

5-2017

# A Study of the Performance Requirements Found in the Sonata for Solo Violin Op 40 by Miklós Rózsa

James Moat

University of Nebraska-Lincoln, james.skyros@gmail.com

Follow this and additional works at: <http://digitalcommons.unl.edu/musicstudent>



Part of the [Music Performance Commons](#)

---

Moat, James, "A Study of the Performance Requirements Found in the Sonata for Solo Violin Op 40 by Miklós Rózsa" (2017). *Student Research, Creative Activity, and Performance - School of Music*. 106.  
<http://digitalcommons.unl.edu/musicstudent/106>

This Article is brought to you for free and open access by the Music, School of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Student Research, Creative Activity, and Performance - School of Music by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.

A STUDY OF THE PERFORMANCE REQUIREMENTS FOUND IN THE SONATA FOR  
VIOLIN SOLO OP. 40 BY MIKLÓS RÓZSA

By

James Moat

A DOCTORAL DOCUMENT

Presented to the Faculty of  
The Graduate College at the University of Nebraska  
In Partial Fulfillment of Requirements  
For the Degree of Doctor of Musical Arts

Major: Music

Specialization: Chamber Music

Under the Supervision of Hyeyung Yoon

Lincoln, Nebraska

May 2017

A STUDY OF THE PERFORMANCE REQUIREMENTS FOUND IN THE SONATA FOR  
VIOLIN SOLO OP. 40 BY MIKLÓS RÓZSA

James William Moat, D.M.A.

University of Nebraska, 2017

Advisor: Hyeyung Yoon

Miklós Rózsa's Sonata for Violin Solo, written in 1986, is his last work for violin and completes a collection of pieces written for the violin dating back to 1929. There have been various scholarly papers written about Rózsa's violin works, including Nancy Jane McKenney's dissertation: 'The Chamber Music of Miklós Rózsa', and the book written by one of Rózsa's close friends, Christopher Palmer: 'Miklós Rózsa, A Sketch of his Life and Work'. Neither of these works discusses the Solo Sonata; in fact, Christopher Palmer's book was published in 1974, 12 years before the sonata was even composed.

This document discusses the history of the Rózsa Sonata for Violin Solo and will make analytical insights into the music from a performer's perspective. That includes researching the technical requirements placed on the performer, and understanding the meaning and influence behind the music. In order to gain this knowledge, the life of Miklós Rózsa will be reviewed, and the requirements of performing unaccompanied works will be discussed. This document should serve as a guideline for any performer interested in pursuing a study and performance of the Sonata.

## Acknowledgements

I would like to express my most heartfelt thanks to those who helped me through this process. I want to thank my advisor, Hyeyung Yoon, for her patience and guidance during the past couple of years. I would also like to especially thank Dr. Gretchen Foley and Mr. Clark Potter for their support and help during my research. Finally, I am so appreciative of the help that I received from Dr. Eva Bachman, as I had many questions for her.

Special thanks goes to Vijay Chasalani. He is a doctoral student at the University of Washington and was able to request all of the scores I needed for this project through ILL. His assistance proved to be invaluable for the completion of this document.

Many of my friends were incredibly helpful during this time, including my girlfriend Sarah and her family, my colleagues in the Skyros Quartet, and my good friends David and Meghan who accommodated me when I returned to defend my document in Lincoln.

Finally, I am most grateful for the support my parents have given me throughout my entire musical career.

This document is dedicated to the memory of my grandmother, Mrs. P.C. Moat

## Table of Contents

### Chapter 1: Who was Miklós Rózsa?

---

|  |   |
|--|---|
| Life   | 1 |
| Hungarian Identity                           | 3 |
| Musical Upbringing and Influence             | 4 |
| Teachers                                     | 5 |
| The Birth of a Film Music Career             | 6 |
| Film Composers Writing for the Concert Stage | 7 |

### Chapter 2: The Tradition of the Unaccompanied Violin Sonata

---

|            |    |
|------------|----|
| Challenges | 10 |
| Techniques | 11 |
| Polyphony  | 15 |

### Chapter 3: Sonata for Violin Solo, Op. 40

---

|   |    |
|---|----|
| History   | 17 |
| Musical Style and Influences                          | 17 |
| Similarities in Bartók and Kodály                     | 24 |
| Prevalence of Dissonant Intervals in the Rózsa Sonata | 26 |
| Performance Requirements                              | 27 |
| Conclusion  | 55 |
| Appendix  | 57 |
| Bibliography  | 62 |

## Table of Examples

|   |    |
|---|----|
| Ex. 1: Use of <i>Bariolage</i> in Preludio from Partita No. 3 in E Major by Bach  | 12 |
| Ex. 2: Use of <i>Bariolage</i> in the first movement of Ysaÿe's Sonata No. 2  | 12 |
| Ex. 3: Springing arpeggios in Mendelssohn's Violin Concerto in E Minor  | 12 |
| Ex. 4: Use of <i>Legato Bariolage</i> in the <i>Chaconne</i> from Bach's Partita No. 2                                      | 13 |
| Ex. 5: Opening of Bach's Fugue from Sonata No. 1 in G Minor   | 15 |
| Ex. 6: Opening of Ysaÿe's Fugato from Sonata No. 1 in G Minor   | 16 |
| Ex. 7: First rhythmic motive, found in first movement of the Violin Sonata, m. 1  | 20 |
| Ex. 8: Introduction of first melodic motive in the first movement, mm. 5-9  | 20 |
| Ex. 9: Opening melodic motive transformed into the five-note motive, mm. 22-24  | 21 |
| Ex. 10: Introduction of the violin sonata, mm. 1-4  | 21 |
| Ex. 11: Variations on a Hungarian Peasant Song, Op. 4, opening melody   | 22 |
| Ex. 12: North Hungarian Peasant Songs and Dances, Op. 5, opening melody   | 22 |
| Ex. 13: Duo for Violin and Piano, Op. 7, opening melody   | 22 |
| Ex. 14: Concerto for Violin and Orchestra, Op. 24, opening melody   | 22 |
| Ex. 15: Sinfonia Concertante, Op. 29a 'Theme and Variations', opening violin melody   | 23 |
| Ex. 16: Minor pentatonic scale based on A   | 23 |
| Ex. 17: A-Pentatonic scale applied to melody in first movement of Rózsa Solo Sonata – scale degrees circled, mm. 29-31      | 23 |
| Ex. 18: E-pentatonic scale applied to melody in second movement of Rózsa Solo Sonata, m. 1 – scale degrees circled          | 24 |
| Ex. 19: B-flat pentatonic scale applied to melody in third movement of Rózsa Solo Sonata, mm. 23-24 – scale degrees circled | 24 |
| Ex. 20: C-sharp pentatonic scale applied to melody in first movement of Bartók Sonata for Solo Violin, m. 62                | 25 |
| Ex. 21: Use of A-pentatonic scale in first movement of Kodály Duo for Violin and Cello – violin part, m. 6-8                | 25 |
| Ex. 22: Use of A-pentatonic scale in first movement of Kodály Duo – violin part, m. 20-23                                   | 26 |
| Ex. 23: Complete introduction – First movement of the Sonata  | 27 |
| Ex. 24: Realization of a broken triple-stop in m. 1, and a double-stop with a grace note in m. 2                            | 28 |
| Ex. 25: Voice writing in the first movement, mm. 10-11  | 29 |
| Ex. 26: Diminution of eighth-note melody illustrated in ex. 6, mm. 22-24  | 30 |
| Ex. 27: Use of <i>Bariolage</i> in m. 26 of first movement  | 30 |
| Ex. 28: Use of drone with melodic material in the first movement, m. 29   | 30 |
| Ex. 29: Perfect fifth double stop in m. 32 can be used to apply <i>rubato</i> , and to allow time for the music to breathe  | 31 |
| Ex. 30: Development of sixth double-stop motive in first movement, and use of <i>Bariolage</i> in m. 41                     | 32 |
| Ex. 31: Development of sixteenth-note motive from beginning of movement, mm. 65-70  | 32 |

|   |    |
|---|----|
| Ex. 32: Contrapuntal writing in first movement, mm. 83-85   | 33 |
| Ex. 33: Realization showing how ex. 29 should be played   | 33 |
| Ex. 34: Use of left hand pizzicato, m. 107-110  | 34 |
| Ex. 35: Use of glissando, m. 125  | 35 |
| Ex. 36: Glissando in Shostakovich's String Quartet No. 3,<br>second movement, m. 81   | 35 |
| Ex. 37: First appearance of quadruple-stop, mm. 141-143   | 36 |
| Ex. 38: Use of accents to obscure meter in mm. 145-146  | 37 |
| Ex. 39: Four octave G major arpeggio, m. 166-168  | 37 |
| Ex. 40: Opening melody of second movement, mm. 1-2  | 38 |
| Ex. 41: Opening melody of first variation, mm. 14-16  | 39 |
| Ex. 42: Mm. 23-33 from variation 1, second movement   | 40 |
| Ex. 43: Rhythmic motive in opening of variation 2, m. 34  | 40 |
| Ex. 44: Doubled sixteenth notes, mm. 35-36  | 41 |
| Ex. 45: Use of <i>Du Talon</i> (at frog), mm. 45-48   | 42 |
| Ex. 46: Opening melody of second movement, second voice, m. 2   | 42 |
| Ex. 47: Motive from ex. 46 transformed rhythmically and tonally, m. 51  | 42 |
| Ex. 48: Motive from ex. 46 transformed rhythmically and tonally, m. 55  | 43 |
| Ex. 49: Polyphonic writing, m. 56   | 43 |
| Ex. 50: Bach, Sonata No. 1 in G Minor, Fugue  | 43 |
| Ex. 51: Rhythmic motive at beginning of variation 4, m. 77  | 44 |
| Ex. 52: New bowing written in to create meter-obscuring effect, m. 86   | 45 |
| Ex. 53: Use of hemiola in m. 114  | 45 |
| Ex. 54: Opening of fifth variation, m. 133-134  | 46 |
| Ex. 55: Five-16 <sup>th</sup> -note motive from first movement, m. 1  | 46 |
| Ex. 56: Five-16 <sup>th</sup> -note motive transformed rhythmically in<br>variation 6, m. 167   | 47 |
| Ex. 57: Octave passage, m. 181  | 47 |
| Ex. 58: Accent placement obscuring meter, mm. 188-189   | 48 |
| Ex. 59: Ysaÿe Sonata No. 6, m. 148  | 49 |
| Ex. 60: Opening melody of second movement with grace note<br>embellishment, m. 192  | 49 |
| Ex. 61: Use of natural harmonics, m. 212-213  | 50 |
| Ex. 62: Opening motive in first movement, m. 1  | 50 |
| Ex. 63: Opening motive in third movement, mm. 1-2   | 51 |
| Ex. 64: Rapid spiccato sixteenth-note passage, mm. 15-19  | 51 |
| Ex. 65: Use of <i>Bariolage</i> , m. 83-85  | 52 |
| Ex. 66: Rapid and exciting rhythmic material to culminate the sonata,<br>ending with a grand 10 <sup>th</sup> double stop, m. 143-158 | 53 |
| Ex. 67: Final 2 measures of the <i>Fugato</i> movement from Ysaÿe Sonata No. 1  | 54 |
| Ex. 68: Final 2 measures of the <i>L'Aurore</i> movement from Ysaÿe Sonata No. 5  | 54 |

