Fidelis Zitterbart Jr.: The Man and the Music—An Introduction To Fidelis Zitterbart Jr. and his Sonatas for Viola and Piano Nos. 23, 28, and 33

Sarah Lyle Padilla

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FIDELIS ZITTERBART JR.: THE MAN AND THE MUSIC—AN INTRODUCTION TO
FIDELIS ZITTERBART JR. AND HIS SONATAS FOR VIOLA AND PIANO NOS. 23, 28,
AND 33

by

Sarah Lyle Padilla

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Doctor of Musical Arts

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Abstract

Fidelis Zitterbart Jr. (1845-1915) was a composer living and working in Pittsburgh, Pa. around the turn of the twentieth century. He left behind a substantial number of unpublished manuscripts, which now reside in the Hillman Library at the University of Pittsburgh and are also available in that library’s digital archives. Among the manuscripts are a dozen or so sonatas for viola and piano written between 1875 and 1910. The purpose of this project was to create editions of several of these sonatas for viola and piano, and to surround them with relevant historical, theoretical, and performance background.

This document provides a beginning look at the life of Fidelis Zitterbart Jr. as gleaned from a personal research trip to the composer’s hometown of Pittsburgh and a study of newspapers of the time. It also sets forth three new editions of Sonatas Nos. 23, 28, and 33 for viola and piano by Fidelis Zitterbart Jr. The sonatas were composed in 1900, 1904, and 1905 respectively. Previously these Sonatas existed only in manuscript form. Finally, this document contains an analytical look at Sonata No. 33 and my programming thoughts on the music.
# Table of Contents

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Figures</td>
<td>v</td>
</tr>
<tr>
<td>1. Introduction</td>
<td>1</td>
</tr>
<tr>
<td>2. The Research Gap</td>
<td>3</td>
</tr>
<tr>
<td>3. The Editions</td>
<td>6</td>
</tr>
<tr>
<td>4. Studying and Performing Sonata 33: Performance Notes and One Violist’s Heartfelt Endorsement</td>
<td>8</td>
</tr>
<tr>
<td>5. Fidelis Zitterbart</td>
<td>12</td>
</tr>
<tr>
<td>6. Theoretical Zitterbart</td>
<td>27</td>
</tr>
<tr>
<td>7. Conclusion</td>
<td>39</td>
</tr>
<tr>
<td>8. Bibliography</td>
<td>40</td>
</tr>
<tr>
<td>9. Appendix</td>
<td>41</td>
</tr>
<tr>
<td>Editorial Letter</td>
<td>42</td>
</tr>
<tr>
<td>General Editorial Notes</td>
<td>43</td>
</tr>
<tr>
<td>Specific Editorial Notes</td>
<td>45</td>
</tr>
<tr>
<td>Sonata No. 23 for Viola and Piano</td>
<td>49</td>
</tr>
<tr>
<td>Sonata No. 28 for Viola and Piano</td>
<td>135</td>
</tr>
<tr>
<td>Sonata No. 33 for Viola and Piano</td>
<td>210</td>
</tr>
</tbody>
</table>
# List of Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Pittsburgh through the Fog.</td>
<td>12</td>
</tr>
<tr>
<td>2. The House at 442 W Wylie Ave.</td>
<td>13</td>
</tr>
<tr>
<td>4. The sign at the Observer Reporter.</td>
<td>13</td>
</tr>
<tr>
<td>5. 620 Smithfield St.</td>
<td>15</td>
</tr>
<tr>
<td>6. Smithfield Congregational Church.</td>
<td>15</td>
</tr>
<tr>
<td>7. Smithfield St. church tower.</td>
<td>15</td>
</tr>
<tr>
<td>8. The house at #11 Marion Street.</td>
<td>16</td>
</tr>
<tr>
<td>9. Zitterbart’s house.</td>
<td>16</td>
</tr>
<tr>
<td>10. 7500 Thomas Blvd.</td>
<td>17</td>
</tr>
<tr>
<td>11. Visiting the Manuscripts.</td>
<td>17</td>
</tr>
<tr>
<td>12. The house at 800 Highland Ave.</td>
<td>19</td>
</tr>
<tr>
<td>13. Zitterbart’s last residence. His daughter’s house.</td>
<td>20</td>
</tr>
<tr>
<td>14. Allegro con Moto, (mm. 1-2).</td>
<td>28</td>
</tr>
<tr>
<td>15. Allegro con Moto, (m. 11).</td>
<td>28</td>
</tr>
<tr>
<td>16. Allegro con Moto, (mm. 20-21).</td>
<td>29</td>
</tr>
<tr>
<td>17. Allegro con Moto, (mm. 28-29).</td>
<td>29</td>
</tr>
<tr>
<td>18. Scherzo Giocoso Molto Allegro, (mm. 1-4).</td>
<td>32</td>
</tr>
<tr>
<td>19. Scherzo Giocoso Molto Allegro, (mm. 5-8).</td>
<td>32</td>
</tr>
<tr>
<td>20. Scherzo Giocoso Molto Allegro, (mm. 33-36).</td>
<td>33</td>
</tr>
<tr>
<td>21. Scherzo Giocoso Molto Allegro, (mm. 75-78).</td>
<td>33</td>
</tr>
</tbody>
</table>
22. Finale: Allegro Affetuoso, (mm.1-4).

23. Finale: Allegro Affetuoso, (mm. 32-35).
Chapter 1: Introduction

The Backstory: Part I

I like to do things myself. When I was a kid both of my parents taught public school; my family would all go to school together in the morning—my mom, my dad, my sister and me—and then afterwards we would go out to dinner.¹ Even as little kids my sister and I ordered for ourselves, and I was always annoyed if anyone else at the table copied my order. In my heart of hearts that is still who I am, much to my own dismay. I am just not a natural sharer. As I reflect on the making of these editions it seems that it was important that I do it myself.

In order to do things myself I engaged in a lot of trial and error; and I ultimately learned a lot about a variety of topics including who I am as a violist. Along the way I pitched a slew of unworkable topics, and then stumbled across Zitterbart’s name and a possible research hole in one of the first articles that I picked up to read just for my own information. I learned how to use music notation software: I worked my way through tutorials, figured out how to set up a midi keyboard, and asked friends or Google for the answers to the oddities. I looked at each note of the manuscript and made choices when I came across discrepancies. I cut down the project when it became clear that it was ungainly. I practiced two of the sonatas, performed them on recitals, and made the choice to include my own performance markings in the editions. I wrote about the music and the process. I researched Zitterbart using mostly newspaper clippings, and then I planned a trip to Pittsburgh to take photographs of Zitterbart’s neighborhood and to see the original manuscripts.

¹ This often looked like a local family restaurant, I was lucky to grow up in a small town where most of the restaurants had menus full of homecooked items. Sometimes this looked like Wendy’s.
In actuality, I needed a lot of help and I probably wasted a lot of time fumbling and finding my way through; but touching most of the project with my own eyes and ears, my own hands and mind and heart, allowed me to learn the material inside and out, to know it, to connect to it, and to grow to love it, and this is invaluable moving forward.
Chapter II: The Research Gap

The Backstory: Part II

Classically trained American violists are often well-versed in the long-standing tradition of European art music—in particular the sonata genre of the late Romantic period. We are often less familiar with American works born out of this same time and tradition, as a smaller amount of this music is attractively edited, historically contextualized, and critically evaluated. The thirteen sonatas for viola and piano by Fidelis Zitterbart Jr. make an excellent addition to the modern standard viola repertory. I created editions of three of the Zitterbart sonatas for viola and piano, which previously existed only in manuscript form. I studied and performed this music, and I researched Zitterbart’s remarkable life and his contribution to the landscape of classical music in Pittsburgh right around the turn of the twentieth century. Zitterbart’s music is tuneful, thoughtful, soulful music; music deserving of a closer look both in and of itself, as an outgrowth of the European sonata tradition, and as an iconic marker of early twentieth century American classical music.

