasis on the descending chromatic pitches (F♯–F♮–E♭–E♮–D) (see Ex. 3.35c). Double-stops are later used as a series of parallel fifths (mm. 72 and 76), reinforcing the G Major tonality in the beginning of the movement and B♭ Major tonality from m. 39. The strongest harmonic emphasis is on the G perfect fifths, which are resonated through the open strings and given accents.

Example 3.35a. Double-stops emphasizing repetitive pitches in Mvt. III, mm. 11–14.1
Example 3.35b. Double-stops emphasizing pedal points in Mvt. III, mm. 30–38

Example 3.35c. Double-stops emphasizing pedal points in Mvt. III, mm. 69–78

Bowing and articulation are technically intricate aspects of the third movement. Two types of articulation that occur amid the use of double-stops are *ricochet* and *collé* bowing. This is the first time in this sonata in which such articulations appear. *Ricochet* and *collé* bow articulations are not explicitly noted in the part, but both can be identified based on the written bowings, such as the double down-bow sixteenth notes found on alternating beats in mm. 17–18. These are followed by a series of continuous up-bows (m. 18), with six eighth notes in one up-bow. Similar articulations occur in mm. 55–57 (see Ex. 3.36).

Example 3.36a. Bowing articulations in Mvt. III, mm. 17–19
Liner notes of Jürgen Weber’s 2013 recording of Raphael’s Sonata, op. 46, no. 3 provide insights into the work that are particularly applicable to this chapter’s harmonic analysis of the work.\textsuperscript{11} Pachla, in the liner notes he wrote to accompany Jürgen Weber’s 2013 recording gives a brief synopsis of each movement of the sonata, focusing specifically on Raphael’s vacillation between major and minor, irregular meters in the Trio, and the “imaginative” nature of the movements. One can see a disconnect between the often cheery nature of this sonata and the catastrophic experiences that Raphael faced at the time of his composition. The piece was composed on October 18, 1940, about one year into the war. Autumn, 1940 was a relatively prolific period in his life, compared to periods where the turmoil of war and tuberculosis prevented him from composing. Pachla notes that Raphael viewed as a time during which “his development of a style which was for all intents and purposes his own.” The World War II era also marked a period of health problems for Raphael. Raphael’s life was often considered in peril due to frequent emergency surgeries connected to his tuberculosis, and also as a result of continued harassment from the SS.\textsuperscript{12} Perhaps writing a bright and engaging piece served as a source of hope for Raphael and a means of escape from a dismal reality.

Raphael’s ambiguous tonality, irregular metrical and accent use, and emphasis on extended rests represent destabilizing forces in this piece. The first movement, in spite of its

\begin{example}
\caption{Bowing articulations in Mvt. III, mm. 55–58}
\label{fig:bowing-3.36b}
\begin{center}
\includegraphics[width=\textwidth]{bowing-3.36b}
\end{center}
\end{example}
sonorous qualities, is disfigured. In the Trio of the second movement, the unusual meter in 1 (2/4) represents an ill Raphael, or a sick, disfigured Germany or even Europe. The substitutions and imperfections that riddle the first movement represent German society during wartime. An extramusical commentary on the historical context of Raphael’s life and music became part of Raphael’s harmonic and musical language. Harmonic ambiguity comments on a society absent of its leading composers, musicians, and the sizeable portion of a population sent to be exterminated. Moments of clarity and consistency in terms of true harmonic consonance are rare in this movement, and serve as an oasis from unstable parts of the movement.

Despite this, the second movement provides ornamentation that is more folk-oriented than Germanic, possibly referencing Roma and klezmer traditions. Perhaps one of the most salient alterations to the return of the Menuett theme is the addition of grace notes, which provide a folksy atmosphere, and which requires an ascending portamento to a note from a chord. The use of perfect fifths with a glissando (mm. 106 and 107, and again in mm. 115 and 116) is imitative of bagpipes, or perhaps a style of string playing connected to the Roma and klezmer styles of earlier eras.

The third movement of Sonata, op. 46, no. 3 may be viewed as a paradox: while the movement evokes the energy and characteristics of Allegros in the sonata da chiesa genre of the Baroque era, it possesses chromaticism and articulation of the mid-twentieth century. Raphael skillfully connects the sonorities and style of the third movement with many of the motives and idiosyncrasies found in the first two movements. The opening measures of the third movement evoke the Baroque style and are reminiscent of Georg Phillip Telemann’s Concerto in G Major for Viola and Orchestra in tempo and in the firm establishment of G Major in both works. While

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13 For more information regarding Roma traditions, see Jonathan Bellman’s The Style Hongrois in the Music of Western Europe.
the last movement of Raphael’s Sonata, op. 46, no. 3 may not have same function as previous movements, it does recollect a more harmonious time in German history, both musically and politically.

Conclusion

Reflecting the work of a maturing composer, Sonata, op. 46, no. 3 explores new harmonic ideas while deviating from traditional uses of meter. The first movement employs a variant of sonata form, using episodic musical themes. This movement deviates from conventional rules by incorporating octatonic and Hungarian minor scales, as well as metrical dissonance. The second movement, which contains a Menuett and Trio, is unusual because of the role of meter and rhythm in each of these sections. Using elements of both of G Major and minor, the Menuett begins with a drone-like chromatic pattern, followed by a more whimsical trio. The third movement, a Rondo, recalls neo-Baroque characteristics, while employing a conventional meter and consistent tonal center.

Sonata op. 46, no. 3 was the last piece for viola completed in Raphael’s middle period. Raphael did not explore writing for this instrument again until 1946, when he composed his Sonata, op. 46, no. 4 for solo viola. Chapter 4 will examine Raphael’s third solo viola sonata, (op. 46, no. 4) employing similar analytical criteria.
CHAPTER FOUR- Sonata for Solo Viola op. 46, no. 4

Günter Raphael’s Sonata for Solo Viola, op. 46, no. 4 (1946) represents a significant transformation in his musical style. Transfigured and scarred by World War II, Raphael composed this work using a dark palette of musical colors. Raphael used a combination of modalities, octatonic and whole tone scale patterns, and elements of serial techniques that might have represented the dismal environment surrounding him and his chronic health conditions.

Compared with Raphael’s earlier unaccompanied sonatas for viola, this sonata is significantly freer because it is unshackled by conventions such as time and key signatures. Despite its given title, Sonata No. 2 (E) für Bratsche-Solo, the modality of this piece is often ambiguous, as it is not firmly established in either E major or E minor. Although the movements in this sonata are shorter than the movements in both Sonatas, op. 7, no. 1 and op. 46, no. 3, they are far more challenging both interpretively and technically.

First Movement- Sehr beseelt und bewegt (Very Animated and Moving)

Form

Measures and barlines do not exist in the this sonata; this absence of barlines poses challenges to formal analysis of the work. The form in the first movement resembles sonata form. This can be verified by the printed subdivisions (in three sections) that are marked with simple double barlines, indicating the exposition, development and recapitulation of the movement. The first theme begins with a broad, open fifth gesture that lasts for twelve beats, followed by a response beginning with the dotted quarter plus eighth note rhythm. An annotated
version of the exposition is presented in Example 4.1, while the various iterations of the first theme are shown in Example 4.2.

To aid in the analytical process, and to identify specific locations in the score, each line has been demarcated here with each of the three sections (exposition, development, and recapitulation) assigned a number, and each line within that section given a letter. In the case of the third line of the movement, where a double bar appears and separates the exposition from the development, the line is divided into 1c (which includes the first nineteen notes) and 2a (which includes the last twelve notes). The lines and their labels appear in Example 4.1.

**Example 4.1.** Form in the exposition of Mvt. I, lines 1a–2a

Symmetry plays an important role in the form of this movement. Symmetry occurs on a large scale through the use of sonata form and intervallic relationships. The exposition opens with a series of three intervals: a perfect fifth (E–B), its inverse—a perfect fourth (A–D), and another perfect fifth (C–G). The result of the opening intervals is a strong sense of symmetry within this phrase, which allows for emphasis on quartal and quintal relations throughout the sonata.

In the development, the intervals of the first theme are modified in lines 2b and 2c (see Ex. 4.2). The first passage begins with a tritone (an interval of six semitones), a perfect fourth (five semitones), and a minor sixth (eight semitones). Unlike the exposition, where the first and
third intervals have equal numbers of semitones, the first interval in the development is condensed with a diminished sonority, while the third interval expands. When the first theme arrives in the recapitulation at line 3a, it undergoes diminution, creating a more somber character.

**Example 4.2.** The four iterations of the first theme in Mvt. I, lines 1a, 2a, 2b, and 3a

- **Line 1a** - first theme, exposition

- **Line 2a** - first theme at the beginning of the development

- **Line 2b** - second iteration of the first theme in the development

- **Line 3a** - first theme at the recapitulation
Meter and Rhythm

Although this movement lacks a specific, organized meter, it contains several rhythmic patterns and implied meters. The exposition begins with a three-beat pattern before the beat pattern changes in line 1a (see Exx. 4.3a and 4.3b) to a sequence of five consecutive dotted-quarter plus eighth note rhythms. In a standard setting, this would imply a duple meter, most likely showing a meter of 4/4. The metrical ambiguity gives a sense of spaciousness that allows the performer several choices of phrasing. The dotted-quarter pattern is fleeting, before the meter returns to an implied meter of 3/4.

Example 4.3a. Mvt. I, line 1a, as written without meter or barlines

In line 1b, motivic repetition occurs with the five-note pattern E♯–C♯–D–A–G♯, but using different registers and rhythms (see Ex. 4.4).

Example 4.3b. Mvt. I, line 1a, with proposed metrical subdivisions added by author

The dotted-quarter plus eighth-note rhythmic pattern in the exposition continues to appear throughout the development, but it is altered with a series of eighth notes outlining parallel, descending perfect fourths.
Sixteenth notes appear with increased intensity in the development, and are central to the climax of the movement in line 2c. These sixteenth notes are interrupted by tied notes connecting weak beats to downbeats. Phrase lengths vary between the opening group of eleven sixteenth notes, and between nine and seven sixteenth notes, with accents on the first note in each series (see Ex. 4.5). In this passage, the pulse is likely to be felt in 2/4, based on the sixteenth note groupings. As longer note values appear (dotted quarter notes, half notes, dotted half notes, etc.), the sense of meter fades.

**Example 4.5. Uneven metrical subdivisions in Mvt. I, line 2c**

Meter and rhythm are expressed in the recapitulation using rhythmic diminution. In the recapitulation, melodic material is notated using dotted half-notes and quarter notes, appearing twice as slow as in the exposition. A result of this alteration is an implied metrical shift to 6/4 (Exx. 4.6a and 4.6b).