**Appendix Examples**

|  |    |
|--|----|
| Ex. 1: Use of multi-stops in opening of Bartók Solo Violin Sonata, mm. 1-3                                       | 57 |
| Ex. 2: Use of triple-stops in first movement of Kodály Duo for<br>Violin and Cello – violin part, mm. 17-18      | 58 |
| Ex. 3: Use of <i>Bariolage</i> in first movement of Bartók Solo Violin Sonata, m. 87                             | 58 |
| Ex. 4: Use of <i>Bariolage</i> in second movement of Kodály Duo for<br>Violin and Cello – violin part, mm. 66-67 | 58 |
| Ex. 5: Use of left hand pizzicato in second movement of<br>Bartók Sonata, mm. 145-147                            | 59 |
| Ex. 6: Use of left hand pizzicato in Presto movement of Kodály<br>Duo – violin part, mm. 137-138                 | 60 |
| Ex. 7: Use of artificial harmonics in third movement of<br>Bartók Sonata, mm. 66-67                              | 60 |
| Ex. 8: Use of natural harmonics in Kodály Duo at end of first movement   | 61 |

## Chapter One

### Who was Miklós Rózsa?

#### Life

Miklós Rózsa was born in Budapest in 1907, and his family home was found north of Budapest in a village called Nágylócz. In Rózsa's own autobiography he wrote about traveling from Budapest to his home:

The capital of the county was Balassagyarmat and we went there by train; when we arrived we'd find our coach and coachman waiting for us. There followed a journey of about 3 – 4 hours to our house... <sup>1</sup>

Rózsa's first instrument was the violin, which he began to learn at the age of five, and he later learned the viola and piano. Although Rózsa had a musical upbringing and showed a strong talent for music, his mother and father viewed his musical interest as a hobby, and encouraged him to pursue a more serious career path. When the time came for Rózsa to head to university, his father sent him to the university in Budapest to study chemistry. Rózsa was not fond of Budapest, and felt that the only way he could hone his talents was to move out of Hungary. He convinced his father to send him to Leipzig, where he would study chemistry at the university to appease his father, and music at the conservatory to satiate his musical appetite. During his studies in Leipzig Rózsa's compositional work was very well received and he was awarded a contract by prominent music publisher, Breitkopf & Härtel. This essentially was the beginning of Rózsa's lifelong music career. In 1929 Rózsa completed his studies in Leipzig, and after spending a few more years living in

---

<sup>1</sup> Christopher Palmer, *Miklós Rózsa: A Sketch of His Life and Work* (London: Breitkopf & Härtel, 1975), 1.

the city, settled in Paris. While in Paris he scored the Theme, Variations and Finale Op. 13 for orchestra, which gained international acclaim. Rózsa stayed in Paris for several years, after which he moved to London to pursue an interest in film music.

While living in London, Rózsa was hired to work for Sir Alexander Korda's London Film company, and found success with such films as *The Four Feathers* and *The Thief of Baghdad*.<sup>2</sup> When the war began in 1939 Rózsa, along with Korda and the film company, traveled to Hollywood where they were able to continue their work. Rózsa carried on a very fruitful film career in Hollywood, but he never stopped writing serious concert music, as it was very important to him. His concert music output was received very well, and included such works as the highly acclaimed Violin Concerto Op. 24 in 1953, the Cello Concerto Op. 32 in 1967, and the Sinfonia Concertante Op. 29 for Violin and Cello. These pieces were commissioned by musical greats Jascha Heifetz, János Starker, and Gregor Piatigorsky – a testament to Rózsa's brilliance as a classical composer.

After suffering a serious stroke in 1982, Rózsa's ability to work severely declined. He was not able to continue in the film music business, but managed to produce several concert works for individual instruments, including the solo violin sonata that he composed in 1986. He died on July 27, 1995 at his home in Hollywood.

---

<sup>2</sup> Palmer, *A Sketch of His Life and Work*, 3.

## Hungarian Identity

Rózsa was born just before the declaration of World War I. This was a difficult time particularly for Hungary, as the country was divided after the war came to an end. As a young Hungarian and an artist, Rózsa felt compelled to find a patriotic voice. His first chance came when the Franz Liszt Music Circle (of which he was president) at his school held a composition competition. He wrote in his autobiography:

I wrote a patriotic poem called *Hungarian Twilight* about the dismembering of our country after the First World War. Millions of Hungarians were forced to live in neighboring countries, and my poem said more or less that one day all this would change, the twilight would pass and once again we would be the great and glorious Hungary of prewar days.<sup>3</sup>

Rózsa also felt strongly about what he considered to be authentic Hungarian music, as he was asked to give a speech by the Music Circle at a concert he had organized.

My speech was entitled “The History of Hungarian Music,” and I set out to give an account of Hungarian composers of the past, declaring them all mediocre. That, apparently, was an extremely unpatriotic viewpoint. I then drew to the conclusion that Hungarian music had produced only two composers of outstanding quality, Bela Bartok and Zoltan Kodaly. In 1924 these were dangerous sentiments in a school where music by Bartok and Kodaly was seldom played and certainly not understood.<sup>4</sup>

At this time popular Hungarian composers such as Ernő Dohnányi and Jenő Hubay followed Germanic composition traditions, and the people of Hungary were not used to the more modern-sounding music of Bartók and Kodály that was influenced by folk elements. As a young man, Rózsa was already well aware of Bartók’s discovery and study of Hungarian peasant music. Although he knew that Bartók and Kodály echoed the most authentic Hungarian sound in their music, his opinion was not a

---

<sup>3</sup> Miklós Rózsa, *Double Life*, (New York, NY: Wynwood Press, 1989), 24.

<sup>4</sup> Rózsa, *Double Life*, 23.

popular one. What mattered ultimately to Rózsa was that based on his experiences with music in Hungary, he knew that as a composer he wanted to follow the authentic Hungarian style that Bartók and Kodály embraced. He said:

I felt this constant urge to express myself musically in the language of my patrimony and of my origins; it was a living source of inspiration. . . . However much I may modify my style in order to write effectively for films, the music of Hungary is stamped indelibly one way or another on virtually every bar I have ever put on paper.<sup>5</sup>

### **Musical Upbringing and Influence**

Rózsa was born into a musical family. His mother had studied piano at the Budapest Academy with the pupils of Liszt, and his father, although not formally educated in music, was a music lover. Rózsa wrote in his autobiography 'A Double Life' about traveling through the town of Szécsény on the way to his home<sup>6</sup>, and spoke about the music of the Palóc people that inhabited the town:

The whole area was inhabited by the Palóc, an indigenous Magyar people with their own dialect, customs and costumes (on Sundays the girls wore up to ten layers of skirts!).<sup>7</sup>

---

<sup>5</sup> Terry Teachout "The Double Life of Miklós Rózsa," *Commentary Magazine*, December 1, 2001. <https://www.commentarymagazine.com/articles/the-double-life-of-miklos-rozsa/> (accessed March 20, 2017).

<sup>6</sup> Palmer, *A Sketch of his Life and Work*, 1.

<sup>7</sup> Rózsa, *Double Life*, 27.



**Palóc Women in Traditional Dress**

He continued on to describe how his experiences with these people shaped his musical style:

It was the music of the Palóc that I heard during those summers I spent on the estate and that intrigued me from my earliest childhood, although of course it wasn't until later that I realized what a vital shaping force it was proving on my own musical personality. The music was all around me; I would hear it in the fields when the people were at work, in the village as I lay awake at night; and the time came when I felt I had to try to put it down on paper and perpetuate it.<sup>8</sup>

## Teachers

Rózsa spent the first part of his school life studying modern languages in a school called the "Realgymnasium."<sup>9</sup> He had no formal music training until the school hired a new music teacher, Peregrin Turry. While Turry taught at the school, Rózsa joined the school orchestra where he began to learn more about music.

---

<sup>8</sup> Rózsa, *Double Life*, 27.

<sup>9</sup> *Ibid.*, 22.

During his time at the Conservatory in Leipzig, Rózsa's primary composition professor was Hermann Grabner. Grabner had studied with Max Reger, who was very rooted in the teachings of counterpoint and fugue. As a result, Grabner also focused on these compositional procedures in his own teachings.

From here we proceeded to the study of counterpoint; since Grabner had been schooled by Reger this was probably his "forte" as a teacher. I still have workbooks with pages of fugal exercises which were the fruit of Grabner's counterpoint lessons, and people have noticed that frequently when I have had chases to write for scenes in motion pictures I have tended to do them in fugal style (in Latin "fuga" means "flight").<sup>10</sup>

Reger and Grabner were both composers in the Germanic tradition, and therefore Rózsa's initial style was filled with Germanic influences. After composing the Rhapsody Op. 3 for cello, he wrote about his own reaction to the piece:

Stylistically it is a transitional piece, still much influenced by Germanic prototypes. But the more contemporary German music I heard, the more I became aware that it wasn't for me. I wanted to go back to my origins, to Hungarian folk song, and this is exactly what I did in my next two works – the *Variations on a Hungarian Peasant Song* op. 4 and the *North Hungarian Peasant Songs and Dances* op. 5, which is a collection of folk tunes from our village.<sup>11</sup>

### **The Birth of a Film Music Career**

While living in Paris, Rózsa became friends with Arthur Honegger, a relationship that would be pivotal to his music career. Honegger was a popular Swiss composer, and a member of *Les Six*. During a conversation with him, Rózsa discovered that Honegger composed film music to supplement his income. Rózsa's initial reaction was shock as he did not believe a composer that wrote for film could be taken seriously.