I first stumbled across the name Fidelis Zitterbart Jr. a few years ago while working my way through an article called “The Viola in America: Two Centuries of Progress,” written by David M. Bynog.¹ Mr. Bynog is the assistant head of Acquisitions, at Fondren Library, Rice University, and at the time he also served as the assistant editor of the American Viola Society Journal. Mr. Bynog opened his article with a description of the American Viola Project which he founded in 2010; he said that this project is “part of a larger effort to make scores available for research and performance,” and that it “aims to collect, publish and preserve viola music from

the United States by making scores freely accessible on the society’s web site.”2 These scores lie in one of three categories: newly composed works, newly published works (AVS label), or scanned copies of previously published works. Mr. Bynog himself edited one of the Zitterbart sonatas for viola and piano, published it under the AVS label, and included it in the American Viola Project.3 Writing that he started digging into the American Viola Project in order to unearth public domain works for viola, he soon found that “only a few viola compositions published in America before 1923 are widely known.”4 Furthermore, Mr. Bynog found that there was not a lot known about the viola (or violists for that matter) in America before 1920, so this article discussed his findings on the subject as well as the beginnings of the American Viola Project.5 All of this to say that this article served as the jumping off point for my research; it discussed Zitterbart a bit and provided access to Mr. Bynog’s edition of Zitterbart’s Sonata No. 2 in G Minor for Viola and Piano. This article also led me to the other manuscripts of the sonatas for viola and piano by Fidelis Zitterbart Jr., which are housed in the Special Collections Department, Hillman Library, University of Pittsburgh and are now available in a digital collection.6 Mr. Bynog wrote in his article that “the AVS plans to edit and publish additional works by Zitterbart.”7

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4 Bynog, “Viola in America,” 729.


7 Bynog, “Viola in America,” 743.
One of the footnotes in Mr. Bynog’s article led me to read “The Zitterbart Collection—A Legacy Unevaluated,” by Robert F. Schmalz. 8 Mr. Schmalz’s article discussed Zitterbart’s musical life, and what local musicians thought about his music. Particularly interesting is the fact that Zitterbart’s works were programmed by Victor Herbert and the early Pittsburgh Symphony, thus placing Zitterbart within the “American music” controversy and perhaps arguing for his validity as an upstanding composer.9 Mr. Schmalz’s closing thoughts also provided me with the idea for loosely organizing my document around making a case for Zitterbart’s value as a notable American musical voice by championing the Zitterbart sonatas for viola and piano. Schmalz writes that neither the sheer bulk of Zitterbart’s oeuvre nor what his contemporaries thought about him should really argue for or against his magnitude, but that “The critical questions involving the lasting value of Fidelis Zitterbart’s legacy must hinge upon a thorough contemporary analysis of the music itself.”10

Thus, the idea for my project was born! I would make editions of the viola sonatas! Following are three new pieces of music ready to use, my general thoughts about the music, and historical context revolving around Zitterbart.

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9 Schmalz, “Zitterbart Collection,” 80-83.

Chapter III: The Editions

Part I: The Making of the Editions

I prepared the manuscripts of three Zitterbart sonatas for study and performance. It was important to me to offer editions that are beautiful to look at and easy to read. Zitterbart left behind piano scores of these works along with separate viola parts, all of which I believe to be written in his own hand. In creating these editions, all of the notes were entered into a digital copy, and then all of the other musical markings from the piano score (some contradictory) were entered one category at a time. After this process was complete, the manuscript of the viola part was compared to the new digital copy. I adhered to the manuscript as closely as possible; but I also made editorial choices that I hope reflect Zitterbart’s musical intentions while also allowing performers to read, interpret, and express the music with ease.¹ It is my sincere hope that this project will contribute to the viola music world in a tangible way—with three previously unpublished viola sonatas.

Part II: The Challenges

I learned a lot from putting together these editions, and I hope some of my insights will prove helpful when one is considering putting together an edition from a manuscript source.

I wanted my editions to be both modern and tidy, and I also wanted to be able to make changes easily as my ideas about the editions evolved. This led me to choose to use a musical notation software; I found an inexpensive student version of Finale, and so learning to use the Finale program ended up being a big part of the process. I began by working my way through the Tutorial Guide that came with the software. This was a big help in getting started and also at different points along the way. I purchased a midi keyboard to hook up to my laptop, and this

¹ See the Editorial Letter, General Editorial Notes, and Specific Editorial Notes sections in the Appendix for more information on the thoughts behind the making of these editions.
moved things forward exponentially, and it also helped me to feel a little more connected to the music during the process. As I worked, I came up against specific questions, and I solved most of these challenges by searching for the answers in the Finale User Manual, via Google, and with the help of composer friends.

I learned how to cut down a project. Fidelis Zitterbart left behind thousands of unpublished manuscripts. He wrote lots of orchestral and chamber music, and so many of his works included a viola line. I originally narrowed down the project to his dozen or so sonatas for viola and piano. The reasoning behind this original choice was threefold: these were the handful of works specifically mentioned in the article that first sparked my interest in Zitterbart, making editions of these sonatas would help to fill a research gap as well as a hole in the viola repertoire, and as I am a violist and my husband is a pianist, I could count on being able to prepare and present the music in an informed and personal way.

I began by putting one sonata into the software, and then my collaborative pianist and I performed it even before it was really edited all the way. After playing all of the rest of the viola parts into the music software, I realized that the project was simply too large for one go-around. I needed to be able to play through all of the parts that I was editing myself to really understand the music. I also needed the time and space to look back through the editions as my skills with the software improved and as my ideas about the music and my understanding of what Zitterbart wanted expanded and changed. Eventually, this reasoning led to a more focused project; I would make editions of three of Zitterbart’s viola sonatas. This allowed me to practice and perform two of the sonatas in their entireties and to at least play through the movements of the third. It also allowed me to play all of the piano notes into the editions myself which was important for my overall understanding of the music.
Chapter IV: Studying and Performing Sonata 33:
Performance Notes and One Violist’s Heartfelt Endorsement

What makes a piece of music captivating? Arguably one of the best parts of putting together a recital comes at the very beginning of the process, choosing the repertoire. I find that once I am sold on the program things begin to fall into place. You can definitely grow to love pieces through the process of learning them, but it is a lot easier going if you already possess an affinity for the music from the start. I can honestly say that I possess just such an affinity for Sonata No. 33, and this is one of the main reasons why I chose to program this piece for my lecture recital and to write about it in more depth.

Settling in to work on repertoire for a program is always a challenge, and these days it needs to be music that I am excited to work on day after day. The music in question needs to have depth; and as I work on this sonata it ticks this box. Every time I practice a section, I find something new. I change my mind about a fingering or a bowing, the phrase plays out differently, I feel something new, I find a new image. The melody needs to possess the potential for great character. It is a plus that this music is innately singable—both memorable and in a good singing range for both the voice and the viola. I need to be able to understand the plan; if it takes a while to puzzle out, that is okay, but I need it to be clear by the time I perform. It is a bonus that this sonata is succinct and provides clear opportunities for big moments and big endings. I think that the audience also needs these things in a piece. Zitterbart’s music in general, but Sonata No. 33 in particular, is captivating—and as a performer I can honestly say that I would program this music again and again.

In my opinion, Zitterbart is a musician’s musician. Using Zitterbart’s Sonata No. 33 for Viola and Piano as a case study, here is what I mean by that statement. Zitterbart’s music is
enjoyable and fulfilling to learn. You can expect to discover something new each time that you practice. More often than not, when I spend time with Zitterbart, I find something novel—be that a different way of feeling about the music, another fingering or bowing to try, or an interesting color to explore. It feels good to play this music; it fits well in the hands, and it is possible to be somewhat relaxed and free while practicing and performing. Zitterbart directs without demanding, and I can only speculate that he must have been a masterful teacher and conductor, as he seems to know just when to say what. In terms of expertly crafted form, well-drawn characterization, and dramatic pacing he is right on the money.

