About Hindemith Viola Sonata Op.11 No.4:

Pual Hindemith is the first half of the 20th century Germany's most influential composer, conductor, violinist, violist and educator, including his exploration and creation in viola, is unparalleled, he is not only "the viola creation complex melody, harmony language further the biggest representative", also "the viola playing skills developed to an unprecedented height".

The work of Hindemith Viola Sonata, Op11 No.4, was written in 1919, and belongs to his first period (1918-1927). During this period, his works have some experimental colors, and the creative style is not eclectic, and the pursuit of different musical expression techniques. Drawing on the traditions of his predecessors and being influenced by Schoenberg, he constantly explored and innovated in his music to form his own musical style. This sonata is his representative work, the three movements of the work in the form of fantasasia and theme variation, movements without pause, one go, with folk style, beautiful melody, rich harmony, is It is one of the favorite songs of many viola players.

About Max Bruch Romance Op.85 :

These is a quite delightful work for viola and the string orchestra, it displays two conflicting aspects of love. The solo viola opens with a tender melody, which gradually expands, leading to a brilliant orchestral interlude. In this lushly lyrical section, the solo viola leads into a new phrase every time it reaches the end of one, conveying an underlying theme of sweet passion. After the interlude, the solo viola rejoins with confidence. A string of triplets leads to a restatement of the theme, and once again the orchestra interjects, now even more strongly.

When the solo viola returns, its sixteenth notes belie the orchestra’s peaceful mood. The sweet passion from the opening appears again, yet the sweetness is restricted to the orchestra, leaving the solo viola with only passion; the viola soon leads the orchestra into a tumultuous minor section. The passion is consuming, as the viola seems lost in a world of violent sadness. Yet the solo viola starts to calm, eventually restating the opening, this time with a sense of maturity. The viola and orchestra repeat the previous sections, leading to a transcendent coda. The solo viola diminishes in volume, accompanied by soft chords; with a final twist in tonality, the solo viola exits. It has accepted the darkness of love, and can return to the sweetness without fear.