---

<sup>10</sup> Rózsa, *Double Life*, 33.

<sup>11</sup> *Ibid.*, 40.

I was unable to believe that Arthur Honegger, the composer of *Kind David*, *Judith* and other great symphonic frescos, of symphonic poems and chamber music, could write music for films. I was thinking of the musicals I had seen in Germany and of films like *The Blue Angel*, so I asked him if he meant fox-trots and popular songs. He laughed again. "Nothing like that," he said, "I write serious music."<sup>12</sup>

Honegger told Rózsa that he had scored the music to *Les Misérables*, and Rózsa promptly saw it in the theater. Afterwards, Rózsa was extremely impressed by what he had heard, and his journey into a career of film music began.

Though Rózsa entered into a career of composing film music full time, he never strayed from his production of serious concert works. He also felt very strongly about not letting his two separate musical paths intersect. He summed up about how he saw his 'double life' in the prologue to his autobiography:

In 1947 I wrote the music for a film entitled *A Double Life*; in it an actor playing Othello (Ronald Colman) becomes obsessed by the part to the point of murdering the woman he imagines to be Desdemona. In other words he allows two quite independent strands of his life to become enmeshed, and tragedy is the outcome. Now this is precisely what I have always been at pains to ensure did *not* happen in the case of my own professional life. My "public" career as composer for films ran alongside my "private" development as composer for myself, or at least for nonutilitarian purposes: two parallel lines, and in the interests of both my concern has always been to prevent them meeting. Of course some contact was unavoidable, but in the main I am convinced that, for me, it was best that they be kept apart. This has been the dominant theme of my creative career, and is therefore the theme of this book.<sup>13</sup>

### **Film Composers writing for the Concert Stage**

Many film composers over the past hundred years have taken an interest in writing serious concert music. Some, like Rózsa, were able to successfully work as composers outside of the film industry while maintaining a busy career in

---

<sup>12</sup> Rózsa, *Double Life*, 70.

<sup>13</sup> *Ibid.*, 15.

Hollywood. Others, such as Bernard Herrmann, wrote primarily for Hollywood, but never really earned the recognition of a 'serious' composer despite their efforts.

Several of the composers discussed in the following pages also have something in common: the violin concerto. It is no secret that composers and audiences for hundreds of years have been drawn to the sound and virtuosic nature of the violin. It is an exciting instrument to write for, but it can be an intimidating challenge for the composer, as the violin concerto repertoire is filled with great pieces against which all others are measured. Such examples are the concerti composed by Mendelssohn, Sibelius, and Tchaikovsky.

#### Erich Wolfgang Korngold (1897 – 1957)

Korngold showed great talent as a serious composer when he was a young man, and moved to Hollywood to write for films in 1934. His concert music output included a violin concerto, composed in 1945, which is widely respected as a serious piece of music in the violin concerto repertoire.

#### Franz Waxman (1906 – 1967)

Waxman primarily composed music for the film industry. His most famous concert piece is the *Carmen Fantasie* for violin and orchestra. The piece was composed for the 1946 movie, *Humoresque*. To this day the Waxman *Carmen Fantasie* is a very popular virtuosic showpiece amongst violinists.

#### Bernard Herrmann (1911 – 1975)

Best known for his work with Alfred Hitchcock (*Psycho*) and Orson Welles (*Citizen Kane*), Herrmann strove to be taken seriously outside the confines of Hollywood with his concert music output, but was not able to break free from his

reputation as a film composer. His primary string music output includes *Sinfonietta for Strings* and *Echoes* for string quartet. He began to compose a violin concerto but did not complete it.

#### John Williams (b. 1932)

John Williams has scored music for some of the most popular movies of all time, including *Jaws*, the *Star Wars* series, and *Jurassic Park*. He has produced a large amount of concert music dating back to 1951 including a violin concerto.

#### James Newton Howard (b. 1951)

Primarily a film composer, Howard just recently had his violin concerto premiered by James Ehnes in 2015 with the Pacific Symphony. Having composed music in two of his movies for Hilary Hahn and Joshua Bell (“The Village” and “Defiance”), Howard was commissioned by the conductor of the Pacific Symphony to compose the violin concerto.<sup>14</sup>

#### John Corigliano (b. 1938)

Corigliano is known for composing the score for *The Red Violin*. Joshua Bell recorded the soundtrack, and Corigliano used music from the score to compose *The Red Violin Concerto* as a stand-alone concert work that was premiered by Bell in 2003.

---

<sup>14</sup> Timothy Mangan, "Carl St.Clair, James Ehnes and the Pacific Symphony Give Premiere of Violin Concerto by James Newton Howard," *Orange County Register*, March 13, 2015. <http://www.ocregister.com/articles/clair-654130-howard-work.html> (accessed April 9, 2017).

## Chapter Two

### The Tradition of the Unaccompanied Violin Sonata

There is one major work that serves as the cornerstone of the unaccompanied violin sonata literature: the *Sonatas and Partitas for Solo Violin* (1720) by J.S. Bach. The most famous work composed since that time is the collection of *Six Sonatas for Solo Violin* (1923) by Eugène Ysaÿe. With Bach's incredible composing of polyphonic texture and Ysaÿe's unparalleled passionate virtuosic writing, these two pieces set the standard and were ground breaking for the unaccompanied violin medium. Another famous Solo Sonata that is relevant to not only the unaccompanied violin repertoire but also to Hungarian music is the *Sonata for Solo Violin Sz. 117* by Béla Bartók. Written in 1944 for Yehudi Menuhin, it stands in the violin repertoire as one of the most challenging pieces to perform. While it is beyond the scope of this document to explore the vast depth of the Bartók Sonata, please see the Appendix for information concerning techniques used in the Sonata.

#### Challenges

A full range of violin techniques is typically required to perform any solo violin sonata. In addition to possessing the ability to execute these techniques, the performers must pay special attention to the polyphonic writing of the music. For example, the performers must be aware of the difference between the melodic and accompanimental material, and present this relationship accordingly through their

playing. This section will examine both the techniques and polyphonic writing in the Bach and Ysaÿe solo works.

## Techniques

The following is a list and brief description of the advanced techniques required to perform an unaccompanied violin sonata. Since several of the techniques are more modern, two categories have been created in order to illustrate the timeline of the different techniques: Pre 19<sup>th</sup> Century, and 19<sup>th</sup> Century – Present.

\* It should be remembered that every example in this document is written in the treble clef for the violin.

### Pre-19<sup>th</sup> Century

#### *Bariolage*

*Bariolage* is a bowed technique that involves the bow changing back and forth between two strings. Generally one of these strings is an open string and the held note is the same pitch as the open string, thereby creating a unique timbre change. It is also known as *Ondulé*, or *Ondeggiando*.<sup>15</sup> The term *Bariolage* has also been commonly applied to two other types of bowings. These are the ‘Springing Arpeggio’ and the ‘Legato Arpeggio.’ All of these bowings can be accomplished with separate or slurred bow strokes. Two examples of the *Ondulé* style can be found in the unaccompanied sonatas of Bach and Ysaÿe. The Sonata No. 2 by Ysaÿe was actually modeled after the opening of Bach’s Preludio.

---

<sup>15</sup> Don Michael Randel, *The Harvard Concise Dictionary of Music and Musicians*. (Cambridge, Massachusetts, and London, England: Belknap, 1999), 53, 86.

**Ex. 1: Use of *Bariolage* in Preludio from Partita No. 3 in E Major by Bach**



**Ex. 2: Use of *Bariolage* in the first movement of Ysaÿe's Sonata No. 2**



Perhaps the most famous example of the 'springing arpeggio' can be found in Mendelssohn's Violin Concerto in E minor.

**Ex. 3: Springing arpeggios in Mendelssohn's Violin Concerto in E Minor**



This bouncing style is more commonly found in concertos and showpieces than in the unaccompanied violin repertoire. This technique has also been described as 'spiccato *Bariolage*'. For example, an article from the String Magazine website describes the exact *Bariolage* passage in the following manner:

One of the most dazzling moments in violin repertoire occurs in the Felix Mendelssohn Violin Concerto in E minor, Op. 64, when the pyrotechnics of the first-movement cadenza turn into an accompanying figure, ushering the orchestra back in. The music sparkles so impressively due to a combination

of violin techniques: bariolage (repeated string crossings), spiccato (off-the-string bow stroke), and chords across all four strings.<sup>16</sup>

In Simon Fischer's book, 'Basics' he also talks about the springing arpeggio and illustrates the technique with the Mendelssohn excerpt. He offers a description of how to execute the technique:

Here, the impulse for the bounce comes from a small 'whipping' movement of the fingers and hand. At the end of the up-bow, just before the down-bow, the fingers straighten slightly and the wrist is slightly raised. At the same moment as beginning the down-bow, the wrist comes down again quickly and the fingers flex. This makes the hair hit the string at a slight angle and causes the bow to bounce. *This finger, hand and wrist movement can be so slight as to be practically invisible.*<sup>17</sup>

The 'Legato Arpeggio', or 'Legato *Bariolage*' is exactly in the same style as the Mendelssohn example, except that the bow smoothly slurs the notes together rather than springing off the string. This type of *Bariolage* can again be found in the unaccompanied works of Bach, and is one of the most famous excerpts of music in the violin literature.

**Ex. 4: Use of *Legato Bariolage* in the *Chaconne* from Bach's *Partita No. 2***



<sup>16</sup> Laurie Niles, "The Spiccato Bariolage Passage of Mendelssohn's Violin Concerto Is One Challenge Among Many," *Strings Magazine*, October 10, 2016, <http://stringsmagazine.com/the-spiccato-bariolage-passage-of-mendelssohns-violin-concerto-is-one-challenge-among-many/> (accessed March 20, 2017).

<sup>17</sup> Simon Fischer, *Basics: 300 Exercises and Practice Routines for the Violin* (London: Peters Edition, 1997), 76.

\* Since there are several different accepted variations of the term in the music world, this document will simply use the term *Bariolage* in the analysis section to avoid confusion.

### Multi-Stops

The violin can play double, triple and quadruple-stops. A double-stop is accomplished by playing two strings at once, and is the easiest to accomplish. Once three and four strings are involved the performer must take care to produce a pleasant tone.