Allegro con Moto

The first movement of Sonata 33 is in sonata form. Theme one begins quietly, but darkly and furiously all the same. It hints at big emotions roiling just below the surface, and reminds me of old-world dances and chandeliers, of shadows and candlelight, of whispering under the covers and midnight rides through the dark. Basically, this is the movie “Pride and Prejudice” in musical form. This intense characterization is built in part through the use of particular rhythmic figures—such as swinging dotted rhythms, sixteenth-note turns, and grace notes. It is also built through the continual use of swelling phrase shapes created by a combination of the carefully chosen melodic lines and the constant hairpins. Theme two is jazzier, louder, more present, and more alive. It sparkles with new chromaticism and colorful harmonies, and it is chockfull of running notes and big chords. It almost seems as if Zitterbart is juxtaposing the present and the past, which is appropriate as he wrote this sonata around the turn of the century. Listen for climactic moments towards the end of the development and also at the pounding conclusion of the movement.
Adagio-Cantabile-quasi-Romanza

This movement is a new favorite of mine, and it follows ternary form. It is big-hearted music—the kind that you cannot help but keep recalling. At first glance it can look awkward in spots, and a place or two the music itself even seems to get lost along the way; but if you stick with it until the end, you are treated to a heartrendingly beautiful climax followed by a delicate trailing off into the horizon.

Scherzo-Giocoso-Molto-Allegro

This movement follows minuet-and-trio form. The opening evokes sailing, an afternoon spent on the water. It is breezy and light, and yet somehow still jolly. Both the inclusion of harmonics and the choice of phrase groupings add to the character, to the spinning, swinging feel. The next section is heavier, fuller, darker. It bears resemblance to the opening, but it picks up a brasher, brassier character along with the additional accidentals and the extra volume.

The middle section is splashed through with drama. Everything is heightened: the volume, the rhythmic pace, the largeness and jaggedness of the leaps, the chromaticism. Like many of the middle sections, particularly in middle movements, of the Zitterbart sonatas, this middle section is a little bit difficult: some compromises must be made in terms of executional choices and also in terms of tempo. Would you rather cross strings or shift, crawl or do some crazy combo? Would you rather keep the tempo exactly even and just go full steam ahead or adjust to accommodate the additional notes? There is not a wrong choice, any and all options add to the excitement. Just the fact that the need for these compromises exists speaks to Zitterbart’s dedication to the music itself and not just to the careful performance of it.
Finale: Allegro Affettuoso

The last movement of the sonata is in sonata form. There are two main characters in the finale movement. The first is creepy, crawly, spooktacular. The second is sweet and nostalgic. The first is medium-full, medium ranged, throatily sung, barrel-chested. The second is smooth and serene, high and quiet, a whispered memory. The first is made up of many different bits, and the second is one succinct melodic thought all slurred together and homogenous. The first is marked canto espressivo in part and the second dolce.

Zitterbart’s music is full of melodies that fill your heart, and this particular Finale is no exception. This is due in part to the carefully chosen intervallic content; in the opening theme the recurring half steps lend the music a close, connected, almost visceral quality while the large leaps upward give it opera, drama, voice. You can hardly help but sing his melodies both with your voice and with your instrument.
Chapter V: Fidelis Zitterbart

Part I: The Research Trip

Encountering Zitterbart in his Natural Habitat

Place shapes us. Driving into the heart of the city of Pittsburgh from the south, I notice the grit and wornness of the city tucked into the hills of the natural landscape. Driving up the highway, we passed tons of mostly white houses clustered together on the hillside; this is one of the views that I remember when I think of this part of the country. Statuesque city buildings rise through the fog up ahead along with one of Pittsburgh’s many bridges. (see Figure 1). The grandness of the city is striking; it is a place full of promise and big chances, but the blue-collar, industrial, humming heartbeat exists here too.

Figure 1. Pittsburgh through the fog. Photograph by Don Lyle.

My dad accompanied me on this research trip; he did the driving. I cannot seem to figure out how to drive. I call my dad almost every day, and he listens while I chat; when I cannot seem to help myself, my Dad always arrives. Dad grew up about thirty miles south of Pittsburgh in Washington, Pa. My grandparents lived at 442 W Wylie Avenue in Washington the whole time that I knew them; we spent many holidays at this house. (see Figure 2, Figure 3, and Figure 4).
Figure 2. The house at 442 W Wylie Ave.

Figure 3. My grandfather delivered papers for the Washington Observer Reporter.

Figure 4. The sign at the Observer Reporter. Photograph by Don Lyle.
My last year of high school, I decided that I wanted to audition for the Pittsburgh Youth Symphony Orchestra. My dad drove me every Saturday of that year to Pittsburgh for a rehearsal and to take a viola lesson from one of the symphony members who lived in Bridgeville, Pa. He sat with me while I ate pancakes and drank chocolate milk at the Bridgeville McDonalds and cried because I was so stressed out. I ended up going to college at West Virginia University, which is only about forty miles south of Washington. All of this to say that dad and I were very familiar with this part of the country at one time. Place is important to the story; and family plays a part.

Zitterbart was born on the Southside of Pittsburgh on 10th street.¹ He moved back to Pittsburgh in 1873 and took a position teaching at Andrew Williams’ American Conservatory of Music which was later rebranded the Zitterbart Academy.² The school was first located at 29-31 Fifth Avenue and later moved to 410 Penn Avenue.³ Zitterbart was a member of Smithfield St. German Evangelical Church on 620 Smithfield Street, which is the oldest church still standing in Pittsburgh today.⁴ (see Figure 5, Figure 6, and Figure 7). He lived for a time at No. 11 Marion Street, where he kept a studio. There is an amazing interview of him that was conducted at his residence here, and some of his sonatas for viola and piano are stamped with a personal stamp bearing Zitterbart’s name along with this address.

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² “F. Zitterbart Aged Musician Called by Death,” *Pittsburgh Press*, August 30, 1915; All newspaper articles accessed at Newspapers.com unless otherwise specified.


All of this is important, because all of these streets still exist in the heart of downtown Pittsburgh near the cultural district—near Heinz Hall, the new conference center, and the PPG.
stadium, near the river and the bright yellow Tenth Street Bridge, near the theaters and the jazz clubs. Near the energy of the city, with all of the personality and the hope and the grit and the sweat of the people. Fidelis means faithful. Fidelis Zitterbart strikes me as a faithful person, and so it comes as no surprise that his city bears his stamp so many years later. His house at No. 11 Marion Street still stands, made of muted but cheerful red brick, white door, black number 11. (see Figure 8 and Figure 9). Zitterbart occupied No. 11 Marion Street 100 years ago, and undoubtably imbued the house with good cheer and a lively spirit.

Figure 8. The house at #11 Marion Street. Photograph by Don Lyle.

Figure 9. Zitterbart’s house.
Although most Pittsburghers today are unfamiliar with Fidelis Zitterbart Jr. or his music, there are those who saw the value in his manuscripts, which are now preserved in the archives at the University of Pittsburgh. Mr. Zitterbart’s son, Ralph Zitterbart, donated the collection of manuscripts to Pitt at the suggestion of a Pittsburgh musicologist, Mr. Theodore Finney. The manuscripts are currently cataloged and available online through the Pitt digital library, and upon request they are also available to view in a reading room at 7500 Thomas Blvd.⁵ (see Figure 10 and Figure 11).

