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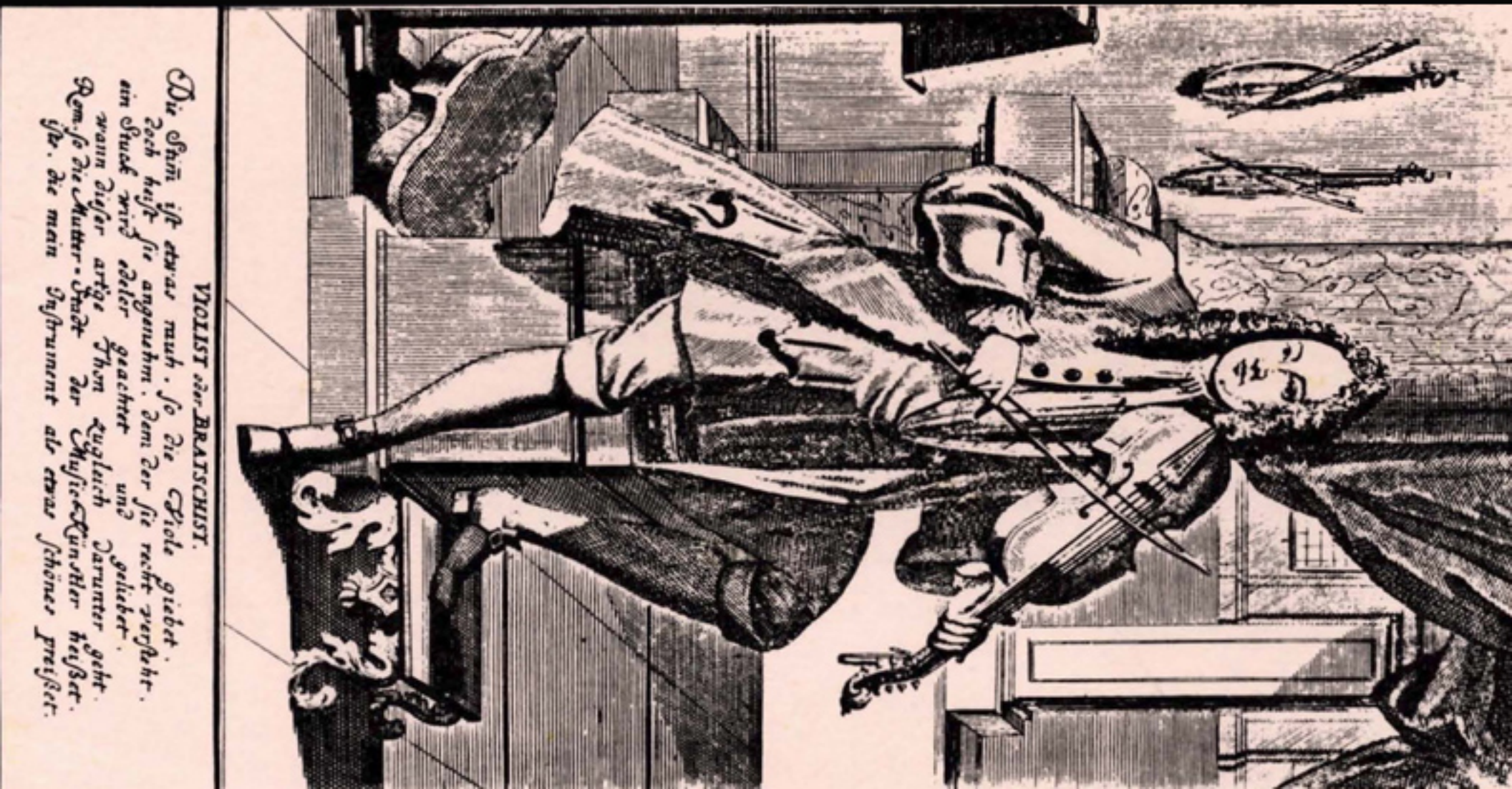

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The Unfinished Vieuxtemps Sonata and Its Completion

by Marshall Fine

I first learned of the posthumous *Allegro et Scherzo* -- the title by which the unfinished final viola sonata of Henri Vieuxtemps (1820-1881) is known today--as a result of a 1991 performance by my father at the New England Conservatory. Ever since, this work has exercised my imagination as a remarkable torso of considerable size and sophistication. Apparently left perforce in its incomplete state through the ill-health of Vieuxtemps, the work demands a completion. Thus, it is the purpose of this article to analyze the work and its composer and, on the basis of this analysis, justify the method by which I completed the work in 2001, as an homage to Vieuxtemps.

Vieuxtemps Life and Career

Vieuxtemps' life and career as violinist are well known. He was a prodigy, born into a musical family--his two younger brothers, Lucien (1828-1901) and Ernest (1832-1896) were a pianist and a cellist respectively--and he studied violin from age four on with his father and with Charles de Beriot at the Paris Conservatoire. He also studied composition in 1833-34 with Simon Sechter (who taught Schubert at the end of his life, and later Bruckner) and in 1835-36 with Anton Reicha.

He spent most of his life touring, including three tours to America, and for his use therein wrote seven violin concertos--of which the Fourth (1850)and Fifth (1861) are the best known--and other showpieces. For five years (1846-1851), he interrupted his touring to serve as an artist and teacher in St. Petersburg, in the service of Czar Nicholas I. In 1871, after his third American tour, he was appointed to a professorship at the Brussels Conservatoire, but did not long enjoy its fruits; a paralytic stroke in 1873 ended his performing career. Though he recovered enough to continue composing and teaching, he had to resign in 1879. He retired to his son-in-law's sanatorium in Mustapha, Algeria, near Algiers, where he died on June 6, 1881, of another paralytic stroke[1], not by man-slaughter as Kerr erroneously maintains.[2]

Posthumous publication of his works took place in the year following his death, by the Paris publisher Brandus et Cie.[3] At the same time, the first biography of Vieuxtemps, Maurice Kufferath's Vieuxtemps, sa vie et son oeuvre (which also contains the composer's autobiography), was published. The sheer immediacy of these publications shows graphically the great regard and love which was universally borne for him. Radoux's biography, the other primary source, followed in 1891.

Vieuxtemps' Viola Works

As violist, Vieuxtemps is less well-known. Indeed, until recently his reputation as a violist has been profoundly and unjustly eclipsed, to the extent that while his tours, notably to America, have been examined in depth,[4] no such treatment has existed for his career as violist. In fact, the Kufferath

biography has had neither later editions, nor English translation; moreover, the biographical portion apparently refers to his viola playing only once.[5] The situation is not helped in any degree by the autobiography (as reproduced by Wolf), which is brutally brief and uncharacteristically silent about his viola playing and writing. This could possibly be due to presentation in edited form, or more likely the unavailability of documents from private sources.[6] Correction will require much further research.

This is especially shameful because the viola works, climaxing with the Allegro et Scherzo, show a growing equality of part-writing, a considerable integration of styles (notably Beethoven and Schubert) with his own virtuoso approach, and no trace whatever of the excess of sentiment for which his violin works have sometimes been criticized.[7] It is as though in those few works the viola, rather than the violin, is seen as the true measure of Vieuxtemps' musicianship. And it is entirely possible that this integration of style might have been mistaken--even by Radoux--for a loss of spontaneity due to advancing age and ill-health.[8]

The catalogs themselves--those by Kufferath, Radoux and Boris Schwartz--add further confusion to any knowledge of Vieuxtemps as violist. That by Radoux appears to be in the best chronological order; it is originally attributed to the composer's son Maximilien.[9] Kufferath's catalog, in addition, provides publication information.[10] By all the evidence, Schwartz's catalog is merely based on the two others. There are eight known works for viola, all late or mature. Four have opus numbers: the Elegy op. 30, (published 1854, roughly contemporary with the forward-going Concerto no. 4 op. 31), the Sonata op. 36 (published 1863, at about the same time as the Concerto no. 5), the unaccompanied Capriccio (no. 7 of op 55) and the Allegro et Scherzo.

In addition, the Duo Brilliant op. 39 for violin and cello has an alternate viola part in place of the cello. Those without opus numbers are the arrangements of Felicien David's La Nuit and the Mozart Clarinet Quintet for viola and piano, and the Etude in C minor, originally for viola and piano--all undatable,[11] and all unaccountably missing from the Schwartz catalog. Ulrich Druener, in his collection Das Studium der Viola, prints the Etude as an unaccompanied work; his footnote justifies this abbreviation as follows: "The original piano accompaniment consists of only a harmonic skeleton and is here eliminated as unnecessary."[12]

Erroneous information further compounds the problem. Kerr cites the inclusion of the Romance op. 40 #1, a violin work, in the Zeyringer catalog.[13] The official catalog mentions no viola version. Therefore it seems reasonable to exclude the Romance from consideration here.

Except for the first two items, Vieuxtemps' viola oeuvre is posthumous (anything past op. 46, the Cello Concerto no. 1 written for his colleague Servais, is a posthumous work). In any event, the unfinished sonata is difficult if not impossible to date; it could well have been written largely after Vieuxtemps's stroke, or it could have been written in the early 1870's and interrupted thereby. The composer's memoirs (themselves reliably datable to 1878) provide only the most teasing suggestion, in the most general terms: "I go on working and am putting the last touches to many things which may or may not see the light."[14]

Whether or not these items include the Allegro et Scherzo is still uncertain. There is also an inconsistency as to which work in the catalog is Vieuxtemps' last; Schwartz insists that the Capriccio is last (assigning it the opus number 61),[15] whereas the Radoux catalog lists as the last opus a Divertissement for' solo violin,[16] and Kufferath's groups several religious pieces under the final number.[17] Despite these inconsistencies, the earlier catalogs are more credible. It would appear that the Allegro et Scherzo is his last work for viola.

Challenges of the Unfinished Viola Sonata

Examination of the two existing movements (there apparently having been no sketches for any others as yet uncovered)[18] reveals the Herculean problems that must be surmounted. In the first place, this is no mere sonata for viola with piano accompaniment, nor even for two equal partners as is the Sonata op. 36. The full title, Allegro et Scherzo pour piano et alto concertants, indicates a work for two equal and considerable virtuoso performers, who take their turns at music of transcendent difficulty even in the accompaniments. The pianist must use the entire keyboard and a complete range of pedal shadings; the violist operates with a range of three octaves, up to the second C above middle C, and has fierce problems in bow control, arpeggiation and multiple stopping, as well as several passages playable on the C string alone. Additionally, the viola part--as published by Brandus and reprinted by Masters—leaves no time for page turns, and indeed has less than one bar of rest in the first movement. (In the completion I paginate far more considerately.)

Second, the chronology of Vieuxtemps' viola writing leaves convincing evidence of a final maturation period, in which he gradually shed the operatic idiom that seemed to dominate the violin concerto of his day, for a purely symphonic style. In all these works, it must be admitted, the viola's range is consistent--three octaves, no more except for the use of an additional D-flat in the Elegy--and even a little conservative, considering Vieuxtemps' comprehensive violin technique, equal fluency on viola and presumable acquaintance with the cutting edge of viola virtuosity as represented by Casimir-Ney. But perhaps this paradox might be explained by his ownership of a Gasparo da Salo viola,[19] historically a large instrument unwieldy beyond the second C.

The operatic style is fully evident in-the Elegy, not only in the three-part song form but also in the cadenza leading to the B section and it’s otherwise inexplicable, un-elegiac, virtuosic coda. The piano largely accompanies, but does originally evolve the sextuplets with which the viola dominates the coda: even so an inequality of parts.

The Sonata op. 36 (also known as a cello sonata)[20] begins to abandon this idiom for the more conventional Romantic forms of sonata, ABA form, and rondo, and accordingly the viola and piano parts are now equal; but the sonata-form of the first movement is lavish and sprawling. The opening motive, *Maestoso*, for the C string, is actually the first of two introductions--the second being a tempest of triplets in the main *Allegro* tempo--with which Vieuxtemps must reach his main theme at Bar 60 (of 364 bars). The exposition and recapitulation are thus actually quite slender; the triplets from the second introduction are permitted to overgrow the development (alternating with the main theme), and inflate the coda to immense size even before the final recall of the *Maestoso* (Bar 314). The influence of opera is not wholly shed; it is present in the brief recitative just before

the recall of the *Maestoso* (Bar 307), and in the transitions between sections of the *Barcarolle* second movement. With the final *Rondo,* Vieuxtemps succeeds best at symphonic argument; the main theme has, for perhaps the first time, a Schubertian cast to it, which contrasts nicely with the purely virtuosic episodes.

Whether or not Vieuxtemps pursued a purer idiom in his other works is not apparent here. But in the *Allegro et Scherzo* he certainly achieved it. There are no preliminaries to his sonata form, no circumlocutions, no excesses of transition (though the coda is quite large). In the main theme he makes a stunning Beethovenian linear development right off: filling the opening downward arpeggio so that it is changed into a scalar motive with a hint of march rhythm.The second theme is deliciously Schubertian, notably in chiaroscuro effects achieved by alternating major with minor.

The development section--and even the intensive development of the main theme and closing section--show a special predilection for close canon; though Vieuxtemps was capable of imitative counterpoint, he had never before used it so systematically. The first movement is 13 minutes long, not 11 as Kerr maintains; the tempo must not be faster than quarter=120 or the sextuplets in Bars 114-122 and 318-322 are impossible.

The Scherzo is even bigger. At 15 minutes it compares with only those in the Beethoven Ninth Symphony, the Schubert "Great", and of similar movements to come, the orchestral scherzos of late Bruckner and Mahler. It has two trios; the first, in B-flat, is conventionally in the same tempo and meter with lighter mood. But the second makes a stunning meter change to 4/4 and an equally astounding texture change to flowing sixteenths that are marked *avec grande égalité* (Vieuxtemps' only French tempo marking). These trios are necessary to complement a full, ponderously worked-out sonata-form in the scherzo section, again with close canons. The tempo is more like a minuet than a light-hearted scherzo, and is matched by the key, a darkly colored, macabre F minor from which the two major-key trios provide relief. As in the first movement, the violist must play incessantly--allowed only three bars rest at the end of the scherzo--and in particular must at the end of each trio make an unaccompanied transition back to the scherzo without an opportunity to turn a page.

Completion of the Unfinished Viola Sonata

The sheer size and scope of the two completed movements leave no doubt of the task necessary to complete the sonata. With 28 minutes or so of music, and as yet no slow movement or finale, one should not be surprised at the nearly insuperable problem Vieuxtemps set himself in order to achieve what would surely be the king of viola sonatas, in any age. The completed work would have been over 50 minutes, an intimidating endurance problem for the players and even more daunting for audience attention span. Worse yet, the finale, and perhaps also the slow movement, would have been anticlimactic or redundant. The slow movement, if a variation form, might not complement the relentless intensity of the two existing movements; and if an ABA or other such form, might make it impossible to resolve the sonata with a fast finale of sufficient weight. And in any case even a rondo finale would have to have some aspect of sonata form in it, making it redundant with the first movement--the European finale problem in its most blatant

form.

And yet there is a solution--one developed in Russia in 1882, the year after Vieuxtemps' death, hence inaccessible to him. This was the cyclic theme and variations with the final variation extended into a full form of its own, first used by Tchaikowsky in the Piano Trio op. 50, and then in the Third Suite op. 55 which followed in 1884. With this form the finale is related not only tonally to the home key, but also thematically to the previous movement, putting enough weight on it no matter what its size to resolve the whole sonata climactically and without redundancy.

The use of cyclism to complete an homage to Vieuxtemps is reasonable, provided it is used with restraint. Vieuxtemps resorts unabashedly to it in the Concerto no. 4, though he restricts it to the recall of the first movement introduction at the beginning of the Finale, the metamorphosis of the soloist's first-movement cadenza into the Finale's main theme, and possibly the basing of the closing section of the Finale on the descending bass that opens the concerto.Also reasonable is the use of a complex variation form. Though this use of the form was probably beyond Vieuxtemps as things stood, he was no doubt familiar with simpler uses, for his own purpose as a violin virtuoso. Given time and better health, he might have evolved this form.

Having decided to use this kind of variation-form, I found that in order to properly integrate it with the rest of the sonata, the theme must be on one by Vieuxtemps. I chose the *Adagio religioso* from the Concerto no. 4. This choice was partly based on personal preference, for I have happy memories of learning it when young; but it is not felicitous. In its original form it is actually a double theme, a chorale tune with a descant above. It has elements actually very close melodically to parts of the first movement; the Introduction is related to a form of the main theme as it appears in the first movement retransition, Bar 210 and the chorale, to the Schubertian second theme.

Transposition to D major presents a calming foil to the macabre scherzo (and the Introduction's key of F-sharp, the Neapolitan key of F minor and the third of D, also makes a delicate, mysterious transition). Ample opportunity is afforded for exhaustive development, cyclic recall, and even quotation. In particular, the Introduction is destined for radical treatment, so that it becomes the main theme of the Finale. (The Introduction also immediately expands the range to be used by an entire tritone, taking it out of Vieuxtemps' own chosen limits. Later on in the variations, the E and A harmonics are also used. A purist might consider these inappropriate; but in completing the sonata I could not resist the lure of writing for my own hand, and a normal-sized viola. To balance these excursions, I might be tempted to make one or two octave transpositions in the first movement.)

The resulting structure consists of 12 variations, the last being a separate Finale in sonata form. The slow movement proper (the theme and first 11 variations) also falls neatly into a three-part form, in which Variations 6-8, all based on the inversion of one or both of the themes, function as a *minore* section. The minore also functions as a form within a form--a prelude, fugue, and arietta--making it the real core of the slow movement.

The Introduction and theme are as presented in the Concerto. Variation 1 has the chorale melody in the viola, the descant in the right

hand of the piano, and a Bach-like accompaniment in the left hand. The next four variations all turn to high spirits and good humor, for perhaps the first time in the sonata. Variation 2, an homage to Vieuxtemps' American tours, transmutes the chorale theme so that it is prefaced by its end (thereby poking fun at "Camptown Races"), and whips the tempo into an *allegro giocoso* with many tempo changes after the manner of late Beethoven. Variation 3 is a gigue in A major, again based on fragments of the theme—many of which, oddly enough, do not stray from their original key of D, yet sound just as good in A! This is followed by a boisterous scherzo, and then by a siciliano that dreamily modulates its third phrase to C minor, a giddy half-step sharp--either a recollection of the original in the Concerto, or a prophecy of the Finale.

At the end of the *Siciliano*, the Introduction returns (in D) and ushers in Variation 6. The entry of the chorale theme, in inversion, is a grand dramatic moment. This inversion was also found to be almost perfectly compatible with the unaccompanied *Capriccio*--so I transposed the latter from C minor to D minor and included it as a further homage, cutting only Vieuxtemps's coda. The mix is further enriched by the entry of the last phrase of the descant, also in inversion; its end is thereby changed into a powerful chromatic descent.

Variation 7, the fugue, follows without pause. Though Vieuxtemps wrote no actual fugues, his grounding in counterpoint from Sechter, and the convincing suggestion of a fugal texture in the C minor Etude for viola, justifies including one here. At first it is developed academically, with generic countersubjects (though the episodic material is from the last phrase of the descant), but it changes face during its working-out and climaxes in a pedal ushered in by the chromatic descent from the previous variation, with virtuoso passagework in the viola over the stretto in the piano.

Variation 8, the Arietta, is based on the strict inversion of the descant. Its key of B-flat is still heard as a submediant, instead of the home key of the sonata; and soon the Introduction returns (as an augmented sixth) and sweeps the music back out to D for Variation 9. This is a waltz, but with a slower middle section in the style of a Chopin mazurka; and this time the Introduction remains to accompany it and finally carries a ritardando into Variation 10, a delicate recapitulation of the double theme with the viola in harmonics and the piano imitating a music box--even running down at the end!

The coda (Variation 11) shortens the theme by leaving out the third phrase. It has wide-open spaces between the descant, its accompaniment by plucked chords in the viola, and an occasional echo of the Introduction. The entire set of variations, excluding the Finale, takes about 17 minutes.

After the slow movement, the Finale in B-flat (Variation 12) begins *attacca*. By comparison with the rest of the sonata, it would seem at some 6 1/2-7 minutes to be anticlimactically short--but it is not objectionable because it is cyclically connected, not only to the slow movement, but to the rest of the sonata as well; and it is conceived in a virtuoso style throughout. The Introduction is violently expanded into a 16-bar fanfare (lowered a further half-step to the dominant of B-flat) and then stated as the main theme--with an equally important dactylic rhythm evolving directly from it. Though I must acknowledge this motive to

derive from the scherzo of the Fourth Concerto, with almost the same melodic contour (Ex. 5).

I must nevertheless insist that it is an accidental identity, since it is presented in 2/4 time here, and organically united with the Introduction. By contrast, the other cyclic usages are deliberate. The subordinate material is based on the chorale, both right side up and in inversion, and also on the cyclic recall of Trio II from the scherzo, which serves as the second theme. The closing section, following Vieuxtemps' own habit in the Concertos no. 3, 4, and 5, is not only long and virtuosic, but contains a stunning sequential modulation based on the last phrase of the chorale melody. The development begins with a fugato recalling Variation 7; then the third phrase of the descant returns, in counterpoint with fragments of the main theme and chorale. The coda is not only the apotheosis of the chorale melody (presented in canon in the piano), but also a deliberate recall of the first movement coda to make a cyclic ending.

Closing Comments

A final word is in order on the nature of the project. A completion is at best a semi-scholarly endeavor, involving as it does free creative composition, of scope largely depending on available materials. Controversy is inevitable, the more so since a completion is generally intended for performance, with the public being the final arbiter of its success. It is entirely possible that sketch materials may subsequently come to light; if so, they would be welcomed and possibly used as basis for revision.

End Notes

1. Radoux (transl., Wolf), *Vieuxtemps: sa vie, ses ouvrages*, 54.

2. Kerr, "Henri Vieuxtemps' Solo Literature for Viola," *JAVS* 5:2 (1990), 13.

3. Kufferath, *Vieuxtemps, sa vie et son oeuvre*, 135-139.

4. Baron, "Vieuxtemps (and Ole Bull) in New Orleans" (Am. Music 8:210-216, 1990), is a major example of such examination, dealing with his 1844 tour even to the extent of its moral ramifications (by which his fiancée, Josephine Eder, had to be billeted as his sister; cf. 214, 217 note 21).

5. Kufferath, 82. "Il joua plusieurs fois des solis d'alto, notamment les Légendes (Maerchenbilder) de Schumann. Il affectionnait singulièrement le son grave et doux de cet instrument pour lequel il a laissé des oeuvres charmantes. Ce qui est plus étonnant, c'est qu'il en jouât avec autant d'aisance et de perfection que du violon." [Several times he played viola solos, notably the Maerchenbilder of Schumann. He was singularly fond of the deep dolce sound of that instrument on which he gave those charming works. What is most stunning is that he played it with just as much ease and perfection as he might the violin.]

6. See Radoux/Wolf, 13, where "several more pages" are referred to. This suggests that there is more to the autobiography than the approximately 3500-4000 words translated by Wolf (pp. 60-65). The inclusion passim by Radoux of passages not in this version of the autobiography would seem to corroborate this. Yet it is unlikely that such additional passages, if found, will

elaborate on Vieuxtemps' viola playing or writing either. Among potential private sources, the Vieuxtemps line may still be extant in the descendants of his great-grandson, composer and music publishing executive Marcel Landowski (1915-1999).

7. Schwartz, "Vieuxtemps", NG (2001), 26:599.

8. Radoux/Wolf, 51 (in reference, however, to the Sixth and Seventh Violin Concertos, and not the *Allegro et Scherzo*, the two cello concertos, or any other work published posthumously or cited by Vieuxtemps in his letter of October 1880; see also note 14.)

9. Radoux/Wolf, Preface.

10. See note 3.

11. Kerr (p. 15) describes the Etude as "an apparently undated manuscript in the Brussels Museum."

12. Druener, *Das Studium der Viola*, v. 3, 42.

13. Kerr, JAVS 5:2, 16 (note 1).

14. Radoux/Wolf, 65. Some of these "many things" are described in a letter of October 1880 (ibid., 52). They include the Cello Concerto no. 2, the Sixth and Seventh Violin Concertos, the first movement of an eighth concerto (Allegro de Concert op. 59), and an incomplete opera which is missing from all the catalogs. But the *Allegro et Scherzo* is not mentioned.

15. Schwartz, loc. cit.

16. Radoux/Wolf, 66.

17. Kufferath, 139.

18. On June 3, 1881, just before his fatal seizure, Vieuxtemps was observed "in the act of writing a page of music" (Radoux/Wolf, 54). Could this be an unrevealed fragment of the sonata—assuming it still exists?

19. Riley, History of the Viola (v. 1), 198.

20. Radoux/Wolf, 35, 66.

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About the Author

Dr. Marshall Fine, *a composer/performer on both violin and viola, is the son and student of Boston Symphony Orchestra violist Burton Fine. His teachers also include violinist Julian Olevsky, violist Francis Bundra, and composers Frederick Tillis and Donald Freund. He holds the DMA from the University of Memphis, and is Assistant Principal Violist of the Memphis Symphony Orchestra, Concertmaster of the Shoals Symphony at UNA, and a member of IRIS, a chamber orchestra based in the Memphis area. As a composer he has written six viola sonatas, three symphonies, a violin concerto, and a great deal of chamber music, some of which is published by Latham Music. His Tango in Time of War, op 100, was recently premiered by the IRIS Chamber Orchestra.*

View from the Middle

by Barry Green

Prominent Violists help Barry Green find an answers to:
The Mastery of Music: Ten Pathways to True Artistry
Broadway/Doubleday Publication released May 03

It has been over twenty years since the publication of *The Inner Game of Music*. The Inner Game concepts were born out of W. Timothy Gallwey's search for the answer to why he lost a match point at a National Junior Tennis Championship. Since then the Inner Game has become a standard text for understanding the nature of mental interference in the varied arenas of sports, arts, and, more recently, business.

It has been an honor to help develop Gallwey's simple concepts for people in the performing arts. This has provided me a transformative opportunity to learn from not only bass players, but from violists, educators and performers of all instruments, voice, and all types of ensembles, including chamber and popular music.

Some 5 years ago I was sent looking for my own answer to a coaching challenge where my Inner Game techniques fell short. I was truly "stumped" during an Inner Game demonstration with a singer. Like Gallwey's missed shot, I left this workshop looking for something "beyond." The singer demonstrated all that I could ask for. She sang in tune and her technique and diction were excellent. Furthermore, she knew the "Inner Game techniques." She was able to do virtually everything I asked. Even though she had superb concentration--no nerves -- something was missing. It wasn't about the music, the command of her voice, or her focus, it was about HER. I thought to myself could it be she lacked courage, passion, creativity in her expression? I wanted to tell her she needed to live in this world more fully, develop her personal skills so that she has something more interesting to communicate as a musician. But that's not really Inner Game is it? Can this stuff be taught? Should it be taught? This was the beginning of my four-year search, which has resulted in what I believe to be a most important gold mine of knowledge. I am now excited to share it in my new book, called *The Mastery of Music, Ten Pathways to True Artistry* (publication May '03).

My search was for excellence or perhaps what you might call "true mastery." What is the difference between the good, the young talent, the competent, and the truly great? Is it something that can be learned by everyone and even taught in our schools or lessons? I am emphatically and enthusiastically convinced that the answer is YES. Granted, we are not all going to play like Joshua Bell or Pinchas Zukerman. But we can learn from the pathways that so many great artists have taken and we can develop ourselves in ways that I had not previously thought possible. Over the past four years I have interviewed over 120 great classical and popular artists, including Dave Brubeck, Frederica von

Stade, Joshua Bell, Christopher Parkening, Jeffrey Kahane, Bobby McFerrin, Fred Hersch, Evelyn Glennie, Dale Clevinger, Cleo Laine, Doc Severinsen, Janos Starker, Gary Karr, Craig Jessop, and Gunther Schuller. Violist interviewed included: Nokuthula Ngwenyama, James Dunham, Alan DeVeritch, Danny Seidenberg, Randy Kelley, Cindy Phelps, Donald McGinnis, Paul Silverthorn Craig Mumm, and Nardo Poy.

TWO amazing stories unfolded from these interviews. The first thing I observed is that the pursuit of excellence is similar in any human endeavor or discipline. Once the question of "what was missing" in the singer was on my mind, I began to notice clues from reading the newspaper and watching the news. A new CEO was hired to rescue a failed computer company. An All-Star baseball player mysteriously died in the prime of his career. A symphony's Executive Director retired and was given a gala farewell. These people were all hired and immortalized or honored, NOT for their accomplishments, but rather for their unique demonstration of the human spirit. They were being extolled for their visions, their PASSION for life and work, their DEDICATION, their sense of HUMOR, their TOLERANCE or ability to get along with others, their talent for COMMUNICATING and INSPIRING others, their HUMILITY, and their FOCUS, CONFIDENCE and COURAGE. Hmmm...interesting.

You spend your entire life chasing one kind of rainbow-learning an instrument, getting a degree, getting a job, being successful, cranking out CD's, playing in string quartets, and engaging in performance after performance. And yet when it is all over and done, you are remembered more for your smile, your ability to get people to work together, your creativity and confidence. Once again: Hmmm.

Think about this for a moment. Are we missing something in our musical training? Are we neglecting to give our students and ourselves the very skills that are truly necessary in order to achieve excellence and respect, and to make a lasting contribution on Earth? Is it possible that just mastering our instruments and our Zen-like states of concentration isn't ALL that is necessary to negotiate some very important things in our life and work? Recognizing this "missing link" was the first inspiration that sent me exploring this fascinating landscape of excellence and artistry. It sent me down a new pathway, filled with questions and curiosity. I then came up with ten "Pathways" that I felt would begin the journey. Soon I realized that the real message of this journey is endless and it doesn't really stop at these ten qualities. It only begins with ten. There is the expression, "The Joy is in the Journey." This works for me.

This endless journey of self-development was further affirmed when I interviewed the celebrated English composer Sir Peter Maxwell Davies. He told me that he doesn't really care if his music is played after he leaves this earth. He said:

"That's not what I am doing it for. It is an ongoing process of self-refinement, fine honing. It is absolutely in tandem with the development of personality. I mean that in the real sense. Playing your own musicÉallows you to learn things about yourself. It never stops. It is an ongoing process."

The second part of the discovery-journey occurs when we begin to explore these ten qualities of the human spirit as a source or

"key" to excellence. Then the best part is yet to come. One of my first interviews was Chicago Symphony Principal horn, Dale Clevinger. I had been exploring COURAGE with musicians whom I felt embodied and specialized in this quality in their work: namely percussionists and horn players. I had my agenda, my points to prove, and my own theories of courage. But Dale told me something different. When you learn what fuels his spirit to overcome anxious moments, you may get goose bumps! This started the ball rolling down my path of discovery and exploration. It reminded me of Zen-like Inner Game principles. "The harder you try, the worse you get - Less is more and more is less."

Whatever you might think of these ten pathways, you will probably find that they are quite contrary to your current conceptions. The points of view were so different and engaging that I couldn't sleep after I got off the phone with musicians such as James Dunham, Libby Larsen, Robert Cohen, Peter Schickele, Nnenna Freelon, and Terry Riley.

And where does the viola fit into all this? Think about a wonderful quality of the human spirit you have developed and learned from spending years of playing in chamber groups and sitting in the orchestra. Have you noticed your tolerant perspective on music and life comes from being in the middle of a string quartet or orchestra? I was reminded violists spend a lot of time tolerating the egoÕs of the violinists to your right, the cellists to your left and the conductors over your head. Violists have the physical advantage of playing their instrument where they can hear the music from the middle and play their inner voice to make everyone around them sound better. I found violists to be humble and content with the spotlight being focused on others. Many violists I interviewed have learned to be the ultimate negotiators. They seem to posses the patience to endure the most difficult musical or working conditions. Violists are known to have a thick skin and not be bothered by the many jokes about their musical roles. I've even found several web sites dedicated to viola jokes and most come from violists themselves! But this isn't about the jokes. It's about the unique human spirit violists bring to their instrument, their patient musicianship, their tolerance of their other instrumental colleagues and their collegial support of one another. These qualities can and should be emulated by ALL musicians. I hope to play a small part in sharing these humanitarian gifts to our musician and non-musician colleagues who want to reach higher levels of true artistry.

All musicians can learn from spending time in your musical roles and sitting in the middle. These are some of the gifts I learned from dedicating a chapter to exploring the concept of TOLERANCE from violists. And what I learned wasn't what I expected. Let me give you a preview of this chapter.

First of all, I must ask your forgiveness. I paired violists with another group of professionals who you might not be inclined to invite for dinner. However, these people share an expertise as professionals for some of the same things you violists do so well-thus being in the middle of everything. Guess who? Managers! That's right-but the managers interviewed were also performing musicians and two of them former violists: New York Philharmonic's Jeremy Geffen and Los Angeles Philharmonic's Debora Borda. And fret not, I only talked to four people from "management". However these musician/managers also had some wonderful insights to exploring the concept of tolerance and being in the middle.

Wanna a glimpse of what the violists are talking about? The concept of being in the musical "middle" is eloquently explained by Alan DeVeritch, Craig Mumm, and James Dunham. Paybacks for playing viola and loving it are explained by Paul Silverthorn and Nardo Poy-they LOVE their musical roles-making others look good. Nardo Poy, violist with the Orpheus Chamber Orchestra tells me he even gets excited about playing the repetitive off-beat accompaniments in Strauss waltzes. He says that playing pa-pa with panache, even without the oom, is really fun and stimulating. Hard to believe? When you hear great Viennese musicians playing their waltzes you know there is something different about their sound. And when you apply this sensitive approach to playing what might seem a boring part at first glance -- a sort of concentrated Zen glee in the task at hand -- it can be incredible. When Nardo plays these off beats with style at the Metropolitan Opera, he brings the innards of the music alive.

"I don't care if it's not the melody-- it is still great stuff! When you look beyond the part, you go to the music as a whole"

Managers and violists discuss being on a "hot seat" and how they cope with it-the jokes, the confrontations. Cecil Cole (bassist/manager), an African American raised in the south, learned tolerance from his family upbringing and also being a hotel desk clerk. James Dunham's father worked for the State Department as a US diplomat and explained how he uses his father's negotiation techniques when he is leading a viola section. Cynthia Phelps learned tolerance from having five siblings and being a sister, mother, spouse. She translates this to leading a section. Alan DeVeritch learned of positive attitude from his mentor William Primrose. His story is gripping.

Exploring techniques of tolerance has to do with how violists have handled confrontations. Randall Kelley talks about flexibility with his maestro. The feisty Nokuthula Ngwenyama recalls rehearsing the Brahms Quartet, where the other strings are supposed to be muted and the viola isn't. On this occasion, the cellist she was playing with felt strongly that she should be playing with a mute. She explained that Brahms' score didn't call for a mute for the viola. The cellist replied heatedly,

"That's bull---! " so Nokuthula said *"Look, if you care that much about me using a mute, I'll use a mute. It isn't worth it to defend my ground and get nasty with him at rehearsal. And in the concert, if the issue is important enough to me, I can do what I want anyway. I like to be totally unthreatening on the outside, but I also know that on the inside I can kick his butt if I need to."*

I own much gratitude to my viola colleagues for their insights. But we can learn as much from our other colleagues about the human spirit when we explore the remaining nine pathways. For example, when I researched what happens when two performing artists COMMUNICATE and are allowed to merge into one musical entity, the celebrated Beaux Arts Trio pianist Menahem Pressler explained that there is a unique non-verbal principle that soloists, chamber musicians, and conductors use to attune to one another. It isn't about one person following the other, it is more a matter of two artists responding to the music that resides within each of them. I call this "The Silent Rhythm".

At first I thought DISCIPLINE was about playing fast and accurately, but world famous clarinetist Eddie Daniels convinced me that you can learn more about playing fast from experiencing the feeling of playing

just one note. I call this chapter "The Way of the Will."

PASSION is a chapter about love and emotion. The great cellist Pablo Casals once said that passion comes from what we learn from love -- love of nature, of music, of man.

The chapter on CONFIDENCE is full of helpful techniques passed along by my jazz and classical trumpet colleagues. I learned something fascinating from Doc Severinsen. He explained to me that there are TWO kinds of confidence. The first kind is based on innocence or bravura. Real confidence is the confidence that's earned by good preparation.

Who would think that having FUN is one of the pathways to productivity? We explore the humor of Peter Schickele and P.D.Q. Bach, and bassist Gary Karr, who describes a rich strand of musical showmanship that extends back to the time of Paganini.

When it comes to CONCENTRATION, our solo instrumentalists for the violin, piano, guitar and harp are the experts. Violinist Joshua Bell told me that he sometimes finds himself feeling nervous during the big orchestral introduction when he plays

the Beethoven violin concerto, but then he moves into a state of serene concentration just as he is about to play.

Then we explore EGO and HUMILITY. Finding humility amongst singers may seem like looking for a needle in a haystack, but there is another side to this story. Soul singer superstar Nnenna Freelon shatters our concept of fame when she discusses self-esteem with inner city youth. Her interview inspired the chapter title: From Fame to Artistry. CREATIVITY is the last of our ten pathways. Responding to the voice within can truly be a journey into an artist's soul. Both composers and improvisational artists live in a world of constant discovery, where they listen for their inner direction and follow the insights it provides.