**Examples 4.6a and 4.6b. Proposed metrical subdivisions of the first theme of Mvt. I**

As the recapitulation develops, the rhythmic character and meter closely resemble those of the second theme and closing material in the exposition. This is clearly marked in the score.
with *allmählich in Bewegung* (gradually moving), which serves as an *a tempo* at which the rhythmic structure begins to imitate the exposition.

**Harmonic Language**

Although Raphael’s harmonic language is clearly tonal, Sonata, op. 46, no. 4 fuses serial techniques with tonal, quartal, whole tone, octatonic, and modal scales. The resulting harmonic language resembles Paul Hindemith’s in the frequent use of quartal and quintal intervallic relationships.

Atonal set theory provides a basis upon which to analyze the harmonic language here.\(^1\) In the first ten notes of the movement, all of the pitches in an E-natural minor scale are used. Each pair is grouped rhythmically, with a strong gravitation towards the intervallic relations of seven semitones and their inverse of five semitones. In this first series, the perfect fifth and perfect fourth intervals are used in four of five sets; the fourth pair, F♯4–D5, spans eight semitones (see Ex. 4.7).

**Example 4.7.** Semitonal relationships in Mvt. I, line 1a

![Diagram of semitonal relationships in Mvt. I, line 1a](image)

The patterns that initiate the movement recur frequently, but these are not the only intervallic relationships. The next series of pitches emphasizes minor and major thirds, (which span three and four semitones), sustaining a G♯4 at the end of the line. This G♯ alludes to E

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Major tonalities, while also foreshadowing the pull towards C♯ major towards the end of this line. In fact, the C♯ and G♯ become pivotal points throughout much of the exposition, even leading into the development.

While this movement retains many tonal characteristics, several dissonant intervals and unordered pitch collections can also be analyzed within Günter Raphael’s composition.² Frequently appearing pitch collections and set classes can be shown through an annotated analysis of the exposition, development, and recapitulation, with selected phrases highlighted (see Exx. 4.8a–4.8c).

Example 4.8a. Unordered set classes from the exposition of Mvt. I, line 1a

Example 4.8b. Set classes from the development of Mvt. I, lines 2a, 2b, 2c, and 2d

² Ibid.
Example 4.8c. Set classes from the recapitulation of Mvt. I, lines 3a, 3b, and 3d

Three recurring set classes, [0123568t], [0123568], and [012348] appear in the exposition and the recapitulation (Exx. 4.8a–4.8c). Also appearing in both the exposition and the recapitulation are set classes [012458] in lines 1b and 3c, and [02479] in lines 1c and 3d.³

³ Set class 5–35 is the foundation of a pentatonic scale pattern.
The only set class from Example 4.8a that appears in all three sections of the movement is set class [0123568T]. This set class represents a minor scale pattern with an added raised third, and is closely related to the scalar set class [013568T], which is the basis for diatonic scale patterns. This set class appears at the beginning of the development and at the end of line 2d. It also corresponds with the pentachord set class [02479], which forms the pentatonic pattern at the end of the exposition and on line 3d.

In the development, two set classes repeat frequently: [0134689], and [013568t]. The latter set class appears twice, in lines 2a and 2d, while set class [0134689] appears three times, in lines 2b and 2d. The pitches in line 2a represent a subset of the F♯ harmonic minor scale, while resembling a natural minor scale at the end of line 2d. When a series of scalar patterns begins in line 2c, the scale pattern length begins to vary, alternating between seven and eight pitches. The first group of pitches forms the set class [0123578t], which forms a B♭ minor scale with an added 2nd degree (C♭). Often only one note is altered, preventing the scale from reaching a complete octave.

An alternative interpretation of line 2c and the beginning of line 2d classifies these scalar passages as tetrachords with a combination of diatonic, octatonic, and whole tone scale fragments. These scalar fragments form patterns that descend in fifths and tritones (see Exx. 4.9a and 4.9b). Shared characteristics in each scale pattern occur. Individually, these scale fragments do not connect as cohesive scales, but instead appear as streams of hybrid scale patterns. For instance, the scale pattern at the beginning of line 2d (notes 175–182) is a B♭ minor scale with a lowered 5th degree (F♭).
Example 4.9a. Descent of set classes of tetrachords and trichords in Mvt. I, lines 2c–2d (notes 150–182)

Example 4.9b. Tetrachords, set classes and descriptions in Mvt. I, lines 2c–2d (notes 150–182)

<table>
<thead>
<tr>
<th>Pitches</th>
<th>Set Class</th>
<th>Scale Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>G♭5–F5–E♭5–D♭5</td>
<td>[0135]</td>
<td>Diatonic fragment</td>
</tr>
<tr>
<td>C♭4–B♭4–A♭4–G4</td>
<td>[0134]</td>
<td>Octatonic fragment</td>
</tr>
<tr>
<td>A♭5–G♭5–F5–E♭5</td>
<td>[0235]</td>
<td>Octatonic and diatonic fragment</td>
</tr>
<tr>
<td>D5–C5–B4</td>
<td>[013]</td>
<td>Diatonic fragment</td>
</tr>
<tr>
<td>C6–B♭5–A♭5–G♭5</td>
<td>[0246]</td>
<td>Whole tone and diatonic fragment</td>
</tr>
<tr>
<td>F5–E♭5–D♭5–C♭4</td>
<td>[0246]</td>
<td>Whole tone and diatonic fragment</td>
</tr>
<tr>
<td>B♭4–A♭4–G♭4–F♭4</td>
<td>[0246]</td>
<td>Whole tone and diatonic fragment</td>
</tr>
<tr>
<td>E♭4–D♭4–C4–B♭3</td>
<td>[0235]</td>
<td>Octatonic and diatonic fragment</td>
</tr>
</tbody>
</table>

This exploration of set classes shows that Raphael’s compositional style developed in his later works through his increasingly frequent tonal twelve-tone style.

**Thematic and Motivic Development**

Six motives appear frequently in the first movement (see Ex. 4.10). Discussed previously, Motive 1 reappears at the beginning of the development in line 2a, at the end of line 2b, and at the recapitulation in line 3a. With its irregular grouping of slurs, Motive 2 is more syncopated than Motive 1, containing two pairs of syncopated, ascending thirds followed by a descending
fourth. When Motive 2 returns in the recapitulation (in a parallel location) in line 3a, it undergoes diminution as eighth notes replaced by quarter notes.

**Example 4.10.** Motives 1–6 in Mvt. I, lines 1a and 1b

Motive 2 appears immediately following Motive 1 in the development in a similar rhythmic iteration, with a series of six eighth notes. But these motives differ in their phrase groups, which are syncopated in the original motive, but slurred on the beat in the development (see Ex. 4.11). Melodically, these motives are not related, given the diatonic relationship between each group in the development (D–C♯–B and F♭–Eb–Db).

**Example 4.11.** Motives 1 and 2 in the exposition and development of Mvt. I, lines 1a, 2a, and 2b
Like Motive 1, Motive 3 reappears (in a parallel location) in the recapitulation, and is central to the second theme. An inversion of Motive 3 is included in the transition towards the recapitulation in line 2e (see Ex. 4.12). While the Motive 3 in line 1a descends a whole step (F♯3–E3), in line 2e, the inverted Motive 3 ascends a minor seventh (F3–Eb4).

**Example 4.12.** Motive 3 in its original form in Mvt. I, line 1a, and the inverted form in line 2e

Like Motives 1 and 3, Motive 4 functions sequentially in the exposition and recapitulation. Motive 4 is rhythmically identical to Motive 2, although the intervallic relations and phrase groups differ. In Motive 4, a group of four pitches are slurred together (1+4+1), whereas a group of only three are slurred in Motive 2 (1+2+3). When Motive 4 reappears in the recapitulation, it is expanded and repeated (see Ex. 4.13).

**Example 4.13.** Expansion of Motive 4 in Mvt. I, line 3b

Motive 5 consists of a sixteenth note rhythmic pattern that evolves over the course of the movement (see Ex. 4.14). In lines 1b and 3c, the emphasis is placed on a quarter note tied to one sixteenth. In line 2b, the sixteenth notes have no tie. In line 2c, the tie re-appears, connecting the last sixteenth note of each beat with the first sixteenth note of the next beat.
Example 4.14. Development of Motive 5 throughout Mvt. I, lines 1b, 2b, 2c, and 3c

From a harmonic perspective, Motive 5 uses a simple [015] trichord in the exposition and recapitulation, later modified in the development. In line 2b, the intervallic relationship is expanded, first appearing as an [016] trichord, and then an [025] trichord. In line 2c, the intervallic relationships change again, this time beginning with an [026] trichord, an [016] trichord, and an inverted [014] trichord. Line 2c appears to widen intervallically with an ascending leap, becoming a minor 6th between B♭4 and G♭5.

Motive 6 is an expansion of the [014] trichord (A♯3–F♯4–A4), also serving as a retrograde inversion of key elements of Motive 4 (E♯4–C♯4–F♯3). The 014 trichord and other related trichords (such as [015] and [025]) are central to the motivic material of this movement. From this motivic analysis, it is clear that motivic development impacts the melodic line.

Relations to Tonal Traditions

The first movement explores post-tonal harmonic language in several sections. The rich harmonic language—the use of quartal and quintal sonorities, and pentatonic, whole tone and octatonic scale fragments—helps the sonata to extend beyond conventional tonality in Raphael’s time. Passages that link together the first and second theme appear to be less rooted in tonality.

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(see Ex. 4.15). However, some sections of the first movement are tonal. The opening of the movement establishes strong ties to the key of E minor at the beginning of both the exposition and the recapitulation.

**Example 4.15.** Expanding intervallic ranges in Mvt. I, lines 1b and 1c, (notes 62–80)

![Diagram of Example 4.15](image)

Intervallic relations in lines 1b and 1c are used to create harmonic tension. For example, notes 62–65 span 11 semitones (A♯3 to A4, just shy of an octave). As the phrase progresses, the range of the leaps increases: B♯3 to D5 (14 semitones) in notes 67–70, and B♯3 to F♯5 in notes 74 and 79 (18 semitones), with an emphasis placed on a wide-ranging tritone. After several dissonant ascents, a final, consonant descent of an octave and a perfect fifth (19 semitones) helps to resolve the exposition.

Harmonic tension and symmetry are used in the development in line 2c (see Ex. 4.16). At the beginning of the line, three syncopated notes are emphasized sequentially—G4–C♭4–D♭5, an inverse of the trichord [026]. When the series of sequential scale patterns appear, the starting note of each of these three scalar patterns forms the prime form of [026], G♭5–A♭5–C6. The last of these three pitches begins with another tritone leap, from C6 on note 166 to G♭3 on note 184. Each of the notes that begin the scale pattern are accented, which helps to emphasize the harmonic tension. While these passages are not rhythmically symmetrical, the symmetry can be found within the development of the [026] trichord.
Second Movement- *Äußerst lebhaft, rauschend* (Extremely Agile and Rushing)

**Form**

The second movement of Sonata, op. 46, no. 4 is titled *Äußerst lebhaft, rauschend*, and resembles a Scherzo. The movement can be analyzed as three uneven sections of three, six, and four lines long, respectively. The final section, which closely resembles the beginning of the movement harmonically and structurally, creates a short “coda” in the final line of the movement.