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I was fortunate to get to look at the sonatas for viola and piano in person; to take each one out of the box and then out of the folder, and to turn the old pages with my own two hands. I used the fabulous digital manuscripts to make my editions, so I was familiar with most of the music by this point; but this experience turned out to be more moving than expected. Zitterbart wrote most of the sonatas in Pittsburgh, and he even wrote some of them at No. 11 Marion street. He penned them in liquidy black ink, almost like the inky black ink that comes out of the pens that my husband favors. The manuscripts of the sonatas are decorative; Zitterbart took great care in drawing up title pages and signing his name. He drew borders and used fancy script for titles, on one sonata he pasted a purple and yellow paper violet, and on another he pasted the portions of a poem that he used for inspiration. One of the sonatas bears the photo of a friend, and he even used different colors of ink, red in particular, on some pages. His printing is immaculate in some sonatas, and in others it looks as if his mind moved faster than his hand could, and so the printing is not as precise. In some places his original pencil marks are traced over in ink; I wondered about this...from the digital archives the pencil marks are not as visible, and so it looks as if Zitterbart penned everything down perfectly on the first try. Upon closer inspection I was relieved to learn that this may not have been the case. A place or two he changed his mind entirely and even pasted in a new section of music over the old. At any rate the sheer volume of music that Mr. Zitterbart produced is staggering.

So why didn’t Zitterbart publish? There is some evidence that his first experience with a publishing house was a bad one. Another source writes that Zitterbart was famously modest and so just did not care to publish, compete, or enter into anything of that nature. Still others say that

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he wrote just to write and to get the music out of his head and down onto paper—he did not really care what happened afterwards. I believe that he simply did not have the time to deal with the logistics of publishing. He wrote for himself, for his students, for his family, for his friends; occasionally his music was performed by himself and by other musicians. How lucky for us today that so many of his manuscripts exist—there is probably material for many, many more projects, editions, and performances in the archives, and what a gift as to have the material, the know-how, the work ethic, and the spirit so unhindered as to be able to just write it all out.

At the end of his life, Zitterbart lived with his daughter, Mrs. C. J. Braun, at 800 North Highland Avenue. He suffered from poor health during the end of his life, but fittingly he returned to composing just days before he passed away. (see Figure 12 and Figure 13).  

Figure 12. The house at 800 Highland Ave.

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7 Obituary, “Veteran Pittsburgh Musician is Dead; Career was Notable,” *Piqua Daily Call (Ohio)*; September 1, 1915; “Fidelis Zitterbart, Well Known Musician is Dead,” *Pittsburgh Post-Gazette*, August 31, 1915.
Figure 13. Zitterbart’s last residence. His daughter’s house.

Part II: Biography

Snapshots from the Newsmen of the Day

People matter. I remember drawing that conclusion for the first time. I was in college, and my dad was visiting, as he did most weekends. We were in one of the classrooms in the downstairs of the Creative Arts Center, where I was set up to practice and work on other assignments. Dad always took me out for lunch, and then he would spend the day listening as I talked and played. One day I was working on statistics homework, and basically instead of just completing it, I was whining. After Dad and I talked for a while, I came to the realization that one of the reasons that school proved difficult was because I wanted to be with people, to help people, and school just seemed at odds. I am not exactly sure why it seemed at odds...probably, this was just one more excuse to procrastinate—one that I in fact still use. In any case, figuring out how to vacillate between daily work, art, output, and craft, and community, family, home, and legacy is an ongoing struggle, and the fact that Zitterbart seemed to thrive in both arenas of his life makes him fascinating to me on a personal level.
Fidelis Zitterbart was born on April 9, 1845 in Pittsburgh to Fidelis Lewis Zitterbart and Frederica Olnhausen Zitterbart. Fidelis Zitterbart was a native Pittsburgher in all senses of the word, and he was also a second-generation American. His parents came to America from Austria for work, as his Dad was a part of the Prague band. Zitterbart began to play the violin early in life, and soon after he very appropriately earned the nickname “Fiddle.” He also began composing music around the same time. His father, Fidelis Lewis Zitterbart, became his first violin teacher; eventually, at age nine, young Zitterbart joined the violin section in his father’s orchestra, the Drury Theater Orchestra. In 1861 at the age of sixteen, Zitterbart travelled to Europe to continue his musical studies; this was a popular choice at the time. He went first to Dresden, where he studied violin and composition with Concertmeister Franz Schubert. After a time, he moved to Leipzig, where he studied piano and theory with Julius Ruhlman. Upon making a name for himself in Europe and completing his studies, Mr. Zitterbart returned to America where he continued his early performing career in New York City. Mr. Zitterbart played violin with the Theodore Thomas orchestra for three years beginning with the first year that the orchestra existed. He also performed as concertmaster with the Strakosch Italian Opera Company—one of this country’s first opera companies. During his time in New York City he

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9 Obituary, “Veteran Pittsburgh Musician is Dead; Career was Notable,” *Piqua Daily Call (Ohio)*, September 1, 1915.


11 The Franz Schubert that Zitterbart studied with was Franz Schubert II.

12 Obituary, “Veteran Pittsburgh Musician is Dead; Career was Notable,” *Piqua Daily Call (Ohio)*, September 1, 1915.
belonged to the New York and the Brooklyn Philharmonic societies, the Onslow Quintet club, and the Aschenbroedel Society.\textsuperscript{13}

Fidelis Zitterbart was a man who valued home. It is true that Zitterbart was born in Pittsburgh, but I believe that it was his voluntary return to Pittsburgh in 1873 and the fact that he spent the bulk of his subsequent professional life there that truly branded him and his music with the Pittsburgh stamp.\textsuperscript{14}

Zitterbart was a family man. He married Catherine Reidl, originally of Worcester, MA.\textsuperscript{15} They were married for more than forty years. Ms. Reidl was also from a musical family, so who better to understand when he needed to practice late, to make the right kind of dinner for before a big performance or the midnight snack for after, or to discuss the ins and outs of teaching a particular student. The Zitterbarts lived at several different addresses in Pittsburgh including 725 Summerlea Street and 11 Marion Street.\textsuperscript{16} The Zitterbarts raised a handful of children: Agnes, Adelaide, Florence, Beatrice, and Ralph. At least four of their children survived to adulthood. They weathered a tragic car accident involving one of their daughters, Beatrice, and the subsequent grief associated with her court case and young death.\textsuperscript{17} They celebrated the marriages of several of their daughters; Zitterbart wrote wedding music for at least one of these occasions.


\textsuperscript{14}“F. Zitterbart Aged Musician Called by Death,” \textit{Pittsburgh Press}, August 30, 1915.

\textsuperscript{15}Obituary, “Veteran Pittsburgh Musician is Dead; Career was Notable,” \textit{Piqua Daily Call (Ohio)}, September 1, 1915.

\textsuperscript{16}Obituary, \textit{Pittsburgh Press}, October 16, 1900.

\textsuperscript{17}Obituary, \textit{Pittsburgh Post}, July 4, 1911; Court Notes, \textit{Pittsburgh Press}, February 7, 1899.
including a wedding march for his daughter Agnes the violinist.\textsuperscript{18} He also dedicated a mazurka for piano entitled “Village Chimes” to his daughter Adelaide.\textsuperscript{19}

Fidelis Zitterbart valued education and investing in the next generation. Although he was a more than competent performer, he chose to spend the majority of his career giving music lessons in piano, violin, and composition. Upon returning to Pittsburgh, Mr. Zitterbart took up teaching at Andrew Williams’s American Conservatory of Music, which would later become the Zitterbart Academy.\textsuperscript{20} He also directed several other musical organizations in Pittsburgh including the Pittsburgh Philharmonic Society, which later became the Beethoven Society.\textsuperscript{21} Zitterbart founded the Zitterbart Orchestra, which later became the Pittsburgh Orchestra club. The Pittsburgh Orchestra club was an organization made up of amateur musicians with the goal of learning and performing orchestral repertoire. The club was self-sustaining in that it took on just enough paid performances to offset the organization’s operating costs.\textsuperscript{22}

Zitterbart was very involved in community life. He had a large and enthusiastic group of friends and admirers. Several times during his later life Professor Zitterbart took a break from the recital stage. Zitterbart was unfailingly generous with his time and talent, and his return from semi-retirement often corresponded with a community event—be it the dedication of a new


\textsuperscript{19} \textit{Pittsburgh Press}, July 29, 1894.