## 19<sup>th</sup> Century – Present

### Left Hand Pizzicato

Left hand pizzicato can be executed two ways. It can be done when the bow leaves the string, and while the bow is holding a note. In the first case, the left hand should simply let go of the note previously bowed, and pluck the required note freely. In the second case, care must be given by the violinist to hold the bowed note steady and without any bump in the sound while the left hand executes the pizzicato. A left hand pizzicato note is usually marked with a + sign.

### Artificial Harmonics

By placing the first finger on any note, and using the third or finger to lightly touch the same string at a third, fourth, or fifth above the bottom note, the performer can create an artificial harmonic.

### Glissando

Glissando is marked with a straight, diagonal line connecting two notes that are separated by any interval. To accomplish this technique, the performer must

move the finger on the string from one note to the next in order to produce a sliding effect.

## Polyphony

Both the Bach and Ysaÿe solo works are filled with polyphonic writing. The most demanding movements in terms of technique are the fugue movements. On the violin, the fugal material is written out in the form of multi-stops, and the violinist must be sure to voice the material correctly. For example, in the second movement of Sonata no. 1 in G minor, the fugue opens with three voices. The opening subject is heard in m. 1, restated a second time in a lower voice in m. 2, and heard for a third time in m. 3 in the upper voice. In m. 2, Bach has accompanied the subject with double-stops, and in m. 3, with triple-stops.

### Ex. 5: Opening of Bach's Fugue from Sonata No. 1 in G minor



Each time the theme is presented, the violinist must be sure to play it clearly and not let the accompanying material distract from the theme.

Ysaÿe's Sonata No. 1 also features a fugue. In this example the fugal material is slurred. The first subject is presented in mm. 1 to 3, and the second subject from mm. 4 to 6. The counter-subject material is also slurred, so the performer must

make sure to voice the material appropriately to ensure that the subject is distinctly heard.

**Ex. 6: Opening of Ysaÿe's Fugato from Sonata No. 1 in G Minor**

The image shows a musical score for the opening of Ysaÿe's Fugato from Sonata No. 1 in G Minor. The score is written for two staves, likely representing the right and left hands. The tempo is marked "Molto mod<sup>o</sup>" (M. M. 58) and the dynamics are marked "p". The key signature is G minor, indicated by one flat (F) on the bass clef. The time signature is 3/4. The score features a complex, rhythmic melody with many slurs and accents, characteristic of a fugato. The notation includes various note values, rests, and articulation marks such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5). The piece begins with a series of eighth and sixteenth notes, creating a dense, textured sound.

## Chapter Three

### Sonata for Violin Solo, Op. 40

#### History

The Solo Violin Sonata is Miklós Rózsa's latest work for violin, composed in 1986. He had suffered a stroke in 1982, and for the remainder of his life was no longer able to compose large-scale works. Rózsa continued to compose when he could, and wrote several solo works for flute, clarinet, oboe, guitar and viola. The sonata is dedicated to Manuel Compinsky, a violinist and close friend of his. Rózsa had actually taken his violin concerto to Compinsky for advice prior to giving it to Heifetz.<sup>18</sup>

The sonata is made up of three movements:

1. *Allegro Moderato*
2. *Canzone Con Variazioni*
3. *Finale*

#### Musical Style and Influences

Although little scholarly work has been done on the Solo Sonata, there are several facts that we do have, thanks mainly to Rózsa's autobiography. We know that when he composed his sonata, he had returned to his folk influences. He wrote, "My music had originally started from folk song, which was melody pure and simple;

---

<sup>18</sup> Gregg Nestor, "FSM Board: BSX Presents The Miklós Rózsa Collection," *Film Score Monthly*, November 15, 2008, <http://www.filmscoremonthly.com/board/posts.cfm?pageID=2&forumID=1&threadID=55083&archive=0> (accessed March 20, 2017).

it would end as melody pure and simple.”<sup>19</sup> There is also a passage from his book that describes his own method of folk research, and how Hungarian music influenced his musical identity.

I was never a methodical folk song collector like Kodály or Bartók; I was interested only in the music, not in its ethnographical connotations. I had no Edison phonograph like Bartók; I just went around with a small black notebook and wrote down what I heard as best I could. I never bothered with the text, which interested me not at all. In other words as a *bona fide* folklorist I was an amateur. I sometimes played violin with the gypsies for fun, and we might join together to serenade a certain village beauty (whose name I still remember) under her window, troubadour or knight-errant style. Of course all this could happen only when my parents and I were away and I, as the “young master,” could engage a handful of gypsy musicians to accompany (with wrong harmonies) my fanciful improvisations. It must have sounded like nothing on earth, but the young lady in question seemed to like it, and that was the main thing. My folk song collection (now lost, alas) also included tunes from the nearby villages of Rimócz, Hollókő and others which were also inhabited by the Palóc, so their music was similar. (Incidentally the word “Palóc” sounds in English very much like “palowtz.” Little did I know that one day I should write my own “Polovtzian Dances”.) I incorporated songs from my collection in various early works – the *Variations on a Hungarian Peasant Song* and *North Hungarian Peasant Songs and Dances* – and in my ballet *Hungaria*. By this time the folk music of this area of Hungary had become an integral part of my musical language, and I found my own melodic style evolving quite spontaneously out of it. I felt this constant urge to express myself musically in the language of my patrimony and of my origins; it was a living source of inspiration. That was where my music began, and where it has ended. I have no choice in the matter and never have had. However much I may modify my style in order to write effectively for films, the music of Hungary is stamped indelibly one way or other on virtually every bar I have ever put on paper.<sup>20</sup>

The Sonata possesses a strong folk sound from beginning to end. Since Rózsa had experience playing with Gypsies, he was undoubtedly exposed to the Gypsy style of fiddle playing. The Gypsy fiddle sound is renowned for its virtuosic,

---

<sup>19</sup> Rózsa, *Double Life*, 223.

<sup>20</sup> *Ibid.*, 27-28.

passionate, and rhythmically aggressive style, and included the following techniques:

1. Use of higher positions, up to the very top of the neck
2. Use of harmonics, either “true” or “false”
3. Pizzicato with the left hand, sometimes simultaneous with bowing
4. Spiccato and detachè bowing techniques
5. Wide vibrato, used in a controlled fashion to display emotion
6. Frequent use of double stops and arpeggios to emphasise chords
7. Frequent changes of tempo, shifting gear often from very slow, rubato sections to dizzying speeds.
8. Improvisation using all the above techniques.<sup>21</sup>

Many of these techniques are found in Rózsa’s Solo Sonata, although the wide vibrato technique is one that few classically-trained musicians will ever use in a performance. The Sonata is filled with double stops, melodies accompanied by drones, and fast virtuosic playing. Rózsa also incorporates some *Bariolage* techniques here. *Bariolage* is a common technique used in unaccompanied solo sonatas that likely influenced Rózsa to include it in his piece. The technique is also reminiscent of the sound of the Cimbalom, an instrument that is common in Hungary. Rózsa had some experience composing for the cimbalom shortly before he composed his Solo Sonata. Written in 1968, the score for *The Power* features extensive use of the instrument, and it is even featured on-screen during the opening credits.

Composed at the end of Rózsa’s life, and as the first piece for violin he had composed in nearly 20 years, the solo sonata possesses a different musical identity than his previous violin works. The compositional style that Rózsa brings to his sonata is interesting in that it fuses a more rhythmically oriented style to the

---

<sup>21</sup> Chris Haigh, "Hungarian and Gypsy Fiddle." *Fiddling Around the World*, January 2013, <http://www.fiddlingaround.co.uk/hungarian/> (accessed April 9, 2017).

melodic material. The first movement is the best example of this fusion of rhythmic and melodic material. Rózsa makes use of short rhythmic cells and develops them throughout the movement. The first rhythmic motive is introduced in m. 1: a five-note motive made up of sixteenth notes.

**Ex. 7: First rhythmic motive, found in first movement of the Violin Sonata, m. 1**



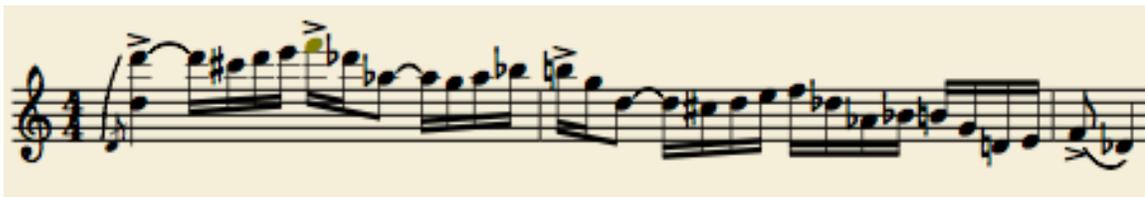
These rhythmic bursts develop and continue for three measures and lead into the first melodic motive, based on the contour of the first rhythmic motive:

**Ex. 8: Introduction of first melodic motive in the first movement, mm. 5-9**

The image shows two staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5, then quarter notes E5, F#5, G5, and A5. The bottom staff is in treble clef with a key signature of one sharp (F#). It contains a bass line starting with a half note G3, followed by quarter notes A3, B3, C4, and D4, then quarter notes E4, F#4, G4, and A4. The notation includes slurs, accents, and a 'ritenuto' marking at the end. The text 'sul G' is written above the final notes of the bottom staff.