When the second movement is connected to the third movement, the larger structure is a Scherzo-Trio. Raphael noted “attacca: No. 2 Da Capo” at the end of the third movement, instructing the performer to return to the second movement.

**Meter and Rhythm**

Like the first movement, the second movement is unmetered. Sections of the movement are only demarcated by rests and sustained pitches, most notably in half notes. This analysis demarcates the movement using a line system listed numerically (line 1, line 2, etc.).
This movement, marked at an extremely fast tempo of 126–132 beats per minute, is similar to the fourth movement of Paul Hindemith’s *Sonata for Solo Viola*, op. 25, no. 1. Using only quarter notes to express the rhythm, Hindemith’s movement is still considerably faster than Raphael’s tempo of 126–132 beats per minute with triplet eighth notes. One key difference between Raphael’s second movement in op. 46, no. 4 and Hindemith’s counterpart is the organization of rhythm. Hindemith organizes each phrase into measures, and announces the number of quarter notes in each measure. On the other hand, Raphael keeps this movement unmeasured and unmetered.

Although the second movement is unmetered, the movement can be felt in a subdivided two resembling 6/8. Many of the triplets are paired in groups of six, with three notes ascending followed by three notes descending. However, several exceptions to this pattern occur where an extra beat is added. This implies a pattern of 2 + 2 + 3 in several sections. This pattern is inconstant, and the rhythmic pattern becomes more obscure in lines 2 and 3. Example 4.17 proposes an outline of the rhythmic pattern in the first section (lines 1–3).

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**Example 4.17. Metrical groupings of Mvt. II, lines 1–3**

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4 Paul Hindemith, *Sonata for Solo Viola*, op. 25, no. 1 (London: Schott & Co., Ltd., 1951), 6–7. Movement IV of Hindemith’s Sonata, op. 25, no. 1 is marked 600–640 quarter notes per minute, with the marking *Rasendes Zeitmaß*. *Wild. Tonschönheit ist Nebensache.* (Fast paced. Wild. Tone quality is a minor matter.)
Although a significant portion of the movement consists of triplet eighth notes, a pattern of duple eighth notes develops at the ends of sections. At the end of the first section, there is only one duple eighth note on G3, which precedes an eighth note rest and a double octave chord. The duple eighth note may be used to emphasize the dominant cadence.

At the end of the second section (the end of line 9 and beginning of line 10), duple eighth notes serve as a way to expand the rhythm (see Ex. 4.18). In this instance, the first theme is extended and changed harmonically, as the A♭3 is replaced with an A♮3. This transition also indicates a return to the first theme.

**Example 4.18.** Rhythmic augmentation through duple eighth notes in Mvt. II, lines 9–10

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**Harmonic Language**

Much of the second movement can be considered tonal, given the emphasis on minor arpeggios and the use of sequential scalar material. The first theme is in C minor, and revolves around diatonic tetrachord patterns. The harmonic structure, use of range, accents, and metrical impulses of the second movement become less clear between lines 5–9, requiring additional analysis of the patterns.

This movement has a clear tonal structure that begins firmly in C minor. In the first section (lines 1–3), the minor tonic is used before moving to the subdominant and reaching the dominant on the G octaves near the end of line 3.
The middle section (lines 3–9) begins similarly, in C minor. When the harmonic progression is about to reach F minor, the melody is abruptly interrupted, and instead moves towards a highly chromatic passage. This passage gradually transitions to D♭ minor (line 5), then shifts to A♭ minor. For much of this section (lines 7–9), the tonal center is C♯ minor (the enharmonic spelling of D♭ minor). The final section (lines 10–13) is in C minor. Recalling the first section (lines 1–3), the passage begins in the tonic and moves to the subdominant. The resolution to C minor is clear, extending through much of line 13.

**Thematic and Motivic Development**

Each of the three uneven sections is established with the first theme, which begins with an extended C3 which is held for two and a third beats (a half note tied to a triplet quarter note) (see Ex. 4.19). The sustained note is followed by a series of triplet eighth notes that arpeggiate upwards and then downwards. This rhythm appears at each entrance of the first theme. Each group of six eighth notes continues in an ascending sequence, with the final group including an additional three notes (B♭3–F3–E3). In line 1, the first theme continues on F3, five semitones higher in the subdominant. When the first theme re-appears in lines 3 and 4, it is interrupted by stepwise motion on B4. On line 10, the next iteration of the first theme, the subdominant is emphasized and the F3 is extended for two extra beats.
Example 4.19. Three iterations of the first theme in Mvt. II, lines 1, 4 and 10

The second movement has few rhythmic motives because a triplet eighth-note pattern is consistent throughout most of the movement. Nevertheless, three motives will be explored further (see Exx. 4.20a–4.20f).

Within the first two lines of the movement, the beginning of Motive 1 is used seven times, placing an emphasis on the ascending fourths C–F–B♭ (see Ex. 4.20a). The pattern is a mixolydian scale that starts on C3, changing before the octave is reached.

Example 4.20a. Transpositions of Motive 1 in Mvt II, lines 1–2

When Motive 1 is revisited at the end of line 3 and beginning of line 4, dynamics are used to highlight the quartal relationship (see Ex. 4.20b). When the motive first enters, a fp and an accent are placed below the C3, and a crescendo is extended over the subsequent material.
until an F3 is reached. The F3 is emphasized by a \( fz \), a staccato marking, an accent, and an upbow.

**Example 4.20b.** Appearances of Motives 1 and 2 in Mvt II, line 3

Motive 1 is interrupted by Motive 2 in line 3. Originating as a twelve-note passage, in Motive 2 the first two notes of each group of three are repeated (see Ex. 4.20b). Motive 2 also has a transitional function, helping to connect climactic moments. In line 3, the subsequent material that follows Motive 2 includes a descending B♭ minor scale pattern. This material continues to a G3, which is repeated to emphasize the dominant before recalling Motive 1.

Motive 3 appears in lines 5 and 6 (see Ex. 4.20c). Interestingly, Motive 3 begins with a triplet group that mimics the first few notes of Motive 1. From there, Motive 3 splits into two voices, the first appearing as a pattern of falling thirds. When Motive 3 repeats in line 6, the opening six notes of the motive are extended with an octave (C4 to C3), followed by an E3 leading tone. This pattern repeats a whole tone higher on F3.

**Example 4.20c.** Development of Motive 3 in Mvt II, lines 5–6

In line 7, a partial inversion of Motive 2 occurs (C♯3–D3–F3–E3), marking a new sequence (see Ex. 4.20d). The interval between the two parts of the sequence evolves. What begins as a compact [0134] cluster expands outwards so that it includes an interval of a perfect
fourth, becoming [0146], and followed by a [0146] cluster with a minor sixth interval. The outwards expansion continues in line 8 with a modified Motive 2, placing an emphasis on the seventh interval.

**Example 4.20d.** Variations of Motive 2 in Mvt II, lines 7–8

The C3 and F3 on line 10 are among only a few instances in which a ff is used (see Ex. 4.20e). Unlike the beginning of the movement where the C, F, and B♭ are noted with dynamics, the B♭ that appears in line 11 does not have a special dynamic marking. Motive 1 also appears at the end of line 9. Here, the rhythm is distorted, turning the pattern into syncopated duple eighth notes. The motive is repeated in this iteration, extending the Ab3 with a tied eighth note and replacing it with an A♮3. Just as at the end of the movement, the rhythm is changed into accented quarter notes, creating a sense of finality. Again, the length of the Ab is extended, using duration to emphasize pitch.

**Example 4.20e.** Entrances of Motive 1 in Mvt II, lines 9–10

180
Similar to the appearance of Motive 2 in line 7 in Example 4.20d, Motive 2 reappears in various forms in line 12, where it is extended for two extra beats (see Ex. 4.20f). Motive 1 appears near the end of the movement in line 13, and is repeated one final time using octaves and accented quarter notes. Exploration of thematic material and motives helps to relate development of the melodic line to the form and structure of the movement.

**Example 4.20f.** Appearances of Motives 1 and 2 in Mvt II, lines 12–13

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**Relations to Tonal Traditions**

Unlike the first movement, which explores post-tonal ideas in several sections, the second movement is primarily tonal. The movement begins in C minor, highlights the dominant (G) before the second section begins on line 3, emphasizes the tonic and subdominant in line 10, and even uses a Neapolitan-dominant relationship at the beginning of line 13 (see Ex. 4.21).

**Example 4.21a.** Clear tonality in cadence in Mvt. II, line 3

**Example 4.21b.** Clear tonality in the reiteration of the first theme in Mvt. II, line 10
Example 4.21c. Clear tonality in cadence in Mvt. II, line 13

Tonality becomes less clear in the more chromatic middle section. At the beginning of the middle section (on line 3), the key begins in C minor before veering abruptly towards F minor on the seventh beat of line 4. By line 5 (where Motive 3 is introduced), the key is A♭ minor. At line 6, the tonality is in flux, moving in stepwise motion by whole steps (in E♭ minor, F minor and G minor, respectively). It is not until line 8 that the tonality is clearly F♯ minor. The transition in line 9 shifts the focus away from F♯ minor towards the pitches D3 and C♯3. This is compounded by a moving line in the upper voice (A3–B3–B♯3–C♯4), anticipating the C3 that appears at the end of line 9 with the false appearance of Motive 1 (see Ex. 4.22).

Example 4.22. Shifts in tonality in Mvt. II, lines 8–9
Third Movement- Schlicht und einfach (Plain and Simple)

Form

The third movement serves as a calm counterpart to the more intense, Scherzo-like second movement, just as a trio contrasts with a scherzo. The movement is similar in structure and character to the Chorale Preludes by J. S. Bach.

Compared to the other three movements, this movement is simpler in form and more compact in length. The form is AA\(A^1\)BC, with the only significant difference between the first two lines of section A towards the beginning, where a note substitution is made (see Ex. 4.23). While A and A\(A^1\) are motivically related [025], the spacings of the motives are inverted and altered to emphasize the octave between the two F\#s.

Example 4.23. Variations in the melodic lines of Mvt. III, lines 1–2

Sections A and A\(A^1\) last for twenty-seven beats, while section B is somewhat longer, spanning thirty-two beats, and section C is the longest at a total of forty beats. The material in section B (line 3) has similar rhythms and motivic material to the A sections. However, section B is extended by adding notes on points of cadence, such as the half notes marking B3 to B4 in the third line (see Ex. 4.24). The cadence is also extended near the end of the section, where a D4 is inserted in between the F\#4 and G4.
Example 4.24. Extensions of cadence points in Mvt. III, line 3

The rhythm, phrasing, and structure of section C (line 4) are markedly different from the previous three lines. By the ninth beat of the line, the first theme from section A returns and E minor is firmly established, as the final note (E3) is held for five and a half beats.