\textsuperscript{20} Music, \textit{Pittsburgh Press}, December 13, 1891.


\textsuperscript{22} Obituary, “Veteran Pittsburgh Musician is Dead; Career was Notable,” \textit{Piqua Daily Call (Ohio)}, September 1, 1915; Music Clubs in Greater Pittsburgh, \textit{Pittsburgh Gazette Home Journal}, May 1, 1904.
Music Hall, a disaster benefit, or a concert to promote a new musical ensemble. Each reemergence was marked by considerable excitement and interest, a robust turnout, and plentiful applause and acclaim.

Zitterbart championed the beginnings of the Pittsburgh Orchestra quartet. This quartet included members of the Pittsburgh orchestra at the time, including Eduard Tak, Carl Malcharek, Jean DeBacker, and Henri Merck. Mr. Zitterbart performed on the group’s second chamber recital, playing the piano part for his own Piano Quintet in D minor. Zitterbart received several standing ovations and roses. He is quoted as saying, “Ladies and gentlemen, there’s a time for everything and there’s a time to stop,” which speaks volumes as to his sense of humor and quick wit. He also celebrated the first concert of the Academy Quartet by gifting the group with a composition. The members of the quartet included Jean DeBacker, Gregorio Sealzo, Pierre DeBacker, and Joseph Derdeyn.

Fidelis Zitterbart was described as a modest and indefatigable man. He was also characterized as unaffected, genial, and generous toward musical endeavors, as well as sincere,

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26 “Music Lovers Pleased with Chamber Concert,” Pittsburgh Post, January 12, 1909.

27 “Academy Quartet to Play Special Number,” Pittsburgh Press, March 22, 1911; “Concert by Quartet,” Pittsburgh Post, February 12, 1911.

28 Obituary, “Veteran Pittsburgh Musician is Dead; Career was Notable,” Piqua Daily Call (Ohio), September 1, 1915.
unostentatious, and idealistic.\textsuperscript{29} He did not like to talk about himself, and he did not like to be photographed. He had many friends and a lovely home; he was said to be a happy person.\textsuperscript{30}

He wrote many, many musical compositions, upwards of 600, but he did not seem to care what happened to his works—he wrote simply to get his thoughts out of his head.\textsuperscript{31} Few of his works were ever published or recorded, and he did not usually care to enter them in competitions.\textsuperscript{32} He did perform and conduct his own works as the occasion arose; for example, he conducted several of his works on a concert of American music programmed by Mr. Paur and the Pittsburgh Symphony Orchestra to celebrate Lincoln’s birthday.\textsuperscript{33} He was also famous for the beauty of his performances and the skill of his improvisations.\textsuperscript{34} He could listen to a singer sing his or her melodies for the evening, and then write the rest of the orchestra parts for the night in an appropriate style and a timely manner.\textsuperscript{35} He had chops; and this is evident in examining the music that he programmed including not only his own splashy works but also technical ragers such as the “Faust Waltz” by Liszt.\textsuperscript{36} People loved to watch him perform. Upon one occasion he is described as playing his own work with “freedom, fire, and genuine musicianship.”\textsuperscript{37} All of


\textsuperscript{30} Music, \textit{Pittsburgh Press}, December 13, 1891.

\textsuperscript{31} “Fidelis Zitterbart, Well Known Musician is Dead,” \textit{Pittsburgh Post-Gazette}, August 31, 1915.

\textsuperscript{32} “Death Was Great Shock,” \textit{Piqua Daily Call}, August 30, 1915; The Victor company recorded some Zitterbart according to this article.

\textsuperscript{33} Musical Comments and Current Events, \textit{Pittsburgh Post}, February 7, 1909; Obituary, “Veteran Pittsburgh Musician is Dead; Career was Notable,” \textit{Piqua Daily Call (Ohio)}, September 1, 1915; “Pittsburgh Orchestra Returns to the City,” \textit{Pittsburgh Post}, February 11, 1909.

\textsuperscript{34} Current Musical New, \textit{Pittsburgh Post}, April 28, 1907.


\textsuperscript{36} Music, \textit{Pittsburgh Press}, April 17, 1892.

\textsuperscript{37} “Music Lovers Pleased with Chamber concert,” \textit{Pittsburgh Post}, January 12, 1909.
this leads me to believe that Zitterbart wrote both to enter into the discipline and pleasure of composing itself, as well as that of practicing, performing, and sharing via live performance. I would add that Zitterbart exhibited great heart.
Sonata 33 is my favorite of the three sonatas that I edited, and I believe that this is due to the development of Zitterbart’s compositional style. This is polished Zitterbart: the musical forms are tidy but interesting, the thematic material is stylish yet passionate, the techniques are universal and still quintessential Zitterbart. Also, none of the movements prove unwieldy, which is important for performing and programming. Here I organize my comments about the music around musical form; it is my hope that this will prove especially useful for the users of these editions, as this is one of the first studies of these particular sonatas.

I. Allegro con Moto

Movement one follows sonata form. This movement shows the maturation of Zitterbart’s style as the form is easily recognizable, tightly knit, yet also inventive; we hear the musical markers that we expect, we are left wanting to hear the next movement, and yet the proportions are unusual—the development is condensed (mm. 36-58) and the exposition (mm. 1-35) is not only expanded but evolved.

Theme one is dark and furious; it is present right from the start in the viola line (m. 1). The dotted rhythmic motive (viola line, m. 1) plays a central role throughout the movement in various iterations. The piano accompanies theme one here with running, swingy figures; some version of this accompaniment always returns along with theme one. (see Figure 14).
Theme two, marked espressivo, begins in m. 11. The melody is graceful yet still pushy somehow, and it features a number of Zitterbart’s characteristic grace note figurations (viola line, beginning in m. 11). The accompaniment switches to block chords but still keeps a turning, swinging quality about it (piano, beginning in m. 11; see Figure 15).

Often at this point in sonata form we might hear a closing theme or a third theme of some sort. I would argue that Zitterbart instead returns to theme one (m. 20). The reappearance of the piano dynamic, the dotted rhythmic motive, and the melodic pitch material albeit flipped, not to mention the churning underbelly all make a case for this claim. (See Figure 16). The music continues to evolve until we come to a jazzy version of theme one (m. 28); here the melody is now found in big, bright chords in the piano line while the running figure is found in the viola line. (See Figure 17).
The development, fairly short at only twenty-two measures long, is almost anticlimactic. Even so, it is marked espressione, the viola line does include one of the three high A’s of the piece, and there is the potential for a big dramatic moment in m. 55. Honestly this development really works for me: the first bit (perhaps mm. 36-40) almost functions as a pre-development due to its relative harmonic stability, the motivic material from the exposition provides familiarity, and the turmoil is brief—it’s manageable because it doesn’t last too long, nor does it seem to wander too much. The recapitulation begins in m. 59 with theme one in the supertonic of B minor, and the rest of the movement plays out from there much as one might expect.

II. Adagio Cantabile quasi Romanza

Movement two follows ternary form, and the breakdown is as follows: section A in C major (mm. 1-26), section B in A-flat major (mm. 27-50), and section A’ also in C major (mm.
Zitterbart’s second movements often feature seemingly unending melodies, and this one is no exception. These endless melodies evoke the feeling of being dropped into the middle of a story: the drama is already unfolding, it unravels as we listen, and it will continue long after the last note is played. The melody in section A is present in the viola line right from the first (m. 1); the opening piano dynamic and the specific descriptive qualifiers (espressione, dolce et legato), the rhythmic choice of starting with an eighth rest—almost as if the speaker needs a breath, the long phrases, and the up and down nature of the line all mimic narration and draw us into the story. The accompaniment—while soft, sustained, and sweet—is full of layers; this adds to the nuance of the music. Eventually the intensity builds, as beginning in m. 12 the melody volleys between speakers, the volume grows, and the texture thins, thus allowing the listener a voyeuristic seat to the full spectrum of what is being discussed. After a while the melody not only passes between speakers but ultimately overlaps to result in an ever-more-crunchy soundscape (mm. 17-27).