This melodic motive is then combined with the first rhythmic motive later in the movement, as shown in Ex. 9:

**Ex. 9: Opening melodic motive transformed into the five-note motive, mm. 22-24**



It is possible to determine immediately the difference in style between this Solo Sonata and Rózsa's previous violin works. The solo sonata begins with the development of the five-note rhythmic motive, whereas the preceding violin works feature simple melodic writing. The introductory few measures of the solo sonata are as follows:

**Ex. 10: Introduction of the violin sonata, mm. 1-4**

Examples 11-15 show the opening melodic material from Rózsa's previous violin works:

Ex. 11: Variations on a Hungarian Peasant Song, Op. 4, opening melody

Allegretto (♩ = ca. 100)  
*p con umore*

*poco rit.* **Crescendo**

Ex. 12: North Hungarian Peasant Songs and Dances, Op. 5, opening melody

**sul G**  
*espr.*

Ex. 13: Duo for Violin and Piano, Op. 7, opening melody

Allegro moderato (♩ = ca. 144)  
*p*

**sul**

Ex. 14: Concerto for Violin and Orchestra, Op. 24, opening melody

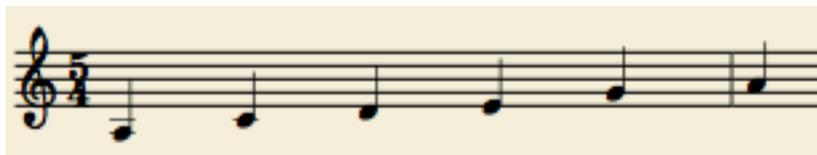
non troppo ma passionato (♩ = ca. 66)  
*mf con anima*

**Ex. 15: Sinfonia Concertante, Op. 29a 'Theme and Variations', opening violin melody**



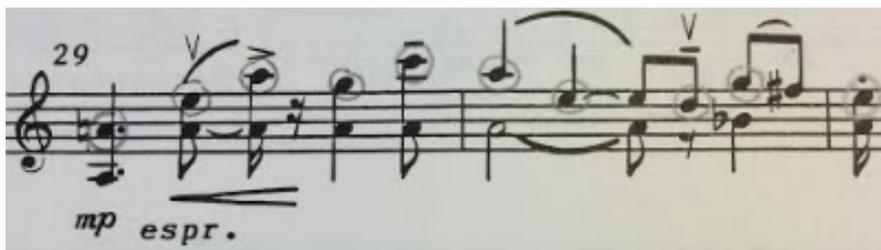
The 'folk sound' that is evident in Rózsa's sonata is largely based on the influence of the pentatonic scale, which is commonly used in Hungarian folk music. It is the minor pentatonic that can be heard throughout Rózsa's work. Ex. 16 illustrates a minor pentatonic scale based on A. The minor quality is created by the minor 3<sup>rd</sup> interval between the A and C notes.

**Ex. 16: Minor pentatonic scale based on A**



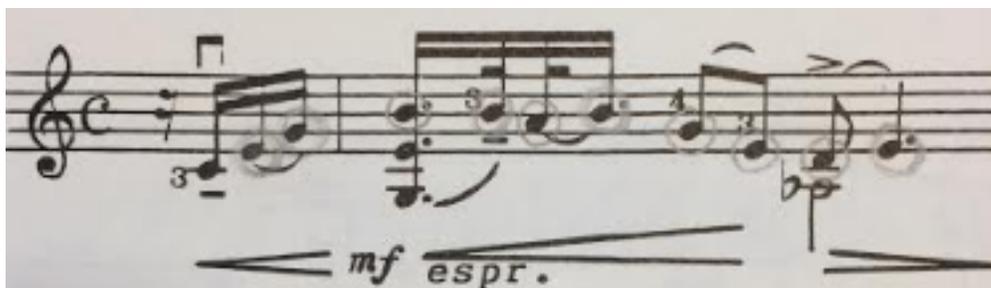
The first appearance of this scale in melodic form in Rózsa's Sonata is found in the first movement, in mm. 29 – 30. The pentatonic scale in this melody is based on A, and has been outlined by the circled notes in Ex. 17.

**Ex. 17: A-Pentatonic scale applied to melody in first movement of Rózsa Solo Sonata – scale degrees circled, mm. 29-31**



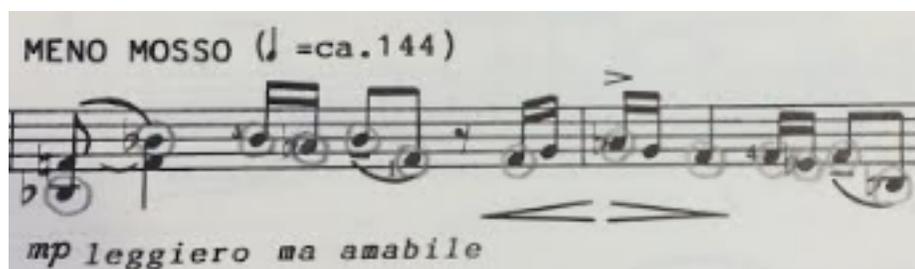
The scale is used again in the opening of the second movement, and on this occasion it moves around an E tonic:

**Ex. 18: E-pentatonic scale applied to melody in second movement of Rózsa Solo Sonata, m. 1 - scale degrees circled**



The third movement also features a melody that is now based on a B-flat pentatonic scale, seen below in m. 23 to the downbeat of m. 25.

**Ex. 19: B-flat pentatonic scale applied to melody in third movement of Rózsa Solo Sonata, mm. 23-24 - scale degrees circled**



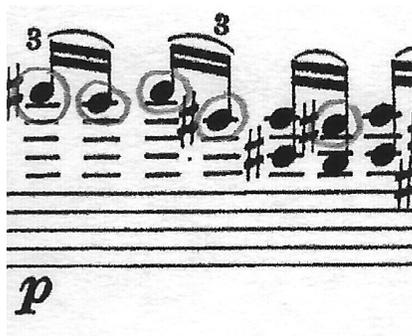
### Similarities in Bartók and Kodály

Rózsa was not the only Hungarian composer influenced by the pentatonic scale. The two men that he grew up admiring, Bartók and Kodály, have also found ways to infuse the sound of the pentatonic scale into their work. Two pieces that stand out from their body of work are both written for solo stringed instruments:

the Duo for Violin and Cello Op. 7 (written by Kodály in 1914), and the Sonata for Solo Violin Sz. 117 (written by Bartók in 1944). Please refer to the Appendix for more information pertaining to techniques used in both pieces.

The Bartók Sonata is incredibly complex and technically challenging, therefore the melodic material is not as easy to find as it is in the Rózsa and Kodály pieces. The following example of his use of the C-sharp pentatonic scale stands out from the surrounding material in the first movement:

**Ex. 20: C-sharp pentatonic scale applied to melody in first movement of Bartók Sonata for Solo Violin, m. 62**



This pentatonic influenced material appears much more frequently in the Kodály Duo. Ex. 21 shows a complete 2 octave A-pentatonic scale leading into an A-pentatonic melody:

**Ex. 21: Use of A-pentatonic scale in first movement of Kodály Duo for Violin and Cello - violin part, m. 6-8**



After this introductory section, there is a melody that bears a striking resemblance to both the Bartók and Rózsa examples:

**Ex. 22: Use of A-pentatonic scale in first movement of Kodály Duo – violin part, m. 20-23**



**Prevalence of Dissonant Intervals in the Rózsa Sonata**

The entire piece is based on tension created by the use of minor motivic material (such as the first rhythmic motive illustrated in Example 7), and dissonant intervals such as minor seconds, tri-tones, and major sevenths. This tension is then released to consonant harmonies. This musical language is consistently found throughout the Sonata. For instance, Ex. 20 shows the opening of the Sonata. The opening motive revolves around a minor third, and this builds into a consonant sounding C major sonority. Each movement also ends with either major harmonies, or consonant intervals. The first movement concludes with a thrilling G major climax in the form of an arpeggio and *forte* pizzicato chord, the second movement with a soft and perfect fourth interval sounded by harmonics, and the third movement with a celebratory major tenth double-stop.

## Performance Requirements

This section intends to provide analytical insights into the technical and musical requirements necessary to successfully perform the Rózsa Sonata for Solo Violin.

### *Allegro Moderato*

The opening features the use of a triple-stop chord that introduces double stops for 3 measures, and leads into a lyrical melody. The composer requires the end of the phrase in m. 9 to be played 'sul G' (on the G string). By playing on the G-string rather than the D-string, a different, darker color can be achieved.<sup>22</sup>

#### Ex. 23: Complete introduction – First movement of the Sonata

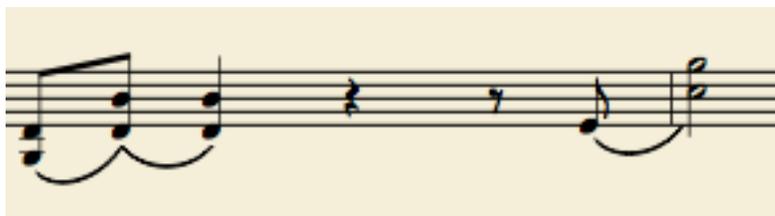
The image shows a musical score for the first movement of the Rózsa Sonata for Solo Violin. The score is in 3/4 time, marked ALLEGRO MODERATO (♩ = ca. 120). It begins with a triple-stop chord in measure 1, followed by double stops in measures 2 and 3. The melody starts in measure 4 and continues through measure 9, where it is marked 'sul G' and 'ritenuto---'.

Special care must be given to the accents, both to direct the ear to the change in harmony, and to the direction of the phrasing. For example, the accents in m. 3 lead

<sup>22</sup> Tim Crist, "String Instruments: General Comments." *Arkansas State University*, <http://www.clt.astate.edu/tcrist/orch/str/stringtechniques.pdf> (accessed April 14, 2017).

toward the downbeat of m. 4. In order to create an effective accent, the bow must be drawn more quickly and with more pressure at the moment of the accent. It is a common mistake among intermediate players to apply too much pressure with accents such as these, therefore creating an unpleasant scratching sound. It is also important to differentiate between the triple stop in the first measure and the grace note in the fourth measure. The grace note is marked with a slash, meaning it should be played before the beat. A suggestion would be to play the triple-stop in the first measure by playing the bottom two notes together, and to play the grace note separately from the top two notes in m. 4. The purpose of adding the E natural grace note to the double stopped fifth on the first beat of m. 4 is to outline the harmony, by emphasizing the downbeat.<sup>23</sup>

**Ex. 24: Realization of a broken triple-stop in m. 1, and a double-stop with a grace note in m. 2**



Mm. 1-9 serve as an introduction to a longer section that explores the material presented in the opening. The first drone is introduced in m. 10; an open A string. Voice writing is now evident, as one voice plays the lower melodic material, and another plays an open A string drone. This material must be played in an

---

<sup>23</sup> David McGill, *Sound in Motion*. Bloomington, Indiana: Indiana University Press, 2007, 219.

expressive manner, and the performer can emphasize relationship between the dissonant and consonant intervals as they play against the open A string. The performer's first voicing challenge appears in measure 11, on the C on beat 3.