Breath marks appear at the ends of the first three sections, separating each section and showing the chorale-like nature of the movement.

Meter and Rhythm

The “Trio” movement is unmetered. A 3/4 time signature is felt throughout, evident in the use of dotted half-notes. At times, these dotted half-notes mimic tied notes and rhythms. For instance, in the first line, a dotted half-note appears after two beats of eighth notes. If the piece were measured in 3/4, it would most likely be written as a quarter note tied to a half note.

Example 4.25 shows the first line of the movement as it is written, and then shows the same passage in 3/4 and with barlines proposed by the author to give a clearer sense of the pattern.
Harmonic Language

Pitch class sets are connected between sections A, B, and C because this movement is
tonal (see Ex. 4.26). The phrases in each section follow similar patterns. As previously
mentioned, the first two lines of the movement (A and A') are virtually identical, with the
exception of three notes substituted in the second phrase. These changes in pitch alter the set
class so that the pentachord [01356] becomes a more simplified trichord [025].

Example 4.26. Set classes in Mvt. III

<table>
<thead>
<tr>
<th></th>
<th>Section A</th>
<th>Section A'</th>
<th>Section B</th>
<th>Section C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1</td>
<td>[0247]</td>
<td>[0247]</td>
<td>[0247]</td>
<td>[024579]</td>
</tr>
<tr>
<td>Phrase 2</td>
<td>[01356]</td>
<td>[025]</td>
<td>[01256]</td>
<td>[013568]</td>
</tr>
<tr>
<td>Phrase 3</td>
<td>[024579]</td>
<td>[024579]</td>
<td>[013568t]</td>
<td>[024579]</td>
</tr>
<tr>
<td>Phrase 4</td>
<td>[013568]</td>
<td>[013568]</td>
<td>[024579]</td>
<td>[013468t]</td>
</tr>
</tbody>
</table>

When the piece moves from the tonic of E minor in section A to the implied dominant of
B Major (F#) in section B, the set classes of both sections are similar. The second phrase changes
slightly, moving to pentachord [01256]. Chromaticism in this passage is particularly interesting
for the rarity of chromaticism in this movement. With the descending motion of the A♯4–F♯4
dyad, the pitches both move chromatically to A4–F4 before the A♯ returns. The third phrase in
section B outlines the entirety of an E natural minor scale, whereas the third phrase in section A
omits the C♯.

In section C, the first phrase uses hexachord [024579] instead of a pentachord. The
second phrase is similar to the parallel passage in section A, using a related hexachord [013568].
In fact, the pitches here are virtually identical, except for an added E4 and a shift in the rhythmic
groupings. In the third phrase, the pitches are again similar, with slight adjustments in the
ordering of pitches. In the final phrase, a melodic minor scale fragment is incorporated into septachord [013468t].

The third movement returns to the key of the first movement, E minor, which can be verified through harmonic analysis and through a step-progression analysis. This movement has a clear tonal path of I–V–III–V♯₇–I (see Ex. 4.27). While a key signature is not noted, it is implied through the frequent use of F♯s and elements of the E melodic minor scale. The third line (section B) begins in the dominant using a B Major arpeggiation before moving to the mediant (G Major) by the end of the line. The final line (section C) begins in G Major, resolving back to E minor.

**Example 4.27.** Harmonic outline of Mvt. III

![Harmonic outline of Mvt. III](image)

A step-progression analysis is useful for this particular movement as a vehicle for analyzing the unaccompanied melodic line. This form of analysis is similar to one devised by Paul Hindemith to show stepwise relationships between various voices in the melodic line. In Example 4.28, the brackets indicate stepwise motions in the voices found within line 1 (the A section).

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Thematic and Motivic Development

Motivic material is limited because of the movement’s brevity; however, four motives do appear in the movement (see Ex. 4.29). Motive 1 initiates the beginnings of lines 1, 2, and 3 (A, A, and B, respectively). One characteristic of this motive is the triplet eighth-note rhythm on the third beat, which connects this movement to the second movement. It also outlines the interval of a perfect fifth (B–E in lines 1 and 2, and F–B in line 3). Motive 1 represents a foreshadowing of motivic material introducing the fourth movement. The intervallic range for these motives remains the same in both movements, while the rhythmic structure is altered using sixteenth notes.

The motives that appear in the third movement are linked rhythmically (see Ex. 4.29). The melodic line of Motive 2 is altered throughout. In line 1, Motive 2 is an ascending pattern that outlines a fourth (F–B). In line 2, the outlining interval remains the same, but the pitches in between span an octave (F–A–B–F–B–F–B). In line 3, the rhythm of Motive 2 remains the same, but the melodic line is inverted. Rather than outlining a perfect fourth, a descending seventh is outlined (A–B). An added complexity in this passage is the vacillation between the thirds A–F and A–F, which appear only in this instance. In line 4, Motive 2 appears three times, with the motive preceded by an imitation of the closing material the first two times. When Motive 2 and the imitative closing material are combined, a longer ascending scale pattern is formed. The third time Motive 2 appears in this line, it illuminates a fragment of the E melodic
minor scale, beginning with C♯4. In each of these cases, the motive does not maintain its melodic integrity, but imitates the motive through ascending scale patterns.

**Example 4.29.** Motives 1, 2, 3, 4, and closing material in Mvt. III

![Diagram of Motives 1, 2, 3, 4, and closing material in Mvt. III]

**Example 4.30.** Similarities between iterations of Motive 1 in Mvts. III (line 1) and IV (line 1)

![Diagram of Motive 1 in Mvt. III and Mvt. IV]

The order in which each of the motives appears varies in each line. In lines 1, 2, and 3, the motives appear sequentially. Motive 2 is a response to Motive 1 in lines 1, 2 and 3, but appears before Motive 3 in line 4. When Motive 3 first appears in line 1, it serves as a consequential response to Motives 1 and 2 by beginning the second part of the phrase. The main arc of Motive 3 is the span of an octave (E5–D5–B4–A4–B4–E4), expanding upon the range of
Motive 1. The rhythm in Motive 3 is more complex than in Motive 1, which uses only a single eighth note figure repeating a pitch of a B. Motive 3 is repeated verbatim in lines 1 and 2. In line 3, Motive 3 follows Motives 1 and 2 sequentially. In this iteration, the intervallic range and direction of the pitches change. The motive opens with a descending fifth (D5–G4), and its range spans only a seventh (E5–F♯4) instead of an octave. When Motive 3 returns in line 4, it is transformed into a hybrid motive combining the harmonies of lines 1 and 2 with a leap from line 3. The range of an octave returns along with the descending fifth between D5 and G4. The motive is extended by a descending seventh between A4 and B3.

Motive 4 appears to be an inverse of Motive 2, as both are similar in rhythmic structure (a series of eighth notes followed by a quarter note); however, Motive 4 (in lines 1, 2 and 3) has the range of a descending sixth, while Motive 2 has the range of an ascending fourth. Motive 4 also begins with a quarter note tied to an eighth note before continuing with a series of eighth notes. The functions of Motives 2 and 4 are similar—both serve as consequential responses to the preceding motives (Motives 1 and 3, respectively). Like Motive 1, Motive 4 does not make an appearance in line 4.

The final motive is a three-note figure serving as closing material. The closing material appears at the ends of lines 1 and 2, and is represented by an ascending fourth (B3–C4–E4) with the final E lasting for three and a half beats. This motive re-appears twice in line 4, and serves as a precursor to Motive 2. The motive appears as part of a diatonic scale, G3–A3–B3 followed by A3–B3–C4. In the final cadence, the closing material descends with the range of a fifth (B3–A3–E3). Unlike in the previous two movements, the motives in this movement are predictable in their ordering, reinforcing the marking *Schlicht und Einfach* (plain and simple). This helps to create a calming cadence between the two hearings of the second movement.
Relations to Tonal Traditions

As in the first and second movements, quartal and quintal sonorities are explored in the third movement. In the first line, these sonorities are dominated by the pitches E and B, as well as by the pitches E and A. Even at the tail of the line, B3 is used as a passing neighbor between C♭s in the line C4–B3–C4–E4. In the second line, where the melodic line is varied, the quintal interval F♯5 to B4 is a substitute for the semitone C5 to B4. In the third line, quartal intervals become more relevant, particularly with the use of the augmented seventh (A♯4–B3) as well as the minor seventh (E5–F♯4). The pitches in between the augmented and minor sevenths are obscured or substituted; in the instance of the augmented sevenths, an F♯ and F♮ are included before the descending seventh, while in the case of the minor sevenths, the inner B♮ precedes the E5. A descending seventh is included once in the last line with the pitches E4–A4–B3, before continuing with a fragment of the melodic minor scale (see Ex. 4.31). Additionally, the end of the movement includes passing notes of both A♭ and B♭ in the line E4–B3–A3–E3. While the ending is clearly in E minor, the inclusion of these quartal sonorities creates tonal ambiguity.

Example 4.31. Quartal Intervals in Mvt. III, line 4

Fourth Movement- Lebendig (Lively)

Form

The fourth movement can be analyzed as two asymmetrical sections (see Exx. 4.32a–4.32h). The first section (lines 1–5) consists of three themes. The first theme appears on line 1,
and is reiterated a second time. The material from the theme is repeated in line 2, and is followed by five beats of transitional material (see Ex. 4.32a).

**Example 4.32a.** First theme and transitional material, Mvt. IV, lines 1–2

The second theme is introduced on line 3 (see Ex. 4.32b). This theme is transitional, and shifts the tonality of the movement a whole step lower from E to D. Similar to the first theme, the second theme also is reiterated and extended.

**Example 4.32b.** Second theme, Mvt. IV, line 3

The third theme takes place from lines 4–5, and includes coda material beginning with the *gehalten* (sustained). Towards the end of the first section, the rhythms of the first two beats of the melodic line are extended, using repetition of four pitches (D5–E5–B4–C♯5) for seven beats (see Ex. 4.32c). A crescendo is used to build intensity.
Like the first section of the fourth movement, the second section also consists of three themes and coda material. The second section of the fourth movement (lines 6–16) uses thematic material from the first section of the movement, but develops the music through inversion, transposition, and expansion of motivic material. For example, with the first theme, the second section imitates the rhythmic structure from the first section, but uses an approximate inversion of the melodic line (see Ex. 4.32d). In the two iterations of the first theme, the mode also changes from E minor with a lowered F♮ to G mixolydian. The first two beats of the first theme in the second section are repeated twice, and then transposed and expanded for seventeen beats, more than three times the length of the theme in the first section of the movement.