Then section B begins and all of the sudden everything is new. We are now clearly in A-flat major (m. 27); note that we left the previous section solidly in C major (m. 26). The melody is definitively in the piano line, and the texture is chockfull of running sixteenth notes. Even the descriptive directions are different now, including a Cantabile marking, first in the list.

Zitterbart’s music is characterized by a fair amount of wandering, and this movement is no exception; by the middle of the B section (m. 30), things are moving steadily sideways—in terms of overlapping entrances and harmony—until the violist takes back the reins (read melody) around m. 35. Then the music cadences briefly on A-flat major (m. 39), and at this point the melodic material and the textural fabric change to something reminiscent of Rachmaninoff’s
Second Piano Concerto or the music used to open the movie *The Notebook*—music with which to move along the water or to fly off into the clouds.

The closing section A’ (mm. 51-63) begins in C major; the violist carries the melody almost exactly as at the first. Still, much like other music in ternary form, the returning material leaves us with the sensation that things are just a little different at this juncture than they were at the beginning of the story; yet Zitterbart did not allow the melody here at the end to reach to the “blue” place that it wandered to at the beginning. Instead, he extends with a wistful, but passing, chromatic D-sharp in the viola line (m. 54), sends the melody into one higher iteration (mm. 55-56), and then closes with a dramatic ending—which consists of a big pause (m. 57) combined with a short coda (mm. 58-63), lingers between the worlds of C major and A-flat major, and trails off to end with the softest dynamic of the piece.

III. Scherzo Giocoso Molto Allegro

Movement three is in scherzo form and opens in the key of F major. Brushing up on scherzo form with the help of Encyclopedia Britannica, I discovered that this form is characterized by distinctive sections. Looking at the large-scale format, scherzos loosely follow ABA’ form where B represents contrasting music called the trio. Encyclopedia Britannica says that scherzos often include surprising shifts in dynamics and change in orchestration. In this movement, Zitterbart sets each section apart using particular dynamics and textures. Scherzos usually feature quick triple meter, and this movement is no exception. Still, I cannot help but also hear this movement as a slightly slower waltz.

The large A section runs from m. 1 to m. 32. The opening section (mm. 1-16) is sweet and quiet; the melody begins in the viola line accompanied by a soft om-pah on beats one and two in the piano (mm. 1-4; see Figure 18). Then the piano fills in the soundscape adding more
chords to create a fanning figure and finishing off with a soft flourish (mm. 5-8; see Figure 19). The violist continues with the melody during the second section (mm. 17-32). This melody is related to the opening music, but it is fuller, sung in a lower range, and is now accompanied by shapely, running eighth notes in the piano. The second section is in A major. Zitterbart is still writing happy music here, but we get a sense of foreboding around m. 29 with the sounding of a secondary seventh chord, and things are a little off kilter rhythmically in the piano around m. 21.

Figure 18. Scherzo Giocoso Molto Allegro, (mm. 1-4).

Figure 19. Scherzo Giocoso Molto Allegro, (mm. 5-8).

The B section runs from m. 33 to m. 114, and it is characterized by sections that grow ever more unstable in terms of key and material. The first small section runs from m. 33 to m. 50 and is in A minor. Hear the violist continue bravely on with the melody which now includes the first melodic staccato notes of the movement. The piano continues with the accompaniment
featuring jagged, zigzagged eighth notes and unsettling down beat chords in the left hand—
chords that bring to mind waiting, or biding time. (see Figure 20).

Figure 20. Scherzo Giocoso Molto Allegro, (mm. 33-36).

All of the sudden a new section begins in m. 51. This section is quiet, major, old-timey almost,
and it seems like good times are about to roll again (mm. 51-58). Then, surprise, it is over before
it has begun, and we head into a developmental section of big, sweeping chords in the piano and
big, dramatic statements in the viola (mm.59-74). There is the potential for a big moment in m.
67, as the piano and the viola reach the loudest dynamic (so far) of the piece together. The
following section (mm.75-90) is a dynamic level quieter, yet intense as it is characterized by
winding, chromatic eighth notes and rapidly shifting harmonies. (see Figure 21).

Figure 21. Scherzo Giocoso Molto Allegro, (mm. 75-78).

We are not sure where we are going to end up at this point; the violist cannot even decide
whether to land on A or A-flat, and she changes her mind five times between m. 83 and m. 90.
The closing section of the trio runs from m. 91 to m. 114, and there still seems to be lots to say. Here we find sweeping, declamatory statements from the violist accompanied by pensive chords from the pianist now on beats one and three; then a long dramatic scale downward from the pianist accompanied by rolled C7 chords from the violist. Until finally, finally, we land relieved and exhausted at A’ in m. 115.

IV. Finale: Allegro Affettuoso

Movement four is in sonata form and opens in the key of A minor. Theme one is angular, a contained sort of thing, and it begins in the viola line (m. 1; see Figure 22).

![Figure 22](image-url)

Figure 22. Finale: Allegro Affettuoso, (mm.1-4).

This first statement is quickly followed by a statement in the piano line (m. 5). It is interesting to note that there is a lot of transitional material in this movement, and I believe that this was one of the ways that Zitterbart played with formal conventions. For example, there is a lot of material between the conclusion of theme one (m. 8) and the first statement of theme two (m. 32). We could label this middle material in a number of ways; but I posit that it is a transition, because the new material is melodic but not fleshed out to the stage of a memorable tune, and the primary
function of the section seems to be to move from one theme to another via constant rhythmic motion and melodic sequencing.¹

At any rate, theme two in A major arrives in m. 32. The melody in the viola line is high, smooth and serene, and even a little wistful in character. The new texture consists of rolled piano chords and noodling fills and lies in stark contrast to that of theme one. The whole atmosphere is in fact scaled back, as this section is marked piano. (see Figure 23).

![Figure 23. Finale: Allegro Affettuoso, (mm. 32-35).](image)

The development is another short one spanning only eleven measures (mm. 47-58), and then the recapitulation begins with theme one now in B minor (m. 59). The transitional material runs from mm. 67-89, and theme two follows (m. 90), now in B major.

Part II: The Music on the Whole

Simply Zitterbart

Zitterbart composed his viola sonatas using formal framework often associated with the Western art-music tradition: first movements follow sonata form, second movements ternary, third movements minuet-and-trio or scherzo form, and final movements often also sonata form. This architecture allows the listener a chance to find familiar landmarks as the music unfolds.

¹ This is not to say that this material is not of note. In fact, I think that the succession of octaves (m. 9), followed by falling pairs of notes (pickup to m.11), followed by material that includes a rapidly moving progression of fifths (m. 16) provides ample challenge both musically and technically, if only for the violist who is up to bat.
But, Zitterbart also played with listener expectations in two important ways: first, through the insertion of rogue sections into the expected organization, and second, via the formal proportions that he chose for his movements.

For example, Sonata No. 33, movement one follows sonata form; the expected structural markers are in place, and yet Zitterbart found places to subvert expectations. As the music begins, we hear theme one (beginning in m. 1) followed by theme two (beginning in m. 11); and then we expect to hear a closing theme of some sort. Instead, we hear the music return to a slightly different statement of theme one (beginning in m. 20) that then expands upon itself. Eventually (by m. 28), the piano takes over with an even more “out there” version of theme one, which includes big, jazzy, melody-carrying chords accompanied by colorful, running notes in the viola line. Sonata 33, movement four also follows sonata form. Here again Zitterbart opened with the usual, theme one (m. 1), but then the music moves into extended transitional material that lasts for twenty-three measures (mm. 9-31) before arriving at theme two (m. 32). This is not exactly the brief transition that we anticipate.