In the Finale (dedicated to INSPIRATION) we explore mentors, adversity, competition and music as a forum in which to experience our growth as a human being. Inspiration is the engine that keeps us moving along the ten pathways, and drives us towards our continuing mastery of music.

Our journey, then, is to take a fresh look at these ten pathways to excellence, which can be found in the human spirit, and which I feel passionately can contribute to the mastery of music. This list begins with the ten pathways I have named, but it will continue through your own discovery of even more pathways to artistry. A true exploration of The Mastery of Music reveals that there is much more to learn than what appears on the surface. The process itself is endless, but within this journey lies all the marvels of discovery, spontaneity, guidance and wisdom. What is most important is that we take up the challenge and grow and develop these qualities in our lives.

The late great master violinist Isaac Stern, in Life's Virtuoso, the documentary about him in the American Masters Series, said:

"Composers wrote the words and the notes. You have to make your own individual sound, but you have to understand-- and the understanding doesn't come out of here [pointing to his head] but out of here [point to his heart]. If you really know music as a professional musician, then you spend your entire life learning that you cannot learn everything. Then you learn a respect for

learning for others with whom to exchange these ideas.

Violists have much to share not only about tolerance but other qualities of the human spirit. I'm grateful to have been able to exchange ideas with you and your colleagues. And we can learn as much from others who have mastered concepts of our "humanity and soul" by exploring the remaining pathways with distinguished colleagues in music. This is the pathway to true artistry I invite you to travel.

I have just returned from this four-year journey in search of an answer to the "missing link" of this puzzling Inner Game demonstration with the singer. There are three disciplines that we all need to master: technique, concentration, and the spirit of the soul. We have made some major strides mastering the first two. Our music schools have done a great job in teaching us how to master our instrument (or voice). Inner Game principles and other similar disciplines have been helpful in assisting us to master our concentration. The third Mastery, however, is the one I invite you to begin with on this new journey. This has to do with who you are as a unique human being. We don't have to master all ten pathways, but we can begin to find those qualities within our soul that can be enriched and nourished, which have a way of manifesting in everything we do as musicians AND as people. These unique and highly-developed qualities that make up our human spirit will also make us better musicians. This is my promise to you.

The way to engage in this final level of mastery is to **stay on the path and to keep searching**, because searching for growth and knowledge to develop our inner self is the very same pathway that is taken by many great musicians. The answer lies within the spirit and the soul. It is a pathway not frequently traveled as a means to artistry, but it is something we can all learn and something we do to develop our uniqueness. It is not exclusive to the artists whom we admire, so it is the one thing we have that makes us all equal. We all have the capacity to grow and to learn from music, people, and life. We know that this is one of the great reasons to be alive.

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About the Author

***Barry Green**,a native Californian, served as Principal Bassist of the Cincinnati Symphony for 28 years. As former Executive Director of the International Society of Bassists, he is currently directing a young bassist program for the San Francisco Symphony Education Department, teaches privately at Stanley Intermediate in Lafayette and at the U. of Calif. Santa Cruz and has organized the Northern California Bass Club. Principal Bassist with the California Symphony and the Sun Valley Idaho Summer Symphony and active as a bass soloist and teacher, Green has been performing for young audiences in schools in the Bay Area as well as performing bass workshops and concerts on tour. Green has studied with the legendary bassist Francois Rabbath. Green has written* The Popular Bass Method *in three volumes in collaboration with Bay Area jazz bassist Jeff Neighbor. He is author of the Doubleday book* The Inner Game of Music, *with W.*

Timothy Gallwey, (1986) which deals with musicians reaching their potential in performance and learning which has sold over 200,000 copies worldwide. He has written seven InnerGame of Music *Workbooks published by GIA Music for keyboard, voice, instruments and ensembles. Green seminars workshops and personal appearances sometimes include a unique lecture/concert called* Journey into the Mind and Soul of the Musician *that demonstrates concepts in Green's* Inner Game of Music *book and his new book* The Mastery of Music.

Michael Balling 1866–1925

Pioneer German Solo Violist With a New Zealand Interlude

by Donald Maurice

[Editor's note: Excerpt of lecture presented by Donald Maurice at the 31st International Viola Congress in Kronberg, Germany June 11, 2003]

Introduction

Today's lecture has been inspired by the story of a 19th century German violist who in 1894 consolidated in Nelson, New Zealand, a German tradition of string playing that was to continue until the 1940s. He had in fact been preceded in Nelson by four years, by another German string player, Herr von Zimmerman.

As well as telling that story, I also intend to demonstrate that this violist, Michael Balling, was ahead of the British violist, Lionel Tertis, by several years, in establishing the viola in the UK as a solo instrument.

In 1980 I was appointed as the eighth Principal of the Nelson School of Music in New Zealand. This school, founded in 1894, was the first music conservatorium in Australasia. Its first Principal was the German violist and conductor Michael Balling. After returning to Europe in 1896, Balling was followed as Principal by two more German string players, firstly Gustav Handke and then Julius Lemmer, who remained as Principal until 1945.

Michael Balling and the Viola-Alta

Michael Balling (photo) was born in Heidingsfeld, Germany in 1866, the youngest of six children, into a poor Bavarian family. Although he was expected to become a shoemaker on leaving school, he won entry to the Royal School of Music at Würzburg as a singer. As a violin student of Hermann Ritter (1849-1926) (photo), he won a viola-alta as a prize and was encouraged to take up this instrument as a serious pursuit.

At first he resisted, fearing it would harm his violin playing but, after following Ritter's advice and practising long slow notes for six months he mastered the instrument and became determined to promote it widely as being superior to the standard smaller viola. By the late 1880s he had established himself in Germany as a viola player of some note.

The idea of a larger viola was not new, there having been tenor and alto violas in existence since early baroque times. The Ritter model however was specifically designed on a model described in Antonio Bagatella's Regale peria Construzione di Violini, published in Padua in 1786.[1] Ritter believed his new version "gave improved resonance and a more brilliant tone".

Soon after joining the viola section of the Bayreuth Orchestra as its youngest member, Balling's abilities were noticed by the conductor, Felix Mottl, who brought him to the front of the section, where he was often asked to play the solos. According to the account of J. Cuthbert Hadden,[2] this situation apparently arose when, during a rehearsal of Tristan, a viola solo arrived and there was silence. Balling, from his seat at

the back, began to play it thus making his orchestral solo debut.

By 1889, Ritter had five of his students playing the viola-alta in the Bayreuth Orchestra. Balling's rapid ascent in the orchestra led on to invitations to Wagner's house, where he became acquainted with the important musical personalities of the day, musicians such as Hans Richter and Humperdinck.

Nelson, New Zealand Harmonic Society

Meanwhile, on the opposite side of the world, in the small settlement of Nelson, New Zealand, a vacancy had occurred for a conductor for the Harmonic Society.

In colonial terms Nelson was considered a cultured town with many professional people also trained as instrumentalists and singers. As early as 1850 there are mentions of musical evenings in private homes. A Mr Charles Bonnington advertised in 1850 that he offered 'tuition in music', violin, pianoforte, singing and dancing, as well as piano tuning and repair.

The Nelson Philharmonic Society was formed in 1852 and was supported in its concerts by local amateur musicians on flute, violin and cello. The Nelson Philharmonic Society was short-lived being replaced only months later by a rebel group, the Nelson Amateur Society. This entity survived until 1859 when it was noted that most of the leading members of Nelson's musical circle "were spending more and more time on their sheep runs".[3]

In 1860, by which time Nelson had become a city, with a population of 5,000 the Nelson Examiner ran an editorial on January 7 which included the following extract:

We had at one time a promising band of instrumental and vocal performers; and the public cordially responded to their earlier endeavours; but their later performances lacked variety…interest waned…For the last year or two they have given no audible proof of continued existence.

By March of that year the Nelson Harmonic Society was established and this group became the central musical life-blood of Nelson through to the 20th century, having built for itself the Harmonic Society Hall in 1867.

Through the next two decades the new Philharmonic Society was also formed, with a more public profile than the somewhat private activities of the Harmonic Society and the Nelson Orchestral Society is mentioned from the 1880s onwards.

The Harmonic Society had, since 1890, been under the direction of the German, Herr von Zimmerman, who had recently been touring with the Seymour-Walsh Opera Company. He was a noted violinist and had established in Nelson, instruction in violin, viola and cello. After Herr von Zimmerman announced his plan to return to Germany in 1892, the Harmonic Society realised how far he had raised the standard of the choir and decided to initiate a search for a new conductor.

This search resulted in an offer being made to Herr Schultz of Hamburg. By chance Michael Balling learned from a conversation with Schultz that he had been offered the position but was having regrets at his decision to accept. Balling is reported to have been recovering from a recent nervous breakdown and the idea of spending a few weeks on a ship and then recuperating in a small town in the South Pacific must have seemed very appealing to him. He offered to

go in Schultz's place, an offer which was readily accepted.

It is not possible to know in hindsight, what were Balling's expectations of Nelson, but it was reported later, on his return to England that :

He had been led to believe that music was in an advanced state there, but found the reverse. He took a philosophical view of the matter, however, and started the first school of music in New Zealand at Nelson. He was obliged to act as principal, conductor and teacher of the various departments which he sought to establish.[4]

On his departure from Nelson he was reported as saying:

Nelson is not a large place, and some say it is a sleepy hollow, but I find it can recognize the good.[5]

Balling Arrives in New Zealand

Balling arrived in Nelson from Wellington aboard the Mahinapua on 18 September, 1893. He was introduced to Nelson as:

Late of the Grand Opera, Schwerin, Court musician by appointment to the Grand Duke of Mecklenburg, conductor of the Choral and Orchestral Union of Mecklenberg and Solo Viola-Alta in the Bayreuth Orchestra.[6]

Eleven days after arriving in Nelson, Balling gave his first public recital, introducing the viola-alta not only to Nelson, but also to New Zealand. The review in the Colonist the next day gives a moving account of this concert, describing the audience as:

spellbound with the performance, which was given with really dramatic power… No one even moved, and the stillness that prevailed was a higher compliment to the performer than were the recalls with which he was honoured at the conclusion.[7]

It was not long before Balling was on the attack, regaling the public for its obsession with sporting achievement. In a letter to the Nelson Evening Mail and now held with the archive of the Nelson School of Music minutes he wrote:

As a foreigner, I am singularly struck by the prominence given to 'sport' of all kinds, even to the extent of legal protection and encouragement within certain bounds, and while the Colonial youths go home and take prizes in athletics against all comers our musical students must at great cost proceed to Europe to learn even piano playing efficiently. With so much time and energy for sport, we may resolve to reserve a little for higher things such as music.

Balling was befriended by two of the city's well-known personalities, Mr Frederick Gibbs, Headmaster of the Central School and Mr J.H. Cock, a shipping agent. They were to become crucial figures in the subsequent musical development in Nelson. Subsequently to writing the above-mentioned letter, Balling and Cock became weatherbound in a mountain hut while on a tramping trip to Mount Cook and it is apparently here that the idea for a small scale German-styled Conservatorium of Music in Nelson was born.

With Mr Cock as the driving force, a public meeting was called on February 27, 1894 and Balling's vision was outlined and supported enthusiastically by the Mayor, Mr Trask, who commented on the very large turnout at the meeting. The school was officially opened on 8 June, 1894.

Presiding on that occasion was Mr Joynt who had this to say about the very wet evening:

It could not be said that the elements were smiling on the enterprise, but it was quite possible that at some future date someone might remark - speaking of the opening of the School of Music - that at its first building, the rain descended, and the floods came and beat upon that building, but they failed to move it because it was founded upon a rock.[8]

After declaring the school open, a short recital was given by Michael Balling, Miss Dugdale and Mrs Houlker. The programme included Balling playing his own Fantasia for viola-alta, Miss Dugdale playing a piano solo by Archer, a Moskowski piano duo played by Herr Balling and Miss Dugdale, and all three teachers performing the Cradle Song of the Virgin by Brahms.

Balling's Influence on the Musical Life in Nelson

Apart from the rapid development of the educational activity, the years 1894 and 95 were filled with many concerts, in which Michael Balling was conductor, soloist, chamber musician or organiser. Most of the concerts and lectures of Balling received enthusiastic reports both in the newspapers and anecdotally. One activity, for which he is best remembered, is his series of lectures on Wagner which, according to those who remember it, "had the solemnity of a prayer meeting". Such was the popularity of these lectures that he was encouraged to form a Wagner Society in 1895, on the anniversary of the composer's death. This society had an unexpectedly short life, surviving only one meeting. According to one account:

One of those present who, not understanding Balling's intensity of feeling for Wagner, gently ridiculed it in his presence. Not another meeting was held.[9]

It is reported that Balling lectured and performed to packed halls and that the numbers rose to such an extent that they had to transfer concerts to the theatre. Accounts of his successes were being reported in England.

By the end of 1895, Balling was increasingly feeling the need to return to Europe and resume his professional career, presumably having recovered from his breakdown. He had built the school up in a remarkably short space of time to a roll of 68 by the end its first year - almost 1% of the total population of 7,000 residents.

Before reporting on Balling's activities back in Europe, mention must be made of his activities in New Zealand, beyond Nelson. He toured with the English organist and choirmaster Maughan Barnett and with Alfred Hill, then a young composer. His most remarkable venture though must surely be his visit to the heavily-forested Urewera mountain range, which must have involved some fairly serious tramping. In the obituary notice in the Bayreuther Festspielführer, Dr Werner Kulz refers to this trip as "an excursion into the jungle". In John Thomson's article From Bayreuth to the Ureweras he relates the following account:

The Ureweras were still a Maori stronghold and particularly difficult for a European to penetrate. He succeeded in charming his way into the hearts of his Maori listeners through the force of his personality, being entertained as a royal visitor and showered with valuable presents. Balling later spoke highly of Maori music, especially of the traditional waiata. He had witnessed funeral

rites and haka and on some such ceremonial occasion had played viola solos for a chief who had presented him with a carved stick (probably a tokotoko) inlaid with Paua shell. [10]

The account of Balling's time in Nelson, recorded in London by J. Cuthbert Hadden deserve a mention, not because of its accuracy but rather as an example of how inaccuracies can quickly become the perceived truth. Hadden tells us that Balling went to New Zealand specifically to set up a College of Music, but as we know, this was not the case. The most extraordinary part of his account is that of the journey of Ballling to New Zealand. He would have it that Balling had booked his passage on the Wairarapa, but at the request of the Austrian consul, delayed his passage two days. The Wairarapa subsequently sank and according to Hadden, on arrival in Auckland, Balling read his name among the list of the 300 dead passengers. In reality, at the time of this incident, Balling had already been in Nelson for one year.

Hadden also reports that Balling, on arriving in Nelson was expected to play piano duets with a Mrs Johannsen, who, finding that he was not a pianist shelved him entirely. This doesn't seem to add up with the fact that he performed a Moskowski piano duet in the School's opening concert with Miss Dugdale. Amusingly, Hadden refers to the School's piano teacher as Miss Dogtail. Furthermore the programme included a piano solo by Balling of his own arrangement of Wagner's Fantasia on a Movement of Valkyrie. He also refers to Nelson's population of 15,000 when it was actually 7,000. Of Balling's venture into the Ureweras he describes the Wanganui river as "The Rhine of New Zealand" and describes how at a "Court festival he played viola solos for the Maori King". One hopes that his account of Balling back in Europe was written with more attention to accuracy.

The account of Michael Balling thus far acts as an introduction to three quite different stories.

The first story is about the subsequent influence, at the Nelson School of Music, of the two German principals who followed. This story has already been well documented in Response to a Vision, The first hundred years of the Nelson School of Music, compiled by Shirley Tunnicliffe and in the MA Thesis of Rochelle Gebbie, entitled A musical revolution in Nelson: the German directors of the Nelson School of Music 1894-1944.

The second story is about the rest of Balling's life and career, which was spent principally as a conductor in England and Germany. This has also been reasonably well documented, though in a rather scattered kind of way. This biography has also been well revealed in Rochelle Gebbie's thesis and we must look forward to her publishing this story. Of that particular story it should be noted that Balling enjoyed a long residency as conductor of the Halle Orchestra in Manchester, before eventually returning to Germany where he became conductor of the Bayreuth Orchestra, where he had begun his career at the back of the viola section.

The third story is that of Balling's role in establishing the viola as a solo instrument in Europe, prior to the emergence of the legendary British violist Lionel Tertis. It is this story which will now be explored.

Balling's Return to Europe

By late 1895, Balling was feeling the urgent need to return to Europe to renew his

campaign to promote the viola-alta. Just before departing New Zealand, he gave a farewell concert in Nelson on February 3 with pianist Maugham Barnett. Two days later he performed at Thomas Hall in Wellington works by Ritter and Rubinstein. In his second Thomas Hall concert on February 7, he performed works by Nardini, Balling, Schumann and Beethoven. He was also joined on this occasion by violinist Alfred Hill to perform two movements from a Beethoven Trio for Piano, Violin and Cello.

Hermann Ritter had already introduced the viola-alta to London ten years earlier in 1886 and this was reported in the Musical Times in January of that year with the remark that the instrument was "fast superseding the old viola in Germany". At this time Lionel Tertis was just five years old. Nevertheless it was in London where Balling decided to make his grand appearance in 1896. The Musical Courier advertised in its October issue prior to his 1896 concert as follows:

The viola-alta, which excited the admiration of Wagner and Rubinstein, will be played by its greatest exponent at Queen's Hall next Wednesday afternoon. The opportunity for musicians to hear this comparatively unknown instrument will be improved, and we may look for a rare treat.

Balling in fact gave three consecutive Wednesday afternoon concerts in the Queen's Hall on October 28, November 4 and November 11, 1896. These concerts were presented in association with pianist Carl Weber, vocalists Miss Large and Mlle de André, and accompanist Signor Tramezzani. The programmes followed the format of viola solos interspersed with songs and piano solos. Viola solos included Nardini's Sonata for viola-alta and piano, Ritter's Italian Suite, Balling's own solo work, a Sarabande, Air and Gavotte by J.S. Bach and various works by Ritter, Vieuxtemps and Mayer-Olbersleben.

Of the Queen's Hall recitals, the Standard reported:

So distinct are the advantages in many points possessed by the viola-alta, that it is somewhat surprising that the instrument, which had gained the approval of Wagner, Liszt, and Rubinstein, and was used in the orchestra at the first Bayreuth Festival, should not have come into general use in this country. As a solo instrument its merits are undoubted, and it could have, apparently, no better exponent than Herr Balling.

The Globe reported that:

The upper register, in particular, seems capable of producing that peculiarly penetrating and almost nasal tone which has hitherto been entirely associated with the cello, and has indeed constituted one of its principal charms.

To put things into a balanced perspective, one critic from the Manchester Guardian. had a very different point of view: "It is merely obsolete and useless, that is all".[11]

On Sunday, January 31, 1897 Balling teamed up with violinist H.H. Joachim and pianist/composer Ernest Walker to give a concert for the Musical Society of Balliol College. His most significant effort for the establishment of the viola-alta came shortly after in his February, 1897 lecture to the London Branch of the Incorporated Society of Musicians. The entire text of this lecture was printed in the Monthly Journal in July, 1897. The following two extracts give a

good sense of the flavour and intensity of Balling's address:

It is a well-known fact that every new thing which is brought forward must fight its way through all the conservatism, jealousy, suspicion, and, worst of all, laziness which is piled up in every direction, and around everything. Further, it has been experienced often enough, that the better new things are, the greater appear to be the difficulties put in their way, although their success is all the greater afterwards in spite of this.

The viola players of the old type were greatly alarmed and hated the viola alta and its player. They ridiculed both, but with little effect. Anyone who has been for some time a member of one of these old-established spirit exists among the players. It is pitiful how little they know outside the knowledge of their instrument. But the worst of them are the viola players of the old type, with very few exceptions…It was too large and too loud.

He included in his lecture a section of a congratulatory letter from Wagner to Ritter showing his support for the viola-alta.

Let us hope that this improved and exceedingly ennobled instrument will be sent at once to the best orchestras and be recommended to the best viola players for their earnest attention. We must be prepared to meet with much opposition, since the majority of our orchestral viola players, I grieve to say, do not belong to the flourishing string instrumentalists. Enthusiastic leadership in this pioneer work will certainly bring followers, and finally the conductors and intendants will be obliged to encourage the good example set.

Balling also described in his lecture how the viola-alta had undergone its trial under Hans von Bülow while conducting the orchestra of the Duke of Meiningen. After hearing the concertmaster, Fleischer playing the solo part of Harold in Italy on a viola-alta, he at once ordered a set for his ensemble.

Later in 1897 Balling returned to Germany. His return is colourfully portrayed in a letter written by Cosima Wagner.

But one of our most gifted outlaws Balling, a Würzburger and a Catholic, excommunicated because he conducted some Bach choruses in his Protestant church in Schwerin, who has made his way through India, New Zealand and Brazil, returning home penniless has also stayed for a long time in England.[12]

It appears that from this time on, Balling's career took him away from viola playing and more and more into conducting. His career as conductor of the Hallé Orchestra in Manchester and from 1914 back in Bayreuth has been well documented and in itself deserves a fully comprehensive biography.

While Ritter was a great advocate of the viola-alta, it is clearly Michael Balling who became the true pioneer of the instrument through his recitals and lectures. It is ironic, however, that the public of Nelson, New Zealand most likely heard more viola performances by Michael Balling than any one place in Europe. His presence in London in 1896 and 1897, while brief, was indeed most likely the first significant attempt in that country to establish the viola as a solo instrument.

His legacy to the viola world needs to be put into perspective with some of his well-known contemporaries. Let us consider the life span of six of these.

Hermann Ritter - 1849-1926
Michael Balling - 1866-1925
Lionel Tertis - 1876-1975
Rebecca Clarke - 1886 - 1979
Paul Hindemith - 1895-1963
William Primrose - 1903-1982

Michael Balling and Lionel Tertis

Lionel Tertis (photo) has become synonymous with the birth of modern viola playing in Britain and indeed to the world. He was 20 years old at the time of Balling's Queen's Hall recitals. It is difficult to imagine that he would not have attended at least one of those concerts or at least known that they were happening. Yet in his book, My Viola and I, he makes no mention of the concerts, the published article or of the existence of Michael Balling. This is particularly interesting when considering exactly what was happening in his life at the time.

In his opening chapter Tertis states that:

The embryo fiddler…should frequently and habitually listen to the greatest virtuosi; there is no more potent incentive. With the savings accrued from my professional engagements as a pianist I was able to attend a few concerts given by famous artists before entering Trinity College of Music.[13]

This shows that he was already a keen concert-goer by the age of sixteen (1892). In spite of the excellent teachers at Trinity College, Tertis was determined to study at the very famous Leipzig Conservatorium and did in fact achieve this for a six-month period in 1895. His first real interest in the viola was sparked while in Leipzig, when he spontaneously bought a viola for £25, an instrument which lay in its case for some time without bridge, strings or even a soundpost, until he sold it to a Mr Salt of Shrewsbury. At the end of 1895 he returned to London, quite dismayed at the experience at the Leipzig Conservatorium.

His impression of his violin teacher, Prof. Bolland, was very negative. He claimed that during lessons he would play at one end of the very long studio and his teacher would stay at the other end, engrossed in his stamp collection, and paid no attention to what or how he played. His impression of his fellow German students was even worse.

English and American students were there in numbers in my time, and no love was lost between us and the German students. Feelings were expressed not in mere casual blows but in pitched battles. The authorities well knew of this but never troubled to interfere.[14]

After his brief stay in Leipzig he returned to London and studied violin intermittently with Hans Wessely at the Royal Academy, until the end of 1897. It was during this time that a fellow violin student, Percy Hilder Miles suggested that he should take up the viola. There was not a single viola student at the Academy at that time. He was quickly a convert and stated:

Thereafter I worked hard and, being dissatisfied with my teacher - who was a violinist and knew little of the idiosyncrasies of the viola, nor indeed was there any pedagogue worthy of the name to go to for guidance - I resolved to continue my study by myself. I consider that I learned to play principally through listening to virtuosi; I

lost no opportunity of attending concerts to hear great artists perform.[15]

Later in 1897 he was lent a Guadagnini viola and from that moment on he resolved:

My life's works should be the establishment of the viola's rights as a solo instrument. In those days it was the rarest thing to hear a viola solo, the upper range of the instrument was completely unexplored. Players of that time rarely climbed higher than the second leger line in the treble clef! To counteract this neglect of the higher registers I resolved to give demonstrations to show the improvement in the quality of those higher tones that could be achieved by persistent practice in them.[16]

It is more than mildly surprising that a young violist with a very inquisitive mind and hungry for inspiration was not aware of the presence in London of a solo violist already with an international reputation as a soloist.

Michael Balling not only gave recitals in the prestigious halls and delivered lectures to such bodies as the Royal Society of Musicians, but was also being published, in English, with his crusade to establish the viola-alta, which was after all just a big viola.

One cannot help but speculate on how things might have turned out if Lionel Tertis had made contact with Michael Balling in 1897. One cannot help but also speculate on the reasons why this encounter did not take place. Perhaps there is an innocent explanation in that Tertis simply was not aware of Balling' presence and that his interest in the viola was not yet sufficient to lure him to the recitals of a visiting German celebrity.

However it should be remembered that Tertis was not very enamoured to the Germans due to his recent stay in Leipzig. A further compounding possibility is that Tertis, with his Jewish background had got wind of some anti-semitic sentiment from Michael Balling. Quite apart from his obvious connection to Richard Wagner, Cosima Wagner wrote of Balling's time in London and Paris:

He told me that the number and power of the Jews there is terrifying and that they have mixed extensively [with the population].[17]

This is of course only speculation but it is certainly possible that when Tertis wrote his biography nearly 80 years later, that his memory of the 1890s may have been clouded by subsequent world events. However, by way of putting the record straight, Balling later married the widow of a well-known Jewish conductor[18] and in fact was himself singled out for having Jewish acquaintances, a situation that almost cost him important career opportunities.

In Closing

In closing it must be mentioned that Tertis, like Ritter and Balling before him, finally settled on a viola which was larger than the standard instrument of the nineteenth century. He designed a large viola in collaboration with Arthur Richardson, which has since become known as the Tertis model. The difference between Ritter's viola-alta and the Tertis model viola is a subject for further investigation, but it is likely that the end result of both was an instrument of improved tone, volume and projection of sound, but that both demanded a strong physique and reasonably large limbs. In essence the largeness of the viola-alta seems to have been in its length, whereas the Tertis model, while being

somewhat larger in length than the standard viola, increased the air volume through enlarged lower bouts.

While it is inconclusive whether or not Tertis was aware of Balling, it is clear that Balling had certainly paved the way for the Tertis campaign that came some time later in the early 1900s. The story has not yet been told adequately in the English-speaking world of how the viola, as a solo instrument, was pioneered in the European countries. One cannot help think that from Germany in particular there is a story waiting to be told.

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17. John M Thomson. From Bayreuth to the Ureweras. Essays on Music Vol XXIII No. 2, 1990. p.165.

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About the Author

*Born in Nelson, **Donald Maurice** didn't begin his musical studies until moving to Christchurch at age eleven. In addition to his first violin lessons, he took up the Banjo, supporting himself by playing in a dixie band from the age of fifteen. His first violin teacher was Lois MacDonald. After taking up the viola, he learned from Elizabeth Rogers. At age nineteen, he made the decision to go to London to further his studies. Initially, a job as a truck driver in Christchurch financed his airfare, his fees at the Guildhall and a few months worth of living expenses. In the U.K., his teachers included Nannie Jamieson at the Guildhall school of Music and Max Rostal at the Aldeburgh Festival. He later travelled to North America to study with Donald McInnes in Washington and with William Primrose in Banff.*

Maurice established a significant free-lance career in Europe,playing with major orchestras including the Bournemouth Symphony, the London Mozart Players, the Belfast Symphony Orchestra (as principal viola), Ballet Rambert, The Berne Baroque Orchestra, Sadlers Wells and numerous touring ballets. During this time he also taught viola at Cambridge University.
He has played with all of the major orchestras in New Zealand and has toured extensively as a chamber musician in the capacity of both a violist and a violinist. In 1995, he gave the premiere performance of the Anthony Ritchie viola concerto with the Dunedin Sinfonia.
He has a special academic interest in the music of Bela Bartok. His revision of the Viola Concerto has attracted international attention and has earned him invitations to give seminars in Switzerland, the United States and Australia. In 1997, he was awarded a PhD by the University of Otago for his dissertation on this work.

More recently, he was instrumental in bringing the International Viola Congress to Wellington. He has been invited to become a member of the presidency of the International Viola Society. He is currently an Associate Professor at the Conservatorium of Music at Massey University in Wellington and enjoys a busy teaching schedule.

Hindemith's *Der Schwanendreher*

A Fantasy Concerto on Folk Tunes for Viola and Small Orchestra

by Libor Ondras

Origins and early years (1895-1913)

Paul Hindemith traced his ancestry back as far as the sixteenth century. He found an unbroken line of male Hindemiths, all of whom lived and worked in a small comer of Germany called Silesia. Hindemith's family artistry was first recognized in his father and uncle. Hindemith's uncle Karl played violin in the church, and Robert Rudolf, Paul Hindemith's father, was a talented painter, who also had a great love of music. However, Robert Rudolf did not actively pursue a career in art. In 1889 he left home and married Marie Sophie Warnecke. The couple settled in Hanau, Germany, where on November 16 1895 their first child, Paul, was bom.

Paul Hindemith began regular violin lessons in 1904 with a teacher in Muhlheim. In 1907, he went on to study with Anna Hegner in Frankfurt. She was a very capable violinist and led a string quartet in Basle. She accepted Hindemith as a pupil because of his talent and not because of the fees (which Robert Rudolf could not provide).[1] Two years later, when leaving Frankfurt, she introduced Hindemith (12 year old) to Adolf Rebner, who was a teacher at the Hoch Conservatorium, concertmaster of the opera, and a member of the Museum Quartet in Frankfurt. According to Rebner's notes, Hindemith at his first audition in 1909 played one of the Kreutzer studies and Cavatina by Raff.. Rebner further describes Hindemith as a quiet but very attentive student who made amazing progress. After a very short time, Hindemith was performing such difficult works as the Bach Chaconne and Beethoven Violin Concerto. Under the directorship of Joachim Raff, Hoch's Conservatorium had assembled a distinguished group of teachers, among them Clara Schumann and Engelbert Humperdinck.

During his first two years , Hindemith studied only violin; nevertheless, he had already started to compose (a string quartet, two piano trios, three sonatas for violin and piano, numerous works for cello and piano). Eberhart Preusner, in the uncompleted monograph of Hindemith, tells us that Hindemith would go from shop to shop buying a small amount of music paper at each, for fear that people might suspect that he imagined himself to be a composer. Rebner encouraged Hindemith to study composition officially. His composition teacher was Arnold Mendelssohn, whose father had been a cousin of well known Felix Mendelssohn-Bartholdy. After Arnold Mendelssohn's departure from Frankfurt (1913), Hindemith studied composition with Bernhard Sekles. Mendelssohn concentrated on musical forms and allowed his students to write in the style they chose. Sekles was of the opinion that free composition should be discouraged until the student mastered the technical means; therefore, he insisted that exercises (including fugues and chorales in strict four part counterpoint) should be written in the style of named classical composers.[2] The fourth professor with whom Hindemith studied was Fritz

Bassermann (chamber music, violin, viola, and conducting). Another mentor was a professor of philology, Karl Shmidd, a keen promoter of concerts which consisted entirely of works by Richard Strauss.

On June 24, 1915, Hindemith accepted an engagement as a first violinist in the orchestra of the Frankfurt Opera. Later his position was raised to that of concertmaster. The names of the musicians with whom he was now playing show that Hindemith was (at the age of 20) accepted as a fully-fledged violinist (singer Lilli Hoffmann-Onegin, conductors Willain Mengelberg –who was also leading the Concertgebouw Orchestra Amsterdam, and Ludwig Rottenberg). Rottenberg had been appointed musical director of the Frank urt Opera. Hindemith eventually married Rottenberg's younger daughter.

In 1917, despite Rottenberg's letter to an army colonel pleading for an exemption, Hindemith was called up for military service. During his time as a soldier in the World War I, Hindemith was a member of a string quartet which served the commanding officers as a means of escape from the miseries of war.

Playing in the Frankfurt Opera orchestra was significant for Hindemith in that he came into contact with three conductors: Bush, Furtwangler, and Scherchen. He switched to viola and joined the Rebner Quartet during their extensive touring. Later, Hindemith severed his connections with Rebner's Quartet and, together with his brother Rudolf (cellist), founded the Amar Quartet (Licco Amar became concertmaster of the Berlin Philharmonic in 1915). This quartet, performing standard repertoire pieces, had also premiered Hindemith's Quartet No. 1 at the festival of new music in Donaueschingnen. Other young composers, besides Hindemith, whose work was played at the first festival were Alois Haba, Ernst Krenek, Alban Berg and Philipp Jarnach.[3] In 1927, Hindemith accepted a post as a teacher of composition at the Staatliche Hochschule fur Musik in Berlin. Berlin, at the time Hindemith went there, had three opera houses (Staatsoper, Kroll opera, Charlottenburg opera) and the Berlin Philharmonic. The music director of the Staatsoper was Erich Kleiber, of Kroll Opera was Otto Klenperer, of Charlottenburg was Bruno Walter, and of the Berlin Philharmonic was Wilhelm Furtwdngler. Schoenberg was teaching at the Prussian Academy of the Arts, and the head of the Hochschule was Franz Schreker.

During this time, Hindemith also immersed himself in the music of medieval composers and became interested in music that not only would be of use for teaching purposes but also would provide material for amateurs interested in modern music. Such pieces, easy to play, would constitute a new branch of music literature - called Haus und Gemeinschaftmusic (music for home and general use, later called Sing und spielmusic).[4] As he became more involved in the educational aspect of music, the Turkish Government asked him to create a music school in Ankara with a Western-style music program designed to educate instrumentalists and composers in Turkey so that they would not have to leave their own country.

In January 1933, the Nazis came to power. Although Hindemith's attitude toward the Nazis was that of a tolerant citizen of a democratic country, he did not make any secret of his anti-Nazi convictions. Eventually, Hindemith's works were forbidden by the Nazis to be performed in Berlin (after the scandal about Furtwangler defending Hindemith's music in the press).[5]

Hindemith was practically forced into emigration.

Development toward Neo-Classicism

After the 1914-18 war, Germany needed a new composer. Max Reger had died in 1916 and Richard Strauss was not an advocate of the New Music. The success of Hindemith's Quartet No. 2 at the Donaueschingen Festival, which was destined to play an influential role in the history of the contemporary music; established his position as a leader of Germany's avant-garde composers.

Hindemith was interested in chamber ensemble (both as a viola player and composer). This medium may in the first instance have provided merely a convenient outlet for his reaction against the mammoth orchestra of late romanticism. His language is deliberately unromantic in character with little by way of illustration and even less of color. His interest in counterpoint and formal structures is based on eighteenth-century models.

Counterpoint provides the environment in which the lowest part is released from the role of harmonic bass, and can take its place in a texture whose relationship with functional harmony is remote. Hindemith's predilection for diatonic intervals contributes to the relative familiarity of the sound and also to the lack of harmonic function, since there are few leading note progressions. An emphasis on clarity of line, texture, and form remained typical of his work throughout his life.[6]

Another feature is an affinity to baroque music, particularly the music of Bach -with a language not directed primarily towards the expression of personal feelings. The majority of Hindemith's music is for small instrumental groups. Hindemith's scoring accentuates the individual lines rather than creating classically blended sonorities, and for this reason gives prominence to the sharp timbres of wind and brass instruments. A rigidly defined phrase structure, imitative textures, and ostinato rhythms are the trademarks of so many of his neo-classical work. Hindemith's harmony uses the dissonant intervals to establish tensions which demand resolution and which are released in the structural upbeats.[7]

Gebrauchsmusik

Hindemith was a temperamental ensemble player, so it was natural that his output should be written as much for the performer as for the audience. In 1927, he wrote: "a composer should write today only if he knows for what purpose he is writing. The days of composing for the sake of composing are gone for ever. The consumer ought to come at least to an understanding." In other words, he took the view that the musical field depended on nourishing amateur players.
Gebrauchsmusik was primarily amateur music designed to revive the relationship between composer, player, and listener. Hindemith himself renewed contact with early polyphonic music and German folk-song to bridge the gap between the composer and the audience.[8]

His first music for amateurs was the Spielmusikfor strings, flutes, and oboes (1927). Simplification (used in the Gebrauchsmusik) reflects Hindemith's practicality and fashioning of a new idiom. This is best reflected in Konzertmusik works

of 1930 for viola and orchestra, for piano, brass, and two harps, and for brass and strings. They are distinguished by a lyric melody whose vocal contours and tonal bias come from German folk music. Hindemith's music becomes harmonic, in the traditional sense that harmonies provide support for the melodic line and long phrases.