On lines 7 and 8, a chromatic moving line on the last sixteenth note of each group is emphasized with accents (see Ex. 4.32d). In line 7, the moving line is G3–Ab3–G3–Ab3–B♭3–B3, never quite reaching the C4 octave. In contrast, line 8 surpasses the octave (D3–F4), and the moving line is A3–B♭3–C4–C♯4–D4–F4, reaching a fourth chord on E4 and A4.
New transitional material is introduced in line 9, interrupting the musical gestures in lines 7–8 (see Ex. 4.32e).

The second theme is reiterated at the end of line 11, and continues into line 12. When the second theme appears in the second section, it is transposed a fifth higher (see Ex. 4.32f).

The third theme and coda material return between lines 13 and 16. The material from lines 13–15 is similar to the third theme from the first section, but it is extended and transposed (see Exx. 4.32g and 4.32h).
This section features several atypical, ascending scalar patterns. The length of the scale increases after every reiteration of E3, extending past an octave to reach the range of a minor ninth. Eventually the beginning pitch changes from E3 to F♯3. Ultimately, the pattern becomes truncated so that it only includes three-note scale fragments (see Ex. 4.33). Ascending “pentatonic” coda material reappears in line 16 (see Ex. 4.34).
Example 4.34. Pentatonic scalar patterns in Mvt. IV, lines 15–16

Meter and Rhythm

Consistent with the rest of the sonata, the fourth movement is also absent of time signatures and barlines. Yet, to say that this movement lacks meter is deceptive, as the movement is metrically complex. Five passages in this movement will be analyzed for rhythm, meter and phrasing.

The two phrases in lines 1 and 2 are complementary in their pairing. Both begin with similar melodic passages and imitate each other rhythmically. The first phrase is nine and a half beats, while the complementary phrase is ten and a half beats (see Exx. 4.35a and 4.35b). The first part of the phrase is syncopated, whereas the second part of the phrase is sequential, with repeating sixteenth and eighth notes.

Example 4.35a. Groupings of eighth notes in the first two phrases of Mvt. IV

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Groupings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1</td>
<td>2 + 2 + 2 + 3 + 2 + 2 + 2 + 2 + 2</td>
</tr>
<tr>
<td>Phrase 2</td>
<td>2 + 2 + 2 + 3 + 2 + 2 + 2 + 2 + 2 + 2</td>
</tr>
</tbody>
</table>

Example 4.35b. Metrical groupings within the first two phrases of Mvt. IV, lines 1–2
Unlike in the first two lines of Movement 4, the pulse of line 3 can be consistently felt in two. Even though the beginning of the line begins with an eighth note rest, the eighth note and tied quarter note help to propel the rhythm for the rest of the line. The metric ambiguity is shown with Example 4.36, which visualizes line 3 as measured in 2/4, 3/4, and 4/4, with the tied quarter notes landing on a different beat in each instance.

**Example 4.36.** Line 3 visualized with meters of 2/4, 3/4, and 4/4 in Mvt. IV

Lines 4–5 are among the most metrically complex lines of the sonata (see Ex. 4.37). The first four groups of sixteenth notes in line 4 appear in alternating sets of six and eight. The sixteenth notes are organized in 7/8 with a rhythmic grouping of 3+2+2. The next three groups of sixteenth notes on line 4 are in organized into sets of four, with the final group as a set of six, possibly organized as a measure of 9/8.
Example 4.37. Metrical patterns in Mvt. IV, lines 4 and 5

Line 5 continues with the sequence in line 4, beginning with two groups of six sixteenth notes. The pattern reverts to six groups of four sixteenth notes yet again, allowing for a chromatic pattern to develop on the final three beats. The first two notes in the sixteenth note groups repeat, while the third note in these groups descends, revealing the pattern E♭₃–D₃–C♯₃. This helps to build momentum for the cadence at the end of line 5. The C♯₃ resolves upwards to a D, as part of a group of six sixteenth notes, followed by a group of eight sixteenth notes and a cadence on G₅, which lasts for three beats. Harmonically, the pattern for this ascending line is irregular, consisting of semitones followed by a sizeable skip. The pattern is inconsistent, as one pair (C₄–D₄) is two semitones apart rather than one semitone.

Beginning on an accented E₃ marked f detaché, the sequence from lines 9–11 includes scalar passages that vary in length, ranging from four to nine beats. Additionally in line 9, accents occur on the last sixteenth note in each group, on repeated, tied E₃ pitches (see Ex. 4.38). The pattern changes on line 10, when the accent lands on the downbeat of each group and on the lowest pitch in each pairing. At the last two beams of sixteenth notes in lines 10 and 11, accents
appear on every third sixteenth note, helping to accentuate the octave leaps in line 10 and the triplet sixteenth-note rhythm.

**Example 4.38.** Irregular rhythmic groupings in Mvt. IV, lines 9–11

Lines 15–16 are also challenging to decipher from a rhythmic perspective, though bowings help to group the sixteenth notes together (see Ex. 4.39). The first four groups in line 15 use slurred staccatos on up bows. This articulation is immediately followed by a series of sixteenth notes with a combination of slurred and separate notes. This pattern of groups continues in line 15. The result is that these rhythms may be structured into 7/8, 5/8, and 7/8 groups.

**Example 4.39.** Irregular meter and rhythmic groupings in Mvt. IV, lines 15–16
Harmonic Language

Like the first and third movements, the fourth movement is in E minor, with some exceptions. The scale patterns at the beginning of this movement often feature lowered scale degrees and omit notes entirely from the scale. This can deceive the listener into thinking that the patterns are a variation of an octatonic scale. One similarity that connects all four movements is the use of the perfect fifth intervals at the beginnings of movements (see Ex. 4.40).

Example 4.40. Use of perfect fifths as they appear in all four movements

Like the first and third movement, the fourth movement begins in E minor but travels through other related tonalities. Line 6 begins the G Major section, and a clear and final return to E minor begins on line 14 (see Ex. 4.41).
### Example 4.41. Tonal centers in each line of Mvt. IV

<table>
<thead>
<tr>
<th>Line</th>
<th>Tonal Center</th>
<th>Line</th>
<th>Tonal Center</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>E minor</td>
<td>9</td>
<td>In E, with ambiguity between Major and minor</td>
</tr>
<tr>
<td>2</td>
<td>Shifts to D Major</td>
<td>10</td>
<td>Using octatonic scale patterns, this passage begins in F♯ and moves towards F</td>
</tr>
<tr>
<td>3</td>
<td>Begins in D minor, preparing to pivot towards C Major</td>
<td>11</td>
<td>Rallying towards V of E minor (B Major chord without the B). Moves to A minor on the last chord of line.</td>
</tr>
<tr>
<td>4</td>
<td>C major transitions, shifting to G, with ambiguity between Major and minor</td>
<td>12</td>
<td>A minor, moves to B♭ Major, falling minor-Major seventh pattern</td>
</tr>
<tr>
<td>5</td>
<td>The ambiguity between major and minor continues, ultimately resolving to G Major</td>
<td>13</td>
<td>Ambiguity between F major and minor, preparing to move back to E minor</td>
</tr>
<tr>
<td>6</td>
<td>G Major</td>
<td>14</td>
<td>Resolving towards E minor</td>
</tr>
<tr>
<td>7</td>
<td>Preparing to move towards C minor</td>
<td>15</td>
<td>E minor</td>
</tr>
<tr>
<td>8</td>
<td>D minor</td>
<td>16</td>
<td>Ending in E minor</td>
</tr>
</tbody>
</table>

The tonal centers of this movement are constantly in flux. Many harmonic transformations take place mid-line and are subtle, making many of the descriptions above seem insufficiently nuanced. For instance, in line 2 when the passage shifts between D Major and D minor, the F♯ that would stabilize D Major is omitted, and only the B4 and C♯5 can be heard. The use of the F♮ in the double-stop at the beginning of line 3 is far more pronounced; this pitch remains important as the tonality moves towards C Major in line 4. Using a series of semitones, the F♮ in lines 3–4 moves towards the pitch F♯, and ultimately moves towards G Major. 

When the opening thematic material is reintroduced in line 6, it appears in the relative major tonality of G Major with an inverted melodic line. By line 7, the tonality changes to C minor, and changes again to D minor in line 8. The scalar, transitional material in line 9 prepares
for a return to E minor. This is a false arrival— the scale pattern alternates between the use of F♯ and G♯ in the higher register and F♮ and G♮ in the lower register. The result is an unclear tonality between E Major and E minor that continues through line 10. The instability is resolved with the double-stop A minor chord on line 11. Through a semitonal relationship, the tonality moves upwards towards B♭ Major. This is fleeting, as an arpeggiation (D6–B♭5–G♭5–E♭5) gives way to an unstable passage centered in F in line 13. Again using semitonal relationships, the complex F-oriented passage in lines 13–14 gradually returns towards E minor, exclaimed broadly by a seismic E minor chord to close the movement.

**Thematic and Motivic Development**

Arguably the most complex movement of this sonata, the fourth movement contains four significant motives. The first motive (shown in line 1 as Motive 1a and 1b) can be analyzed in two parts (see Ex. 4.42a). Motive 1a is melodic, outlining the tonic and dominant of E minor. This motive varies in rhythm and note length. Motive 1b is a rhythmic sequence of descending, parallel perfect fifths that usually responds to Motive 1a. Motive 1a and 1b alternate two times in the beginning of the movement. The second time Motive 1a appears in line 1, the notes extend to a tenth (E4–G5) instead of an octave (E4–E5). The melodic line is also extended by adding an extra beat to reinforce D5. This alters the starting note of Motive 1b, transposing the sequence a fifth higher. Line 2 uses variations of Motive 1a and 1b. The recycled Motive 1a is rhythmic, repeating the sixteenth note sequence at the beginning of the motive. The perfect fifths from Motive 1b are recycled at the end of the line, but remain stationary on the notes A3–D3.
Motive 1a returns in line 6 as an ascending, approximate inversion (see Ex. 4.42b). The intervals in this iteration of the motive change each time Motive 1a is introduced in line 6. In line 1, the pitches are D♯5–F♯5–B4, a falling perfect fifth interval, but in line 6, the notes rise a perfect fifth before resolving a whole step lower (E4–B4–A4). The return of Motive 1b in line 6, like Motive 1a, is inverted. The intervals are altered, with falling fifths substituted for ascending thirds. When Motive 1b reappears in line 7, it is transposed up a perfect fourth (B♭3). In a passage closely related to line 2, rhythmic variants of Motive 1a appear in lines 7–8. The pattern is also inverted upwards, and extended to produce a rising chromatic line in line 7 (G3–A♭3–B♭3–B3). When the pattern is repeated in line 8, it is raised a whole step.