**Ex. 25: Voice writing in the first movement, mm. 10-11**



A triple-stop chord has been written, and to successfully achieve the correct voice leading the performer must sound the bottom two notes together before the C is played. Additionally the performer must play the eighth notes in m. 11 in tempo so as not to distort the melody. To achieve this, the bottom two notes of the chord must be sounded in between the B and C eighth notes. The purpose of the triple-stop is to bring out the harmony of the A-flat major chord, as this chord occurs at the peak of the phrase in m. 11. This section culminates with a reappearance of the thematic material in mm. 3-7, to which the musical technique of 'diminution' has been applied; that is, the eighth-note motive has been transformed into sixteenth notes.<sup>24</sup>

<sup>24</sup> Don Michael Randel, *The Harvard Concise Dictionary of Music and Musicians*, Cambridge, Massachusetts, and London, England: Belknap, 1999, 187.



both strings in the double stop. The drone can also be projected further in this case by allowing time for the melody to expand when possible, to give the impression of breathing. For example, the drone in m. 32 rests briefly on a perfect fifth. This occurs in the middle of the melodic line, and can be imagined as a voice breathing out with the decrescendo, and breathing in with the hairpin to the downbeat of m. 33.

**Ex. 29: Perfect fifth double stop in m. 32 can be used to apply *rubato*, and to allow time for the music to breathe**



This kind of playing is very musically expressive, and best projects what the composer is trying to say.

Mm. 35-44 continue to develop material from the opening of the movement. The intervallic relationship of the minor third is explored with double-stops similar to the opening, and it leads into the descending eighth-note motive found in mm. 4-7. Rózsa rounds this reappearance of the opening material with another instance of *Bariolage*.

**Ex. 30: Development of sixth double-stop motive in first movement, and use of *Bariolage* in m. 41**

35 *cresc.*

38 *mf*

41 *p*

A new sound is introduced at the *poco più mosso* section, in m. 65. The opening sixteenth motive is developed in a *mezzo piano* dynamic, and marked *spiccato*.

**Ex. 31: Development of sixteenth-note motive from beginning of movement, mm. 65-70**

65 POCO PIÙ MOSSO (♩ = ca. 132)

*mp scherzando ma deciso sempre simile*

67 *mf*

69 *mf*

Accents have been playfully written on off beats, so the performer must bring these out in order to create the syncopated rhythmic effect that the composer is trying to create.

An interesting contrapuntal moment appears in mm. 83, 84 and 85. The melody is written out as a dotted eighth note slurred in to an eighth note, with a *sforzando* double-stop written out during the duration of the dotted eighth-note.

**Ex. 32: Contrapuntal writing in first movement, mm. 83-85**



In order to accomplish playing the *sforzando* note while still allowing the melody to be heard, the performer must quickly whip the bow over to the *sforzando* note and back to the melodic note below. If this were notated, it would look something like this:

**Ex. 33: Realization showing how ex. 29 should be played**



Mm. 107-110 present the performer with several instances of left hand pizzicato. The bow does not continue to hold the note during the pizzicato and the plucked notes are open strings, so the difficulty level is relatively low, yet not without its challenges.

**Ex. 34: Use of left hand pizzicato, m. 107-110**

A recommended fingering would be to use the fourth finger of the left hand to pluck each pizzicato note. Measure 107 requires a change of position to reach the C eighth-note at the end of the measure, thereby leaving the hand in a higher position at the beginning of m. 108. A shift to third position on the C is recommended, and the 3 pizzicato notes in m. 108 can all be plucked from third position with the fourth finger, before moving back down to first position to resume playing the rest of the measure. The melodic material in m. 107 is the same as that in Ex. 19, although the left hand pizzicato is now functioning as the rhythmic accompaniment, instead of the drone in Ex. 19.

A written in 'glissando' is found in m. 125, between the interval of a minor third.

**Ex. 35: Use of glissando, m. 125**

Although performers often use this shorter kind of glissando on a regular basis during such expressive passages, Rózsa is very specific about where he would like to see the slide in this instance. It is possible that had he not included this direction in the score some performers might have added glissando nevertheless, but this marking ensures that it will be executed with each performance. It is most likely that Rózsa's inclusion of this glissando was for the purpose of embellishing the minor third. For example, a similar use of glissando appears in the Shostakovich third string quartet in the first violin part. Here, the glissando is used to bring out the high E.

**Ex. 36: Glissando in Shostakovich's String Quartet No. 3, second movement, m. 81**

The first quadruple-stop of the piece is found in m. 143. It is similar to the arrival of the C major chord in m. 4 of the movement (see Ex. 16), and this time the harmonic arrival is on an E major chord. Since all notes of the chord cannot be

sustained at the same time on the violin, the performer must first play the bottom note, and roll the bow to the top. This can be executed two ways:

1. The bottom note can be played alone, and then the bow can roll over the G sharp and sustain the B and E fourth.
2. The bottom two notes can be played as a double stop, and rolled over to sustain the B and E fourth.

The B and E fourth should be sustained because Rózsa has written a slur from the first beat to the second beat of the measure. Although the slur has also been added to the lower G sharp, it is not possible to sustain that note. The E is the melodic line, so it is that note that should be sustained.

**Ex. 37: First appearance of quadruple-stop, mm. 141-143**



This leads into a fast sixteenth-note passage that includes an effect designed to obscure the meter, as seen in ex. 35. This is accomplished both by the melodic writing and articulation markings. In mm. 145 and 146 the melodic material is the descending motive of D – C sharp – B flat, and each D is accented. This creates the effect of a changing meter of 3 + 3 + 2. This material is immediately followed by an explosive measure of open string triple-stops. Since the dynamic is already *fortissimo*, the three strings should be struck simultaneously. This is accomplished by aiming for the middle string; that being the A string. The pressure applied to the A string will push it down, while also striking the D and E strings at the same time.

**Ex. 38: Use of accents to obscure meter in mm. 145-146**



The culmination of the movement once again returns to the opening sixteenth-note rhythmic material, and drives to the end with a *piu mosso* – *Accelerando* – *Presto*. The final few measures include an exciting four octave G major arpeggio, marked ‘Brillante,’ and a triple *forte pizzicato* G major chord. The beginning of m. 166 features a technical challenge that has not yet appeared in the piece, a trill within a double-stop. The interval is a major second, and a fingering suggestion would be to use the first finger on the D string, and the fourth finger on the G string. The second finger executes the trill on the D string, while the bow phrases the *piano crescendo* to *sforzando fortissimo*. This is an excellent opportunity to build tension with the major second interval, followed by the release of the tension and subsequent arrival of consonance in the form of major sonorities.

**Ex. 39: Four octave G major arpeggio, m. 166-168**



### *Canzone Con Variazioni*

The introductory material in this movement immediately requires the performer to take on two voices. The first voice expresses a thought; perhaps makes a bold statement, marked '*mezzo forte espressivo*'. This takes place in m.1, including the three sixteenth-note anacrusis.

#### Ex. 40: Opening melody of second movement, mm. 1-2

The image shows a musical score for the opening of the second movement, measures 1 and 2. The tempo is marked 'ANDANTE' with a quarter note equal to approximately 69 beats per minute. The first voice (mezzo forte espressivo) starts with a three-sixteenth-note anacrusis. The second voice (piano) enters in measure 2 with a quintuplet sixteenth-note rhythm. The score includes dynamic markings (mf, p) and articulation (accents, slurs).

The second character answers right away in m. 2, in a *piano* voice. Perhaps it is an answer or reaction to the opening statement. The motive introduced includes a recognizable quintuplet sixteenth-note rhythm.

These two voices continue their 'discussion' until the first variation begins.

Technically speaking, the performer must play in a way that alerts the listener to the dialogue. This is often the challenge that a single instrument faces when performing an unaccompanied sonata. The composer has already helped to differentiate the voices by offering dynamic changes. The first voice plays in *mezzo forte*, and the second voice in *piano*. The performer can do more by adding some time in between the voices, and creating a different color with the instrument. For example, a suggestion would be to play the first voice with a strong contact point on the string

in the middle of the bridge and the fingerboard, and to move the bow closer to the fingerboard while playing the second voice.

### Variation 1: *Poco Animato*

The first variation continues with the same vocal dialogue as in the introduction, and the quintuplet rhythm from the second voice has been transformed to a triplet sixteenth rhythm.

#### Ex. 41: Opening melody of first variation, mm. 14-16

POCO ANIMATO (♩ = ca. 84)

VAR. 1

*p dolce*

3

The variation explores the upper register of the instrument and returns to an open string drone effect in m. 28, but only hints at departing from what has so far been a yearning and soul-searching character from the opening of the movement. Up to this point the performer has been tasked to explore different colors on the instrument, and to find freedom of expression with the soaring lyricism of the melodic lines.

Ex. 42: Mm. 23-33 from variation 1, second movement

23 *mf*

26 *f*

28 *rit.* *p dolce* **A TEMPO**

31

Variation 2: *Ancora più mosso*

Primarily composed of sixteenth notes, the second variation demands accuracy and rhythmic precision from the beginning. The rhythmic motive is two slurred sixteenth notes followed by two slurred spiccato sixteenth-notes.

Ex. 43: Rhythmic motive in opening of variation 2, m. 34

*f*

To successfully perform this technique the performer must keep the bow at the bouncing point. Every bow has a natural bouncing point, and it is different for each bow. This area is generally near the middle or lower half of the bow, and is known as the point-of-balance.<sup>25</sup> This motive is followed by doubled sixteenth notes (ie. thirty-second notes), which create a brilliant flourishing effect. These notes move very quickly, so loose fingers and wrist from the right arm will help with the speed.

**Ex. 44: Doubled sixteenth notes, mm. 35-36**



The final three measures of the movement are marked *du talon*, which means 'at the frog.' The dynamic is *fortissimo*, so the performer can lean into the strings with the lower part of the bow and pull as much sound out of the instrument as possible in order to create an energetic sound.

---

<sup>25</sup> Simon Fischer, *Basics: 300 Exercises and Practice Routines for the Violin* (London: Peters Edition, 1997), 4.

**Ex. 45: Use of *Du Talon* (at frog), mm. 45-48**

**Variation 3: *più lento***

This variation returns to the character of the introduction. The two voices reappear, and the quintuplet motive has again been transformed, although still recognizable. Ex. 46 illustrates the second voice from m. 2 in the opening of the second movement. This second voice is heard twice in the opening of variation 3, and is shown in examples 47 and 48.

**Ex. 46: Opening melody of second movement, second voice, m. 2**

**Ex. 47: Motive from ex. 46 transformed rhythmically and tonally, m. 51**

**Ex. 48: Motive from ex. 46 transformed rhythmically and tonally, m. 55**



An unusual polyphonic challenge can be seen in ex. 49, as the performer must hold a dotted quarter note D-sharp on the E string, and lightly play a short eighth-note E on the A string. To accomplish this the performer must time the bow just right so it hits the A string and releases just for the length of an eighth-note.