Der Schwanendreher

After his trip to Turkey, which interrupted the orchestration of *Mathis der Maler*, Hindemith turned his attention back to composition. The outcome was *Der Schwanendreher*, which, like the opera *Mathis der Maler* written immediately before, reflects his interests in folk songs as a musical basis. It was an integral part of his effort to bring together the composer and the listener. Hindemith was the soloist on November 14, 1935, when *Der Schwanendreher* was first performed in Amsterdam by the Concertgebouw Orchestra conducted by Mengelberg. The work was written in the same period as Hindemith's book on *The Craft of Musical Composition*, in which he explained his method as an expansion of the established tonal system, rather than atonality. In order to give the solo viola dominance, Hindemith scored this work with no other strings except cellos and basses. The folk songs are all authentic German songs, and perhaps this has some bearing on the work's popularity. The first movement is based on a fifteenth-century
folk song, printed for the first time in 1512:[9]

Zwischen Berg und tiefem Tal
Da leit ein freie Strassen.
Wer seinen Buhlen nit haben mag,
Der muss ich fahren lassen.

Tween mountain and deep valley
There runs a free road.
He who has not a sweetheart
May not walk upon it.

The beginning of the first strophe was very popular in the number of folk songs published between 1512-1541. The folk tune that goes with this, together with two other themes, forms the central nucleus of the movement.

The opening of the second movement is a duet between viola and harp. It is written in the form of siciliana. Following is the folk tune *Nun laube, Lindlein*, a tune dating from the fifteenth or sixteenth centuries, first appearing in print in 1555 in the song book by Trillers.[10] This song was originally written for a special religious feast.

Nun laube, Lindlein laube,
Nicht langer ich's ertrag:
Ich hab mein Lieb verloren,
Hab gar ein traurig Tag.

Shed your leaves, little Linden,
I can no longer bear it.
I have lost my own beloved,
have such a mournful day.

In setting this tune, Hindemith uses organ-like instrumentation for the winds, to revive with modern technical means the balance and clarity of the original settings in the Liederbucher of the sixteenth century. This section is followed by a fugato section based on another 15th century folk tune, a cuckoo song which is still popular even today.[11]

Der Gutzgauch auf dem Zaune sass,
Es regnet sehr und er ward nass.

The Cuckoo sat out on the fence.
Twas raining hard and he was wet.

This theme runs through all the instruments, in major and minor keys, reaching a climax when joined by the tune in the brass, Nun laube. Cuckoo songs were a very popular type of song and there are a great number of them preserved. Each line was repeated twice, which was a common folk tradition. Guzgauch-cuckoo was generally considered to be a messenger of the spring, and was greeted with buds and flowers. But after the blooming time was over, jokes were made when cuckoo songs were played.

The final movement is composed of eleven variations on the tune which talks about the man who turned the swans as they roasted on the spit, in the days when swans were eaten.[12]

Seid ihr nicht der Schwanendreher,
Seid ihr nicht derselbig Mann?
So drehet mir den Schwan.
So hab ich glauben dran.
Und dreht ihr mir den Schwanen nit,
Seid ihr kein Schwanendreher nit,
Dreht mir den Schwanen.

Are you not the swan-turner
Are you not the very same man?
So turn the swan for me,
So that I can believe it.

If you do not turn the swan for me,
then you are no swan-turner;
turn the swan for me.

Der Schwanendreher is a medieval romance; a free, picturesque period tale told in a 19th century manner:

A musician comes among merry company and performs the music he has brought with him from afar: songs grave and gay and at the end a dance. According to his ability and inspiration he expands and embellishes the tunes, preludizes, and fantasizes, like a true musician.

Hindemith uses four melodies from Boehme's collection.

Movement I
Introduction-Viola sola, then *Zwischen Berg und Tiefen Tal* in Sonata form, followed by Coda based on Introduction

Movement II
A
Viola and harp

B
Nun laube,
Lindlein, Laube

C
Der Gutzauch Auf Der Zaune Sass
(Fugato); *Lindlein*

A' + B
("Lindlein in horn)

Movement III
Theme and 11 variations on *Seid ihr nicht der Schwanendreher?*

Theme: beginning to B, 26 mm, G-C
Var. 1: B to 6 before D, 26 mm. + 1 beat, C?
Var 2: to 5 before F, 31 mm. + 1 beat, G-C
Var 3: to 4 before H, 25 mm. + I beat, A-A
Var 4: to 6 before K, 24 mm., D-E
Var 5: 6 before K to M, 30mm., F-D
Var 6: to 13 after 0, 33mm. + 1 beat (w/cadenza) , F-D + modulating cadence
Var 7: to 4 before Q, 20 mm. + 1 beat, Bb-Bb
Var 8: to 4 after R, 19 mm. + 1 beat, Bb-Bb + modulating cadence
Var 9: to T, 20 mm., G-C
Var 10: to 7 after U, 21 mm., G-G

Var 11: to the end (As a coda), 68 mm., C-C [13]

Hindemith employs 19th century techniques of motivic development, more varied and carefully differentiated timbres, and richer harmonization using sonorities of traditional harmonic vocabulary (triads and seventh chords).[14] The third movement of *Schwanendreher*, a free set of variations on an old melody. The theme of *Der Schwanendreher* (3rd movement) is in traditional German Barform. The twelve phrases are each two measures long: a b c / a b c / d d' e e' f f. The theme and eleven variations are organized in a tripartite structure (ABA), with symmetrical design : five short sections in A, two in B, five in A'. The theme is set antiphonally - the orchestra taking a phrase or phrase pair, the solo viola its repetition. The first variation maintains the length and formal structure of the theme with occasional motivic quotes in the orchestra. Variation 2 is strict. The theme is set in the bassoons and lower strings with obligato passage-work in the viola. The third variation reverses the orchestra-soloist antiphony, the viola playing diminution on the theme. Variation 4 is a reflective coda that generates a new melody from the last three notes of the theme. Variations 5 and 6 belong to the category of free variations. Variation 7 is a cadence, related to the theme only by motivic pillars. Variation 8 is simple; the theme appears in the horn with obligato in the viola. In variation 9, the orchestra plays the theme in canon. The tenth variation is a free cadenza similar to variation 7. The final variation is a much longer version of variation 4. It opens with a new melody, then continues with a series of quotations of the theme.

In Conclusion

Hindemith saw in folk song a promising source which is simple in its tonal, rhythmic and formal structures, and one that is readily amenable to polyphonic treatment.[15] His discovery of German folk music was one of the most important events in his life. Hindemith was a typically twentieth century as well as a typically German composer. What makes him a key figure in twentieth century music is his championship of amateur music, and his championship of a tonal harmonic language. Like Bach, he was considered an antiquated composer during his life- time. He had more in common with Baroque music than any of his contemporaries. But his masterful music reserved for him a position in the center of the twentieth-century music.

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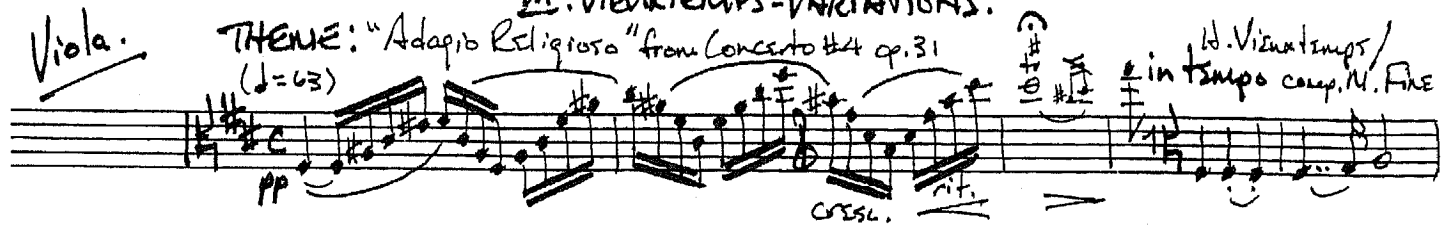
To Charles Pikler

III. VIENNETEMPS-VARIATIONS.

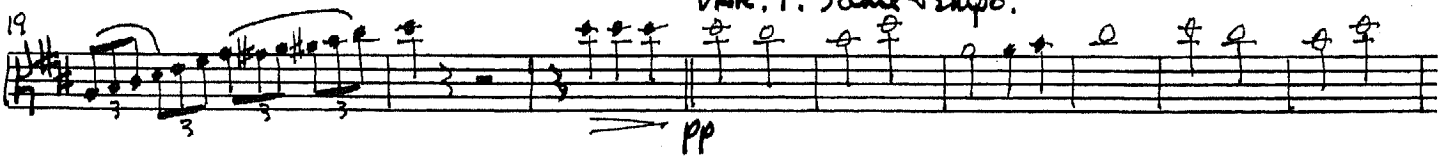
Viola.

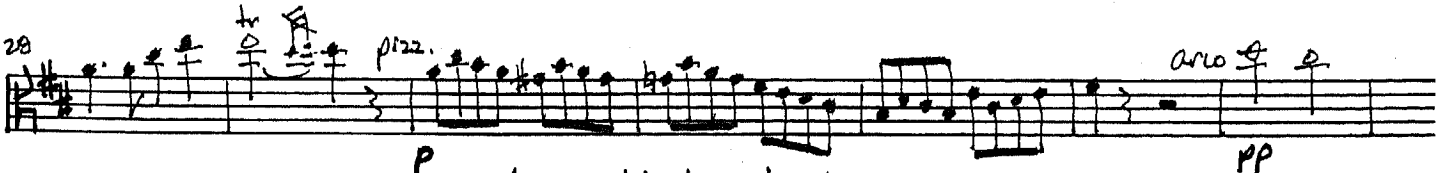
THEME: "Adagio Religioso" from Concerto #4 op. 31

(♩=63)

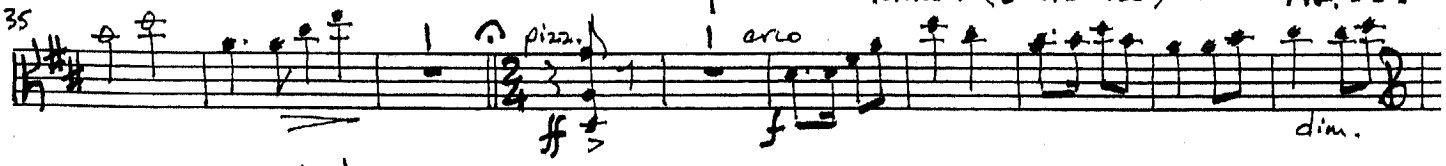


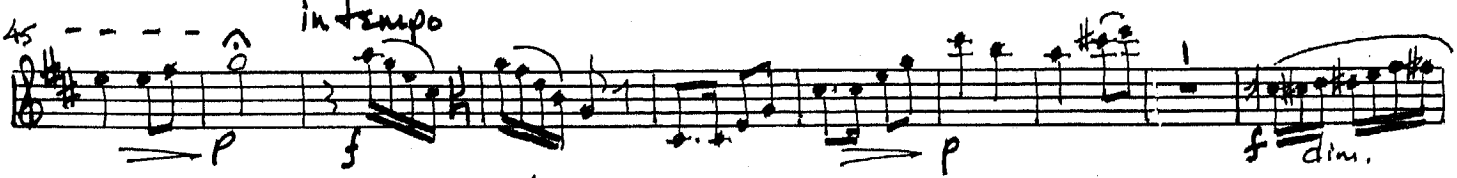
VAR. 1. Same tempo.

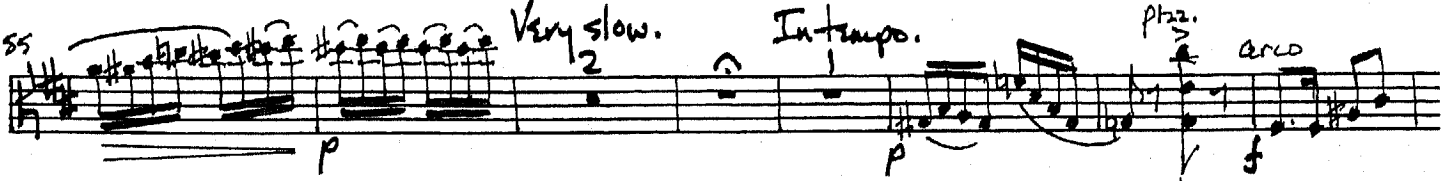


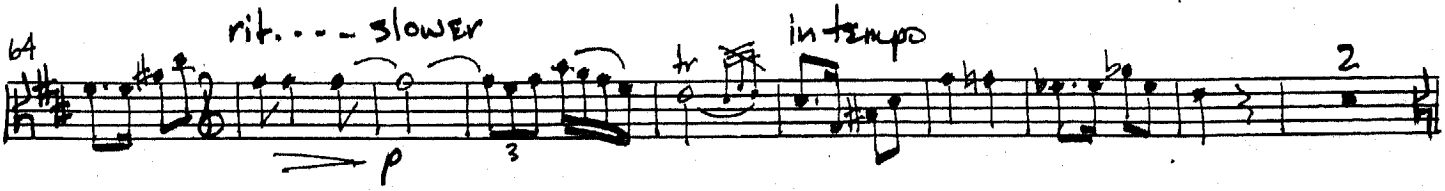


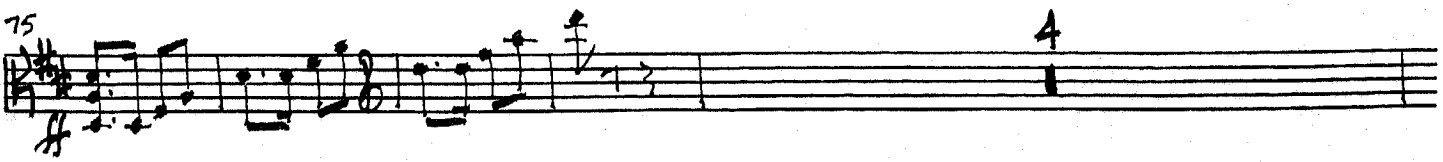
VAR. 2. Lively and with humor (♩=116-120)



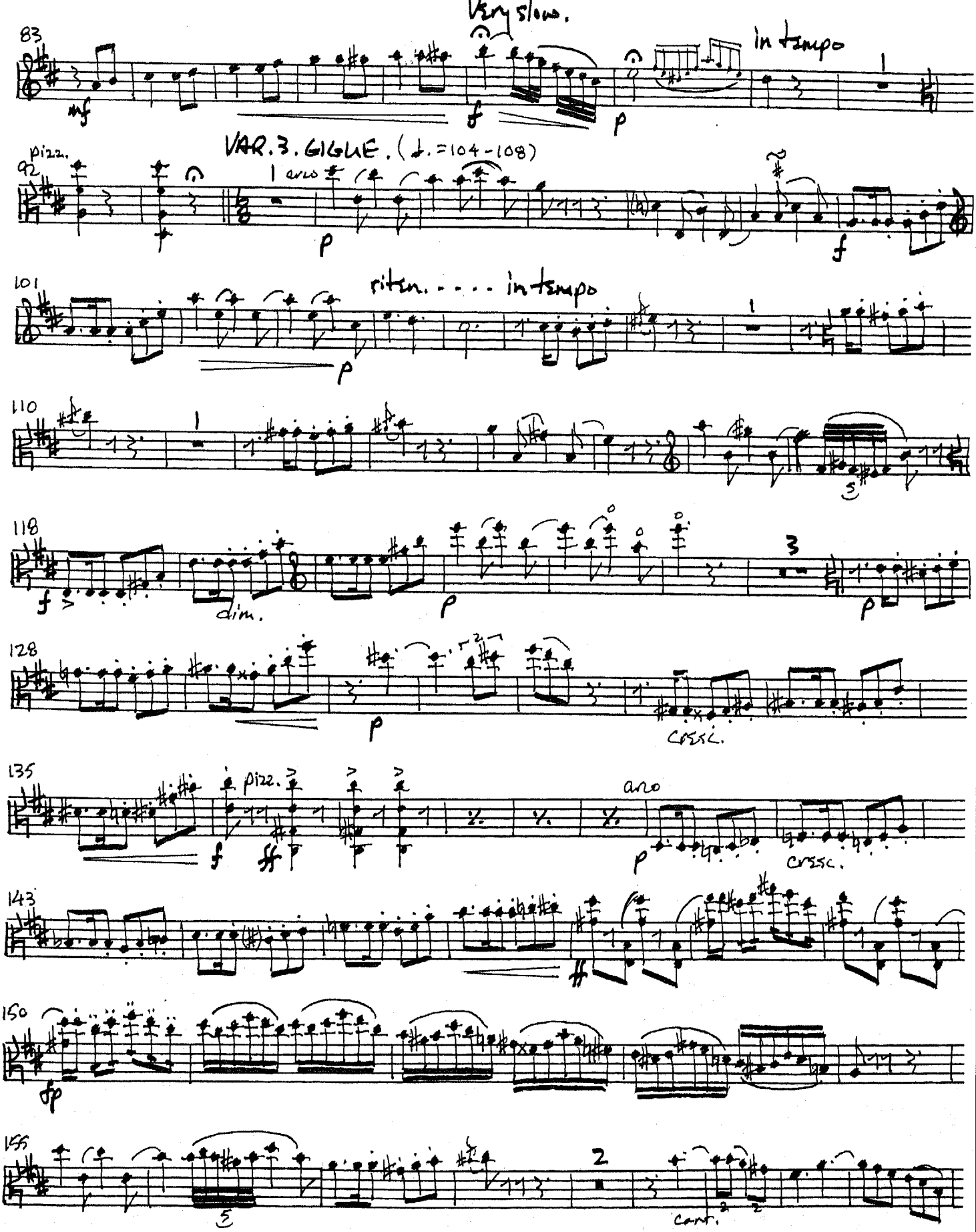


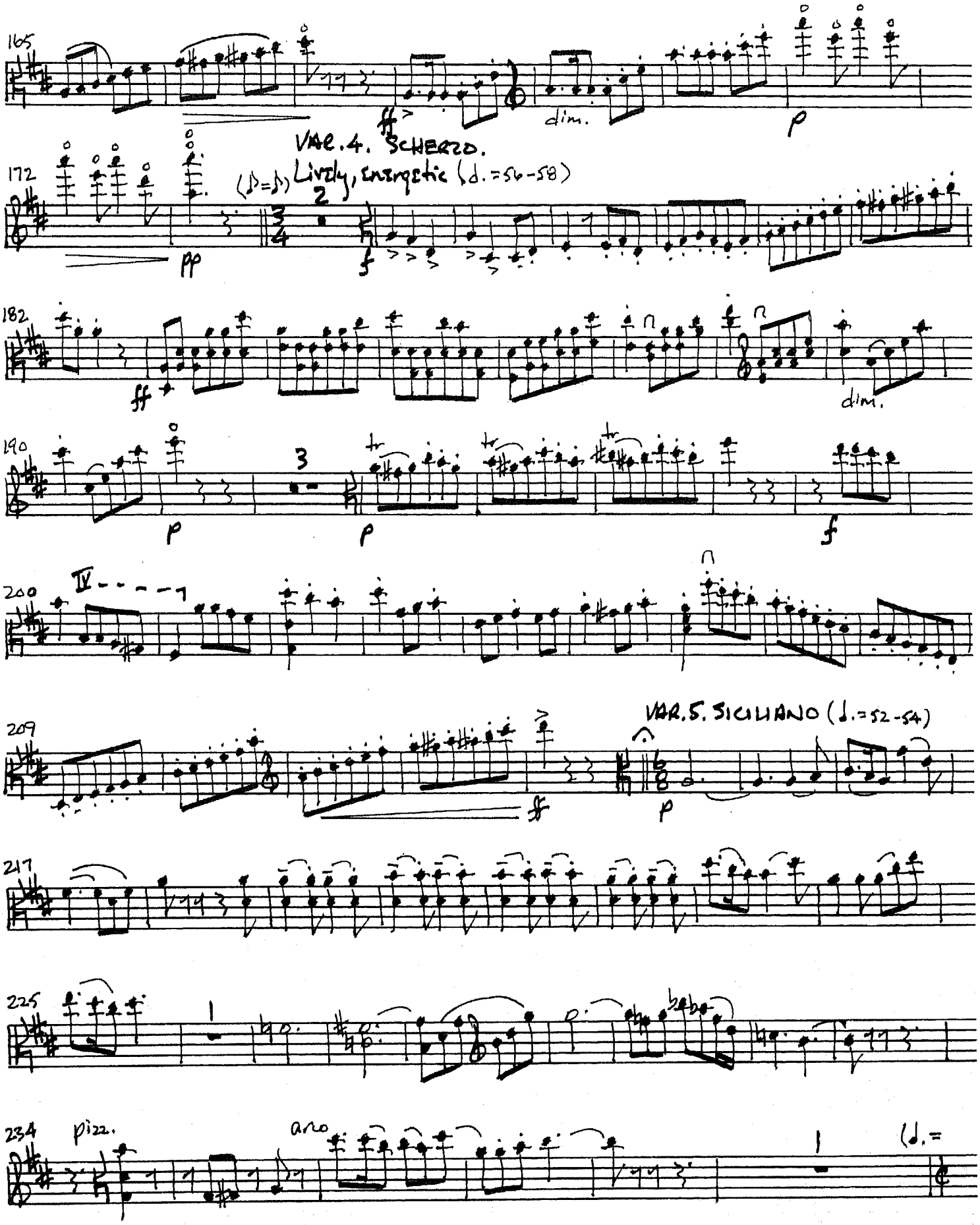




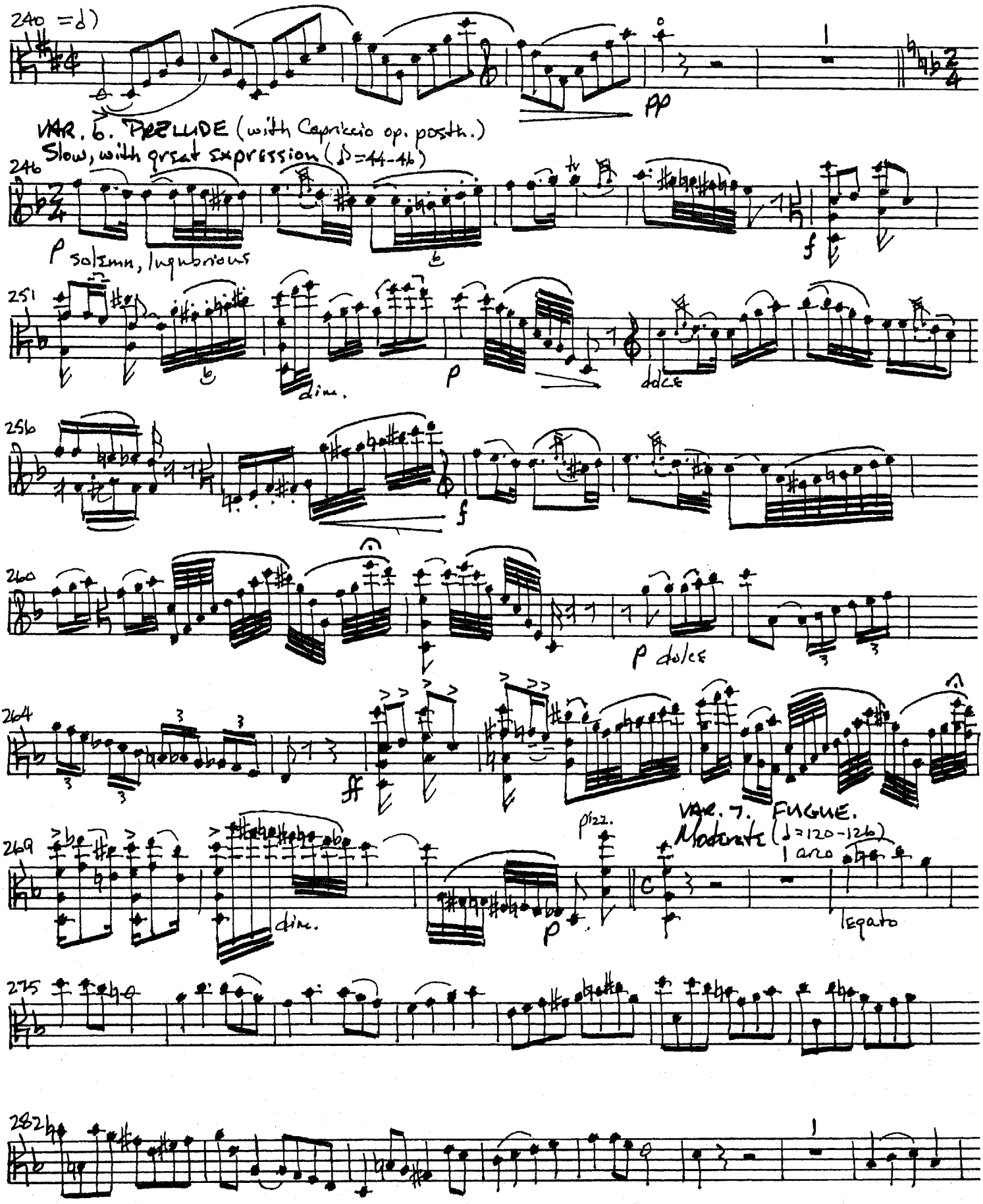


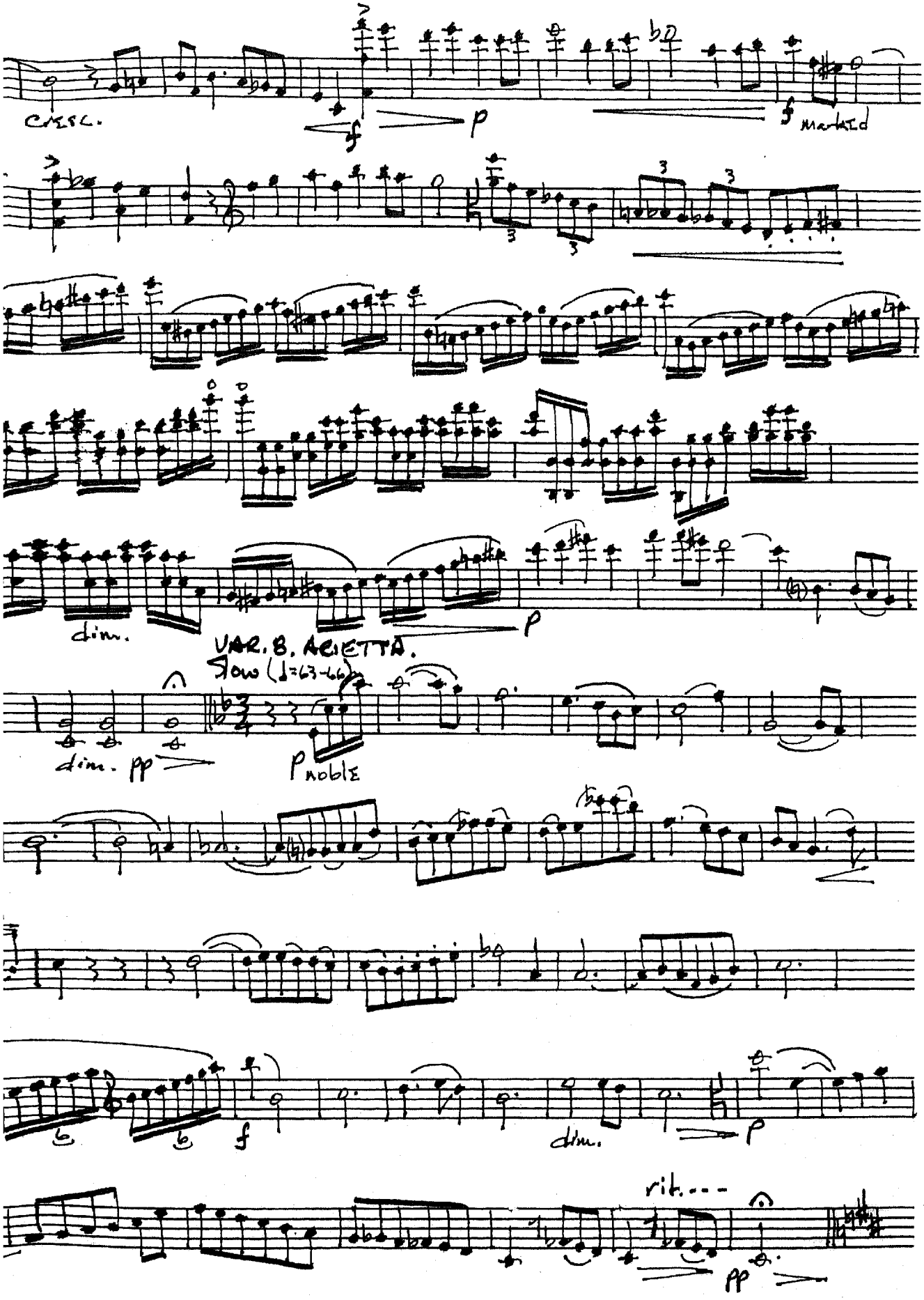
VIOLA.


Very slow.
83
mf
f
p
in tempo
pizz.
92
VAR. 3. GIGUE. (♩.=104-108)
1 arco
p
f
101
riten. . . . . in tempo
p
110
5
118
f
dim.
p
3
p
128
p
cresc.
135
pizz.
f
ff
arco
p
cresc.
143
fp
150
5
155
2
cant.


165
ff
dim.
p
VAR. 4. SCHERZO.
172
(♪=♪) Lively, energetic (♩.=56-58)
pp
f
182
ff
dim.
190
p
p
f
200
IV
209
VAR. 5. SICILIANO (♩.=52-54)
p
217
225
234
pizz.
arco
(♩.=

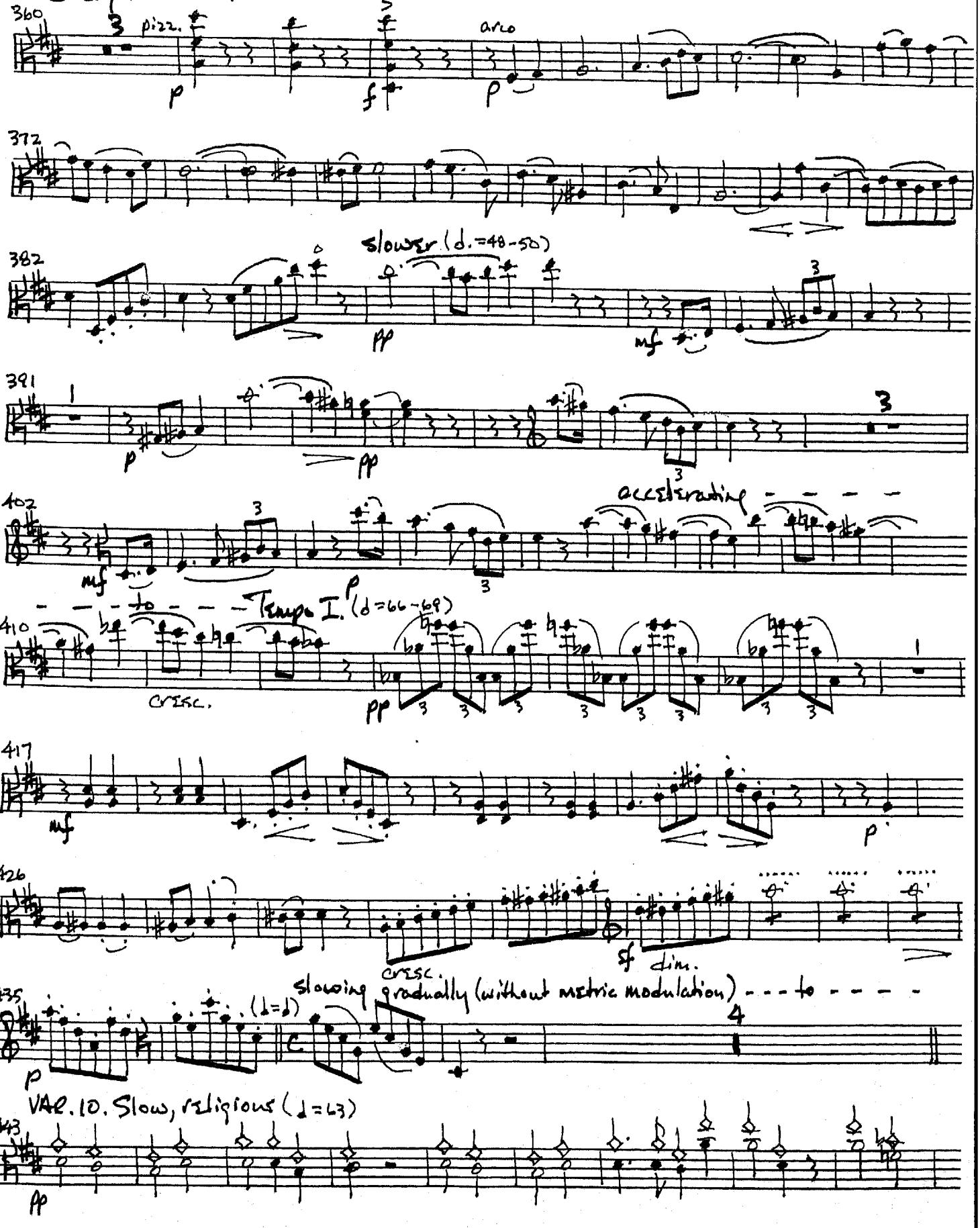
VIOLA.


240 =♩)
pp
VAR. 6. PRELUDE (with Capriccio op. posth.)
Slow, with great expression (♪=44-46)
246
p solemn, lugubrious
f
251
dim.
p
dolce
256
f
260
p dolce
264
ff
269
dim.
p
pizz.
VAR. 7. FUGUE.
Moderato (♩=120-126)
arco
legato
275
282

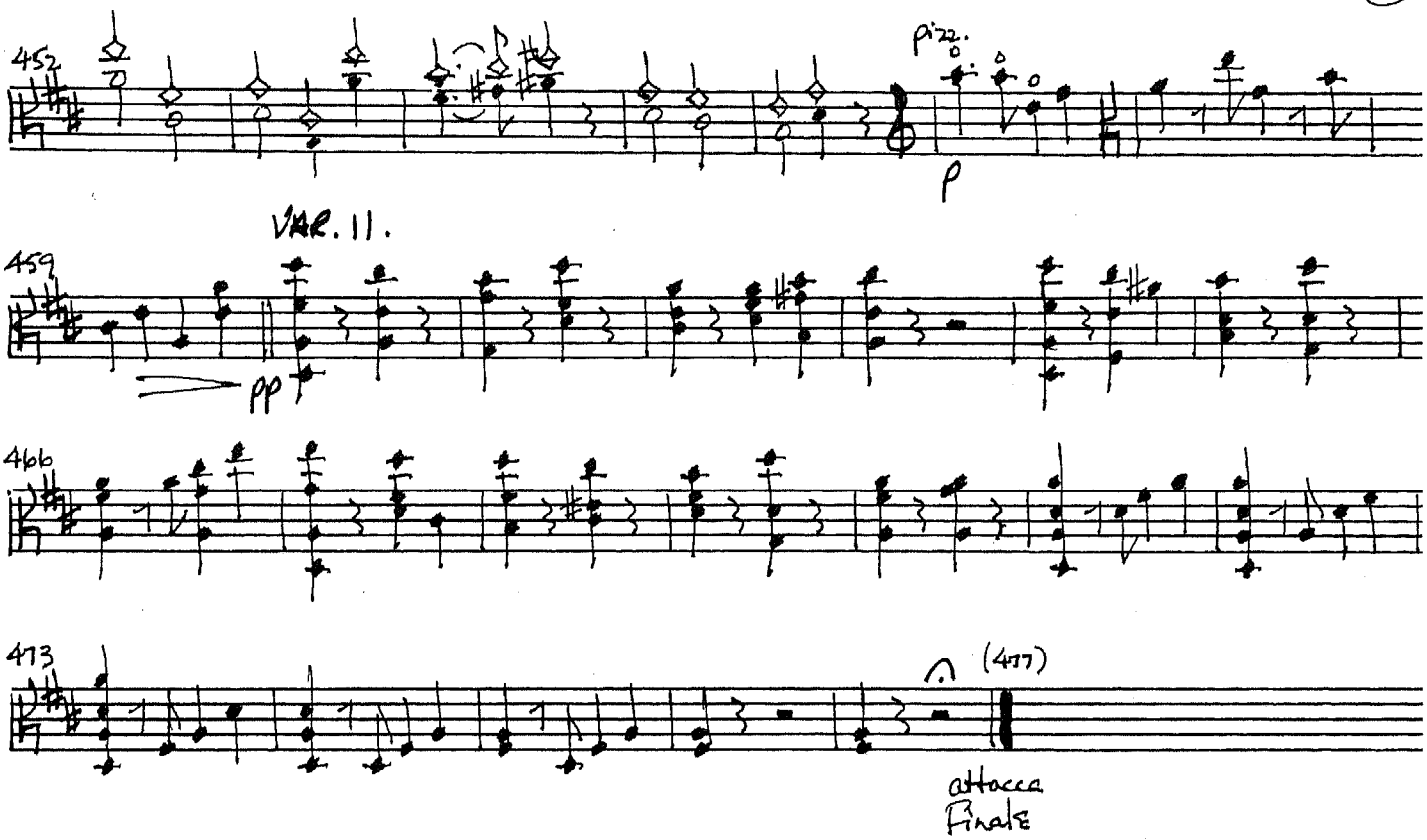

cresc.
f
p
f marked
dim.
p
VAR. 8. ARIETTA.
Slow (♩=63-66)
dim. pp
p noble
f
dim.
p
rit...
pp

VIOLA.