In terms of the formal proportions of Sonata 33 movement one, the exposition (and subsequently the recapitulation) are expanded, and the development is noticeably brief in comparison. Similarly, in Sonata 33 movement four, the exposition is expanded, albeit in a different fashion, and the development (mm. 47-58) is but a blip on the screen. This is all particularly interesting, because historically composers lengthened and experimented upon the developmental sections of the music. Perhaps Zitterbart, consciously or unconsciously, chose to grow the more familiar, stable sections and to minimize the wandering sections in his later sonatas.
Through his choice of harmonic language Zitterbart managed to achieve both a sense of ambiguity and a sense of grounding. The key relationships between movements tell the story in a broad sense.

For example, the key relationships in Sonata 33 are as follows:

I. Allegro con Moto—A minor
II. Adagio Cantabile quasi Romanza—C major
III. Scherzo Giocoso Molto Allegro—F major
IV. Finale: Allegro Affettuoso—A minor

Likewise, the key relationships in Sonata 28 are as follows:

I. Allegro Vivace et Agitato—E minor
II. Andante Mosso et Grazioso—G major
III. Scherzo-Presto—C major
IV. Finale: Allegro Vigoroso—E minor.

In both of the above-mentioned sonatas, the first and the last movements are in the “home” key, the second movements are closely related being in the relative major key, and the third movements are much more distantly related being in the submediant key—a third relationship.

At the local level Zitterbart blurred the harmony in two different ways with one stemming from the late Romantic art song tradition and one stemming from early jazz tradition. The second movement of Sonata 33 provides a case study for both of these phenomena. Movement two is in ABA form with the first A section in C major (mm. 1-26), the B section in A-flat major (mm. 27-50), and the third section also in C major (mm. 51-63). However, almost until the very end of the movement Zitterbart included the borrowed A-flat in both the melody line in the viola part and in the harmonic writing in the piano part.2

Jumping back to the opening of the movement we see something similar take place. The music opens clearly in C major, but by the pickup to measure three a G-sharp appears. Okay, we

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2 See for example the viola line (mm. 60-61) and the piano part (mm. 60-62).
think to ourselves, that G-sharp could just be a part of a secondary dominant chord (V/vi), it does after-all resolve appropriately on the next beat. However, by the pickup to measure four an A-flat appears. This A-flat is not quite so easily explained,\(^3\) but at any rate it heralds the ambiguity that is to endure to the very end of the movement. By measure four we see a whole host of accidentals which continue to appear throughout much of the rest of the movement. Still, we do continue to land on C major chords at the ends of phrases throughout this opening section.\(^4\)

Zitterbart’s music is full of added pitches. Some of these notes exist as poignant parts of the melody and could perhaps be manipulated expressively in terms of pitch.\(^5\) This second movement is so full added notes, woven throughout the whole textural fabric in fact, that entire sections become incredibly crunchy and serve to obscure the reigning key.

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\(^3\) I think that it could be looked at as either a chromatic passing note or an added note.

\(^4\) See for example the last beats of measures 5 and 7 and the entirety of m. 12.

\(^5\) Hello B-flat, see melody line in the viola part (m. 6).
Chapter VII: Conclusion

In my life so far, I find myself often searching for comfort, because so much of the time I am not at ease, not at peace, and not at home. Much of my life is spent figuring out how to navigate the in between areas, the gray spots. Maybe this is part of the human condition: we all just want to find our way home. Zitterbart’s life and compositional style speaks volumes on this subject.

Where do we go from here? Zitterbart left behind many unpublished manuscripts; some of the possible reasons for this are mentioned above. I believe that he simply did not have the time to deal with the logistics of publishing. He wrote for himself, for his students, for his family, for his friends; occasionally he performed his music, and his music was sometimes performed by other musicians. What a gift to have the material, the know-how, the work-ethic, and the spirit so unhindered as to be able to just write it all down. How lucky for us today that all of his manuscripts exist—there is probably material for many, many more projects, editions, and performances in the archives.

In the future I hope to perform some of the other Zitterbart sonatas for viola and piano. One of the sonatas includes a poem as inspiration for each movement, and another includes programmatic titles, and I am very interested in studying both of these works. One of the best parts of this project was bringing to life works probably unperformed for over a hundred years. I also hope to look into refining and publishing the editions that I made for this project under the American Viola Society label, and I think that it would be really cool to spearhead a project to record the Zitterbart sonatas and to include many violists in the process.
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Appendix

The Editions
Editorial Letter

Dear you,

First of all, thank you for picking up these editions! I sincerely hope that you find at least one new bit of music to enjoy. I hope that you find these editions beautiful, clear, and accurate—a pleasure to study.

I did my best to adhere closely to the manuscript score and part. I believe that Zitterbart put a lot of thought into exactly what music he wanted to write and also how he wanted to notate this music. Both the scores and the parts appear to be written in Zitterbart’s hand, and so I consider both sources to be equally valid. In certain instances, I simplified the original markings for the sake of clarity. The manuscript score and part do differ in some spots, and in these cases I did my best to include the markings that I liked best myself in a musical sense. In a very few places I included my own markings, and in these cases I notated the changes in the editorial notes.

If you are a violist, I geared these editions especially for you. Zitterbart included his own fingering and bowing ideas in certain cases, and I kept these markings where possible. I also included the bowings and fingerings I chose as I studied the music; I hope that these markings serve as possible options and also as brain children for your own ideas.
General Editorial Notes

I did my best to adhere as closely as possible to the manuscript score and part. I believe that Zitterbart masterfully notated his musical wishes. In a few cases, the sheer volume of markings that Zitterbart included obscured his intent, and in these instances, I simplified his markings without further comment. A very few places I came up with a different musical idea that I loved, and I included these markings in this edition; I notated any outright changes in the specific notes section.

Zitterbart had charming handwriting, and most of his manuscripts are clear and easy enough to read; sometimes, however, it seemed that his head moved faster than his hand. As a result, there are a few places in his manuscripts where the handwriting is a bit unclear. For example, it might prove difficult to tell exactly where a crescendo or a slur starts or ends; or the end of a movement is hard to read quickly, as it is overcrowded or written up the side of the page. In all of these situations, I included what I believed to be on the original page in the making this edition.

Along these same lines—those lines being that Zitterbart’s head moved incredibly quickly—he occasionally included different markings in the manuscript score and part. Sometimes the markings prove complementary and sometimes they differ a bit. If a marking occurred in either source, I felt free to include it without further comment, and in general I did my best to rectify discrepancies while remaining true to the music.

Zitterbart was an accomplished violinist, violist, and pianist, and his music reflects his skill. It is easy to look at his scores and to infer possible bowings and fingerings. Zitterbart included bowings and fingerings in some sections of music; original bowings and fingerings appear in this edition whenever possible. Along these lines I added my own bowings and
fingerings to other areas. It is my hope that my bowings and fingerings serve as one possibility—a jumping-off point for your own ideas.
Specific Editorial Notes

Sonata 23

I. Allegro Passione

m. 17  I added the staccato marking in the bottom hand of the piano line.

m. 46  I moved the up bow marking from the beginning of the measure to the second big beat of the measure.

m. 47  I added the staccato marking in the top hand of the piano line.

m. 52  I added the staccato marking in the top hand of the piano line.

m. 56  The note on beat three in the viola line is a D-sharp in the manuscript score and a D-natural in the manuscript part.

m. 86  I added the staccato marking over the last note in the bottom hand of the piano line.

m. 86  I added the large phrase marking over the first big beat in the bottom hand of the piano line.

m. 89  The note on the and of beat five in the viola line is a G in the manuscript score and an A-flat in the manuscript part.

m. 109 The note on the and of beat six in the viola line is an F-double sharp in both the manuscript score and the manuscript part, but I wonder if it should be an F-sharp.

m. 151 The rhythm in the viola line appears as it is written in the manuscript score. The rhythm in the manuscript part is as follows below:

II. Adagio Pathetique

m. 2  I omitted the crescendo from beat three to the downbeat of the next measure in the piano line.

m. 52  I omitted the crescendo from beat three to the downbeat of the next measure in the piano line.

m. 56  The note on the and of beat four in the viola line is a G-natural in the manuscript score and a G-sharp in the manuscript part.

m. 62  The penultimate B in the viola line in this measure is a B-flat in the manuscript score and a B-natural in the manuscript part.
III. Scherzo Presto

m. 141  The last note in the viola line is a dotted quarter in the manuscript score but a staccato eighth note followed by two eighth rests in the manuscript part.

m. 142  The last note in the viola line is a dotted quarter in the manuscript score but a staccato eighth note followed by two eighth rests in the manuscript part.