**Ex. 49: Polyphonic writing, m. 56**



A similar challenge is found in the fugue from Bach's Sonata No. 1 in G Minor. Here, the violinist must hold the high C on the E string, while playing the bottom three notes.

**Ex. 50: Bach, Sonata No. 1 in G Minor, Fugue**



This can be done two ways. Some performers choose to slur the bottom eighth notes together while holding the high C, and some choose to separate the eighth notes by touching and releasing the a string while still holding the high C. The latter is a more technically challenging method, but more accurately imitates the *detaché* sound of the eighth-notes found in the opening subject (see ex. 5).

Just as in the first variation, this variation continues very expressively to the end, challenging the performer to search for different colors.

#### **Variation 4: *Presto***

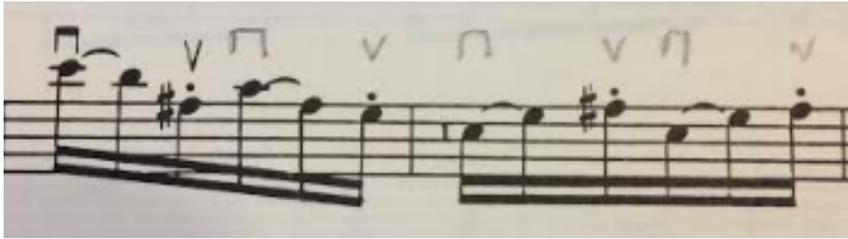
Variation 4 again requires rhythmic precision. The opening motive is similar to that of variation 2, and should be executed the same way.

#### **Ex. 51: Rhythmic motive at beginning of variation 4, m. 77**



Rózsa introduces a different bowing to this motive in m. 86, designed to create another meter obscuring effect. He slurs the first two notes, indicates a single separate bow to be used on the third note, and follows the same pattern for the next three notes. By doing this, the violinist will play each three-note pattern on a down-bow, which adds to the strength of the beat. Instead of the waltz-like feeling of 3 found in the opening, Rózsa has now settled on a strong duple pulse.

**Ex. 52: New bowing written in to create meter-obscuring effect, m. 86**



The duple pulse is then challenged by the introduction of the first hemiola. Instead of the 2 groups of three that has been appearing since m. 86, there are now 3 groups of 2.

**Ex. 53: Use of hemiola in m. 114**



The challenge to the performer for this variation is to bring out the notated changes in pulse. The composer could have easily written out meter changes to make it more obvious that his intention was to move between different pulses, but he playfully leaves the meter alone.

### Variation 5: *Allegro*

The fifth variation opens with a character marking of *energico* and begins instantly with accented triple-stop chords. The chords can all be played *forte* and with plenty of energy, creating a full, resonant sound.

#### Ex. 54: Opening of fifth variation, m. 133-134



This rhythmic motive continues for the majority of the variation – interspersed with simple melodic material.

### Variation 6: *Più Lento*

This variation introduces a transformation of the material from the opening of the entire Sonata, as the sixteenth-note motive from the first measure reappears in m. 167. The minor third interval is also present, just as in the opening.

#### Ex. 55: Five-16<sup>th</sup>-note motive from first movement, m. 1



**Ex. 56: Five-16<sup>th</sup>-note motive transformed rhythmically in variation 6, m. 167**



The variation continues to explore this minor third double-stop sixth motive, until arriving at a *poco largamente*. This is found in the middle of the variation, and features an extended octave double-stop passage.

**Ex. 57: Octave passage, m. 181**



To successfully execute the technique required to play an octave passage such as this, the performer must follow two basic technical rules.

1. The left hand must maintain its frame during shifts. The octaves are played with the first and fourth fingers. By keeping a solid hand shape during shifting, these fingers will maintain their shape and the performer can achieve perfect intonation.
2. The bottom note must be given more weight than the upper note. By doing this the performer will be able to use the bottom note as a solid anchor note both for finding the right pitch during shifting and to keep the top note perfectly in tune with the bottom note.

Simon Fischer commented on balance in his book, 'Basics':

The perfect balance of the bow playing two strings at once (i.e., the best weight distribution), is rarely even. Normally one string will need slightly more weight

than the other, depending on the relative thickness of each string, and the lengths of each string. (A perfect fifth creates the same string lengths, an octave creates different string lengths.)<sup>26</sup>

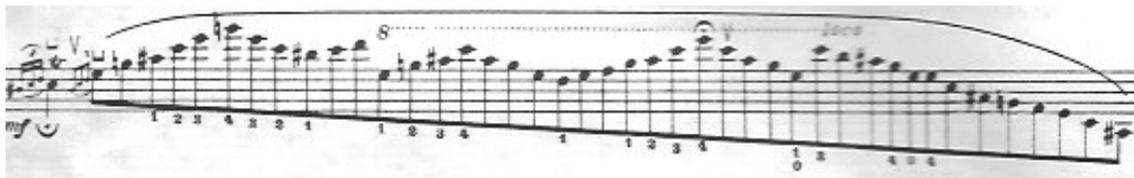
The end of the variation includes a wandering sixteenth note line. Rózsa has again returned to his method of obscuring the meter by his placement of accents. With the placement of the accents, the pulse in mm. 188-189 becomes 3 + 3 + 3 + 2.

**Ex. 58: Accent placement obscuring meter, mm. 188-189**

The image shows a musical score for a violin part. The first system covers measures 188 and 189. Measure 188 is marked with 'poco accel.' and 'mf'. The notes are grouped into four measures of three sixteenth notes each, with accents placed on the first note of each group. The second system shows measure 191, which is marked 'ritenuto' and features a sequence of sixteenth notes with accents on the first, third, and fifth notes.

This material is also very similar to cadential material that Ysaÿe included in his Solo Sonata No. 6. In both instances the notes return to the same pitches repeatedly, emphasizing the harmonic underpinnings. The difference between the two examples is that Ysaÿe leaves the musical expression to the performer's discretion, while Rózsa is very specific with his markings.

<sup>26</sup> Simon Fischer, *Basics: 300 Exercises and Practice Routines for the Violin* (London: Peters Edition, 1997), 26.

**Ex. 59: Ysaÿe Sonata No. 6, m. 148****Variation 7: *Tempo I***

Variation 7 returns to the opening thematic material of the movement. The opening rhythmic anacrusis has been transformed into a three grace note embellishment, and the melodic material from m. 1 appears an octave higher. These grace notes must be played smoothly, and not too fast. As there are several notes joined to a melody, they should be treated melodically rather than as accompanimental. As stated in David McGill's book, 'Sound in Motion', "[O]ne must judge how to play each grace note according to its context, by taking melodic, rhythmic, and harmonic consequences into account."<sup>27</sup>

**Ex. 60: Opening melody of second movement with grace note embellishment, m. 192**

The variation continues to explore the quintuplet motive that appeared in the introduction of the movement, and at the conclusion presents the first appearance

<sup>27</sup> David McGill, *Sound in Motion*, (Bloomington, Indiana: Indiana University Press, 2007), 219.

of natural harmonics. It is very easy technically to play the two notes at the end by simply using the fourth finger on the A string in the penultimate measure, and the third finger on the E string in the final measure.

**Ex. 61: Use of natural harmonics, m. 212-213**



***Finale***

The opening motive of this *Finale* movement borrows the same rhythmic motive found in the opening of the first movement. It also centers on the B-flat pitch found in that motive. Ex. 62 shows the motive from m. 1 of the first movement, and ex. 63 shows the opening motive from the third movement.

**Ex. 62 Opening motive in first movement, m. 1**



The character is *forte vigoroso*, and the melodic material is coupled with a B-flat drone, once again invoking the strong folk voice heard throughout this piece.

**Ex. 63: Opening motive in third movement, mm. 1-2**



This material develops into an explosive octave and sixteenth-note passage, which leads to a *meno mosso* section.

**Ex. 64: Rapid spiccato sixteenth-note passage, mm. 15-19**

The descending sixteenth-note section is technically challenging for the performer. Each strong beat is to be played as a double-stop, and must be accented. When descending from the seventh position on the A and E string in m. 18, the performer must ensure that the fingers are in place for each shift down before the bow makes contact with the string. During a passage such as this, it is a common mistake for the bow to play the string before the fingers have reached their destination. For example, time must be allowed for the fingers to shift to the double-stop on the third beat of m. 18 before the bow plays that note.

Another instance of *Bariolage* appears during a *più lento* section. This *Bariolage* passage is longer than the passage in the first movement, and also uses different chords as it leads into an expressive *molto appassionato* moment.

**Ex. 65: Use of *Bariolage*, m. 83-85**

The image shows a musical score for two staves. The first staff begins at measure 83 and contains six measures of music. The second staff begins at measure 84 and contains five measures of music. The music consists of slurred arpeggios with various fingerings (e.g., 2, 3, 4, 2, 3, 4) and dynamic markings. The first staff has a dynamic marking 'f' and the second staff has 'ff molto appassionato'. The music is written in a treble clef and appears to be in a 3/4 time signature.

Generally with slurred arpeggios in this style it is more natural for the bowing to begin on an 'up' bow. That way the lower note would be repeated on a 'down' bow, and the bow would be close to the frog. In this case, however, the material around the *Bariolage* requires that the bowing begin on a 'down' bow. This may feel slightly awkward to the performer, but the principles are still the same. The right arm must maintain fluidity over the string changes to avoid any bumps in the sound, and both the wrist and fingers of the right hand must be flexible.

The musical direction moves forward to the end of the movement, as the tempo increases and a recurring eighth-note motive is to be played as sixteenth notes. The final section of the movement is marked *vivacissimo* and drives to the end of the piece with energy.

**Ex. 66: Rapid and exciting rhythmic material to culminate the sonata, ending with a grand 10<sup>th</sup> double stop, m. 143-158**

143 - - - - VIVACISSIMO ( $\text{♩} = \text{ca. } 192$ )

147

151

154

156

*p*

*mp* *mf*

*f* *sf* *sf* *sf* *ff* *brillante*

*energico*

*avanti* *sfz* *sfpp*

*lunga* *ff* *fff* *sfff*

Hollywood  
Jan. 19th. '86

Rózsa has marked double down-bowings in mm. 147 and 150, which add to the intensity. The bow retake must be rapid. Even in a *piano* dynamic, this bowing creates energy. The piece ends with two held double stops, the last being an interval of a tenth. Rózsa's idea to end the piece with a held tenth begs the question: what is the likelihood that this was directly inspired by Ysaÿe's Solo Sonatas? Several movements from the 6 Solo Sonatas composed by Ysaÿe end on a held interval of a major tenth, and it creates an incredibly sonorous and beautiful sound.

