

clusion to the sonata. The virtuosic solo writing, combined with Hindemith's use of rhythmic syncopation and dissonant harmonies, creates a sense of urgency and excitement that propels the music forward to its thrilling conclusion.

The Hindemith Sonata for Viola Alone is a challenging and rewarding piece for any violist. It is a testament to Hindemith's genius as a composer and his deep understanding of the viola's unique voice and capabilities. This sonata is a must-hear for anyone interested in modern solo viola repertoire.

The Fine Arts Quartet is a string quartet ensemble that was founded in Chicago in 1946. Since its inception, the quartet has been widely regarded as one of the premier chamber music ensembles in the world.

The New York Woodwind Quartet was a chamber music ensemble that was active from 1947 to 2004. The quartet consisted of four woodwind instruments: flute, oboe, clarinet, and bassoon.



Members of the Fine Arts Quartet & New York Woodwind Quartet

and
Hindemith Sonata for Viola Alone

Irving Ilmer, viola

The Hindemith Octet is a brilliant piece of chamber music that showcases the composer's unique style and experimentation with tonality and counterpoint. The octet features complex rhythmic patterns and intricate textures that challenge the performers and captivate the audience.

The opening movement, "Lebhaft," is lively and rhythmic, with a strong opening theme that sets the tone for the entire piece. The use of counterpoint and polyphony is evident in this movement, with each instrument contributing to the overall texture and harmony.

The second movement, "Sehr langsam," is a beautiful and expressive adagio that showcases the violin's lyrical capabilities. The haunting melody is supported by the other instruments, creating a rich and emotional texture.

The final movement, "Sehr lebhaft," is a playful and energetic scherzo that features intricate rhythms and interplay between the instruments. The use of dissonance and tonality creates a dynamic and exciting musical experience.

The Octet is a challenging and rewarding piece of chamber

music that showcases Hindemith's innovative and experimental approach to composition. It is a must-hear for any fan of modern classical music.

The Hindemith Sonata for Viola Alone is a masterpiece of solo viola repertoire. This challenging work showcases the composer's signature style of tonal experimentation, rhythmic complexity, and contrapuntal writing.

The first movement, "Fantasie," is a technically demanding introduction to the sonata that demonstrates the viola's full range and capabilities. Hindemith employs a variety of techniques, including double stops, harmonics, and intricate bowing patterns, to create a rich and varied texture.

The second movement, "Thema mit Variationen," is a set of variations on a simple theme that gradually builds in intensity and complexity. Each variation explores a different aspect of the theme, showcasing Hindemith's mastery of variation form.

The final movement, "Finale," is a lively and energetic con-

Hindemith Octet

Members of the Fine Arts Quartet & New York Woodwind Quartet

and Hindemith Sonata for Viola Alone

Irving Ilmer, viola

Octet For Clarinet, Bassoon, French Horn, Violin, 2 Violas, Cello And Double Bass

- 1 Breit. Mäßig schnell 7:16
- 2 Varianten. Mäßig bewegt 2:32
- 3 Langsam 7:46
- 4 Sehr lebhaft 2:20
- 5 Fuge und drei altmodische Tänze. Walzer, Polka & Galopp
6:01

Sonata For Viola Alone, Op. 25, No. 1

Viola – Irving Ilmer

- 6 Breit. Viertel 1:50
- 7 Sehr frisch und straff 2:01
- 8 Sehr langsam 4:30
- 9 Rasendes Zeitmaß. Wild. Tonschönheit ist Nebensache 1:45
- 10 Langsam, mit viel Ausdruck 3:48

Bassoon – Arthur Weisberg

Cello – George Sopkin

Clarinet – David Glazer

Double Bass – Harold Siegel

French Horn – John Barrows

Viola [1st Viola] – Irving Ilmer

Viola [2nd Viola] – Abram Loft

Violin – Leonard Sorkin

Hindemith Octet - The Fine Arts Quartet

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