IV. Finale: Allegro Agitato

m. 96  The note on beat two in the bottom hand of the piano part is a B-flat in the manuscript. The note on the and of beat two in the bottom hand of the piano part is an A-flat in the manuscript.

Sonata 28

I. Allegro-Vivace et Agitato

m. 51, m. 52, and m. 54  I added the hairpins in the viola line.

m. 211  The first note of the measure in the viola line is a G-sharp in the manuscript part and a G-natural in the manuscript score.

mm. 157-160  I added the hairpins in the viola line.

m. 226  I changed the rhythm in the viola line so that it fit in the measure. In the manuscript score the penultimate note is a dotted quarter but the last note is a quarter note. In the manuscript part the last two notes are both quarter notes.

II. Andante Mosso et Grazioso

m. 21  I connected the two original slurs in the viola line. In both the manuscript score and part, the first beat is slurred together, and the second beat is slurred together.

In most other cases like this where a tied note is a part of more than one slur, I connect the slurs over the tie.

III. Scherzo-Presto

m. 29 and m. 37  I replaced the original hairpins with decrescendos in the viola line.
m. 84 I combined both beats under one phrase marking in the viola line.

IV. Finale: Allegro-Vigoroso

m. 4, m. 65, mm. 130-131, m. 149, mm. 150-151, mm. 181-182, mm. 206-207, m. 214, and m. 220 I included the fingerings from the original score and part.

m. 13 The manuscript score uses E-sharp in the viola line while the manuscript part uses E-natural until the following measure.

m. 17 I removed the staccato marking from the downbeat in the top staff of the piano line.

m. 33 I added the staccato marking in the top hand of the piano line.

I added the staccato marking over the first note in the bottom hand of the piano line.

mm. 35-38 I adjusted the phrase markings and articulations in the viola part to match the piano line throughout this section.

m. 43 The note on the and of beat two in the viola line is an F-sharp in the manuscript score but a G in the manuscript part.

m. 103 I added the staccato articulation in the viola line.

m. 125 I added the staccato articulation over the third eighth note in the bottom hand of the piano part.

m. 153 I added the staccato articulation in the viola line.

m. 159 I added the staccato articulation over the first eighth note in the bottom hand of the piano part.

Sonata 33

I. Allegro con Moto

m. 33 The note on beat two in the viola line is a C in the manuscript part but an E in the manuscript score.

mm. 40-42 I simplified the musical shape of the viola line by removing a decrescendo from under big beat one of m. 41.

m. 45 I adjusted the phrase markings in the viola line in this measure. Both phrase markings were originally connected to the tied note.
m. 88 The C on the and of beat five in the viola line is sharp in the manuscript part but unmarked in the manuscript score.

m. 93 The ending point of the phrase marking in the viola line is unclear; I matched the markings in this measure to those in m. 35.

m. 108 I simplified the musical shape of the viola line by removing a crescendo from under big beat one of the measure.

II. Adagio Cantabile quasi Romanza

m. 13 The first note in the viola line is not included under the phrase marking in the manuscript.

m. 27 The note on beat three in the viola line is a C in the manuscript score.

III. Scherzo Giocoso Molto Allegro

m. 2 The harmonic in the viola line is original.

mm. 112-113 The bowing in the viola line is reversed in the manuscript.

m. 121 I added the phrase marking in the viola line; all three notes are also marked staccato in the manuscript.

IV. Finale: Allegro Affettuoso

m. 30 The note on beat four in the viola line is an E in the manuscript score but an F in the manuscript part.

m. 38 I added the rolled chord symbol to the first chord in the bottom hand of the piano part.
Sonata No. 23

in A minor

for Viola and Piano

by

Fidelis Zitterbart Jr.

(1845-1915)
I. Allegro Passione

F. Zitterbart Jr.
No. 23
2. Adagio Pathetique

F. Zitterbart Jr.
molto espressione et passione

Vla.

Pno.

molto espressione et passione

Vla.

Pno.
Tempo primo

Vla.

Pno.

63

67

diminuendo

4

2

3

≥ 

≤ 

> 

2

3

≥ 

4

2

1
4. Finale
Allegro Agitato

F. Zitterbart Jr.

Allegro

Viola

Piano

crescendo

crescendo

mf

mf
2. Adagio Pathetique

F. Zitterbart Jr.

molto cantabile

p dolce et molto espressione

Cord. D

poco crescendo

G....

diminuendo

poco piu moto

mf

molto espressione et passione

legato

p
3. Scherzo Presto

F. Zitterbart Jr.

poco marcato.

crescendo

mf

crescendo

121
4. Finale
Allegro Agitato

F. Zitterbart Jr.
poco a poco crescendo

f

f

f

f
Sonata No. 28

in E minor

for Viola and Piano

by

Fidelis Zitterbart Jr.

(1845-1915)
I. Allegro-Vivace et Agitato.

Fidelis Zitterbart
No. 28
II. Andante Mosso et Grazioso

Fidelis Zitterbart

Viola

Piano

Vla.

Pno.
III. Scherzo - Presto

Fidelis Zitterbart
IV. Finale

Allegro - vigoroso

Fidelis Zitterbart
I. Allegro-Vivace et Agitato.

Fidelis Zitterbart

No. 28
II. Andante Mosso et Grazioso

Fidelis Zitterbart

B # 42

\[ p \text{ dolce} \]

\[ a' \text{ Passione et Espressivo} \]

\[ Breit getragen \]

\[ p \text{ espressione} \]
III. Scherzo - Presto

Fidelis Zitterbart

200
IV. Finale

Allegro - vigoroso

Fidelis Zitterbart
Sonata No. 33

in A minor

for Viola and Piano

To: Mrs. Florene James Black

by

Fidelis Zitterbart Jr.

(1845-1915)
I. Allegro con Moto

Zitterbart
No. 33

Viola

Piano

Vla.

crescendo

Pno.

crescendo

Espressivo.
2. Adagio Cantabile quasi Romanza

Espressione

Viola

Piano

Vla.

Pno.
Vla. & Pno.

lunga Sempre-diminuendo et Delicamente

57

con tanto Espressivo

Vla. & Pno.

61

ppp

Pno.
3. Scherzo Giocoso Molto Allegro

Zitterbart
4. Finale
Allegro Affettuoso

Viola

Piano

Vla.

Pno.

Vla.

Pno.
canto espressivo
I. Allegro con Moto

Zitterbart
No. 33

259
2. Adagio Cantabile quasi Romanza

\textbf{Espressione}

\textbf{p} dolce et legato

\textbf{dim.}

\textbf{Cantabile - et - legato}

\textbf{dim.}
3. Scherzo Giocoso Molto Allegro

Zitterbart

\( B_b^4 \)

\( p \)

\( m_f \)

\( \text{crescendo} \)

\( \text{p} \)
diminuendo
4. Finale
Allegro Affettuoso

Fidelis Zitterbart