Ex. 67: Final 2 measures of the *Fugato* movement from Ysaÿe Sonata No. 1



Ex. 68: Final 2 measures of the *L'Aurore* movement from Ysaÿe Sonata No. 5



## Conclusion

Although Miklós Rózsa primarily earned a reputation as a film composer, his concert music has also proven that he is respected as a serious composer. Rózsa was fortunate during his life that his music was recorded just as quickly as he composed it, enabling him to listen to his works before he passed away. His music was championed by famous conductors and recorded as a result of Rózsa's excellent reputation, and professional musicians took him seriously. The fact that Rózsa collaborated with such legendary musicians as Jascha Heifetz, Gregor Piatigorsky, and János Starker is a testament to his reputation as a great composer. Even to this day, it is common to hold concerts featuring serious works by film composers, as well as to record their works.

The Violin Sonata stands as an example of Rózsa's core musical style. Composed towards the end of his life, it is infused with Hungarian influences. A performance of this piece offers performers a wonderful opportunity to learn more about Hungarian music and relay the story that Rózsa wrote into his music. Rózsa fills his music with the sounds that he was familiar with growing up in the Palóc region of Hungary, and the influence of the Gypsy violin style can be heard throughout. He incorporates the pentatonic scale, and weaves it continuously through the entire Sonata, giving the piece its distinctive Hungarian sound.

The Sonata has become very popular with violinists, and it has already been recorded seven times. It is my opinion that the Rózsa Sonata for Solo Violin will become more well known, and more popular with violinists as it ages. It is just 31

years old at the writing of this document and therefore it is still an infant compared to such pieces as the unaccompanied works of Ysaÿe and Bach.

## Appendix

### Techniques found in Béla Bartók's Sonata for Solo Violin, Sz. 117 and Zoltán Kodály's Duo for Violin and Cello, Op. 7

During the writing of this document, the two unaccompanied string pieces by Bartók and Kodály were introduced in order to discuss the influence of the pentatonic scale on those works. The following is a brief analytical discovery of some of the common techniques found in these pieces that are often used in unaccompanied violin playing.

#### 1. Multi-Stops

The Bartók Sonata is filled with instances of multi stops. From the opening, the performer is challenged to execute quadruple, triple and double stops while still bringing out a melody.

#### Ex. 1: Use of multi-stops in opening of Bartók Solo Violin Sonata, mm. 1-3



Since the Kodály uses two instruments, neither performer is required to perform a multitude of double stops. There are still multi stops throughout the piece, but they don't appear as frequently as they do in the Bartók or the Rózsa. Here, for example, are two triple stops required by both the violin and the cello at the end of a melody:



### 3. Left hand pizzicato

Bartók features left hand pizzicato in the first movement of his solo sonata, and requires that the performer hold a double-stop with the bow during the pizzicato. All four fingers are required to be used at the same time during this passage. During the first measure of ex. 67, the first finger should be used to hold the B-flat and F on the G and D strings, while the second and third fingers hold the D and B-flat half note. The job of the fourth finger now is to execute pizzicato on the B-flat in beat four, followed by the F on beat one of the second measure. This technique is very challenging to execute, as the performer must convincingly hold the note on the string without any bumps in the sound during the pizzicato note.

#### Ex. 5: Use of left hand pizzicato in second movement of Bartók Sonata, mm. 145-147



Kodály requires left hand pizzicato of the violinist on one occasion, in the middle of the final Presto movement. The pizzicati are marked with + signs, and their purpose is twofold: to add flashy technique to the performance, and to allow the violinist to prepare for the arco section immediately following the pizzicato.

**Ex. 6: Use of left hand pizzicato in Presto movement of Kodály Duo – violin part, mm. 137-138**



4. Artificial harmonics

Bartók uses artificial harmonics several times in the third movement, and has written them out as double-stops. This is the most difficult type of artificial harmonic configuration, because the performer must play four notes at the same time on only two strings. On this occasion only two fingers need to be used, the first and fourth. The first finger should hold down the base fifth, and the fourth finger just touches the two strings on the written out notes to sound the harmonics.

**Ex. 7: Use of artificial harmonics in third movement of Bartók Sonata, mm. 66-67**



While Kodály does not use any artificial harmonics in his piece, a natural harmonic double-stop ends the first movement in the violin line. The performer should simply play the F-sharp on the D string with the second finger, and the D natural on the A string with the third finger.

Ex. 8: Use of natural harmonics in Kodály Duo at end of first movement



## Bibliography

### Primary Resources

Bach, J. S. *6 Sonatas and Partitas for Violin Solo*. Ed. Ivan Galamian. New York: International Music, 1971, with facsimile of the autographed manuscript.

Bartók, Béla. *Sonata for Solo Violin*. Ed. Yehudi Menuhin. London: Hawkes, 1947.

Kodály, Zoltán. *Duo für Violine und Violoncelle, Op. 7*. Vienna, New York: Universal Edition, 1922.

Mendelssohn, Felix. *Violin Concerto in e minor, Op. 64*. Ed. Leopold Auer. New York: Carl Fischer, 1917.

Rózsa, Miklós. *Sonate Für Violine, Op. 40*. Wiesbaden: Breitkopf & Härtel, 1988.

\_\_\_\_\_. *Nordungarische Bauernlieder und Tänze: Kleine Suite für Violine und Orchester, Op. 5*. Arranged for Violin and Piano by Rózsa. Wiesbaden: Breitkopf & Härtel, 2006.

\_\_\_\_\_. *Duo für Violine und Klavier, Op. 7*. Wiesbaden: Breitkopf & Härtel, 2008.

\_\_\_\_\_. *Concerto for Violin and Orchestra, Op. 24*. Arranged for Violin and Piano by Rózsa. Wiesbaden: Breitkopf & Härtel, 1956.

\_\_\_\_\_. *Tema Con Variazioni für Violine, Violoncello und Kammerorchester, Op. 29a*. Arranged for Violin, Violoncello and Piano by Rózsa. Wiesbaden: Breitkopf & Härtel, 1965.

\_\_\_\_\_. *Variationen über ein ungarisches Bauernlied, Op. 4*. Arranged for Violin and Piano by Rózsa. Wiesbaden: Breitkopf & Härtel, 1958.

Shostakovich, Dmitri. *Quartet No. 3 for Two Violins, Viola and Violoncello Op. 73*. Moscow, DSCH Publishers, 2001.

Ysaÿe, Eugène. *Six Sonatas for Violin Solo, Op. 27*. Brussels: Scott Press, 1952.

### Secondary Resources

Bodolai, Zoltán. *The History, Literature, Music, Art and Folklore of the Hungarian Nation*. Sydney: Hungaria Publishing Company, 1978. Accessed April 14, 2017. <http://www.hungarianhistory.com/lib/timeless/chapter03.htm>

- Crist, Tim. "String Instruments: General Comments." *Arkansas State University*, <http://www.clt.astate.edu/tcrist/orch/str/stringtechniques.pdf> (Accessed April 14, 2017).
- Dane, Jeffrey. *A Composer's Notes: Remembering Miklós Rózsa*. Lincoln, NE: IUniverse, 2006.
- Fischer, Simon. *Basics: 300 Exercises and Practice Routines for the Violin*. London: Peters Edition, 1997.
- Gallagher, Jack. "A Study of Miklós Rózsa's Violin Concerto, Op. 24." *Pro Musica Sana* 22 (Spring 1978): 5-20.
- Haigh, Chris. "Hungarian and Gypsy Fiddle." *Fiddling Around the World*, January 2013, <http://www.fiddlingaround.co.uk/hungarian/> (Accessed April 9, 2017).
- Heinle, Lothar. "The Teachers of Miklos Rozsa." *Pro Musica Sana* 55 (Spring 1997): 14-18.
- Mangan, Timothy. "Carl St.Clair, James Ehnes and the Pacific Symphony Give Premiere of Violin Concerto by James Newton Howard." *Orange County Register*. Orange County Register, 13 Mar. 2015. Web. 9 Apr. 2017.
- McGill, David. *Sound in Motion*. Bloomington, Indiana: Indiana University Press, 2007
- McKenney, Nancy Jane. "The Chamber Music of Miklós Rózsa." PhD. Diss., University of Kentucky, 2002.
- Nestor, Gregg. "FSM Board: BSX Presents The Miklós Rózsa Collection." *Film Score Monthly*, November 15, 2008. <http://www.filmscoremonthly.com/board/posts.cfm?pageID=2&forumID=1&threadID=55083&archive=0> (Accessed March 20, 2017).
- Niles, Laurie. "The Spiccato Bariolage Passage of Mendelssohn's Violin Concerto Is One Challenge Among Many." *Strings Magazine*, October 10, 2016. <http://stringsmagazine.com/the-spiccato-bariolage-passage-of-mendelssohns-violin-concerto-is-one-challenge-among-many/> (accessed March 20, 2017).
- Palmer, Christopher. *Miklós Rózsa: A Sketch of His Life and Work*. London: Breitkopf & Härtel, 1975.
- Palóc Route Cultural Tourism Cluster Association. "Pictures." Palocut.hu. [http://www.palocut.hu/en/fotogaleria/szecseny\\_palocszottes](http://www.palocut.hu/en/fotogaleria/szecseny_palocszottes) (accessed March 20, 2017)

- Quint, Phillipe, and William Wolfram, perfs. *Miklós Rózsa*. By Frank K. DeWald. Naxos, 2007. CD.
- Randel, Don Michael. *The Harvard Concise Dictionary of Music and Musicians*. Cambridge, Massachusetts, and London, England: Belknap, 1999.
- Rózsa, Miklós. *Double Life*. New York, NY: Wynwood Press, 1989.
- Ruck, Jonathan. "The Cello Works of Miklós Rózsa." D.M.A. Diss., Indiana University, 2012.
- Sewell Glean, Elfreda. "A Selected, Graded List of Compositions for Unaccompanied Violin, with Preparatory Studies." D.M.A. Diss., Ball State University, 1979.
- Teachout, Terry. "The Double Life of Miklós Rózsa." *Commentary Magazine*, December 1, 2001. <https://www.commentarymagazine.com/articles/the-double-life-of-miklos-rozsa/> (accessed March 20, 2017).