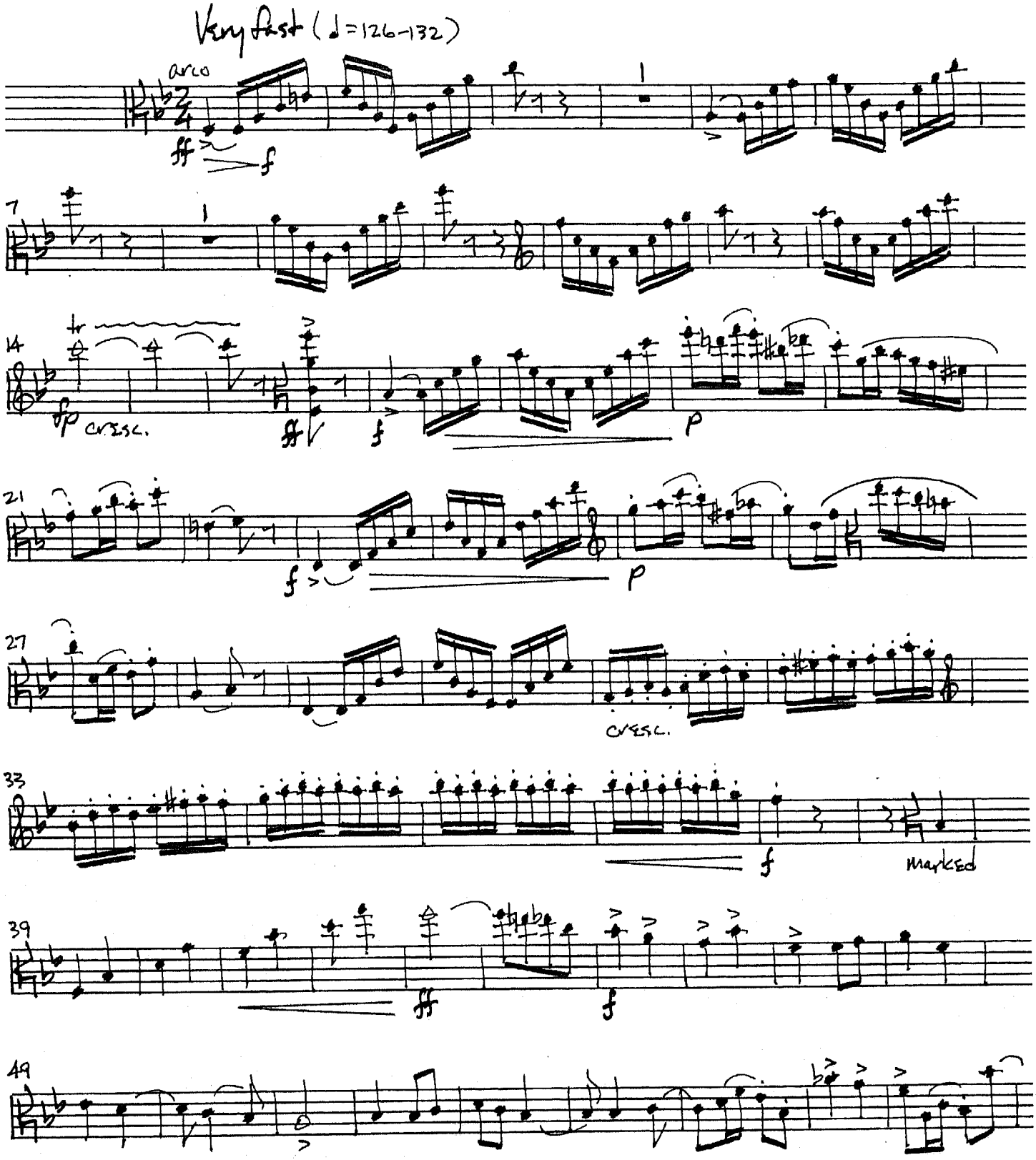
(18) VAR. 9. WALTZ.
Lively (♩.=66-69)



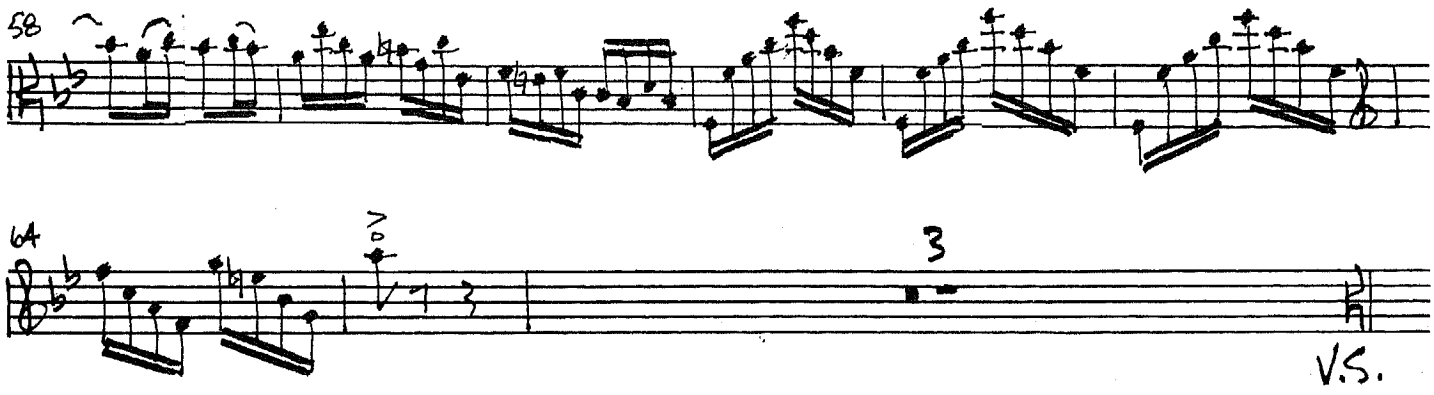
VIOLA.



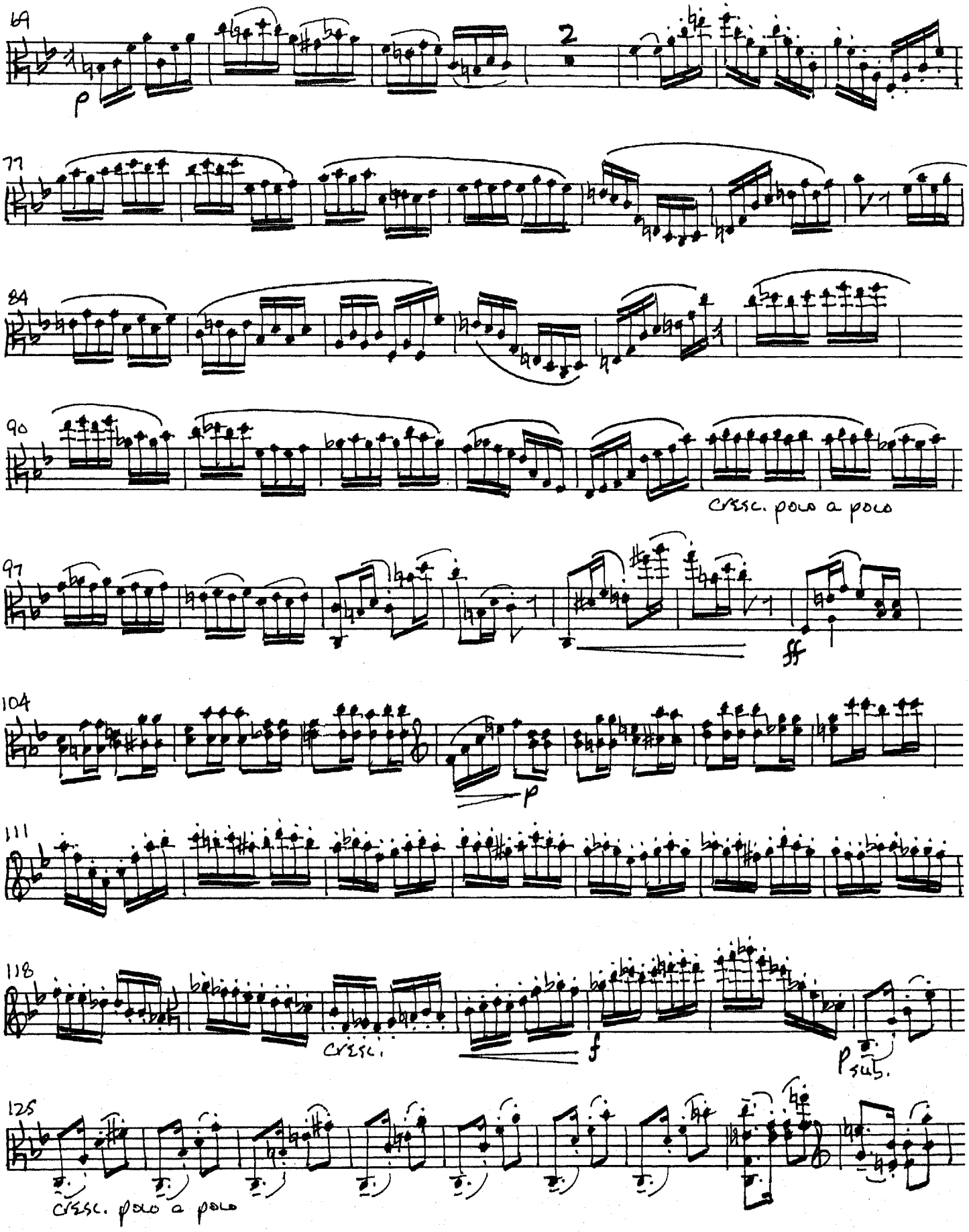
IV. FINALE (VAR. 12)



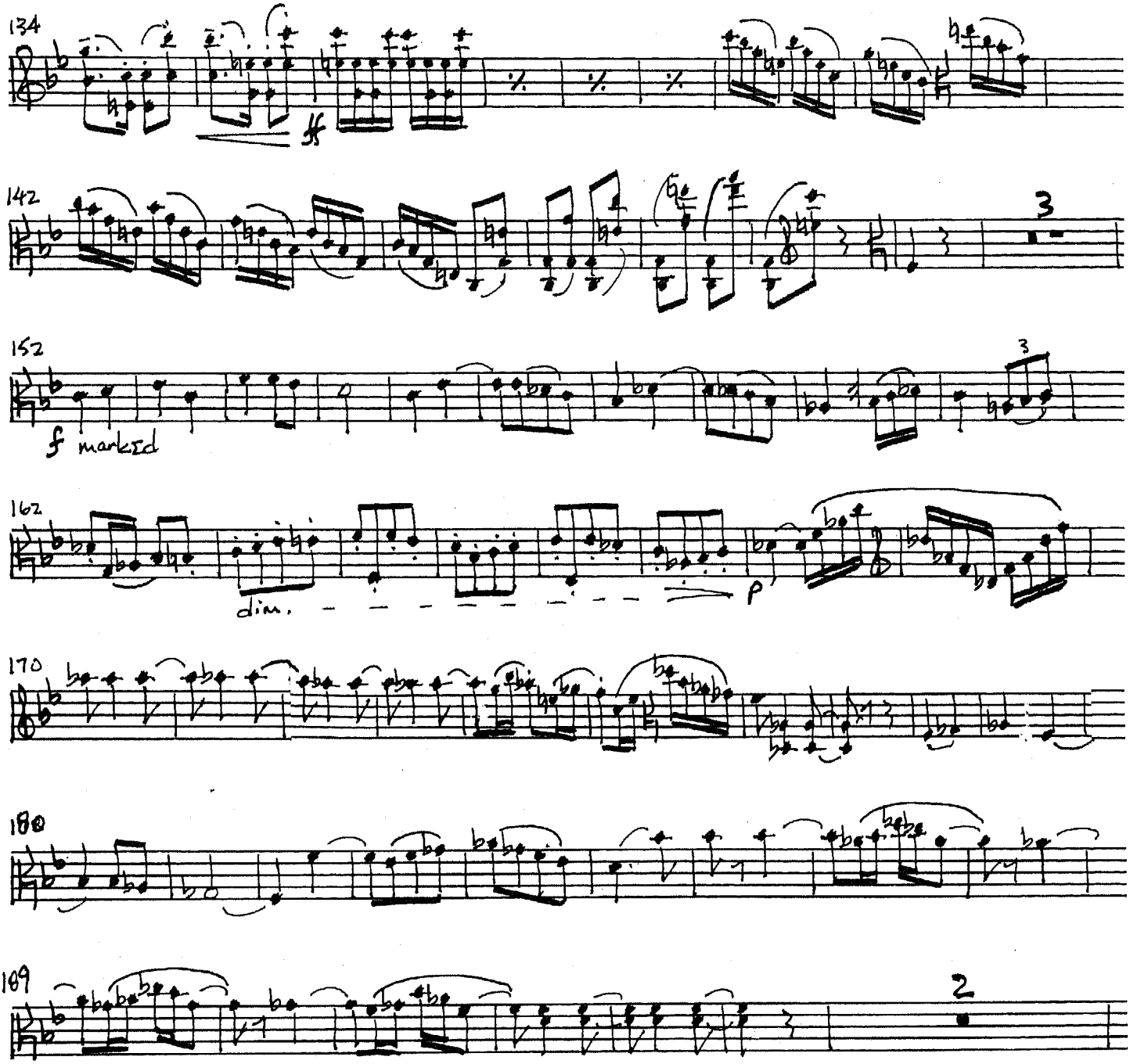
VIOLA.



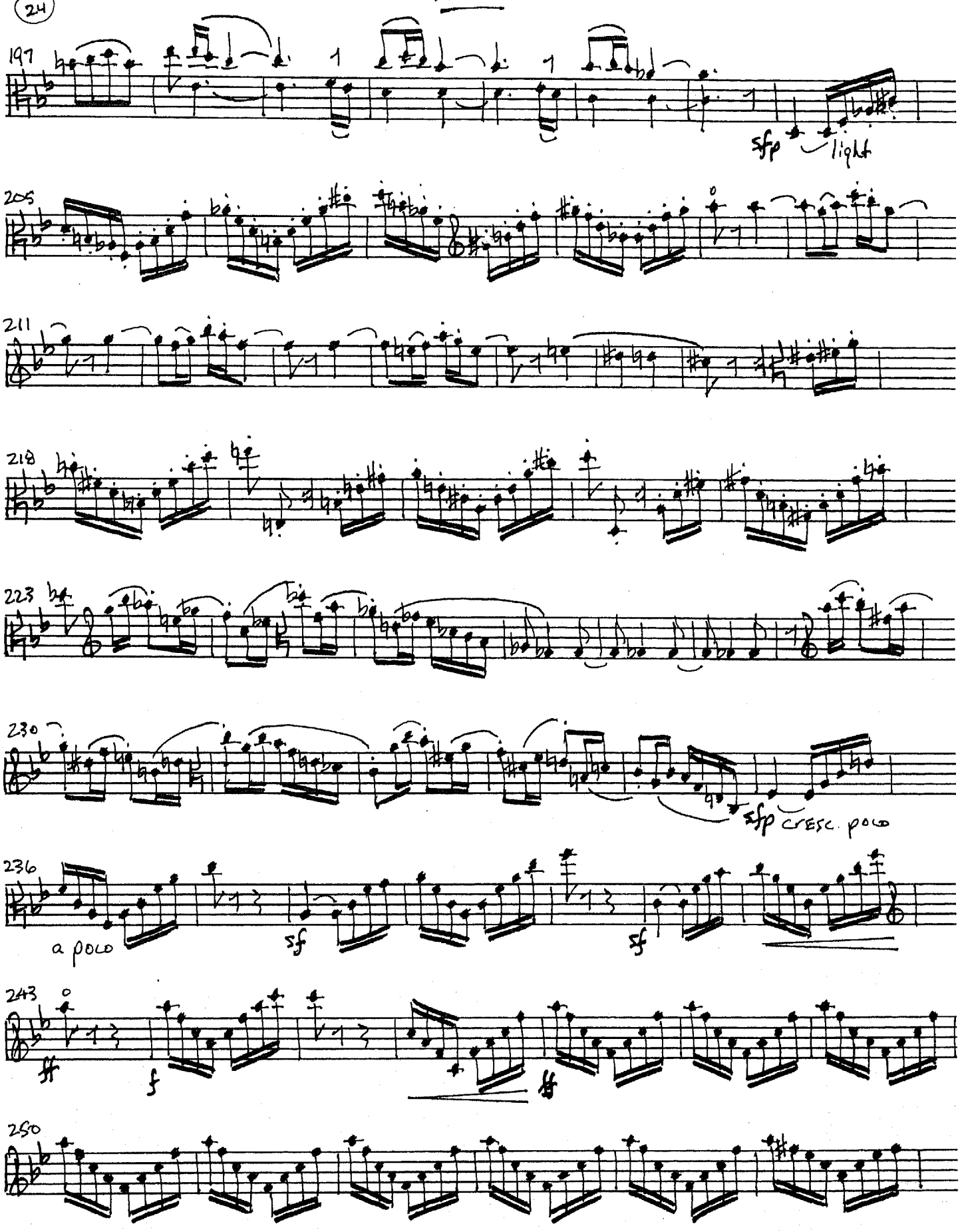
VIOLA.


69
p
2
77
84
90
cresc. poco a poco
97
ff
104
p
111
118
cresc.
f
p sub.
125
cresc. poco a poco

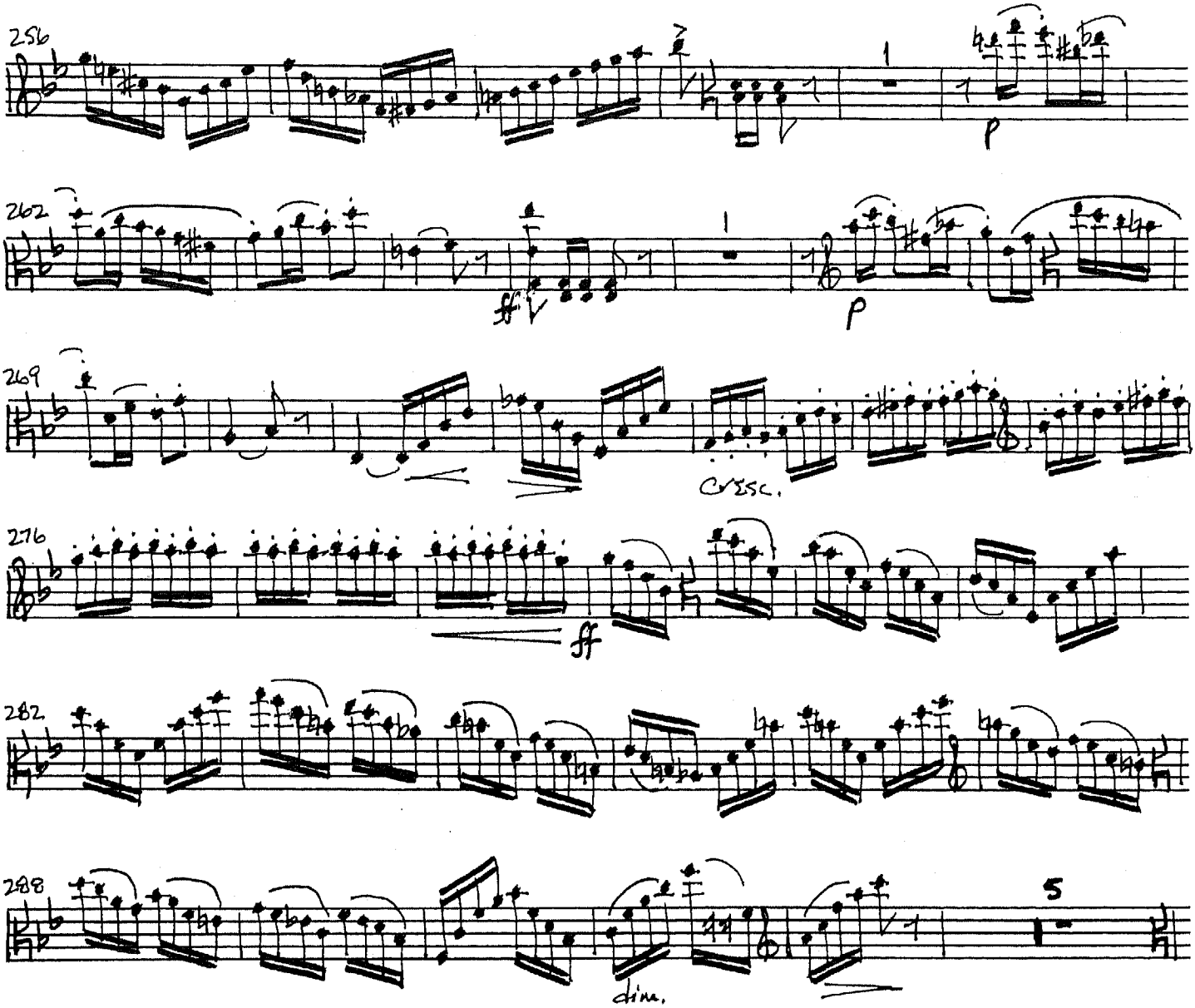
VIOLA.



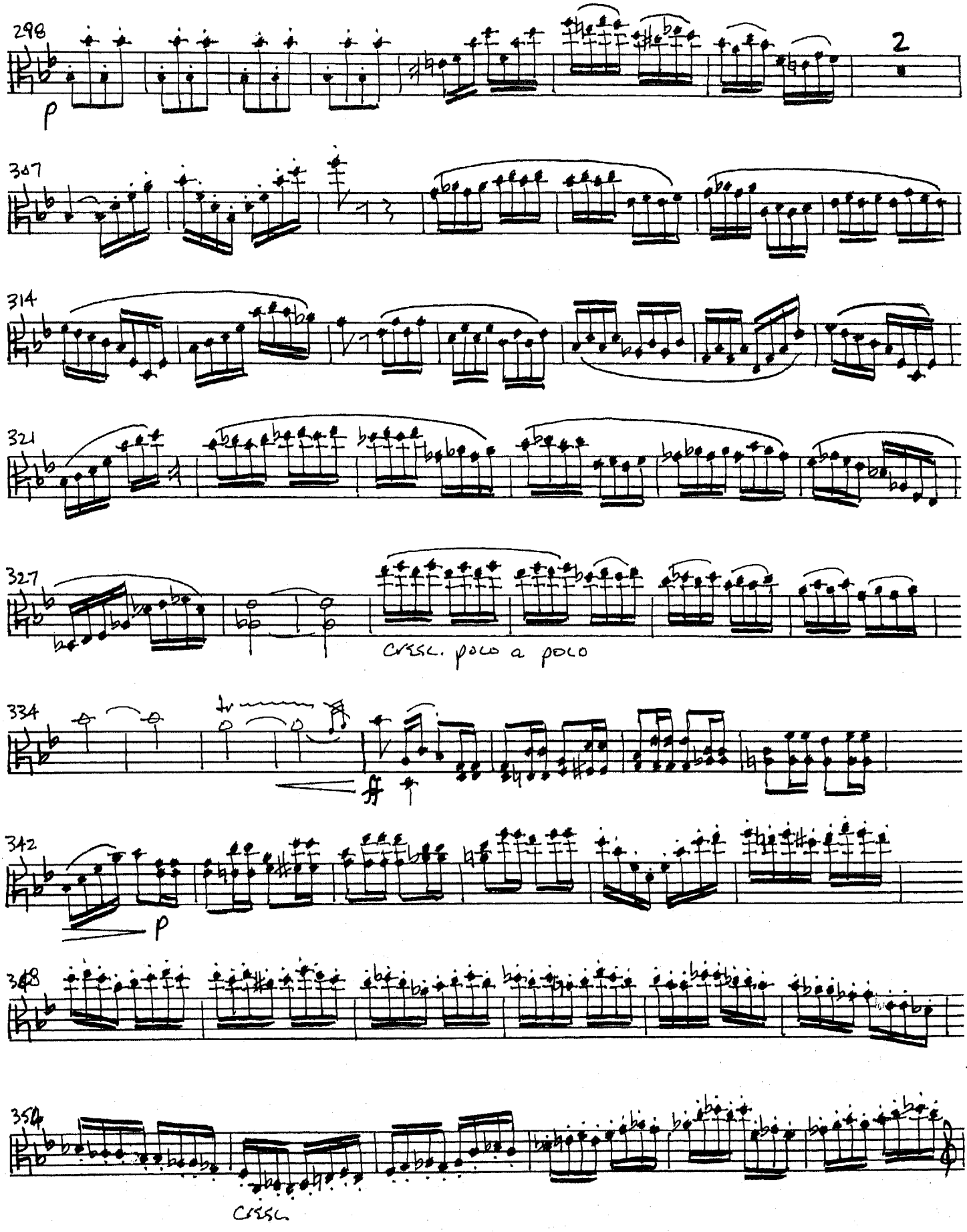
VIOLA.

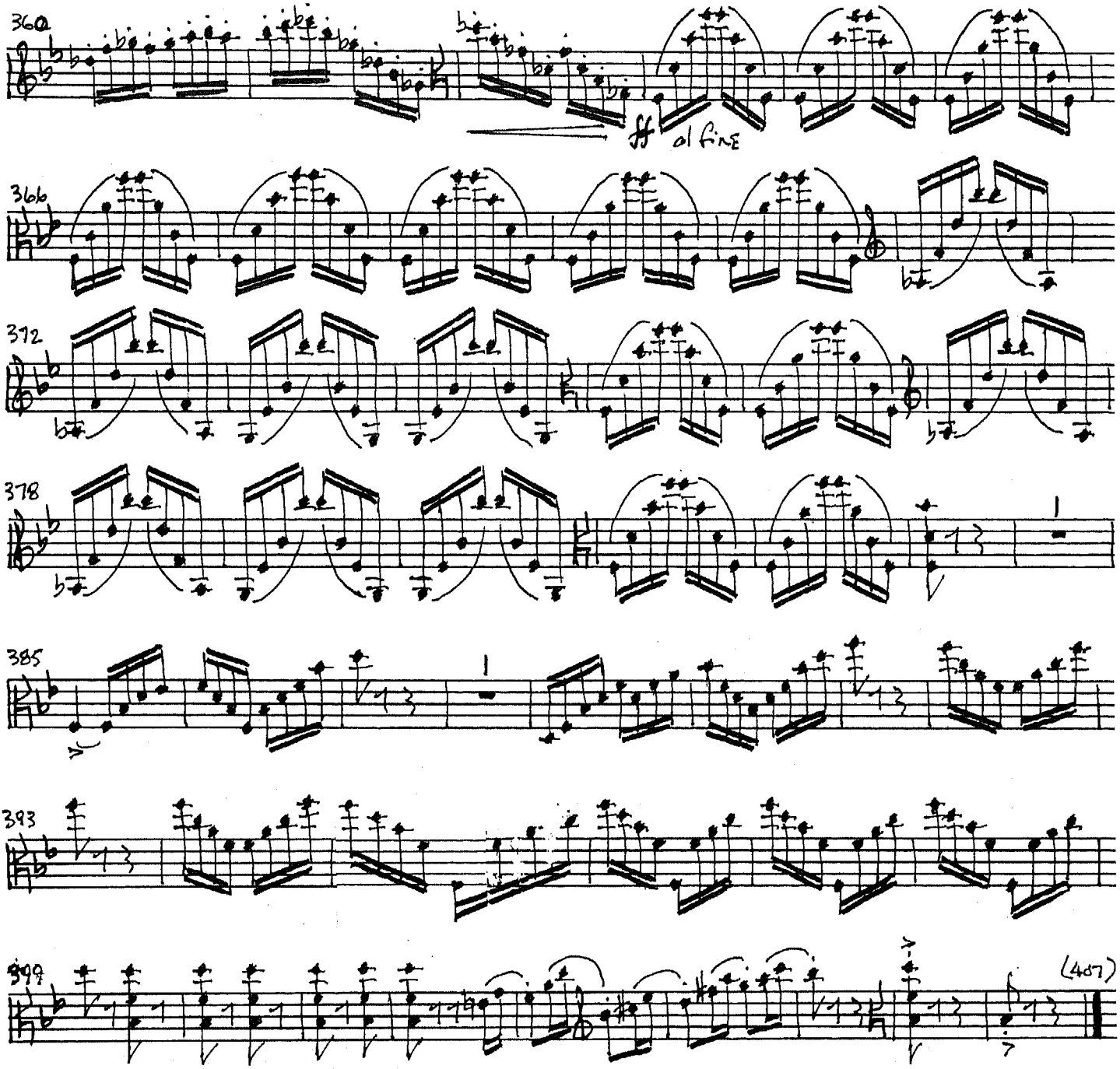

197
sfp
light
205
211
218
223
230
sfp
cresc. poco
236
a poco
sf
sf
243
ff
f
ff
250

VIOLA.



VIOLA.


298
p
2
307
314
321
327
cresc. poco a poco
334
ff
342
p
348
354
cresc.


360
ff
al fine
366
372
378
385
393
399
(407)

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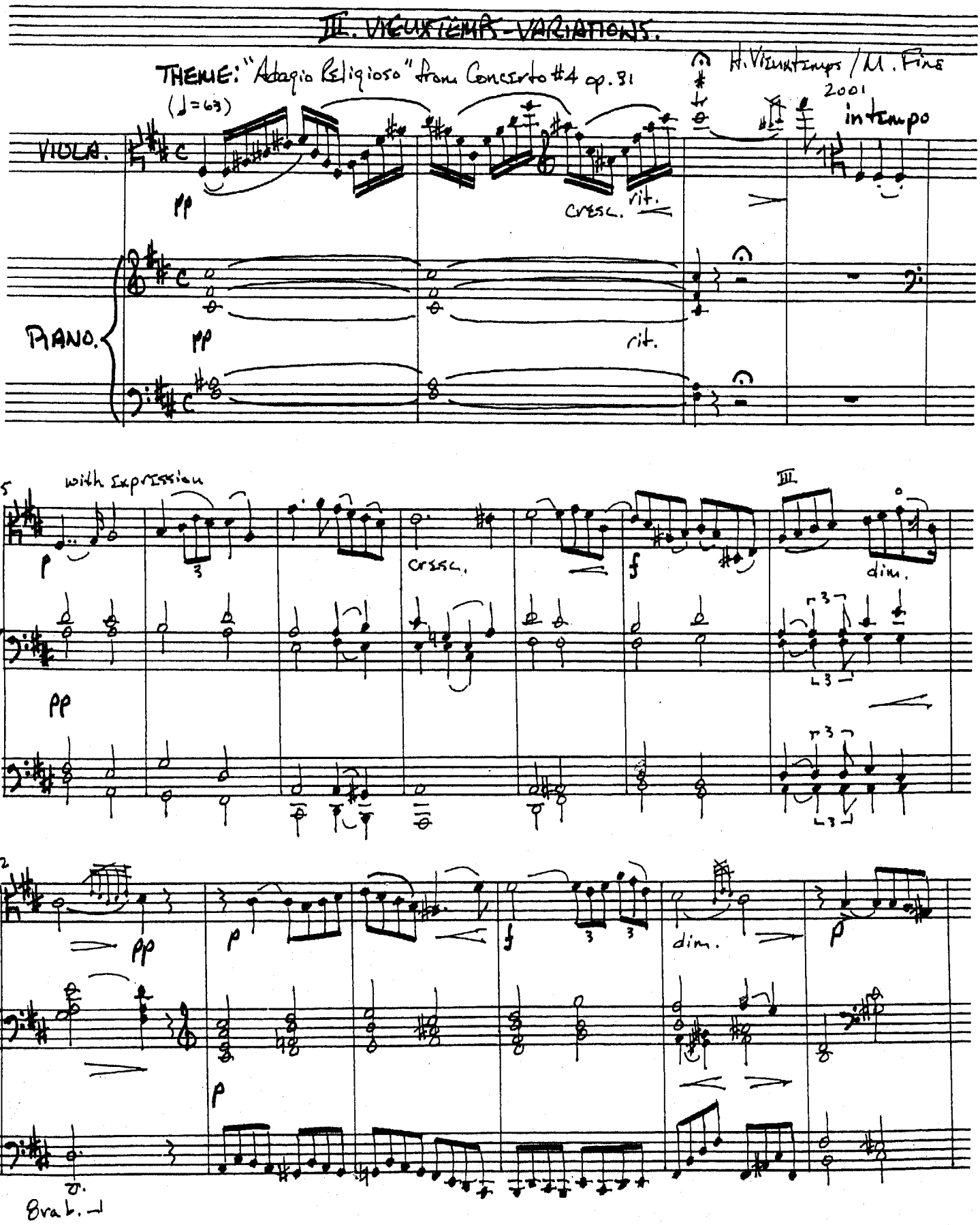


VAR. I.
Same tempo.