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Example 4.42a. Motives 1a and 1b in Mvt. IV, lines 1–2

Example 4.42b. Motives 1a and 1b in Mvt. IV, lines 6–8

6 The thirds vary between minor and major.
Motive 2 is short, lasting for approximately five beats (see Exx. 4.43a and 4.43b). It appears first in line 3, with a major third double-stop (F₄–A₄) — the only time in this movement where such a double-stop is used — and again in line 12. ⁷ It next appears with a perfect fifth double-stop, and is extended an extra beat. The direction of the melodic line is not precise in the two versions of Motive 2. In line 12, the two iterations of the motive begin a semitone apart.

**Example 4.43a.** Motive 2 in Mvt. IV, line 3

![Example 4.43a](image)

**Example 4.43b.** Motive 2 in Mvt. IV, line 12

![Example 4.43b](image)

Motive 3 features a moving chromatic line in the upper voice. When Motive 3 first appears in line 4, the upper voice moves chromatically between C₅ and G₅ (see Ex. 4.44a).

**Example 4.44a.** Variants of Motive 3 in Mvt. IV, line 4

![Example 4.44a](image)

When Motive 3 returns in lines 13–14, the upper voice does not continue with an ascending chromatic pattern. Instead, the pattern is more static (F₅–E₅–G₅–F₅). As the motive unfolds, the upper voice includes the B–A–C–H motive, often used as an homage to J. S. Bach (see Ex. 4.44b). This is not the first time that the B–A–C–H motive has appeared in an

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⁷ The motive makes its appearance on the very last note of line 11 in this movement.
unaccompanied viola sonata by Raphael. In a previous appearance in Sonata, op. 7, no. 1, the B–A–C–H motive was modified to include two additional pitches (see Chapter 2). The notes used in Sonata, op. 46, no. 4 (E5–D♯5–F♯5–F5) help to set the stage for a long closing passage that hints towards E minor for the remainder of the movement. This passage reiterates Raphael’s reverence to Bach, even though his style in this sonata differs significantly from the earlier sonatas.

Example 4.44b. Variants of Motive 3 and B–A–C–H Motive in Mvt. IV, lines 13–14

Relations to Tonal Traditions

The fourth movement is the least tonal movement of this sonata. The opening phrase of the movement implies E harmonic minor with a key exception— an F♮ is used in the lower octave (F4), while an F♯ is used in the upper octave (F♯5). The phrase that follows on line 1 moves away from E minor, and with its cascading, descending fifths lands on the pitch E♭. This emphasizes a semitone relationship (see Ex. 4.45).
Example 4.45. Ambiguity between E harmonic minor and E-flat in Mvt. IV, line 1

A similar scale pattern based upon C minor is used in line 7. The second degree of the scale is lowered (D♭3), and a B♮ is added where the pattern breaks (see Ex. 4.46). Additionally, an F is omitted from this phrase.

Example 4.46. C minor scale pattern in Mvt. IV, line 7

In lines 9–10, a scale pattern is extended and based on E3. When the scale pattern is first introduced, only the first five notes appear (E3–F♯3–G♯3–A3–B3), implying E Major. As the pattern unfolds, the pitches of the scale are lowered (C4 and D4), and eventually the upper octave uses F♮ and G♮ instead of F♯ and G#. As the pattern reaches its climax, this scale motive shifts to a series of repetitive three-note figures that emphasize a semitone between F♮ and E♮ (see Ex. 4.47).
Example 4.47. Development of scale patterns in Mvt. IV, lines 9–10

Performance Issues

Double-stops appear sparingly in the first movement. They appear first on line 2b, in a series of five octaves (see Ex. 4.48). All of these octaves are rolled, beginning with the lower pitch and its grace note. The five pitches in the series, B–F♯–C–G–C♯, indicate an alternation of fourths (05) and tritones (06), two of the main intervals in this movement.

Example 4.48. Intervals alternating between octaves in Mvt. I, line 2b

A second double-stop appears in line 2d, amid a series of repeated A♭4 pitches. An A♭3 an octave below is added, placing emphasis on the third of four pitches which are marked ff. This octave also reinforces the repeated G♭3 pitches which precede the A♭4 notes, part of a series of sixteenth notes (see Ex. 4.49).
Example 4.49. Accents on repeated notes in Mvt. I, line 2d

The third passage of double-stops appears at the end of the movement (see Ex. 4.50). A series of three intervals—a perfect fourth, a major third, and an octave—provides a cadence that ends the piece decisively in E minor. The final cadence uses the pitch B♭3, which does not appear in the preceding material. Without the B♭ major third, the passage would resemble a plagal cadence. This could be heard as an octatonic tendency, but the A and B♭ are not on the same octatonic scale as the D♯. The penultimate chord, B♭3–D4, is a ♭V chord with the B♭ serving as a passing neighbor tone, with an implied B♮ in the final chord.

Example 4.50. Final cadence in Mvt. I, line 3d

Although double-stops are not used at the end of the exposition and development, the development ends with a major third interval (four semitones). The resulting passage (E3–C3–D3–E3) is consistent with the cadence at the end of the movement (E4–D4–E4) in its ascending whole tone motion.

The first movement of Sonata, op. 46, no. 4 is accessible to advanced viola students, particularly those who have a working knowledge in twentieth-century music theory. Aside from analytical concerns, phrasing is one of the most significant challenges in this movement. Earlier
in this chapter, I explored the meter, rhythm, and absence of barlines, and analyzed the piece based on form, and harmonic and melodic structure.

Phrase lengths vary in this movement, as some phrases are as short as four beats, while others extend for twenty-one beats. In many cases, these phrases are connected by bowings or separated by rests. Tied rhythms and note repetitions can be misinterpreted when determining phrasing, as they sometimes connect various passages.

Recordings are valuable resources for better understanding how to interpret phrases and tempi within in this movement. Jürgen Weber recorded both Sonatas, op. 46, no. 3 and no. 4 in 2011; his is the only commercial recording available for both works. Weber does not abide by the prescribed tempo markings (104–108 beats per minute). For much of the movement, his tempos range from 88 and 94 beats per minute. Weber uses quite a bit of rubato in his recording, often accelerating or slowing down the tempo at the beginning of new sections. For example, as he nears the end of the exposition (in line 1c), the tempo slows. At the beginning of line 2a (the development), he accelerates the tempo.

As in the first movement, double-stops have only a minor role in this movement (see Ex. 4.51). The first instance of double-stops is an isolated chord of rolled double G octaves (G3–G4–G5) marked with an accent and \( f_2 \). These double-stops indicate an important dominant cadence. A similar example of double-stops can be found on line 13: a C octave appears (C3–C4) as an eighth-note octave, rolled upwards to an a C5 an octave above. Another passage of double-stop octaves appears at the end of the second movement, outlining the first theme in line 13 (C–Eb–

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B♭–A♭–E♭–C). Marked as breit (broad) and ff with all notes accented, rhythmic augmentation is used here to emphasize the A♭.

Example 4.51. Double-stops in Mvt. II, lines 3 and 13

Several technical challenges arise in this movement. Although the few double-stops can be difficult for developing students, most of the octave double-stops are manageable. The most significant technical challenges are the moving lines, rhythmic complexities, and varying articulations.

Voicing the moving lines can prove to be complex and problematic. Two or three different voices are often balanced within each phrase, with lower voices frequently appearing on downbeats. The bassline is emphasized with tenuto lines, usually on the downbeats of larger groups (see Ex. 4.52).

Example 4.52. Contrary voices in Mvt. II, lines 1 and 5
Conversely, passages with the melodic line predominantly in the upper voice do occur, but are shrouded by markings emphasizing the inner line. This is most evident in line 5, where the bassline falls on the second note of each triplet. Although such passages are not physically impossible to perform, they can be challenging to accurately interpret.

The lack of formalized meter hinders predictability in this movement, requiring the performer to think carefully about how to phrase the triplets. As discussed earlier in this chapter, the movement is organized by triplets, and the groupings of these triplets vary between sets of two and three. The complexity of the groupings is compounded by their varying articulations. For example, in line 8, most of the notes have staccato markings, with the exception of two tied, accented notes at the beginning of the line (see Ex. 4.53). The articulation shifts as the register becomes higher, on the last four groups of triplets in the line. A more connected articulation would help performers to show the f accent on the third triplet.

Example 4.53. Varied articulations in Mvt. II, lines 8–9

The third movement's simplicity may be reflected in its performance. This movement is a calm reprieve from the second movement, which is longer in duration. Only two places in the movement may pose technical challenges for intermediate players, though these challenges would be facile for advanced players. The first place is the ascending interval B4–F♯5 on the second line. The F♯5 denotes the highest pitch of the movement, but it may be easily reached in second or third position. The second passage is in line 3 of the second section, with the set of
parallel thirds A♯4–F♯4–A4–F4–A♯4–B3. This is only challenging for intonation, requiring flexibility in the fingers.

Double-stops play an integral role in the fourth movement. Two rolled chords appear in line 3, both held for a beat and a half. The first chord reinforces D minor, and the second is an inverted F Major chord (see Ex. 4.54). A3 grace notes are used to fill out the chords.

**Example 4.54.** Harmonic development through chords in Mvt. IV, line 3

![Example 4.54](image)

Double-stops in lines 4 and 5 and the corresponding passage in lines 13 and 14 are frequent and complex (see Ex. 4.55). On line 4, the double-stops begin with open strings, (C3–G3), and quickly shift upwards to outline an A♭ minor triad with an enharmonic spelling (A♭3–E♭4–B). As the patterns change, the open strings continue to be highlighted, even while notes ascend chromatically. In line 5, double-stops are explored with the use of parallel fifths in both semitone and whole tone increments. This passage is challenging because of fingerings requiring quick adjustments, and because of the suggested slurred staccato articulation. An additional challenge is the *fp ruhiger* marking at the beginning of line 4.

**Example 4.55.** Parallel fifth double-stops with slurred staccato articulation in Mvt. IV, lines 4–5

![Example 4.55](image)
In lines 8 and 9, double-stops are used to outline quartal harmonies (see Ex. 4.56). The double-stops appear in pairs for six beats, beginning with an accent on each downbeat, and descending towards a tied E3.

**Example 4.56.** Quartal double-stops series in Mvt. IV, lines 8–9

The most complex and virtuosic use of double-stops in the sonata appears in lines 11–12 (see Ex. 4.57). In this section, contrary motion is used to expand the range of the double-stops. Similar to the passage in Example 4.55, grace notes are used to broaden the chords. The intervals between the top and bottom notes of these chords expand significantly. These chords are also challenging to play due to the extensions necessary for intervals larger than an octave in first position. Not all violists will be able to play these chords, particularly the tenths as written, and modifications may be required. As alternative solutions, the tenths may be rolled and separated.

**Example 4.57.** The expansion of intervals between double-stops in Mvt. IV, lines 11–12

The double-stops of lines 13–16 are similar in structure to those of lines 4–5, especially in the use of open strings and perfect fifths (see Ex. 4.58). In line 14, a diminutive pattern uses a

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9 Using a series of semitones, the two groups of chords in line 11 would read as follows: 4–7–15; 10–12–15.
series of perfect fifths, tritones, and perfect fourths. Each of these chords is followed by a note one semitone higher than the top voice.