18

pp

pp

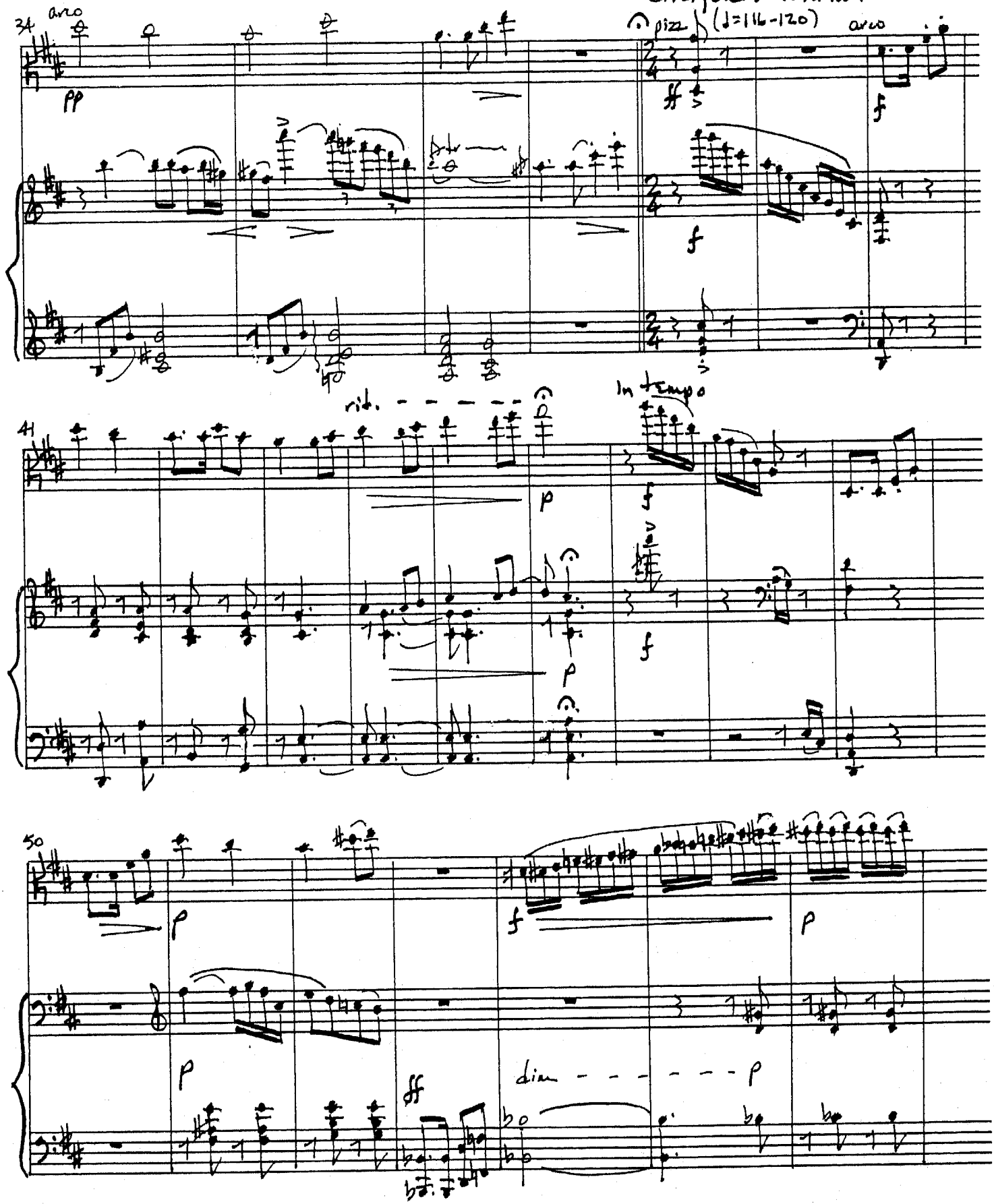
24

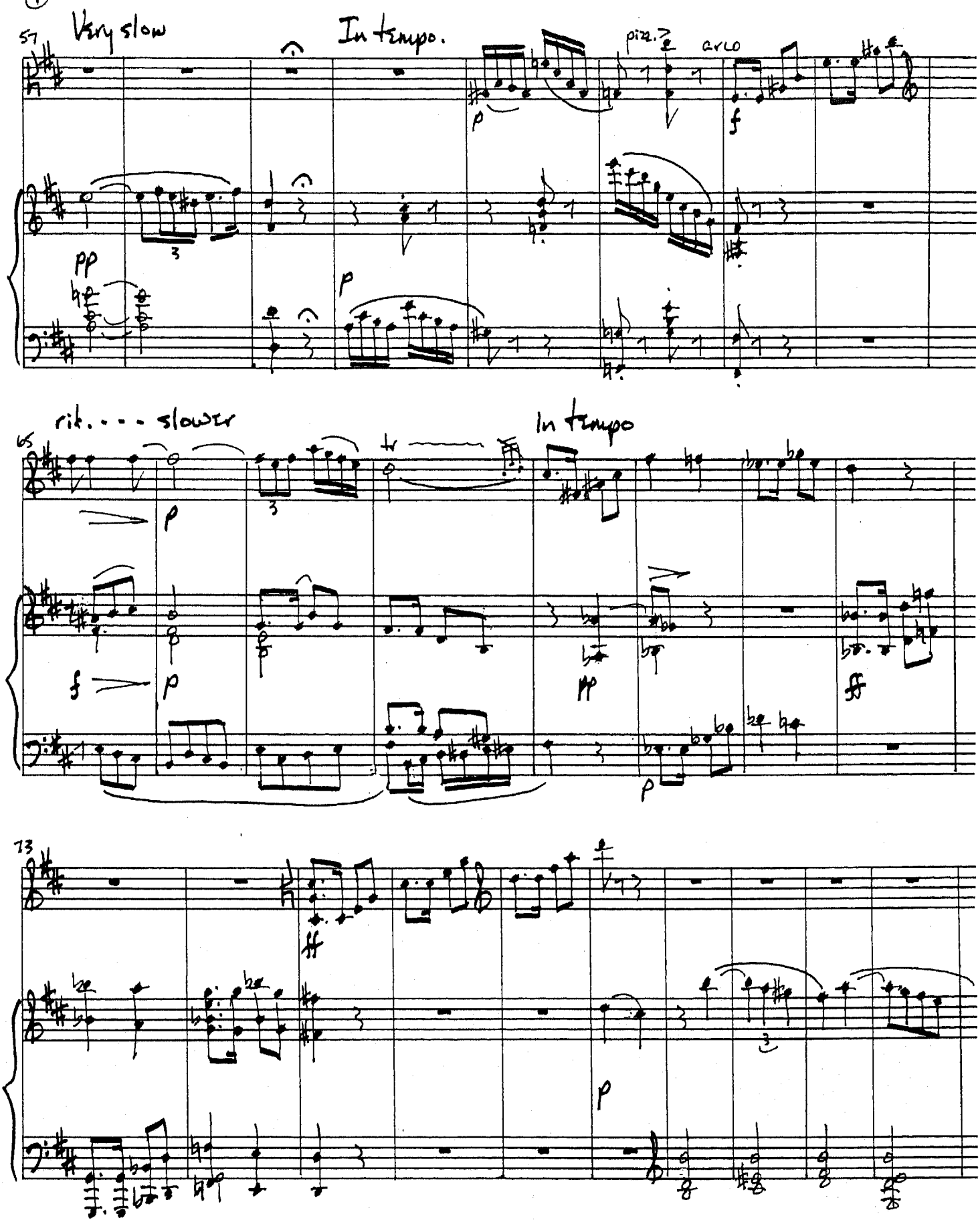
29

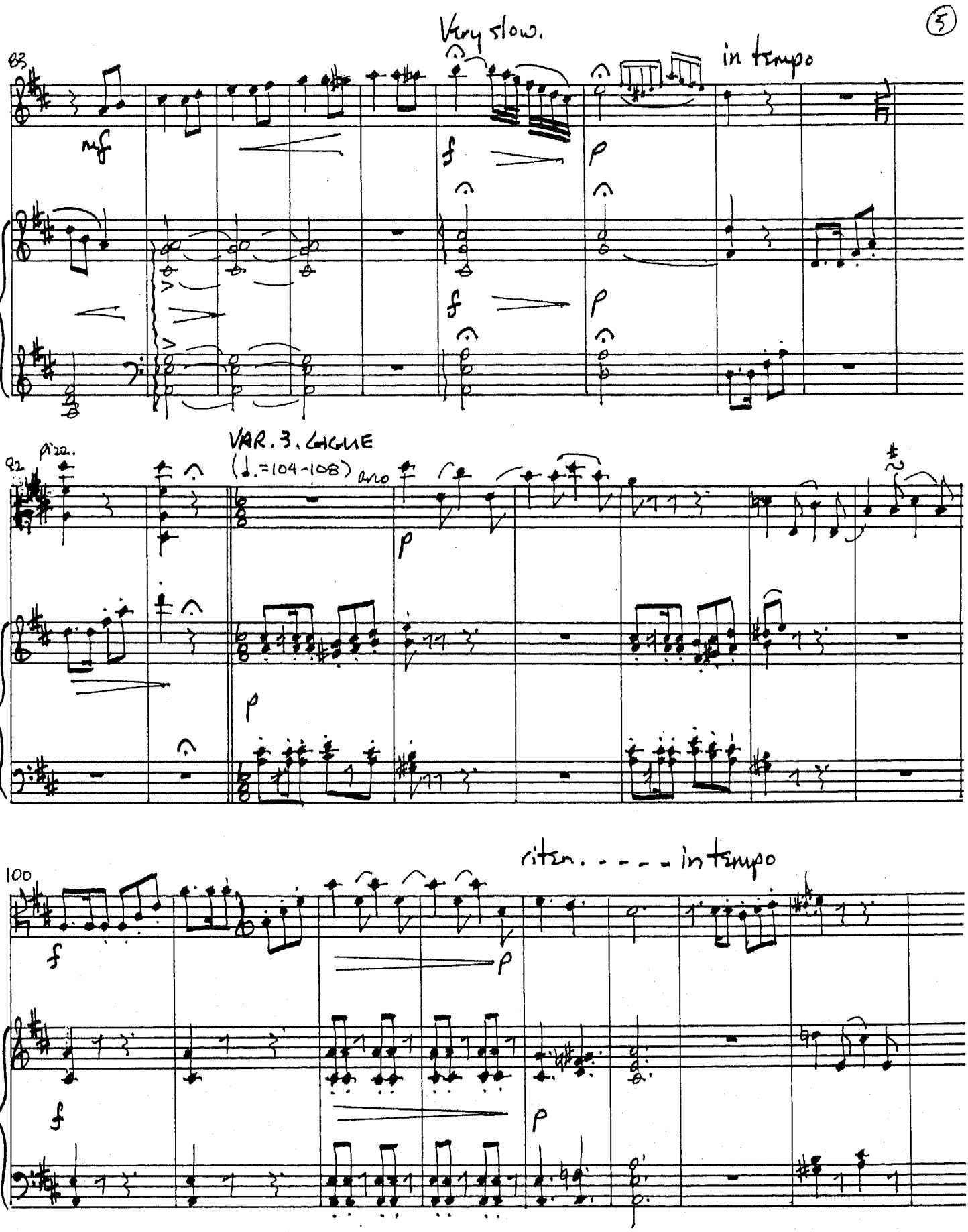
pizz.

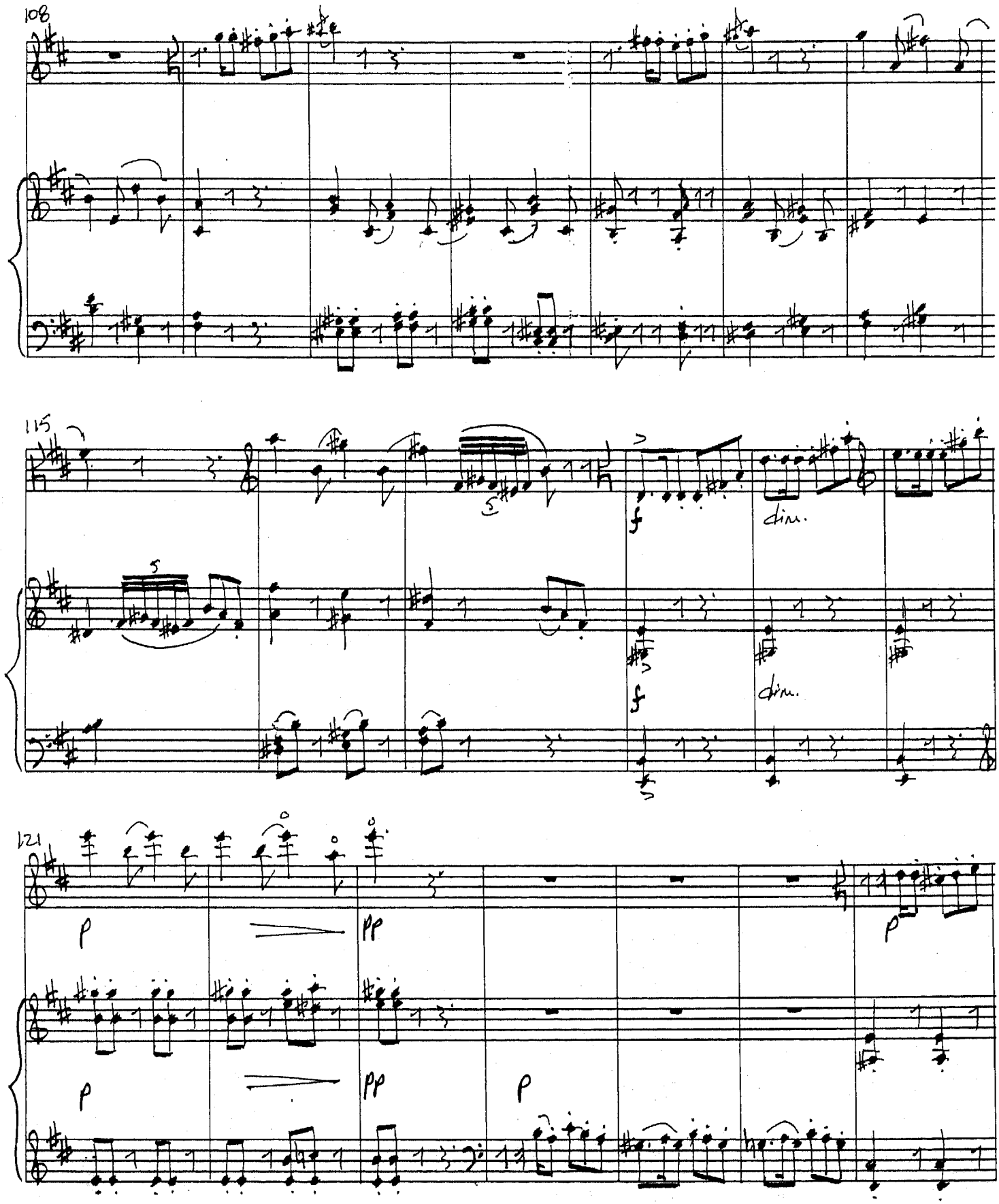
p

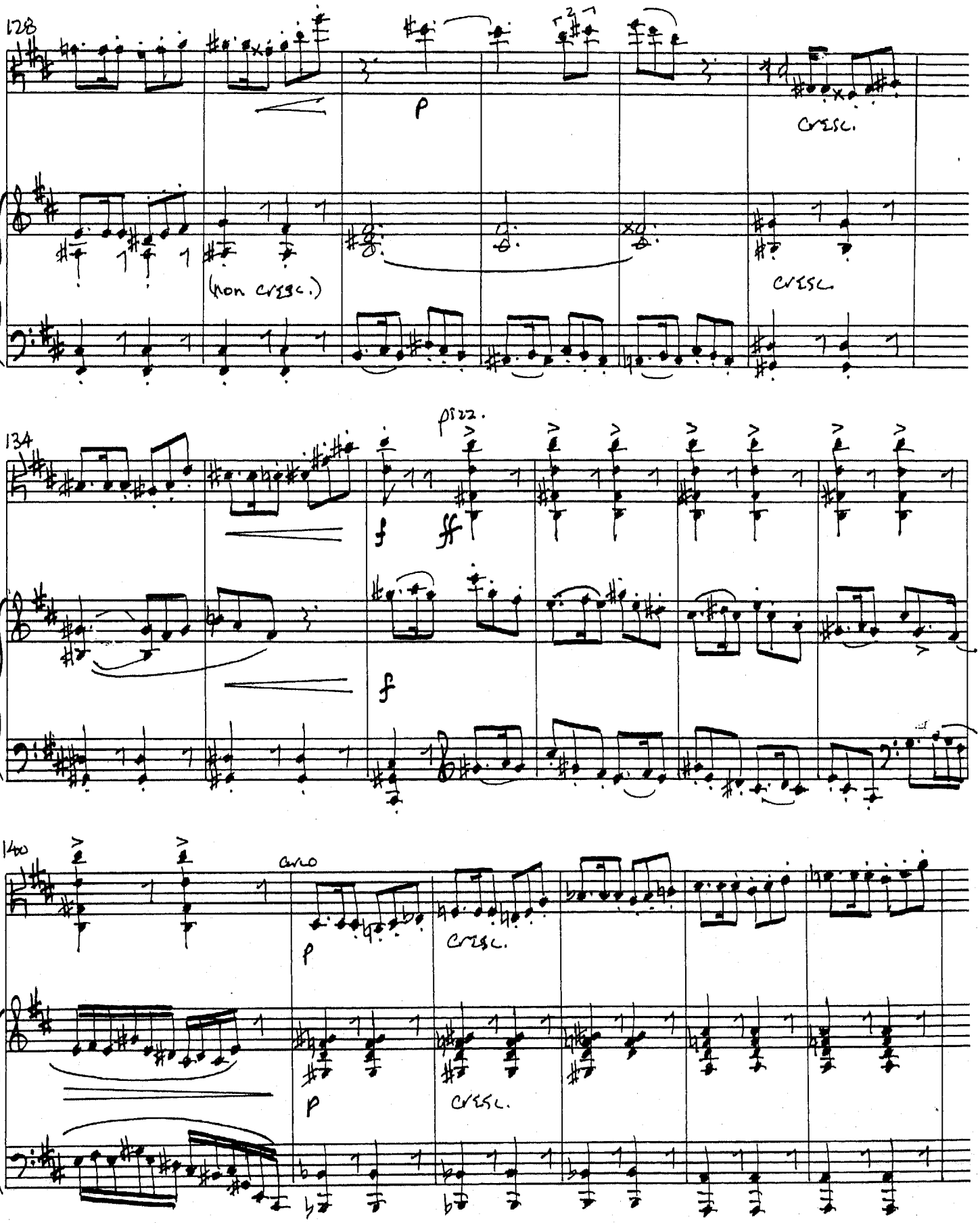
VAR. 2.
Lively and with humor
(♩=116-120)

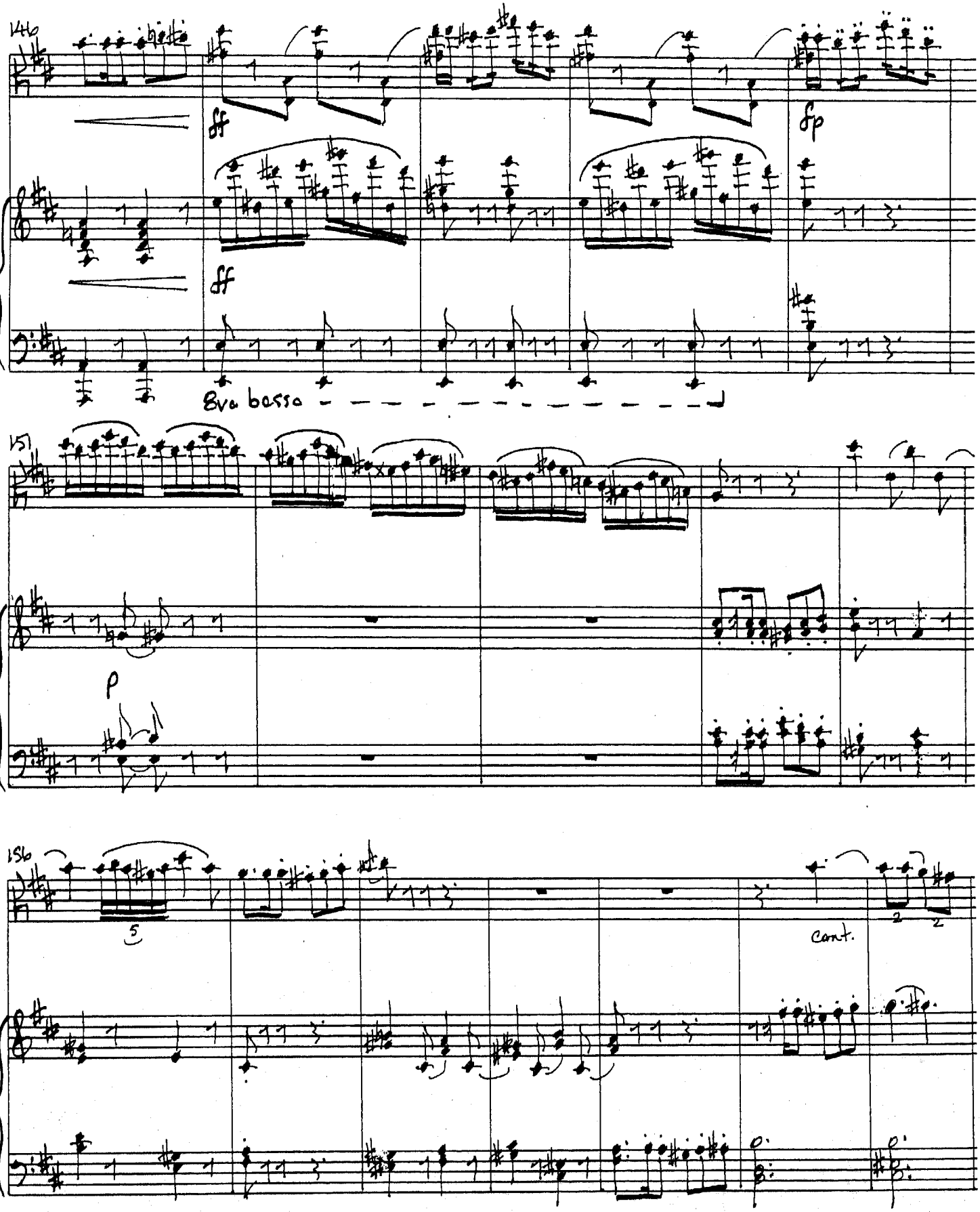


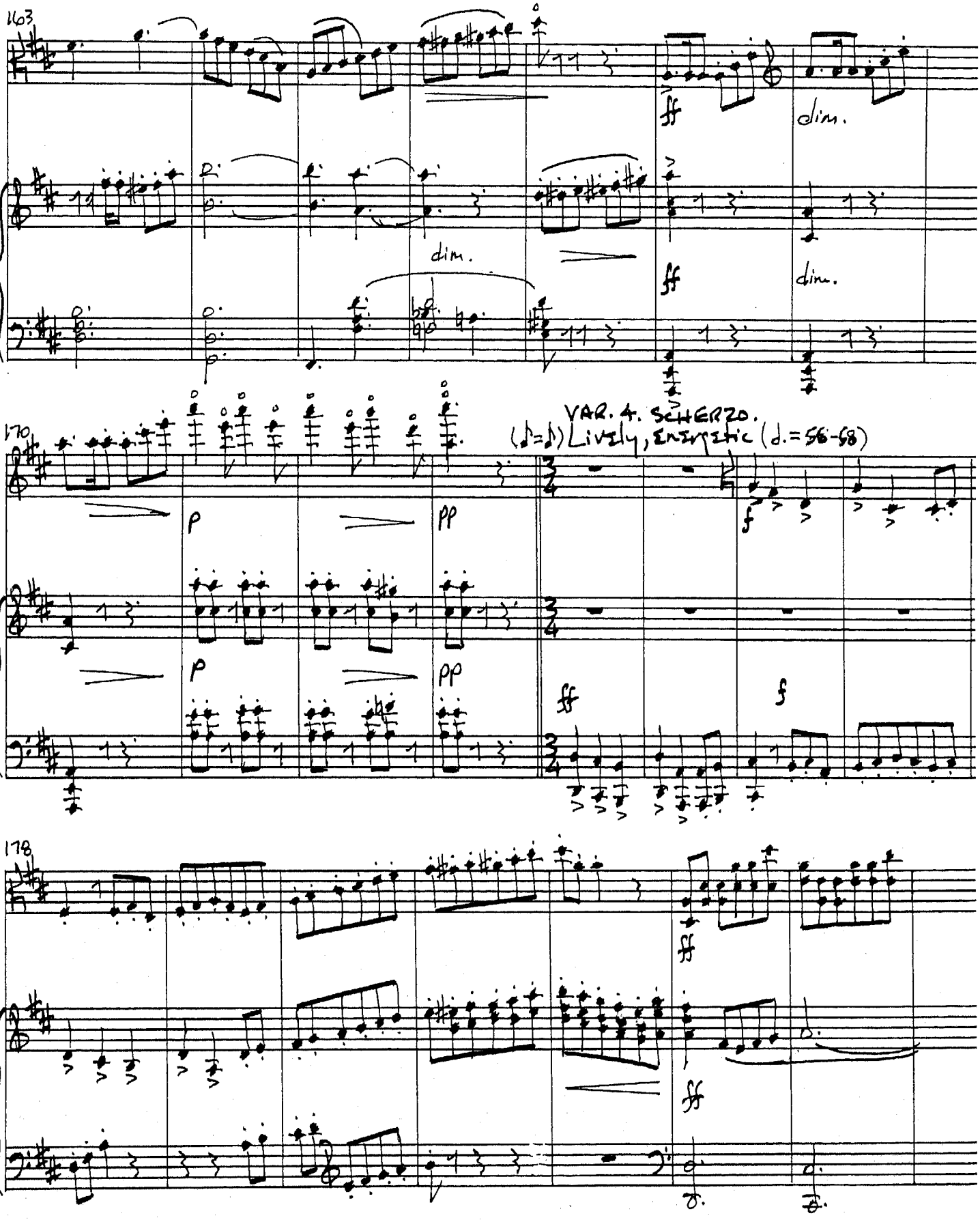

57
Very slow
In tempo.
pizz.
arco
65
rit. . . . slower
In tempo
73

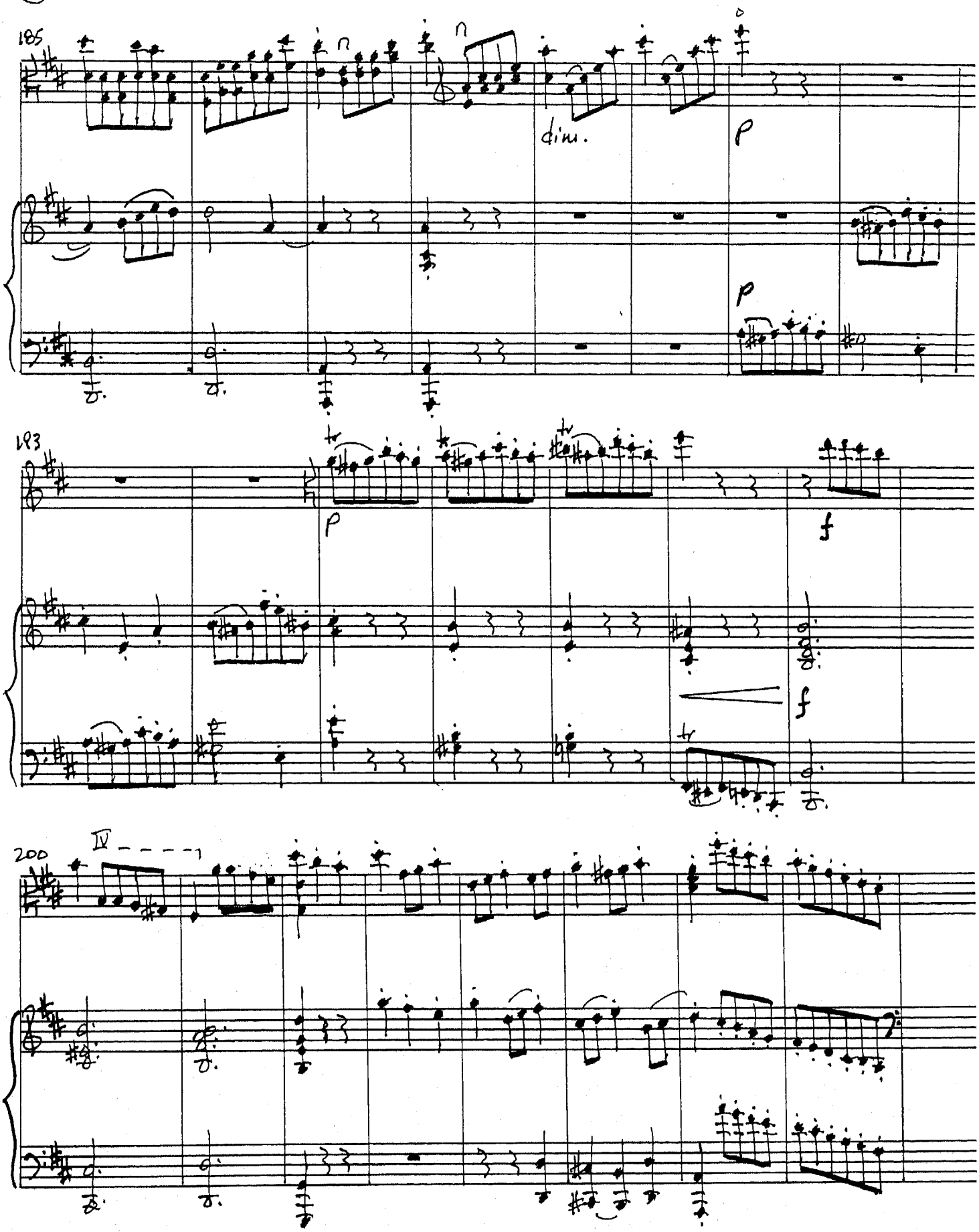

Very slow.
in tempo
83
mf
f
p
f
p
pizz.
92
VAR. 3. GIGUE
(♩.=104-108)
arco
p
p
100
riten. - - - - in tempo
f
p
f
p


108
115
f
dim.
f
dim.
121
p
pp
p
p
pp
p


128
p
cresc.
(non cresc.)
cresc.
134
pizz.
f
ff
f
140
arco
p
cresc.
p
cresc.


146
ff
fp
ff
8va bassa
151
p
156
5
cont.
2
2
p
p


163
ff
dim.
dim.
ff
dim.
170
VAR. 4. SCHERZO.
(♪=♪) Lively, Enigmatic (♩.=56-68)
p
pp
p
pp
ff
f
178
ff
ff


185
dim.
p
p
193
p
f
f
200
IV

VAR. 5.

Siciliana (♩. = 52-54)

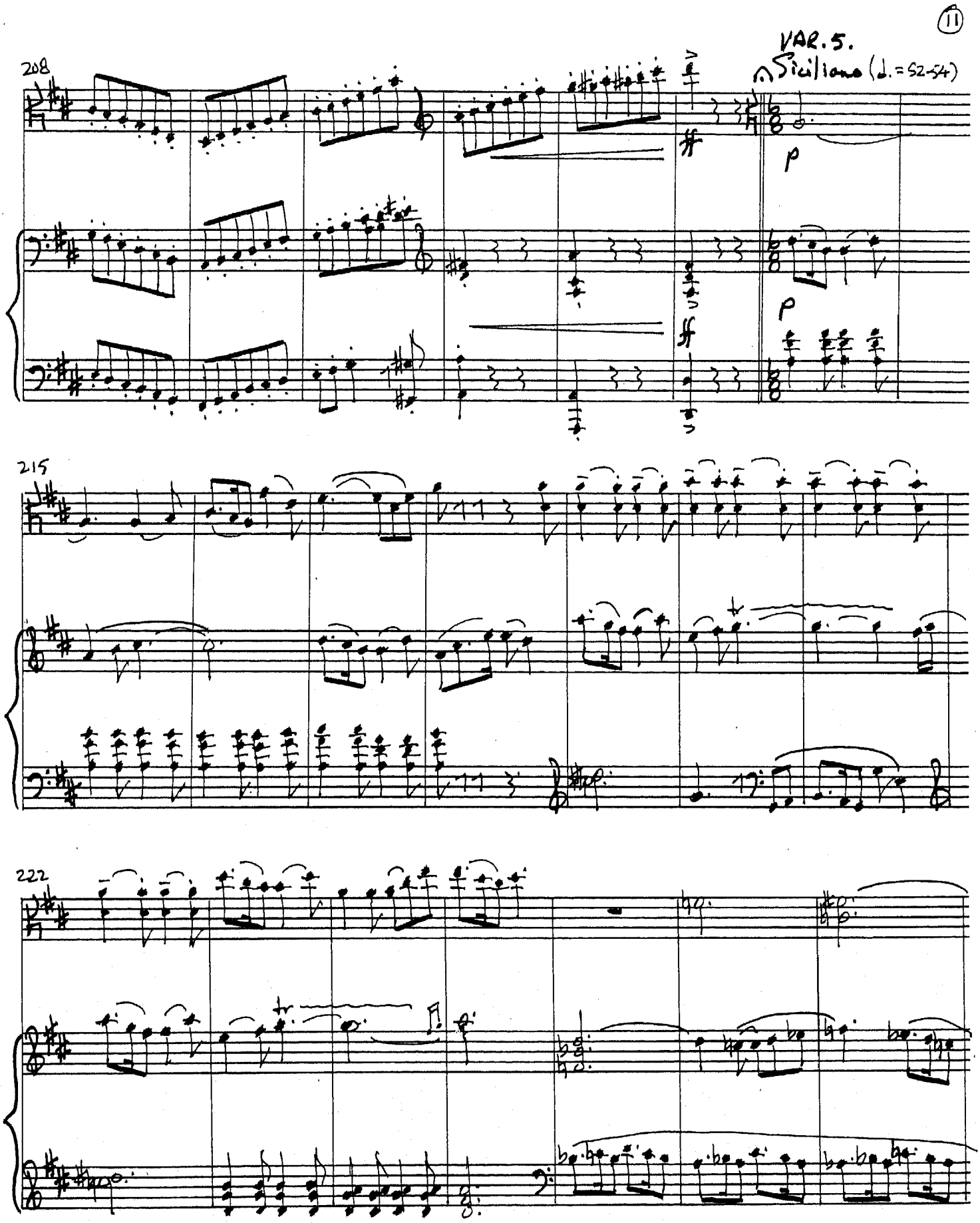
208

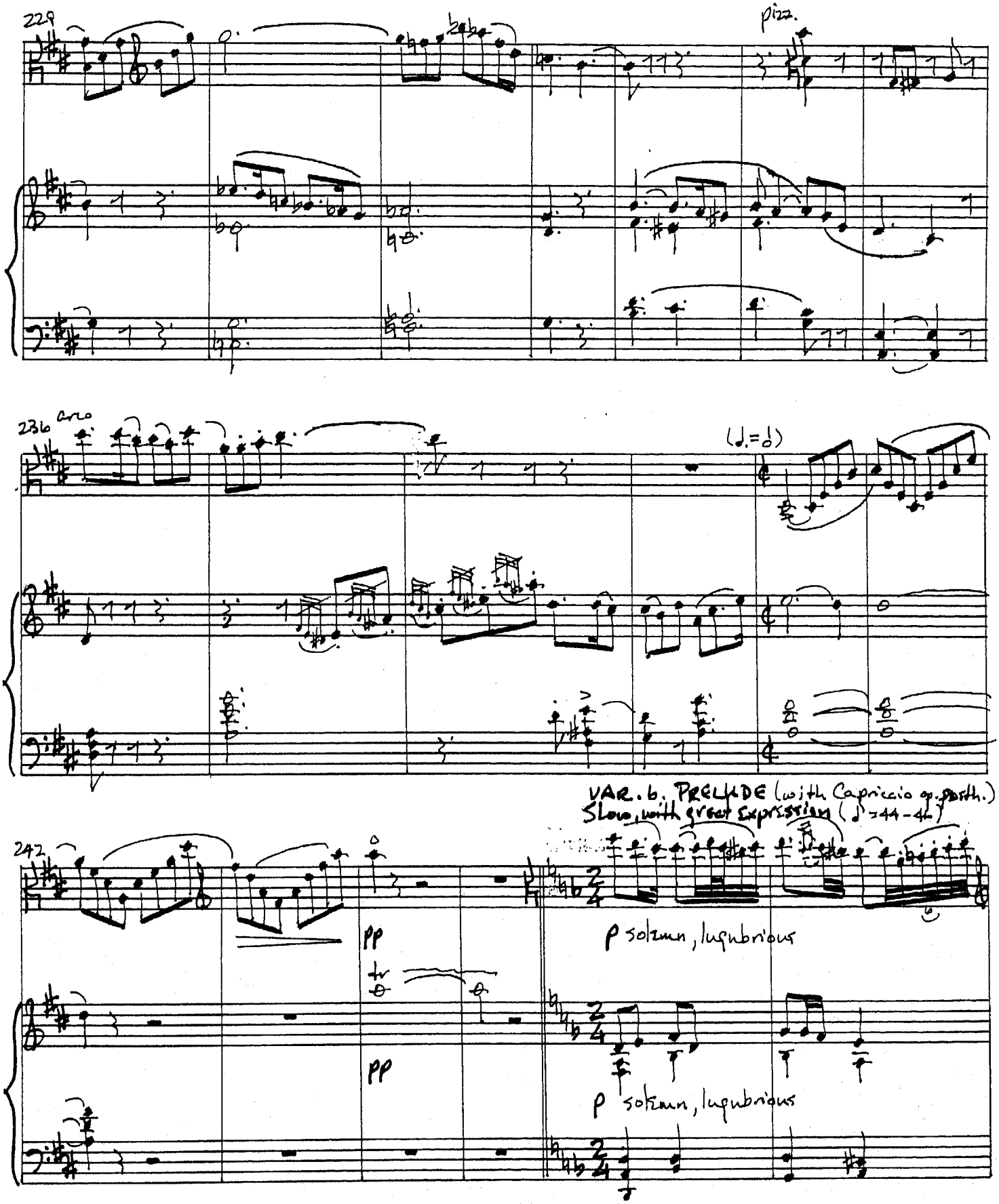
p

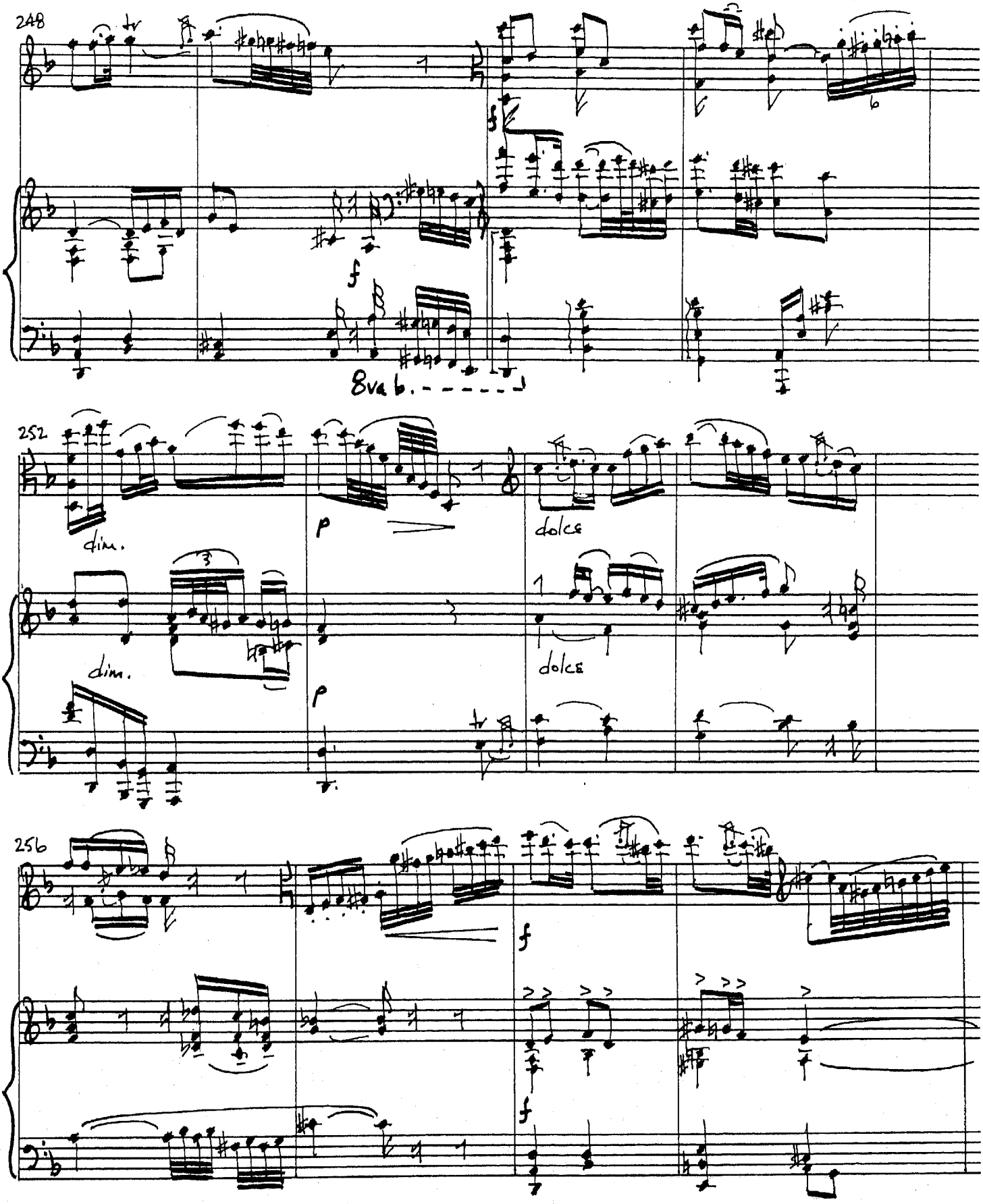
p

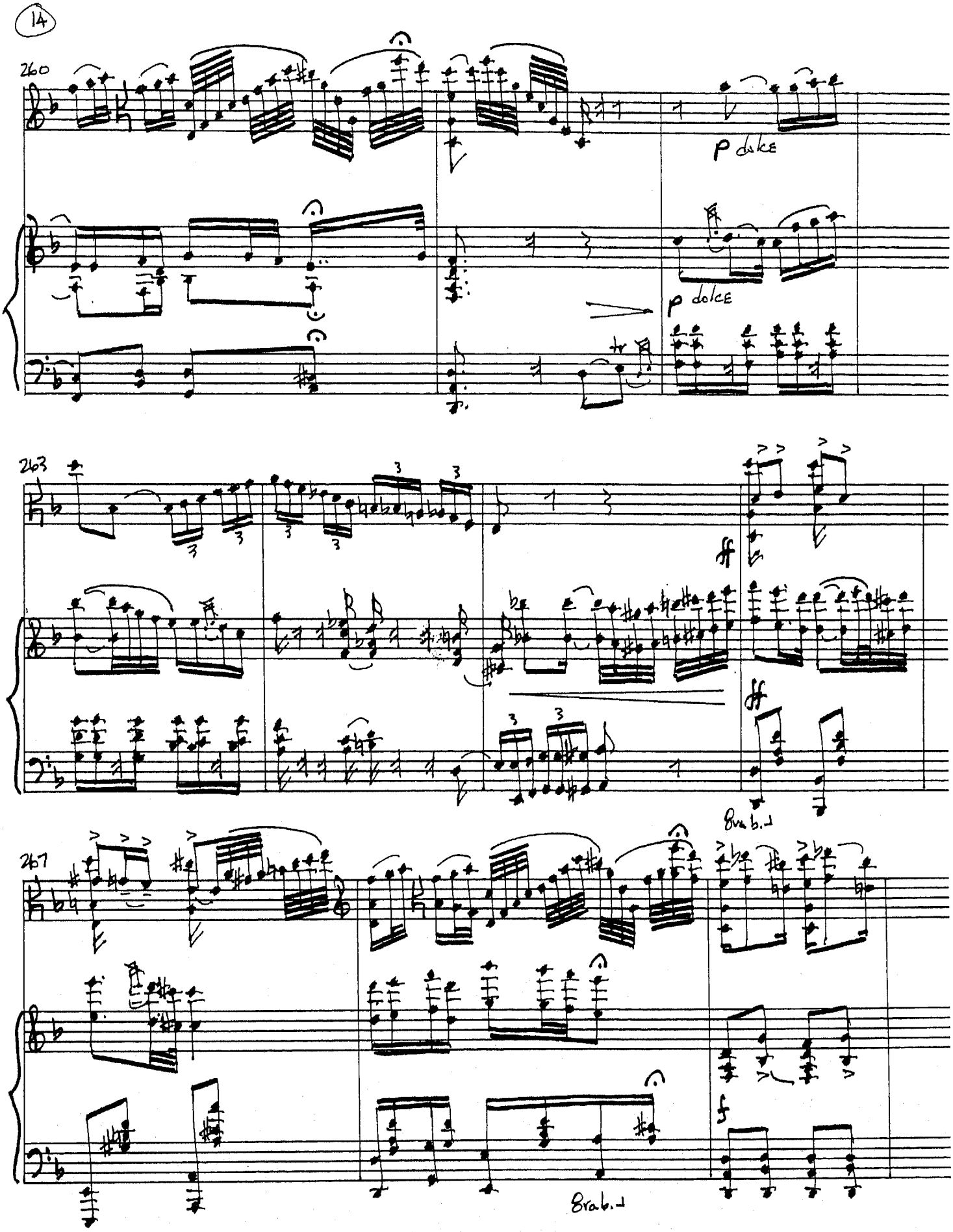
215

222



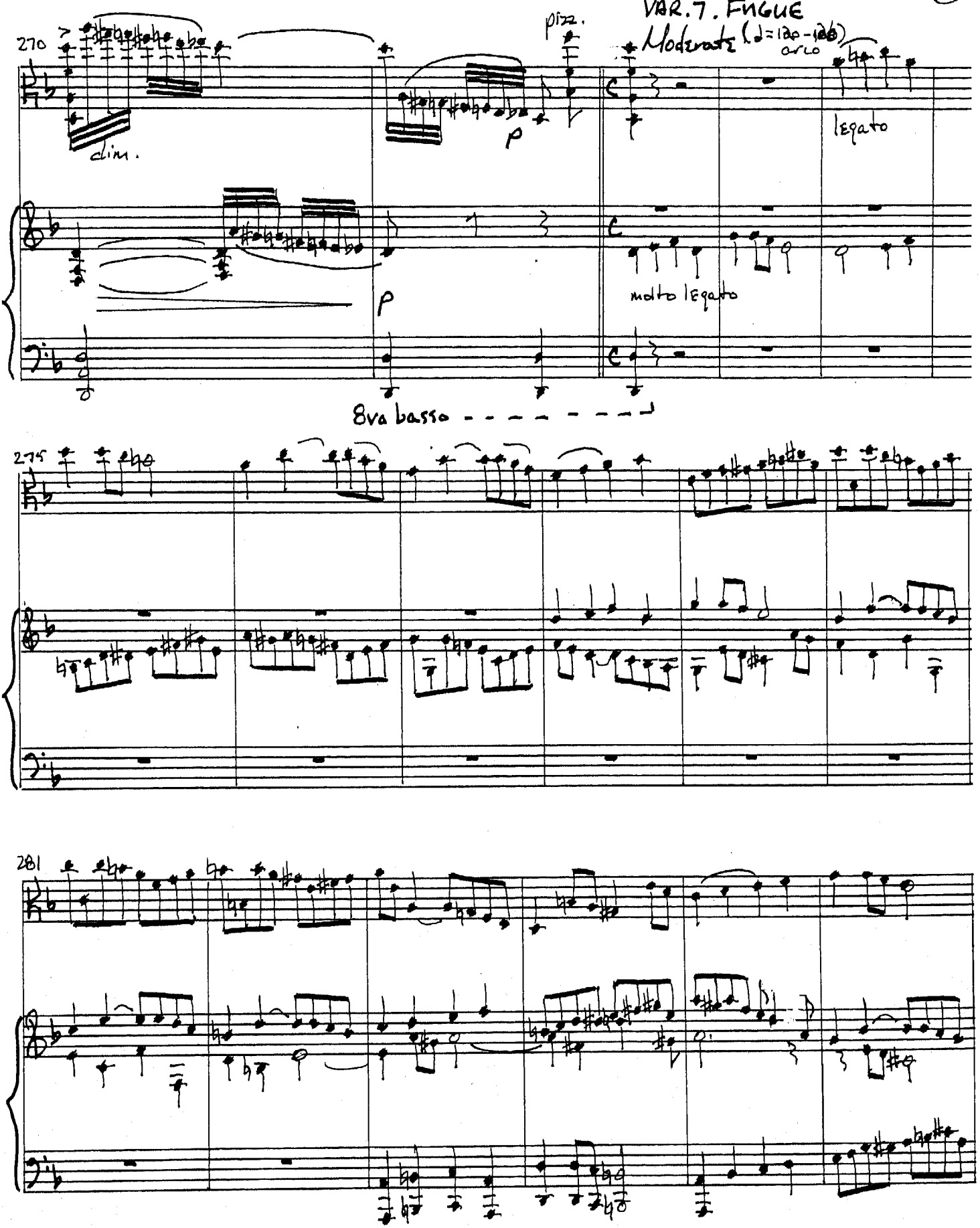

229
pizz.
236
arco
(♩.=𝅗𝅥)
VAR. 6. PRELUDE (with Capriccio op. posth.)
Slow, with great expression (♩=44-46)
242
pp
tr
pp
p solemn, lugubrious
p solemn, lugubrious

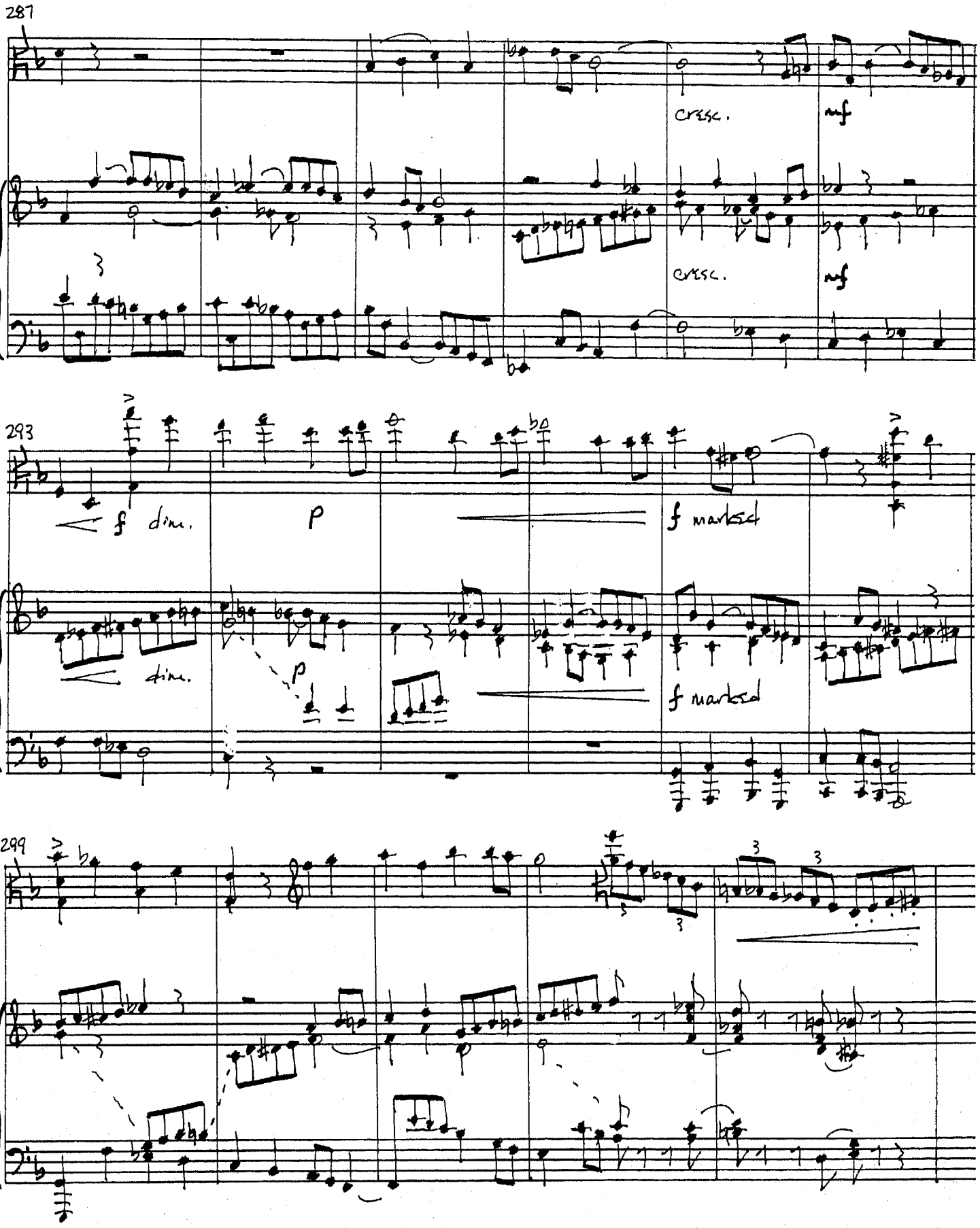

248
tr
f
8va b.
252
dim.
dim.
3
p
p
dolce
dolce
256
f
f

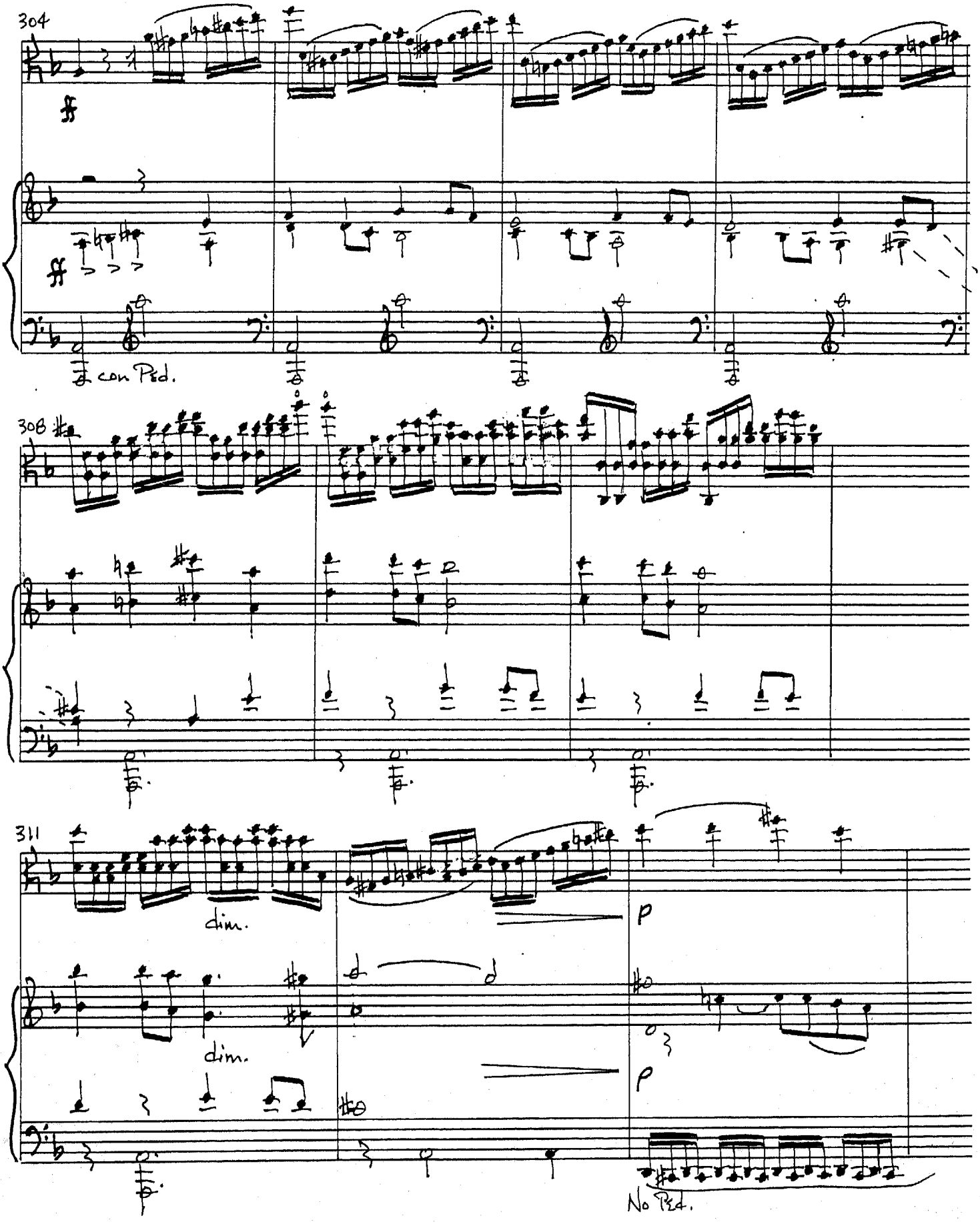

260
p dolce
p dolce
263
8va b.
267
8va b.

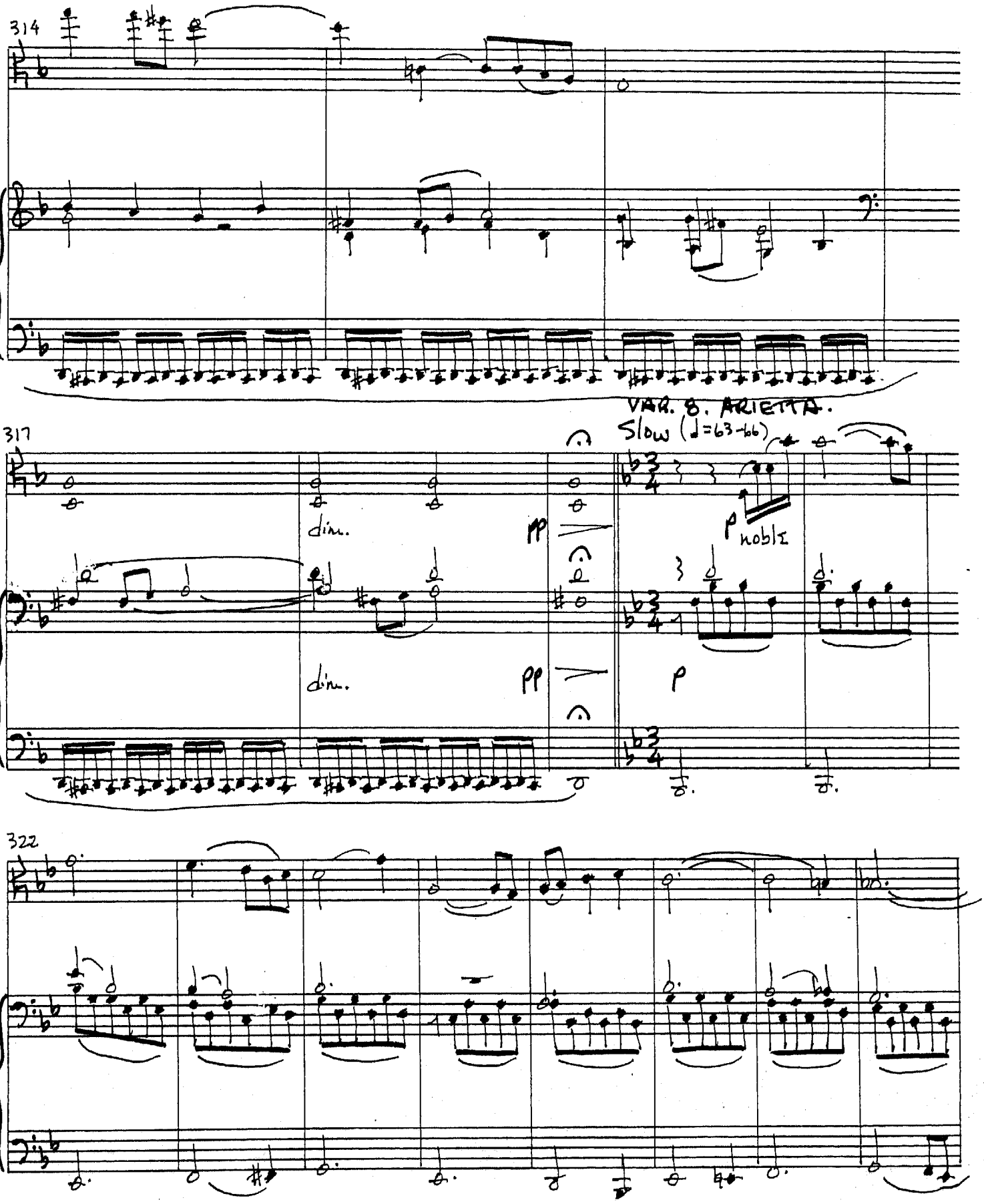
VAR. 7. FUGUE

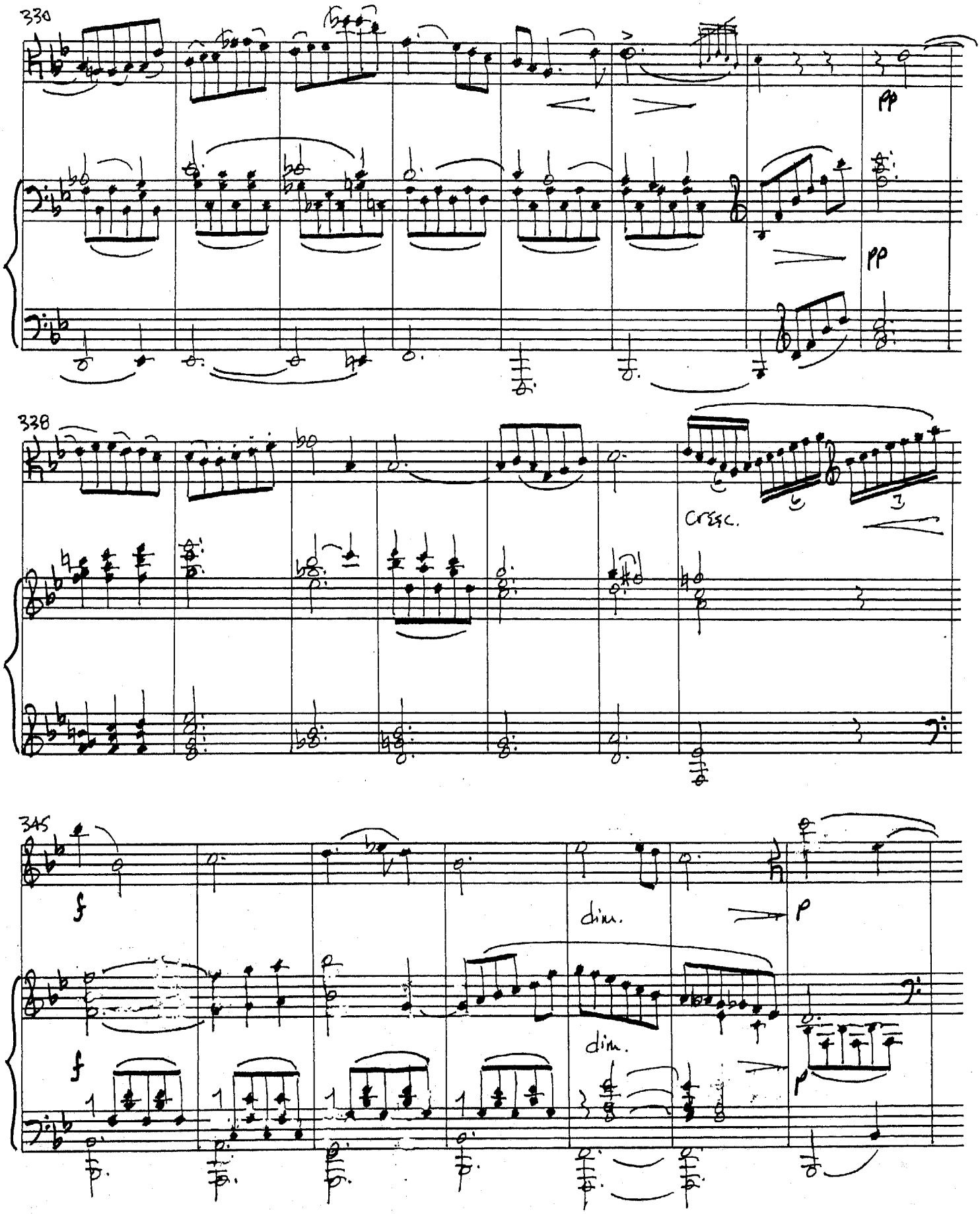
Moderato (♩=120-126)

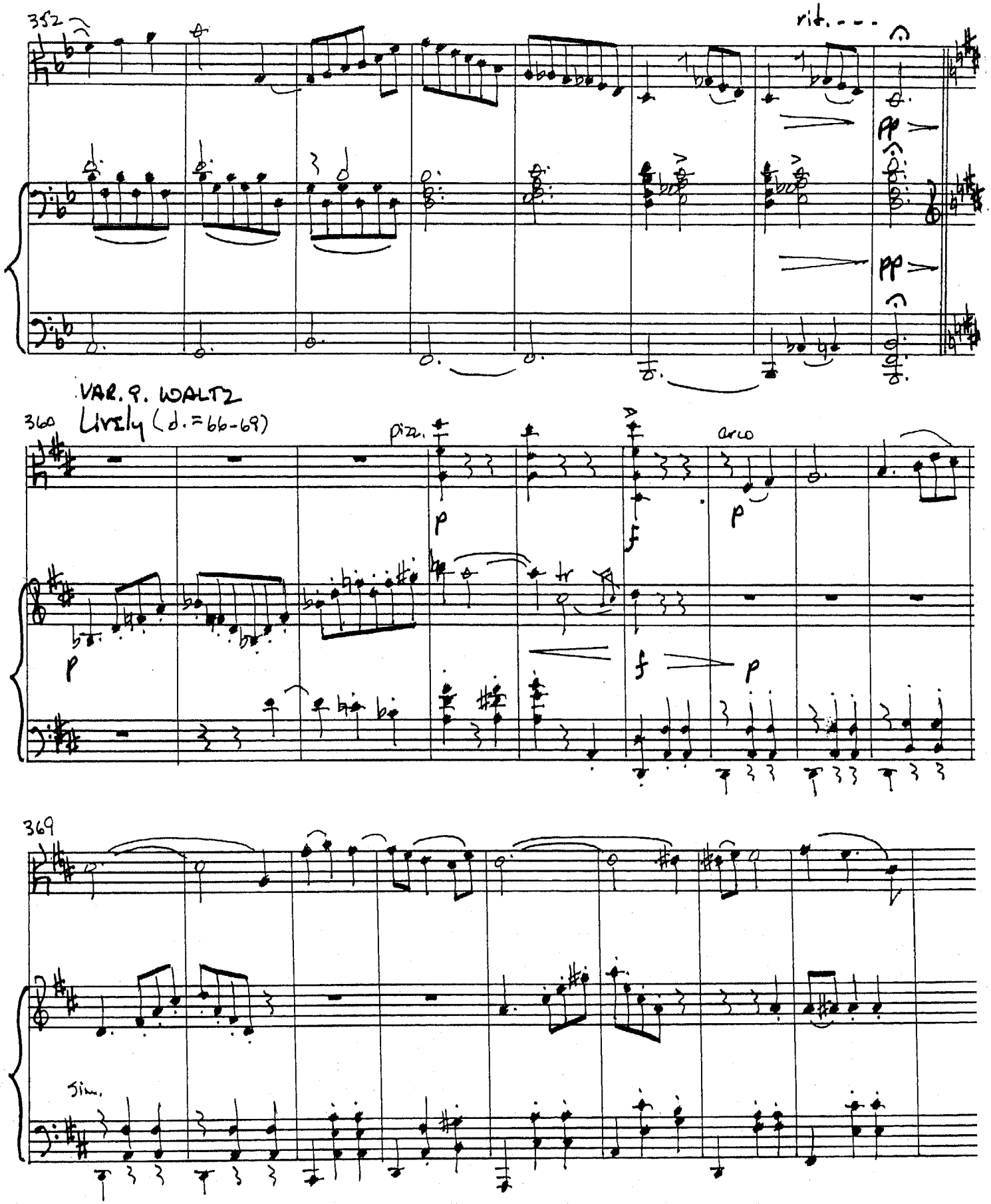


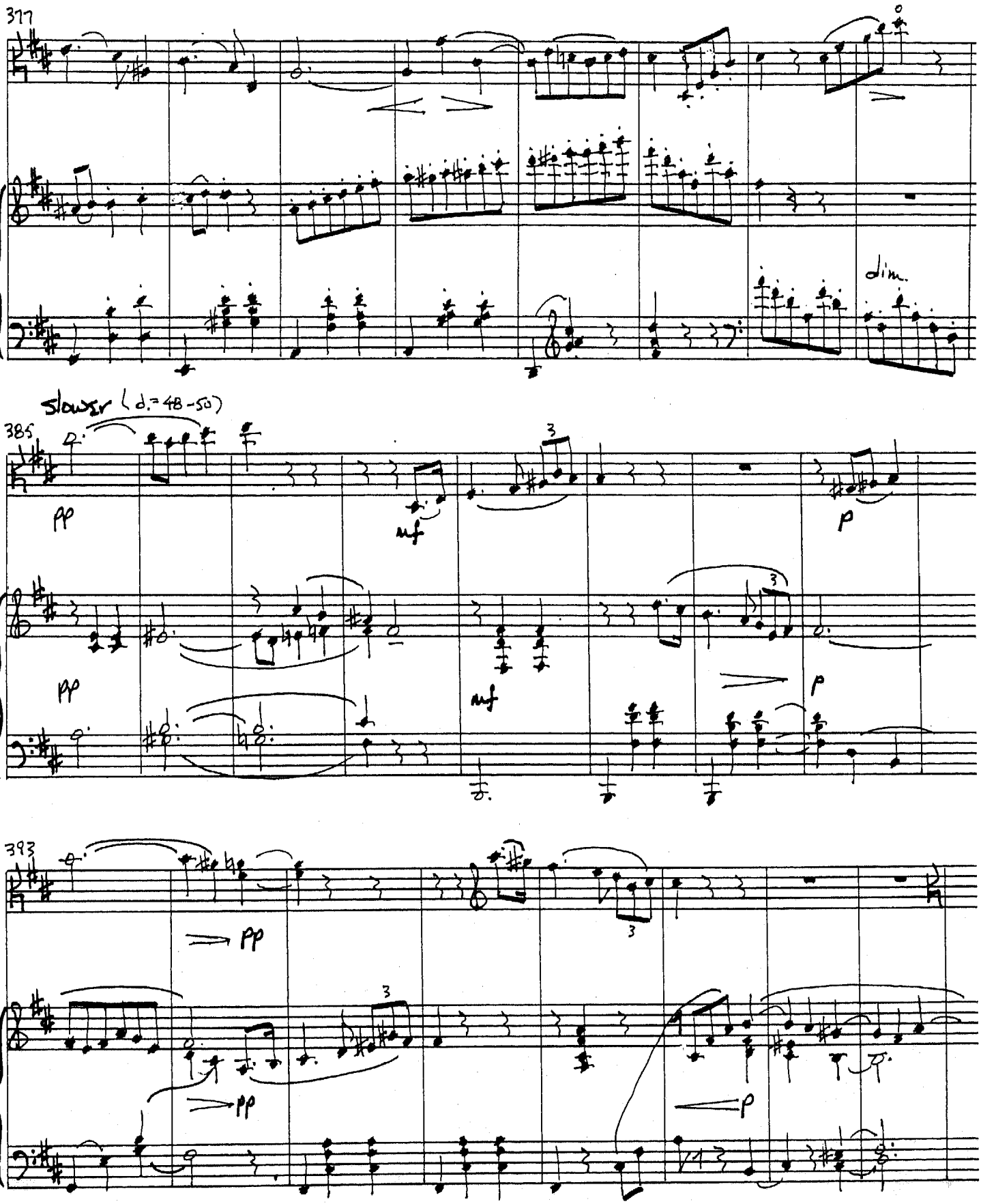

287
cresc.
mf
cresc.
mf
293
f dim.
p
f marked
dim.
p
f marked
299
3
3

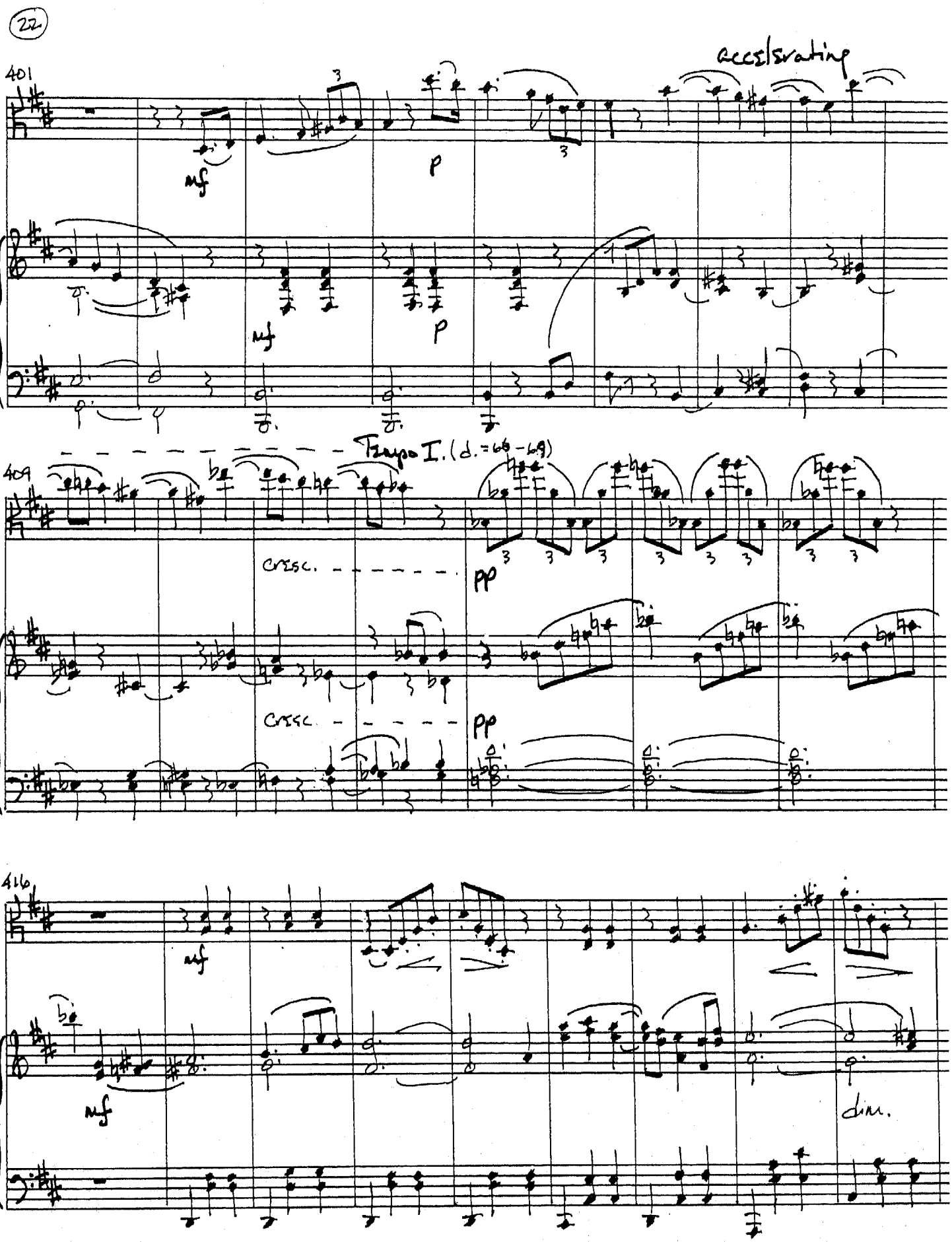

304
ff
ff
con Ped.
308
311
dim.
dim.
p
p
No Ped.