**Example 4.58.** Parallel fifth double-stops with slurred staccato articulation in Mvt. IV, lines 13–16

One challenge in the fourth movement is the split in staves. This occurs in lines 4–5 and 13–14. The top staff is in treble clef, with the lower staff in alto clef. Some challenges of this system are overlaps in pitch and register. An example of this can be seen in line 4, in which the first two pitches in each group are written on the top line, while subsequent notes are on the bottom line. The number of notes in the lower staff varies between four and six pitches, totaling six to eight notes per group, based on the metrical groups of the line (see Ex. 4.59).

**Example 4.59.** Proposed metrical groupings in Mvt. IV, lines 4–5
The benefits of double staves are clear divisions of phrases. Having the melodic line in the upper voice allows the performer to emphasize the chromaticism. The staves have inconsistencies towards the end of line 4 and the beginning of line 5, as the last two notes in each group are shifted to treble clef. On the other hand, from a visual perspective, this shows the proximity of the two voices (the highest note is now F♯5 leading to G5), and allows for variations in interpretation by the performer.

Besides the notation, bowing variations also prove challenging. For groups of six sixteenth notes, the notes appear under four staccato up bows, whereas for groups of eight sixteenth notes, bowings are slurred in groups of two. After the first four groups of notes on line 4, the pattern is truncated, shifting to groups of four sixteenth notes (two notes in each staff). Towards line 5, groups of six sixteenth notes return. Divided staves are treated similarly in lines 13–14. The dynamic marking at the beginning of both passages (lines 4 and 13 respectively) is fp ruhiger (calmer).

Conclusion

It is clear that this sonata departs from several prior practices from Sonatas op. 7, no. 1 and op. 46, no. 3, including the use of organized meter and clear tonality. Yet, it is within this last sonata that Raphael’s most original writing is revealed. This work was composed as Raphael and his family were trying to recover from a catastrophic war and cope with his chronic tuberculosis.

Sonata, op. 46, no. 4 (composed in 1946) foreshadows the evolution in compositional style in the last fifteen years of Raphael’s life (1945–1960). This use of modes, as well as modified octatonic and whole-tone scale passages, serves as a transition towards the tonal 12-
tone style that would appear in his later compositions— including his Sonata No. 2 for Viola and Piano, op. 80, composed in 1957.
# List of Works with Strings, 1923–1960

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<th>Date Composed</th>
<th>Publication</th>
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<tr>
<td>op. 46</td>
<td>Two Romances for Viola (or Clarinet) and Piano</td>
<td>Viola and Piano</td>
<td>April, 1923</td>
<td>Tonger Musikverlag, Cologne, 2010</td>
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<tr>
<td>WV op. 51</td>
<td>String Trio No. 1 in A Major</td>
<td>Violin, Viola, Cello</td>
<td>Autumn, 1923</td>
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<tr>
<td>WV op. 52</td>
<td>Two Suites for Violoncello solo</td>
<td>Cello</td>
<td>October, 1923</td>
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<tr>
<td>op. 4</td>
<td>Quintet (Serenade) in F Major for Clarinet, 2 Violins, Viola and Violoncello</td>
<td>Clarinet Quintet</td>
<td>April 17, 1924</td>
<td>N. Simrock, Berlin, 1925</td>
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<td>op. 5</td>
<td>String Quartet No. 1 in E minor</td>
<td>String Quartet</td>
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<tr>
<td>op. 6</td>
<td>Quintet in C-sharp minor for Piano, 2 Violins, Viola and Violoncello</td>
<td>Piano Quintet</td>
<td>Sept. 13, 1923</td>
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<td>op. 7, No. 1</td>
<td>Sonata No. 1 in C minor for Viola solo</td>
<td>Viola</td>
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<td>April 25, 1925</td>
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<td>op. 11</td>
<td>Trio in C Major for Piano, Violin and Violoncello</td>
<td>Piano Trio</td>
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<tr>
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<td>Violin and Piano</td>
<td>Nov. 24, 1925</td>
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<td>Sonata in G Major for Violin and Piano</td>
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<td>String Quintet No. 1 in F-sharp minor for Two Violins, Two Violas, and Violoncello</td>
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<td>4 Solo Voices, 2 Choirs, Large Orchestra, and Organ</td>
<td>May, 1928</td>
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1 The list of works with strings is derived from Matthias Herrmann’s “Werkverzeichnis Günter Raphael” (Catalog of Works) from *Erkundungen zu Günter Raphael: Mensch und Komponist*. Published pieces have an opus number listed as op. Raphael listed both published and unpublished works with a WV op. number. All works that were not assigned an opus number by a publisher or by Raphael are listed as o. Op. For a complete list of works by Raphael, see pages 169–174 of *Erkundungen zu Günter Raphael: Mensch und Komponist*.

2 The Two Romances were published posthumously in 2010, but were not assigned an opus number in their publication. In his manuscript notebook listing all works, Raphael labeled this work WV op. 46.
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<td>Concerto No. 1 in C Major for Violin and Orchestra</td>
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<td>Breitkopf &amp; Härtel, 1928</td>
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<td>Variations on a Scottish Folk Song for Chamber Orchestra</td>
<td>Chamber Orchestra</td>
<td>Jan. 2, 1929</td>
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<td>24</td>
<td>(Chamber-) Concerto in D minor for Violoncello and Orchestra</td>
<td>Cello and Chamber Orchestra</td>
<td>Spring, 1929</td>
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<td>26</td>
<td>Te Deum for Three Solo Voices, Eight-Part Mixed Choir, Orchestra and Organ</td>
<td>3 Solo Voices, Mixed Choir, Orchestra and Organ</td>
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<td>36</td>
<td>Sonata E minor for Violin and Organ</td>
<td>Violin and Organ</td>
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<td>103</td>
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<td>104</td>
<td>String Trio No. 7 in F minor</td>
<td>String Quartet</td>
<td>July 18, 1936</td>
<td>Unpublished</td>
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<tr>
<td>43</td>
<td>Sonata No. 3 in C Major for Violin and Piano</td>
<td>Violin and Piano</td>
<td>Mar. 31, 1936</td>
<td>Musikverlag Willy Müller, Heidelberg, 1968</td>
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<tr>
<td>108</td>
<td>Quartet in C minor for Piano, Violin, Viola, and Cello</td>
<td>Piano Quartet</td>
<td>June 10, 1934</td>
<td>Unpublished</td>
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<tr>
<td>112</td>
<td>Symphony No. 4 in G Minor</td>
<td>Symphonic Orchestra</td>
<td>Aug. 10, 1935</td>
<td>Unpublished</td>
</tr>
<tr>
<td>114</td>
<td>String Trio No. 2 in F Major</td>
<td>Violin, Viola, Cello</td>
<td>Sept. 11, 1935</td>
<td>Unpublished</td>
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<tr>
<td>118</td>
<td>String Quartet No. 6 in A minor</td>
<td>String Quartet</td>
<td>July 15, 1936</td>
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<td>119</td>
<td>String Quartet No. 7 in F minor</td>
<td>String Quartet</td>
<td>July 18, 1936</td>
<td>Unpublished</td>
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<td>44</td>
<td>Trio in G Major for Flute, Violoncello and Piano</td>
<td>Flute, Cello, Piano</td>
<td>Dec. 28, 1936</td>
<td>Musikverlag Willy Müller, Heidelberg, 1968</td>
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<tr>
<td>126</td>
<td>Sinfonietta in G Major for Orchestra</td>
<td>Symphonic Orchestra</td>
<td>Jan. 11, 1937</td>
<td>Unpublished</td>
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<tr>
<td>123</td>
<td>Sonata in D minor for Violoncello and Organ</td>
<td>Cello and Organ</td>
<td>Feb. 4, 1937</td>
<td>Hässler Verlag, Stuttgart</td>
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<tr>
<td>132</td>
<td>Trio in F minor for Piano, Clarinet and Viola (or Violoncello)</td>
<td>Viola, Clarinet, Piano</td>
<td>June 10, 1938</td>
<td>Unpublished</td>
</tr>
<tr>
<td>140</td>
<td>“Olympia,” Symphonic Poem for Orchestra</td>
<td>Symphonic Orchestra</td>
<td>Sept., 1939</td>
<td>Unpublished</td>
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</table>

3 Symphony in B minor was Raphael’s second published symphony.
<table>
<thead>
<tr>
<th>Op. 143</th>
<th>Symphony No. 5 (in E-flat) for large Orchestra</th>
<th>Symphonic Orchestra</th>
<th>Mar. 16, 1940</th>
<th>Unpublished</th>
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<tr>
<td>Op. 59</td>
<td>Symphonic Fantasie for Violin Concertante and String Orchestra</td>
<td>Violin and String Orchestra</td>
<td>Apr. 12, 1940</td>
<td>Musikverlag Willy Müller, Heidelberg, 1955</td>
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<tr>
<td>Op. 46, No. 1</td>
<td>Sonata in A minor for Solo Violin</td>
<td>Violin solo</td>
<td>Oct. 14, 1940</td>
<td>Musikverlag Willy Müller, Heidelberg, 1960</td>
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<tr>
<td>Op. 46, No. 2</td>
<td>Sonata No. 2 in E Major for Violin solo</td>
<td>Violin solo</td>
<td>Oct. 15, 1940</td>
<td>Musikverlag Willy Müller, Heidelberg, 1960</td>
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<tr>
<td>Op. 46, No. 3</td>
<td>Sonata (No. 1) in G Major for Viola solo</td>
<td>Viola solo</td>
<td>Oct. 18, 1940</td>
<td>Musikverlag Willy Müller, Heidelberg, 1960</td>
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<tr>
<td>Op. 46, No. 5</td>
<td>Sonata No. 1 in D Major for Violoncello solo</td>
<td>Cello solo</td>
<td>Oct. 20, 1940</td>
<td>Musikverlag Willy Müller, Heidelberg, 1960</td>
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<tr>
<td>Op. 47, No. 1</td>
<td>Duo in G minor for 2 Violins</td>
<td>2 violins</td>
<td>Oct. 23, 1940</td>
<td>Musikverlag Willy Müller, Heidelberg, 1959</td>
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<tr>
<td>Op. 47, No. 2</td>
<td>Duo in C Major for Violin and Viola</td>
<td>Violin and Viola</td>
<td>Oct. 25, 1940</td>
<td>Musikverlag Willy Müller, Heidelberg, 1959</td>
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<tr>
<td>Op. 47, No. 3</td>
<td>Duo in E minor for Violin and Violoncello</td>
<td>Violin and Cello</td>
<td>Oct. 29, 1940</td>
<td>Musikverlag Willy Müller, Heidelberg, 1959</td>
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<tr>
<td>Op. 48</td>
<td>Trio in B Flat Major for Flute, Violin, and Viola</td>
<td>Flute, Violin, Viola</td>
<td>Nov. 15, 1940</td>
<td>Musikverlag Willy Müller, Heidelberg, 1957</td>
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<tr>
<td>Op. 49</td>
<td>Trio in F Major for 2 Violins and Viola</td>
<td>2 Violins, 1 Viola</td>
<td>May 30, 1941</td>
<td>Musikverlag Willy Müller, Heidelberg, 1957</td>
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<tr>
<td>Op. 47, No. 4</td>
<td>Duo in A Major for Viola and Violoncello</td>
<td>Viola and Cello</td>
<td>Sept. 2, 1941</td>
<td>Musikverlag Willy Müller, Heidelberg, 1953</td>
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<tr>
<td>Op. 47, No. 5</td>
<td>Duo in E-flat Major for Clarinet and Violin</td>
<td>Clarinet and Violin</td>
<td>Sept. 8, 1941</td>
<td>Musikverlag Willy Müller, Heidelberg, 1953</td>
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<tr>
<td>Op. 155</td>
<td>Concertino in D for Viola and Orchestra</td>
<td>Viola and Orchestra</td>
<td>Nov. 11, 1941</td>
<td>Breitkopf &amp; Härtel, Wiesbaden, 1983</td>
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<tr>
<td>WV op. 158</td>
<td>String Quartet No. 8 in E Major</td>
<td>String Quartet</td>
<td>Mar. 31, 1942</td>
<td>Unpublished</td>
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<td>Op. 60</td>
<td>Symphony No. 6 in F Major</td>
<td>Symphonic Orchestra</td>
<td>Aug. 10, 1942</td>
<td>Musikverlag Willy Müller, Heidelberg, 1947</td>
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<tr>
<td>WV op. 159</td>
<td>Symphony No. 7 in C Major</td>
<td>Symphonic Orchestra</td>
<td>Jan. 1, 1943</td>
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<td>Op. 50</td>
<td>Sonata No. 2 in G Major for Violoncello and Piano</td>
<td>Cello and Piano</td>
<td>June 11, 1943</td>
<td>Musikverlag Willy Müller, Heidelberg, 1966</td>
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<tr>
<td>WV op. 162</td>
<td>Sonata No. 7 in D Major for Violin and Piano</td>
<td>Violin and Piano</td>
<td>Apr. 17, 1943</td>
<td>Unpublished</td>
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<tr>
<td>WV op. 163</td>
<td>Quintet No. 2 in E-flat Major for 2 Violins, 2 Violas and Viola</td>
<td>Viola Quintet</td>
<td>Aug. 8, 1943</td>
<td>Unpublished</td>
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*Symphony in F Major was Raphael’s third published symphony.*
<table>
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<th>Work</th>
<th>Composers</th>
<th>Instruments</th>
<th>Date</th>
<th>Publisher</th>
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<tr>
<td>op. 164 “Triptychon Maria” for Alto, Flute, Violin, Viola and Violoncello</td>
<td>Raphael</td>
<td>Alto, Flute, Violin, Viola, Cello</td>
<td>Sept. 25, 1943</td>
<td>Musikverlag Willy Müller, Heidelberg, 1984</td>
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<tr>
<td>WV op. 169 String Quartet No. 9 in D minor</td>
<td>Raphael</td>
<td>String Quartet</td>
<td>July 11, 1944</td>
<td>Unpublished</td>
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<tr>
<td>op. 52 Sonatina in B minor for Violin and Piano</td>
<td>Raphael</td>
<td>Violin and Piano</td>
<td>July 15, 1944</td>
<td>Musikverlag Willy Müller, Heidelberg, 1951</td>
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<tr>
<td>op. 54 String Quartet No. 10 in F (Published as No. 6)</td>
<td>Raphael</td>
<td>String Quartet</td>
<td>Dec. 8, 1945</td>
<td>Musikverlag Willy Müller, Heidelberg, 1956</td>
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<tr>
<td>op. 46, No. 4 Sonata No. 3 in E minor for Violoncello solo (Published as No. 2)</td>
<td>Raphael</td>
<td>Solo Viola</td>
<td>Mar. 23, 1946</td>
<td>Musikverlag Willy Müller, Heidelberg, 1960</td>
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<tr>
<td>op. 46, No. 6 Sonata No. 2 in G minor for Solo Cello</td>
<td>Raphael</td>
<td>Mar. 5, 1946</td>
<td>Musikverlag Willy Müller, Heidelberg, 1960</td>
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<tr>
<td>op. 62 Symphony No. 8 in C Major</td>
<td>Raphael</td>
<td>Symphonic Orchestra</td>
<td>Sept., 1947</td>
<td>Breitkopf &amp; Härtel, Wiesbaden, 1948</td>
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<tr>
<td>op. 65, No. 1 Sonatina for Flute, Viola and Harp</td>
<td>Raphael</td>
<td>Flute, Viola and Harp</td>
<td>June 30, 1948</td>
<td>Breitkopf &amp; Härtel, Wiesbaden, 1952</td>
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<td>op. 65, No. 4 Sonatina for Violin, Horn and Bassoon</td>
<td>Raphael</td>
<td>Violin, Horn and Bassoon</td>
<td>July 9, 1948</td>
<td>Breitkopf &amp; Härtel, Wiesbaden, 1951</td>
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<tr>
<td>op. 66 Ballet-Suite &quot;Jabonah&quot; (after Mongolian theme) for Orchestra</td>
<td>Raphael</td>
<td>Symphonic Orchestra</td>
<td>Sept. 13, 1948</td>
<td>Breitkopf &amp; Härtel, Wiesbaden, 1949</td>
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<tr>
<td>op. 67 Sinfonia breve in D for Orchestra</td>
<td>Raphael</td>
<td>Symphonic Orchestra</td>
<td>Oct. 9, 1949</td>
<td>Breitkopf &amp; Härtel, Wiesbaden, 1949</td>
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<tr>
<td>op. 70 Trio for Clarinet in B-flat, Violoncello and Piano</td>
<td>Raphael</td>
<td>Clarinet in Bb, Cello, and Piano</td>
<td>July 16, 1950</td>
<td>Breitkopf &amp; Härtel, Wiesbaden, 1955</td>
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<tr>
<td>op. 66a Ballet-Suite &quot;Jabonah&quot; (after Mongolian themes)</td>
<td>Raphael</td>
<td>Violin and Piano</td>
<td>May 8, 1951</td>
<td>Breitkopf &amp; Härtel, Wiesbaden, 1952</td>
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<tr>
<td>op. 74 Divertimento for Alto Saxophone and Violoncello</td>
<td>Raphael</td>
<td>Alto Saxophone and Cello</td>
<td>Apr. 19, 1952</td>
<td>Breitkopf &amp; Härtel, Wiesbaden, 1953</td>
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<tr>
<td>op. 211 “Bułkantate” for Soprano, Alto, and Baritone solo, Four-Part Mixed Choir and Chamber Orchestra</td>
<td>Raphael</td>
<td>3 soloists, Choir, and Chamber Orchestra</td>
<td>July 28, 1952</td>
<td>Häussler Verlag, Stuttgart</td>
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<tr>
<td>op. 75 Symphony No. 9 in B-flat Major</td>
<td>Raphael</td>
<td>Symphonic Orchestra</td>
<td>Dec. 17, 1952</td>
<td>Breitkopf &amp; Härtel, Wiesbaden, 1953</td>
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<tr>
<td>op. 77 “The Four Seasons,” Four</td>
<td>Raphael</td>
<td>String Orchestra</td>
<td>Dec. 15, 1953</td>
<td>Breitkopf &amp; Härtel,</td>
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</table>

5 Symphony in C Major was Raphael’s fourth published symphony.
6 Arranged concurrently was the op. 66b version “Jabonah” for 2 pianos, most likely for performance by Raphael and his wife Pauline Raphael-Jessen. The original Ballet-Suite version of Jabonah was composed in 1946 and revised in 1948.
7 Symphony in B-Dur is known as Symphony No. 5.
<table>
<thead>
<tr>
<th>Work No.</th>
<th>Title</th>
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<th>Date</th>
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<tr>
<td>op. 80</td>
<td>Sonata No. 2 for Viola and Piano</td>
<td>Viola and Piano</td>
<td>Aug. 6, 1954</td>
<td>VEB Breitkopf &amp; Härtel, Leipzig, 1957</td>
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<tr>
<td>o. op/ WV op. 221</td>
<td>Cantata after Words of Holy Scripture for Sonntag Judica (Justice Sunday) for Baritone solo, Children’s Choir, Choir and Orchestra.</td>
<td>Baritone solo, Children’s Choir, Choir and Orchestra</td>
<td>Jan. 16, 1955</td>
<td>Hännssler Verlag, Stuttgart</td>
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<tr>
<td>WV op. 222</td>
<td>Music from Duisberg Festival, &quot;Königsberg&quot; for Alto, Four-Part Mixed Choir, Orchestra and Organ</td>
<td>Alto, Choir, Orchestra and Organ</td>
<td>Mar. 29, 1955</td>
<td>Unpublished</td>
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<tr>
<td>op. 81</td>
<td>&quot;Von der grossen Weisheit&quot; (From Great Wisdom), A Choral Symphony with texts by Lao Tzu, for Alto and Baritone Solo, Four-Part Choir and Orchestra</td>
<td>Alto, Baritone Solo, Choir and Orchestra</td>
<td>May 16, 1956</td>
<td>Alkor Edition, Kassel, 2010</td>
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<tr>
<td>o. op/ WV op. 227</td>
<td>3 Pieces in C-sharp for Violoncello and Piano</td>
<td>Cello and Piano</td>
<td>Dec. 15, 1956</td>
<td>Musikverlag Willy Müller, Heidelberg, 1961</td>
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<tr>
<td>op. 86</td>
<td>&quot;My dark hands,&quot; 5 songs with texts by Langston Hughes for Baritone, Piano, Percussion and Bass</td>
<td>Baritone, Klavier, Percussion, Bass</td>
<td>Jan. 20, 1959</td>
<td>Dr. Gerik, Köln, 1965</td>
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<td>op. 87</td>
<td>Concerto No. 2 for Violin and Orchestra</td>
<td>Violin and Orchestra</td>
<td>July 18, 1959</td>
<td>Dr. Gerik, Köln, 1965</td>
</tr>
<tr>
<td>op. 43</td>
<td>Sonata No. 3 in C Major for Violin and Piano (formerly op. 117), arranged into a three movement work.</td>
<td>Violin and Piano</td>
<td>Aug. 30, 1960</td>
<td>Musikverlag Willy Müller, Heidelberg, 1968</td>
</tr>
</tbody>
</table>
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