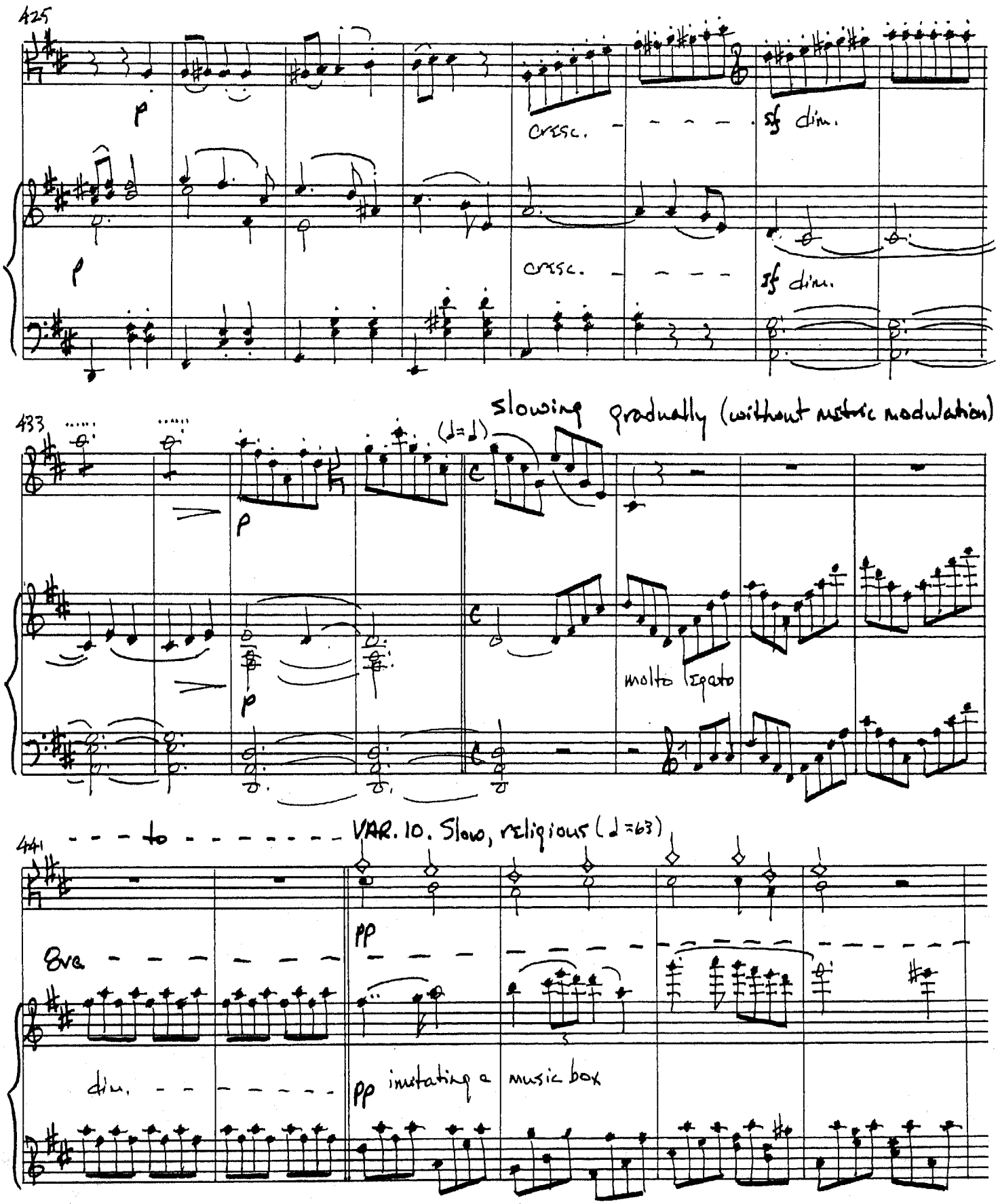

314
317
VAR. 8. ARIETTA.
Slow (♩=63-66)
dim.
pp
dim.
pp
p
nobile
p
322

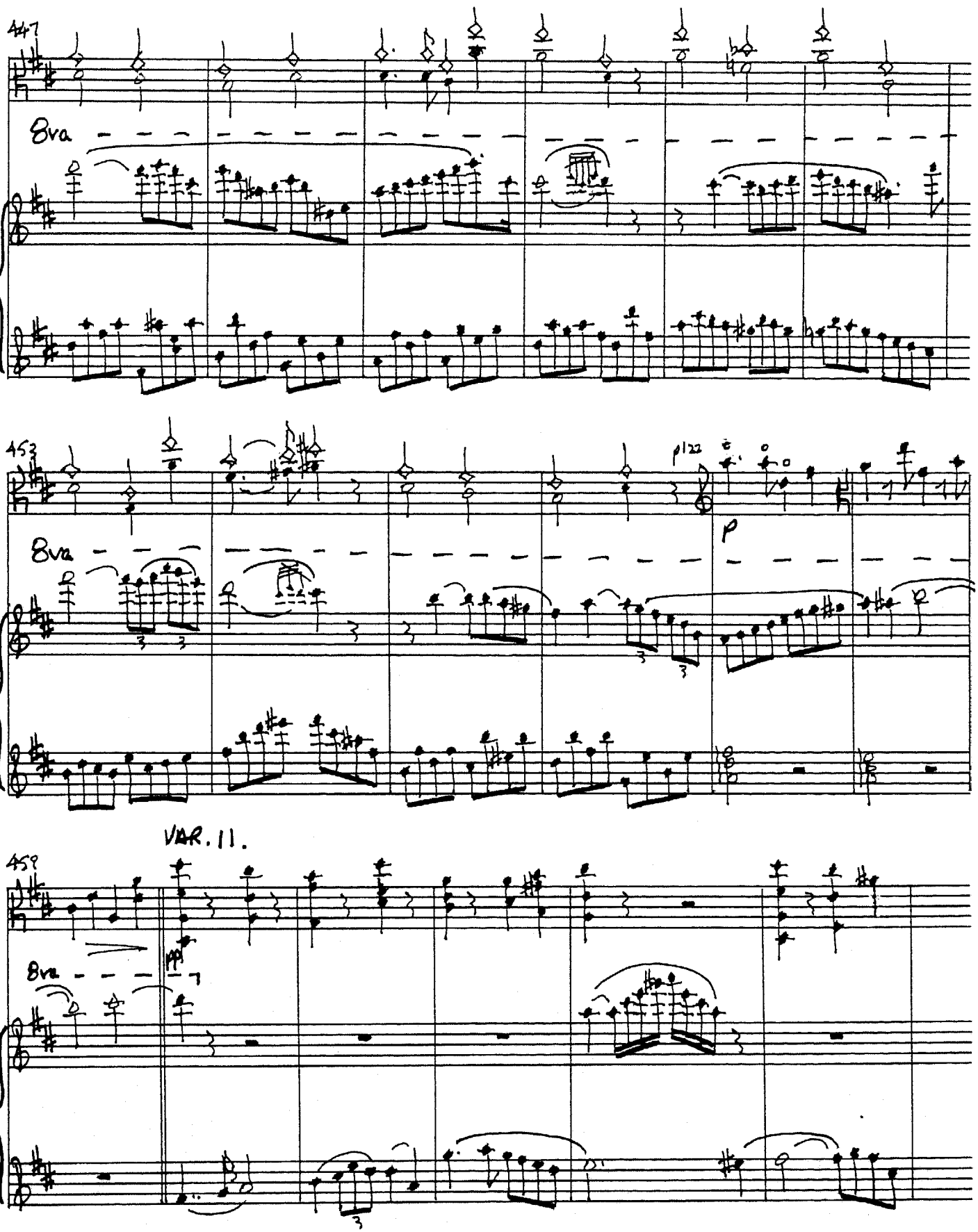

330
pp
pp
338
cresc.
345
f
dim.
p
f
dim.
p

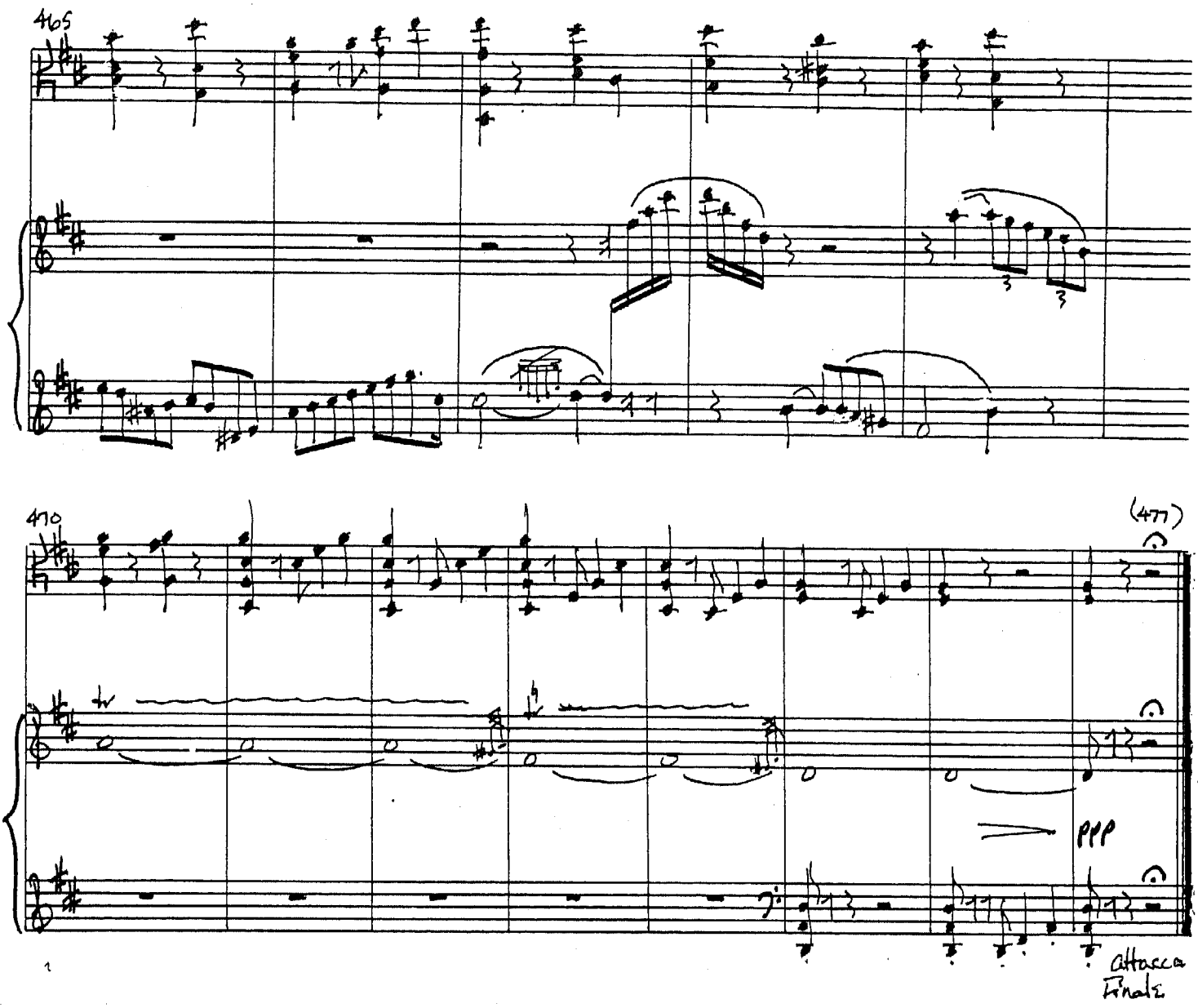

352
rit. - - -
pp
pp
VAR. 9. WALTZ
360
Lively (♩.=66-69)
pizz.
arco
p
f
p
tr
p
f
p
369
Sim.


377
dim.
slower (d.= 48-50)
385
pp
mf
p
pp
mf
p
393
pp
pp
p


401
accelerating
mf
p
mf
p
Tempo I. (d.=68-69)
409
cresc.
pp
cresc.
pp
416
mf
mf
dim.


425
p
cresc.
sf dim.
p
cresc.
sf dim.
433
slowing gradually (without metric modulation)
(♩=♩)
p
p
molto legato
441
to
VAR. 10. Slow, religious (♩=63)
8va
pp
dim.
pp imitating a music box

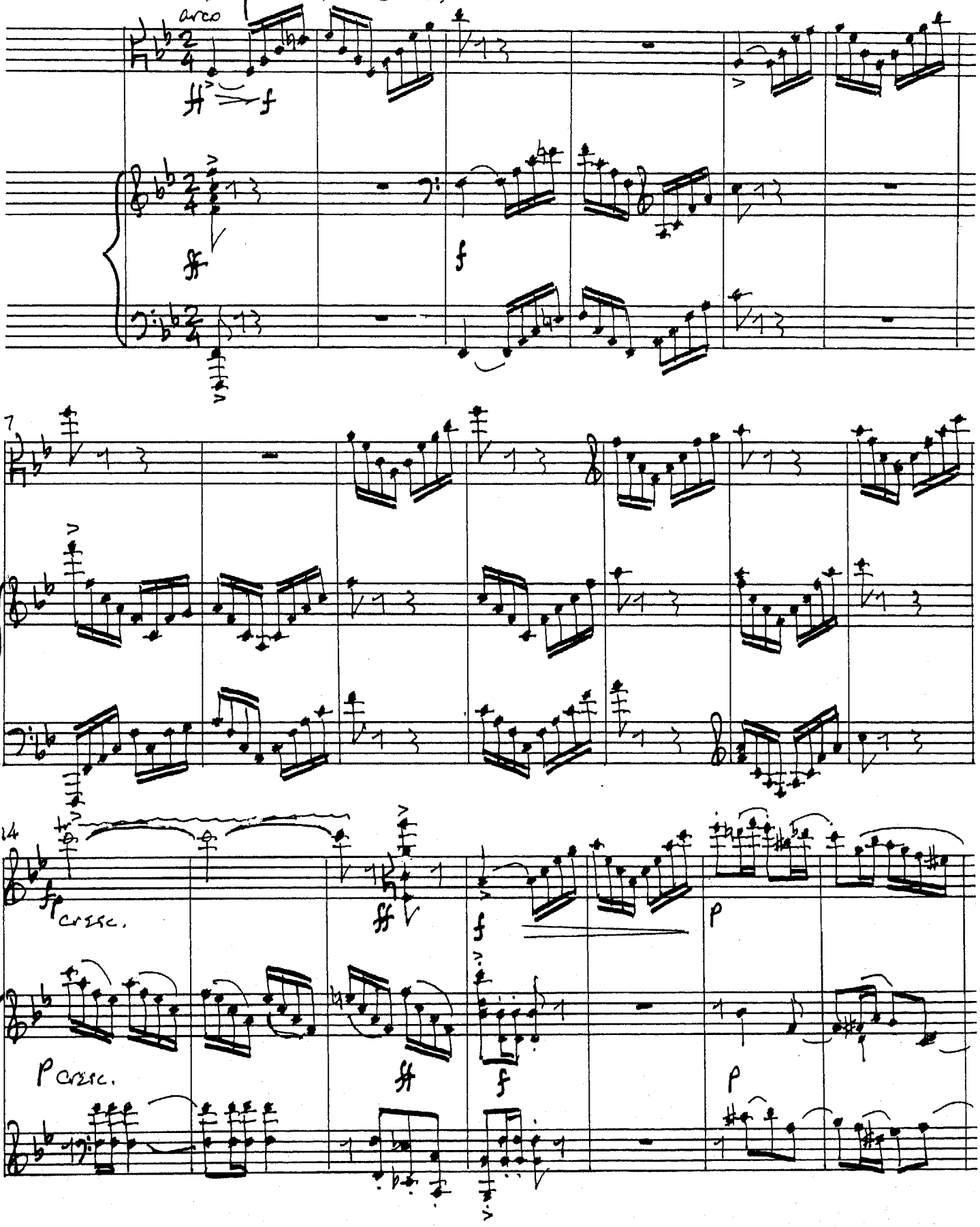

447
8va
453
8va
p
VAR. II.
459
8va

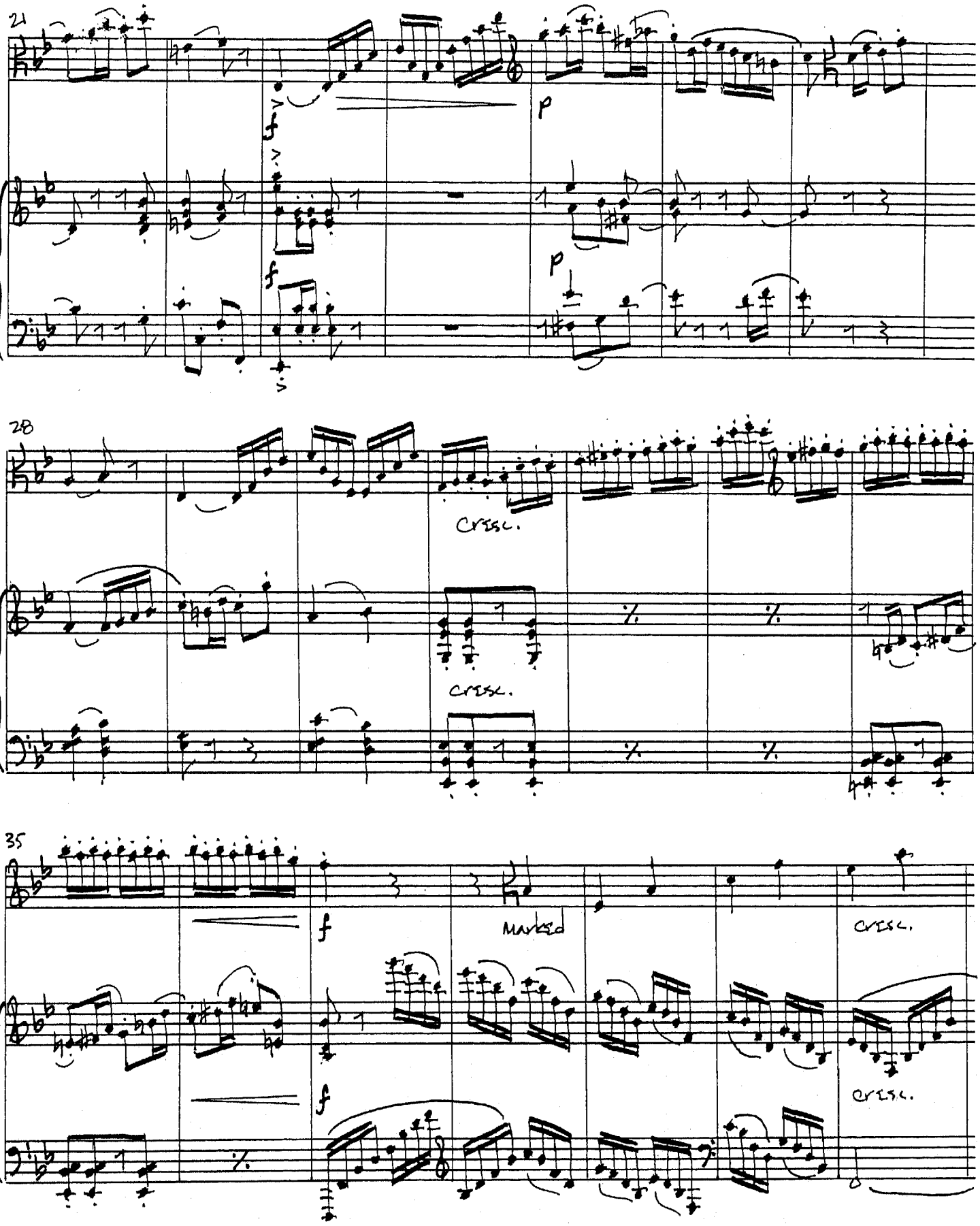

465
470
(477)
ppp
attacca
Finale

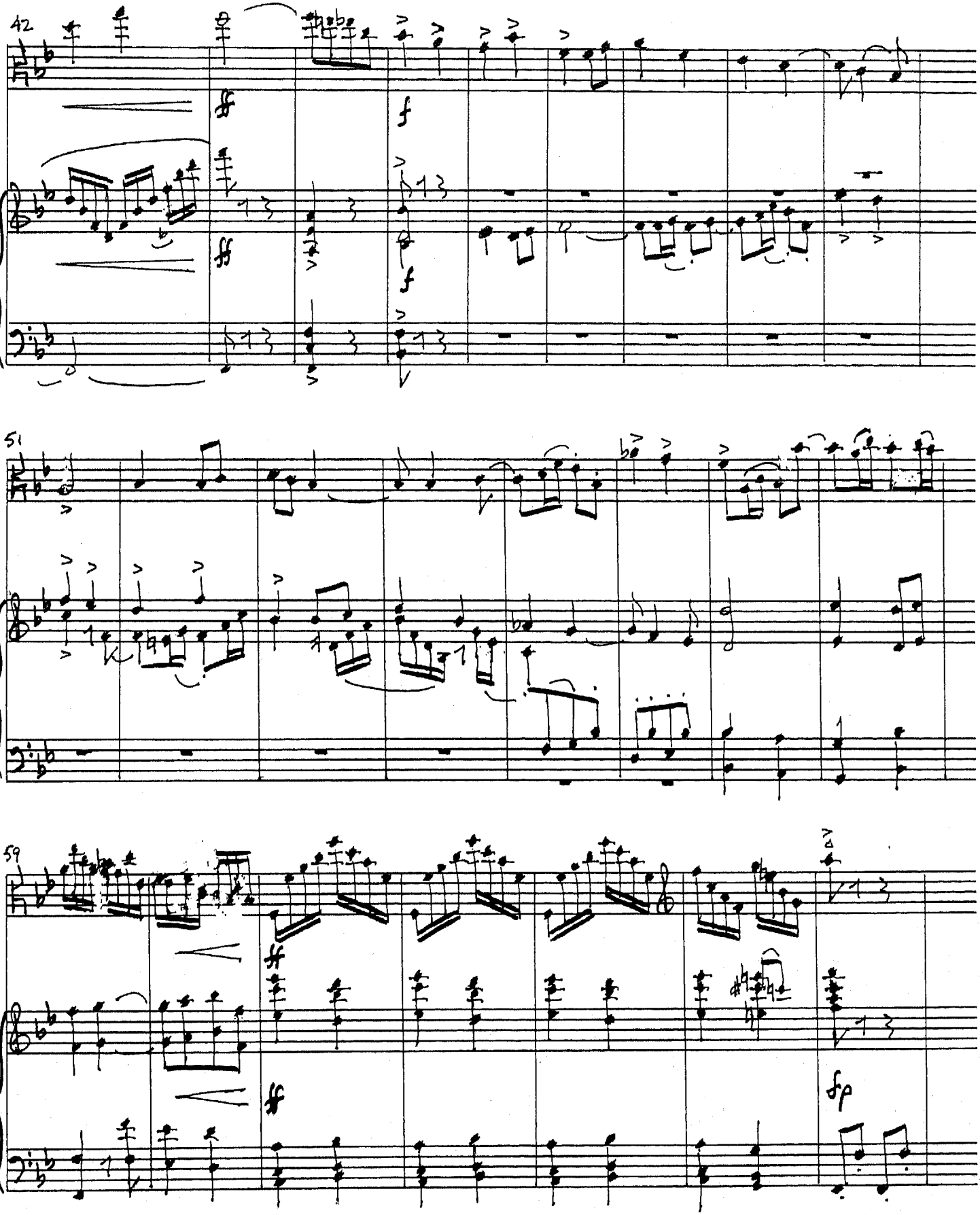
IV. FINALE (VAR. 12)

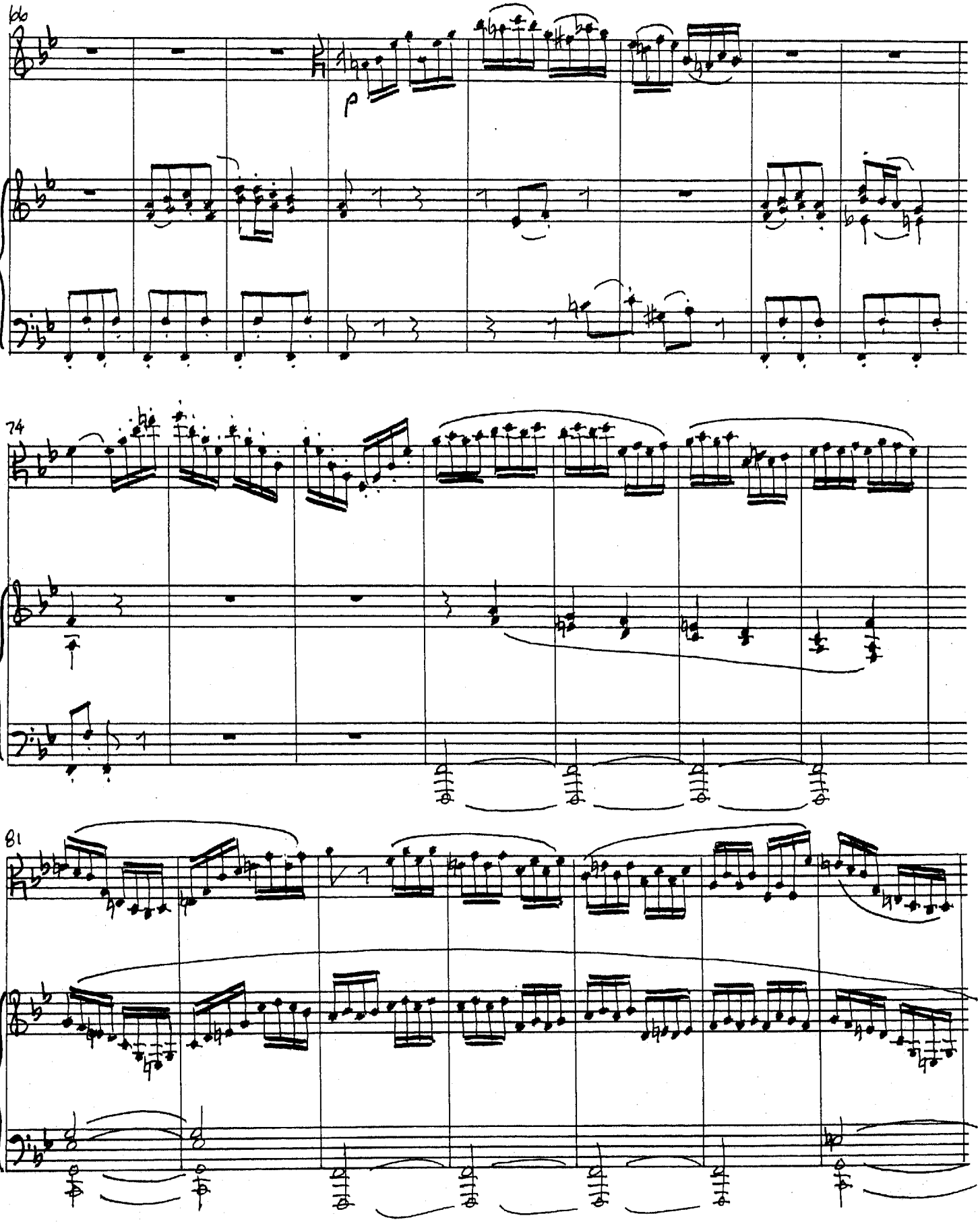
Very fast (♩ = 126 - 132)

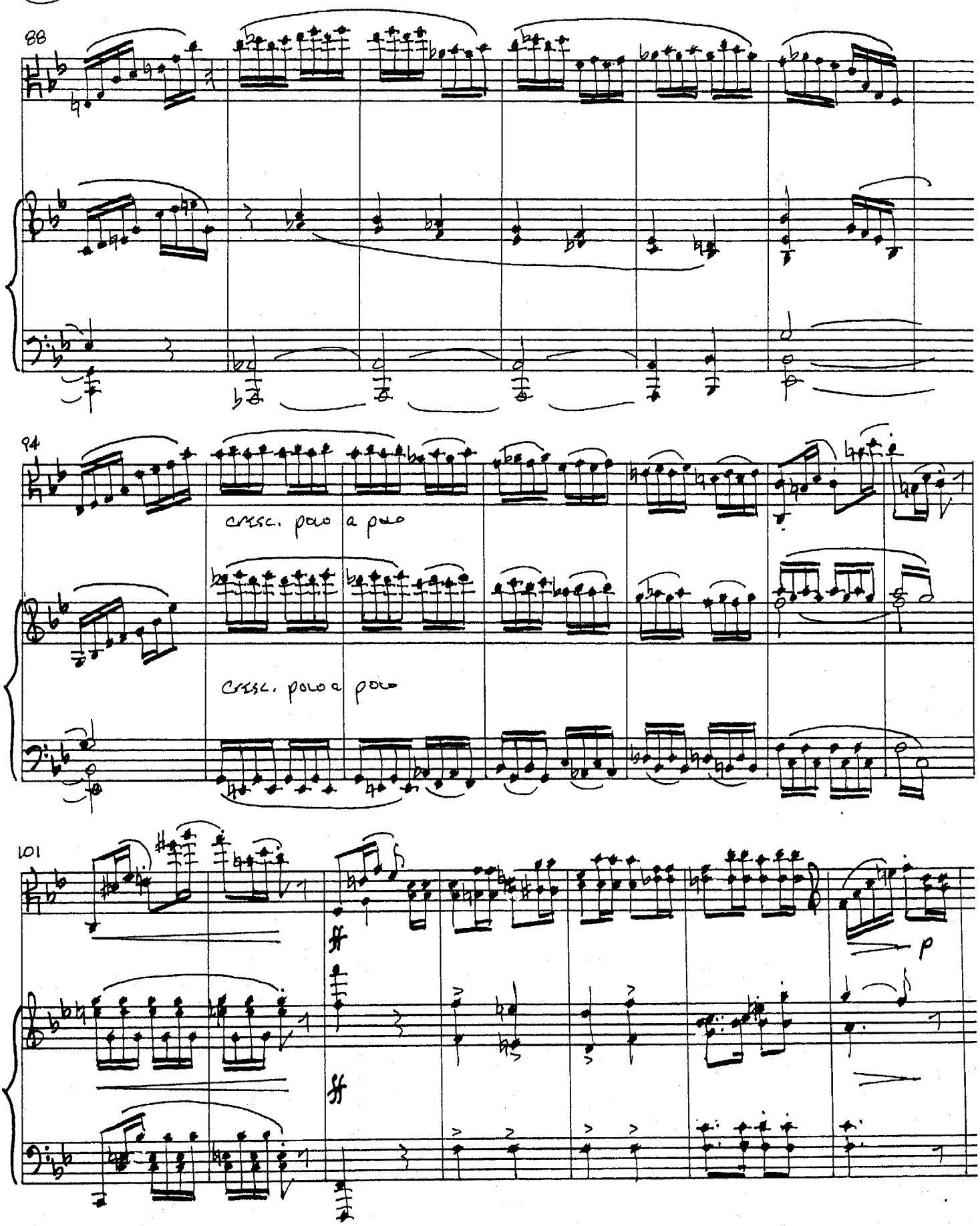
arco

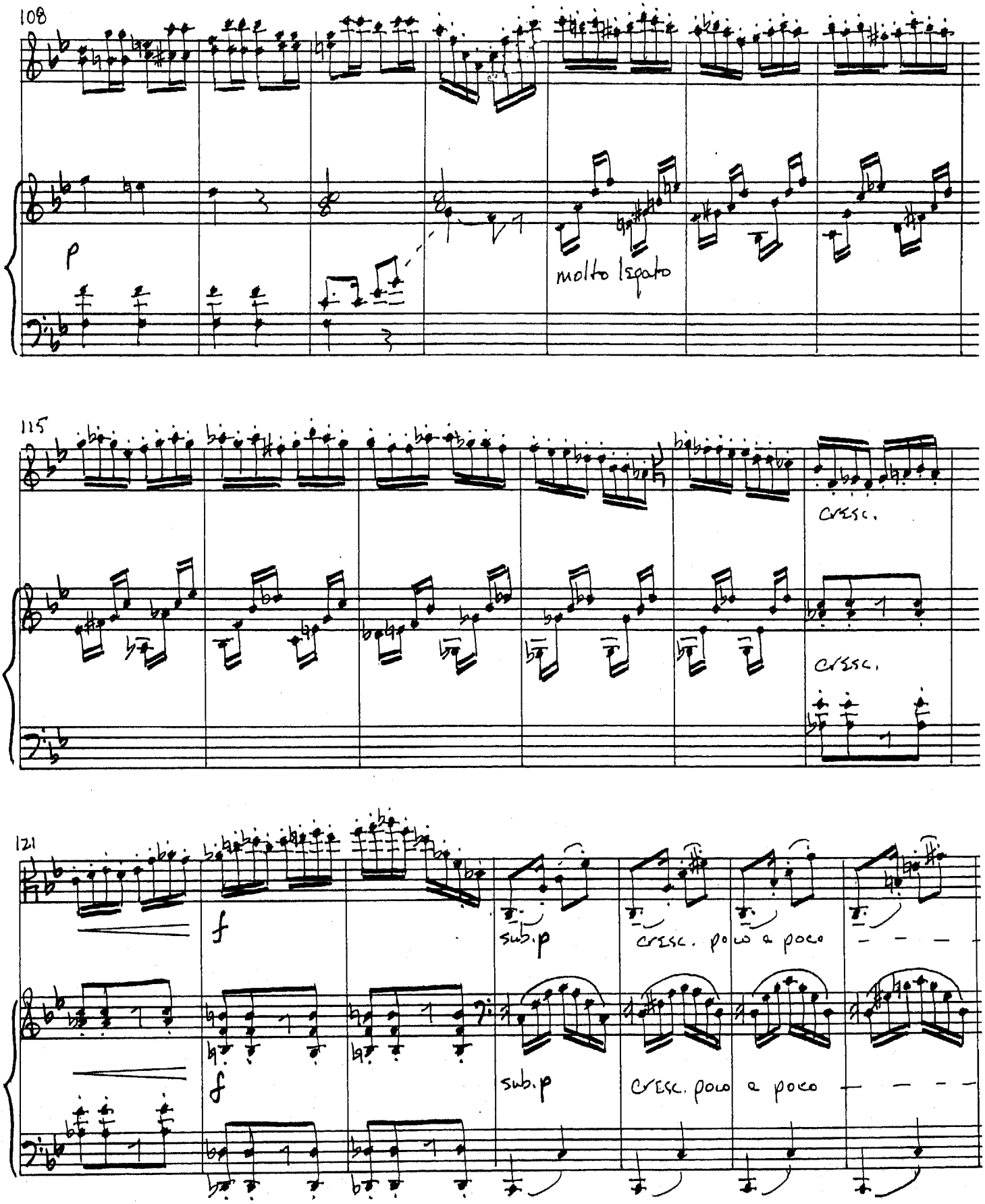


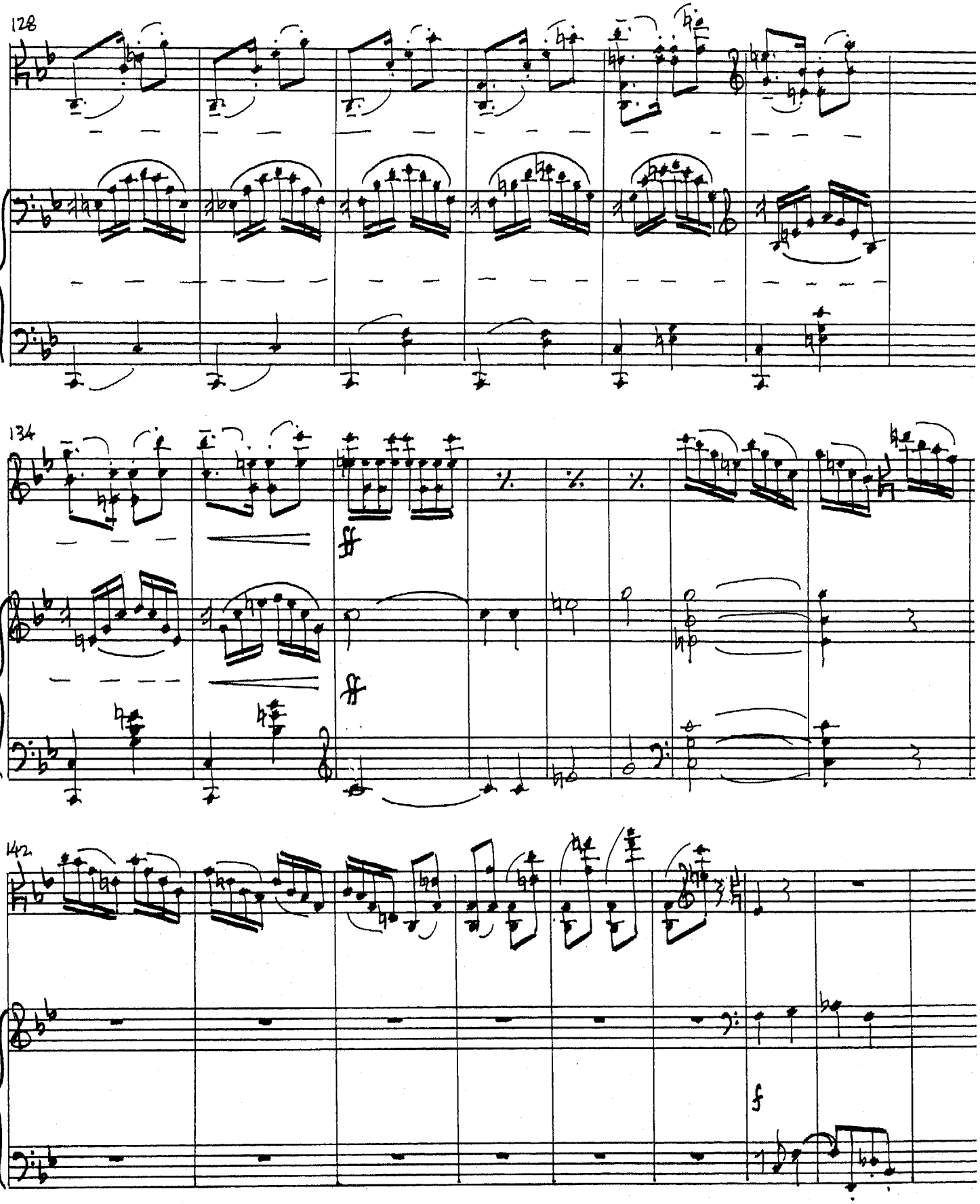

21
f
p
f
p
28
cresc.
cresc.
35
f
Marked
cresc.
f
cresc.

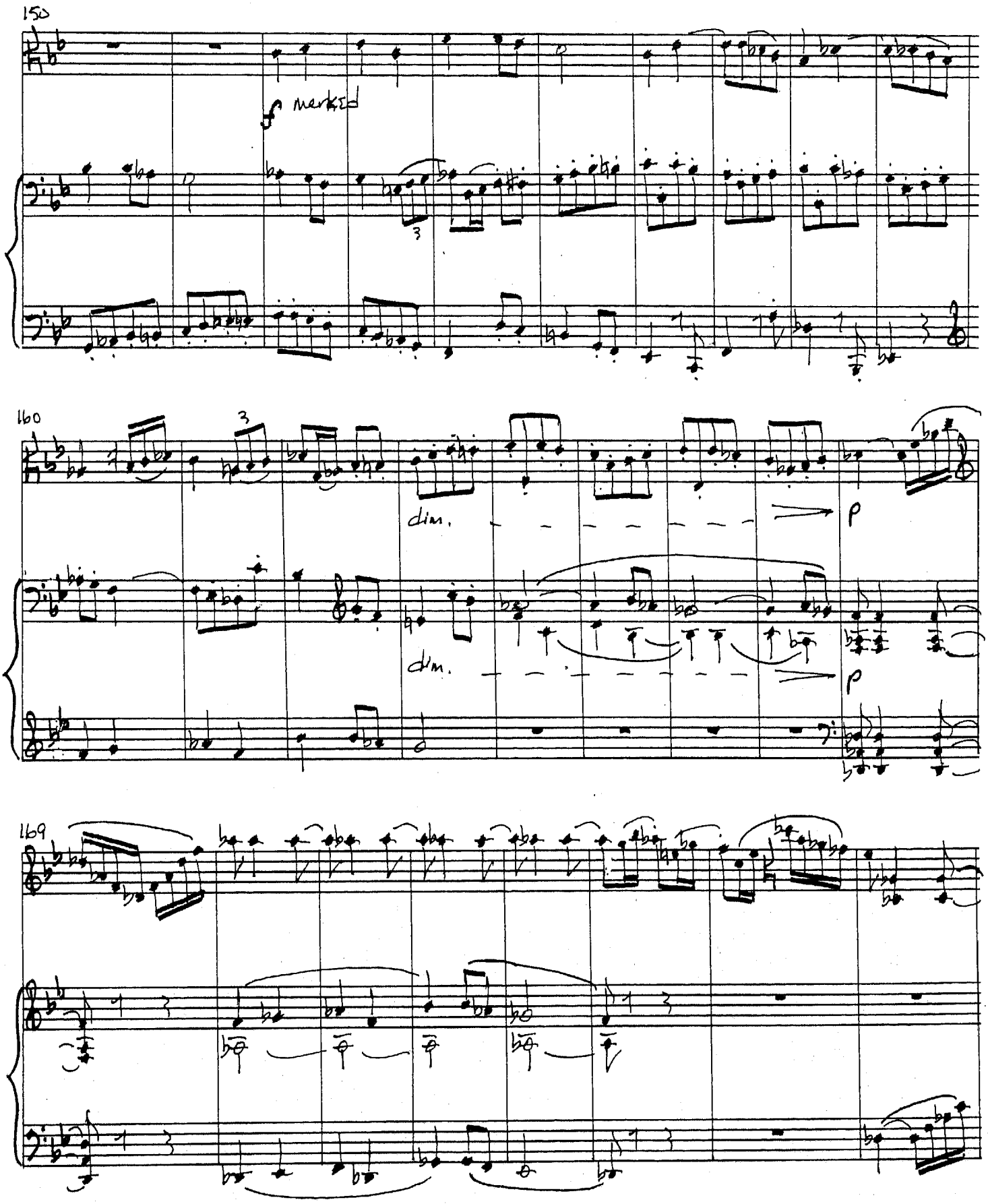

42
51
59

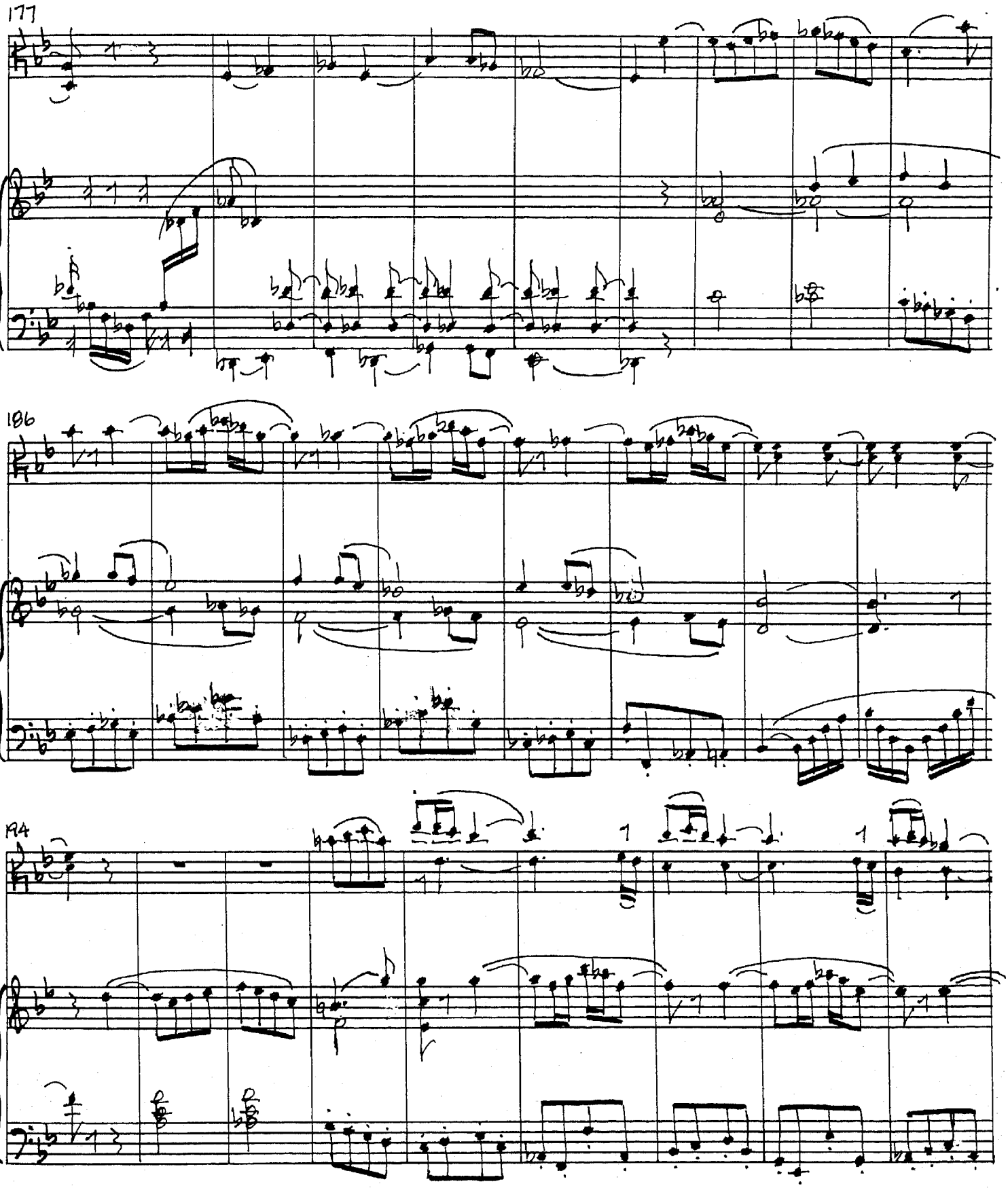

66
p
74
81

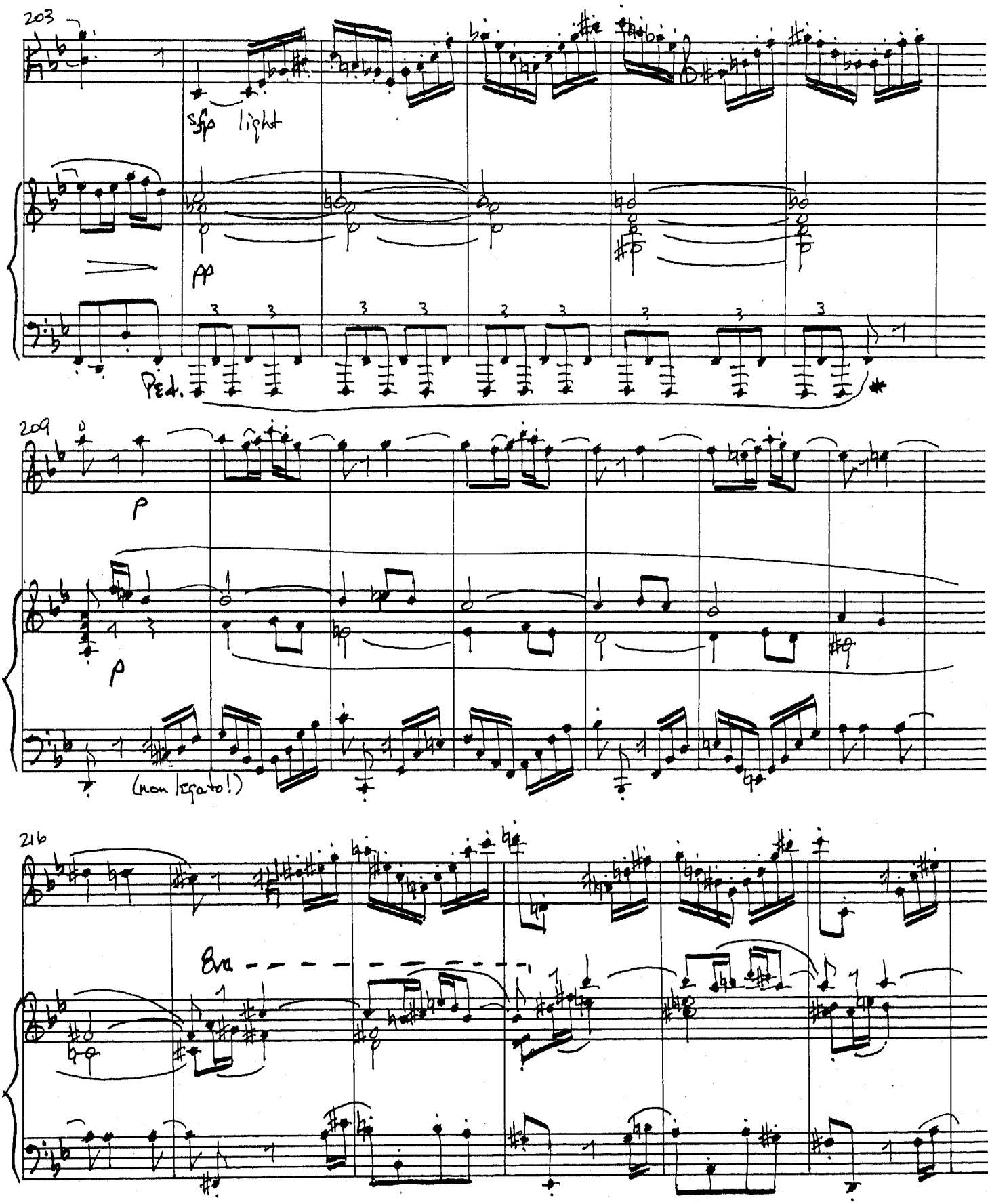

88
94
cresc. poco a poco
cresc. poco a poco
101
ff
ff
p

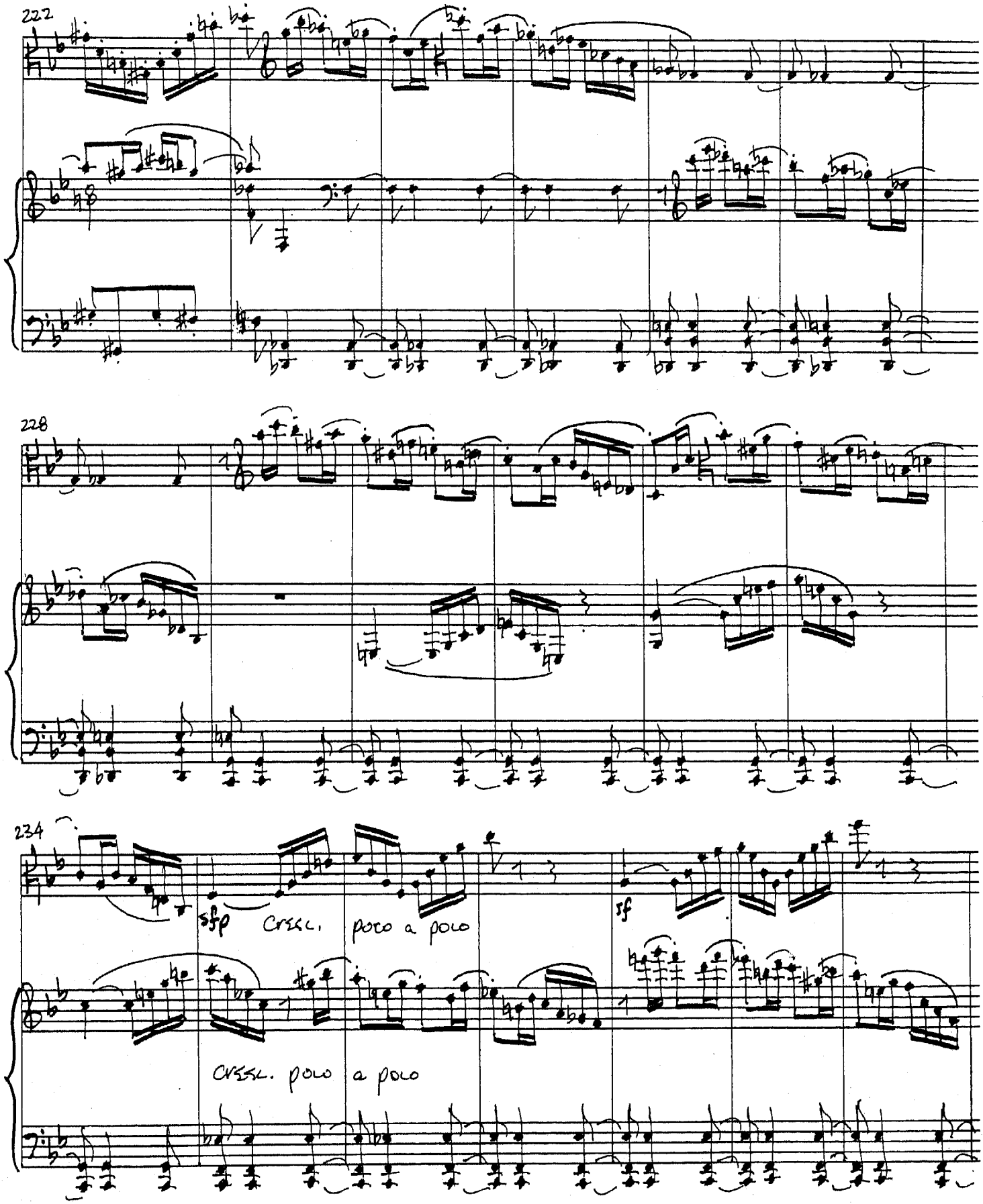

108
p
molto legato
115
cresc.
cresc.
121
f
sub. p
cresc. poco a poco
f
sub. p
cresc. poco a poco

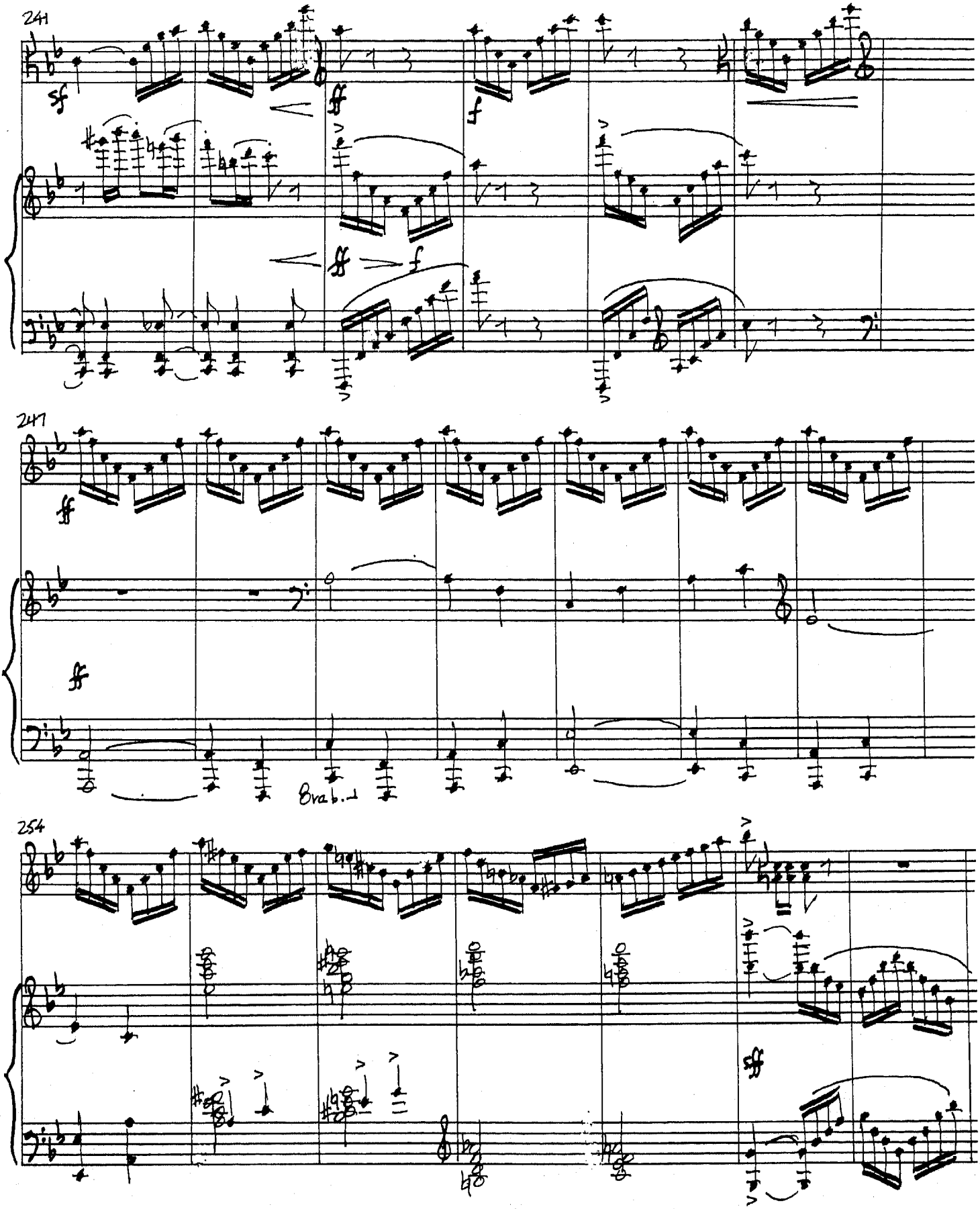

128
134
1.
2.
3.
ff
ff
142
f

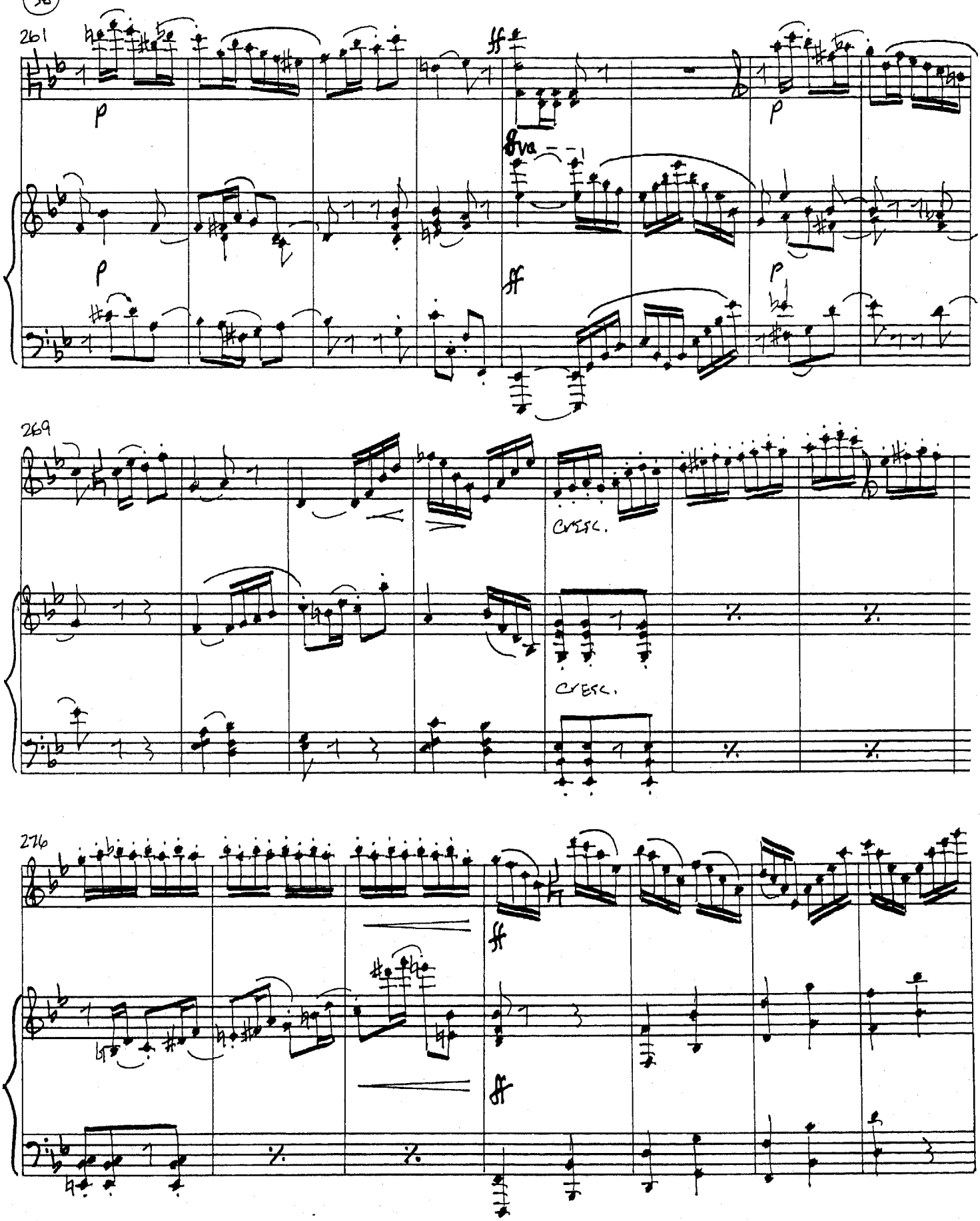

150
f marked
160
dim.
p
dim.
p
169

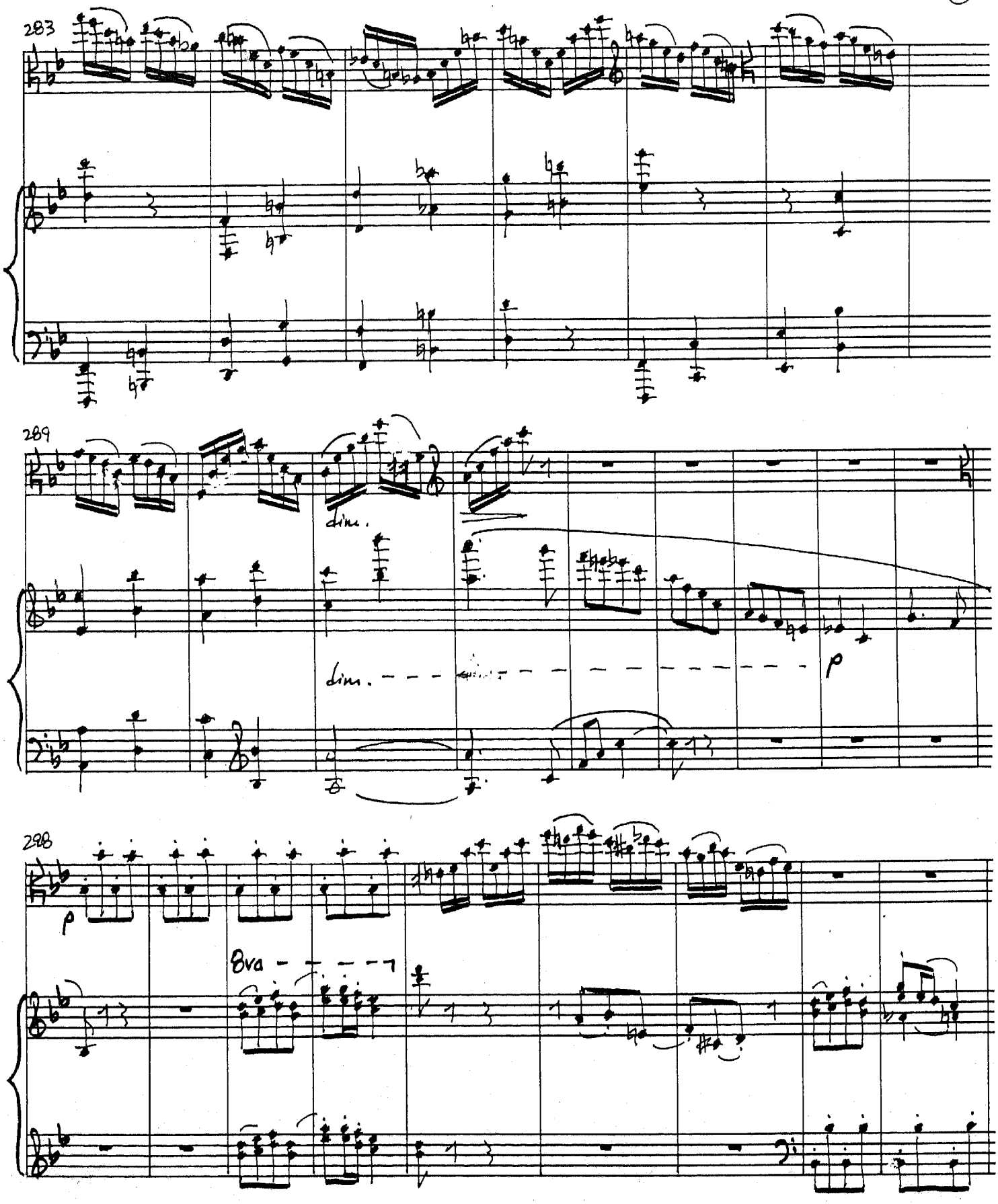

177
186
194

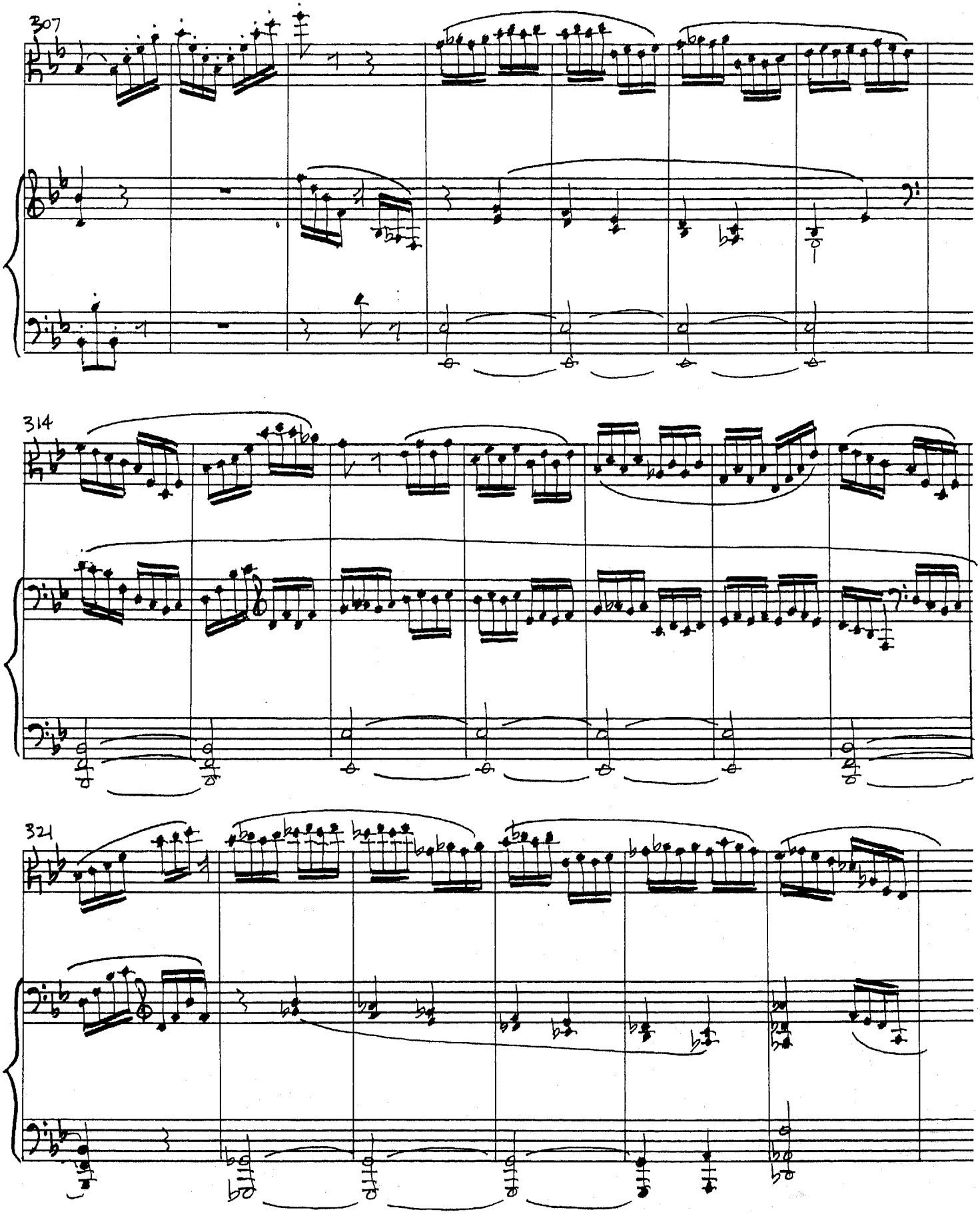

203
sfp light
pp
Ped.
209
p
p
(non legato!)
216
8va

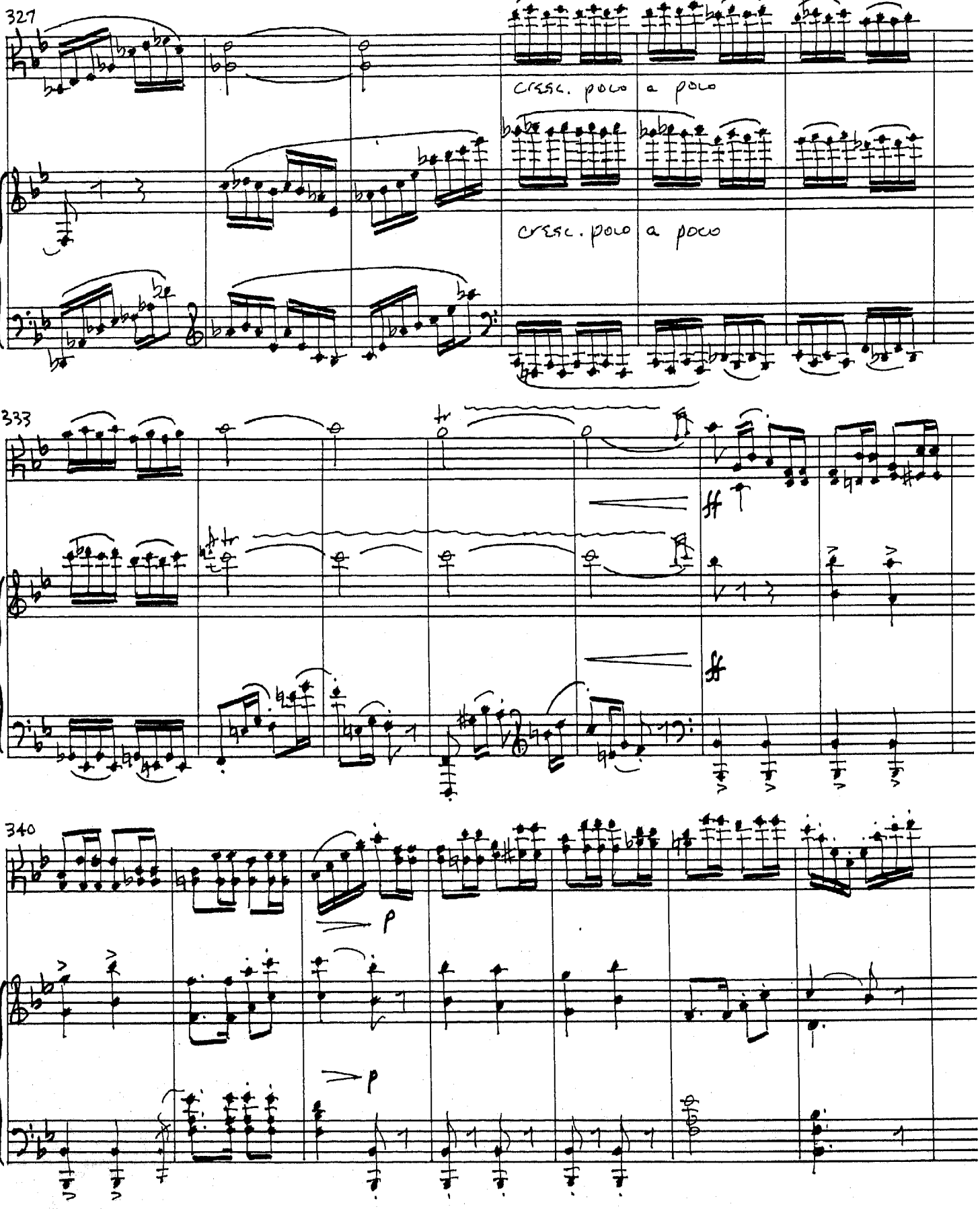

222
228
234
sfp
Cresc. poco a poco
sf
cresc. poco a poco

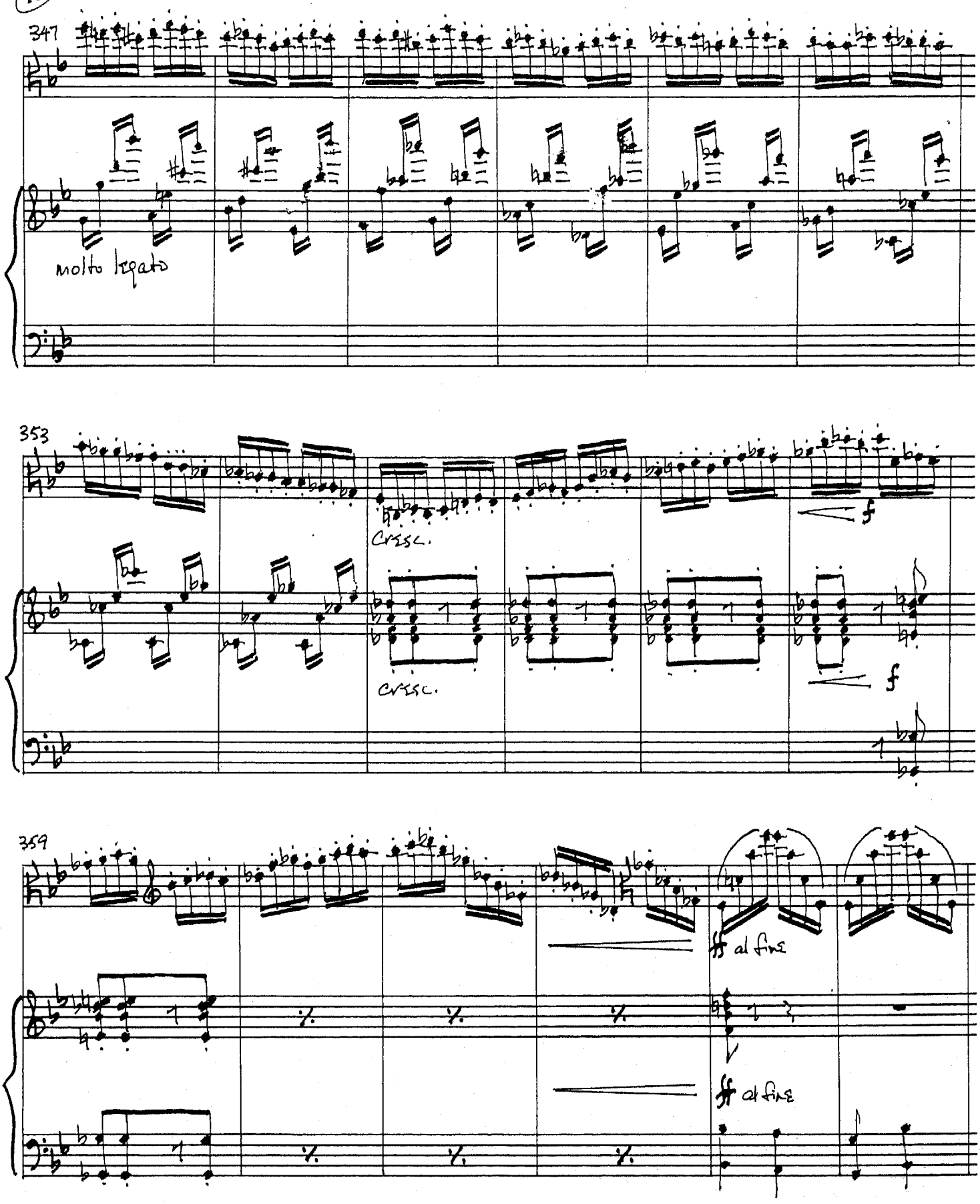

241
sf
ff
f
ff
f
247
ff
ff
Brab.1
254
sff

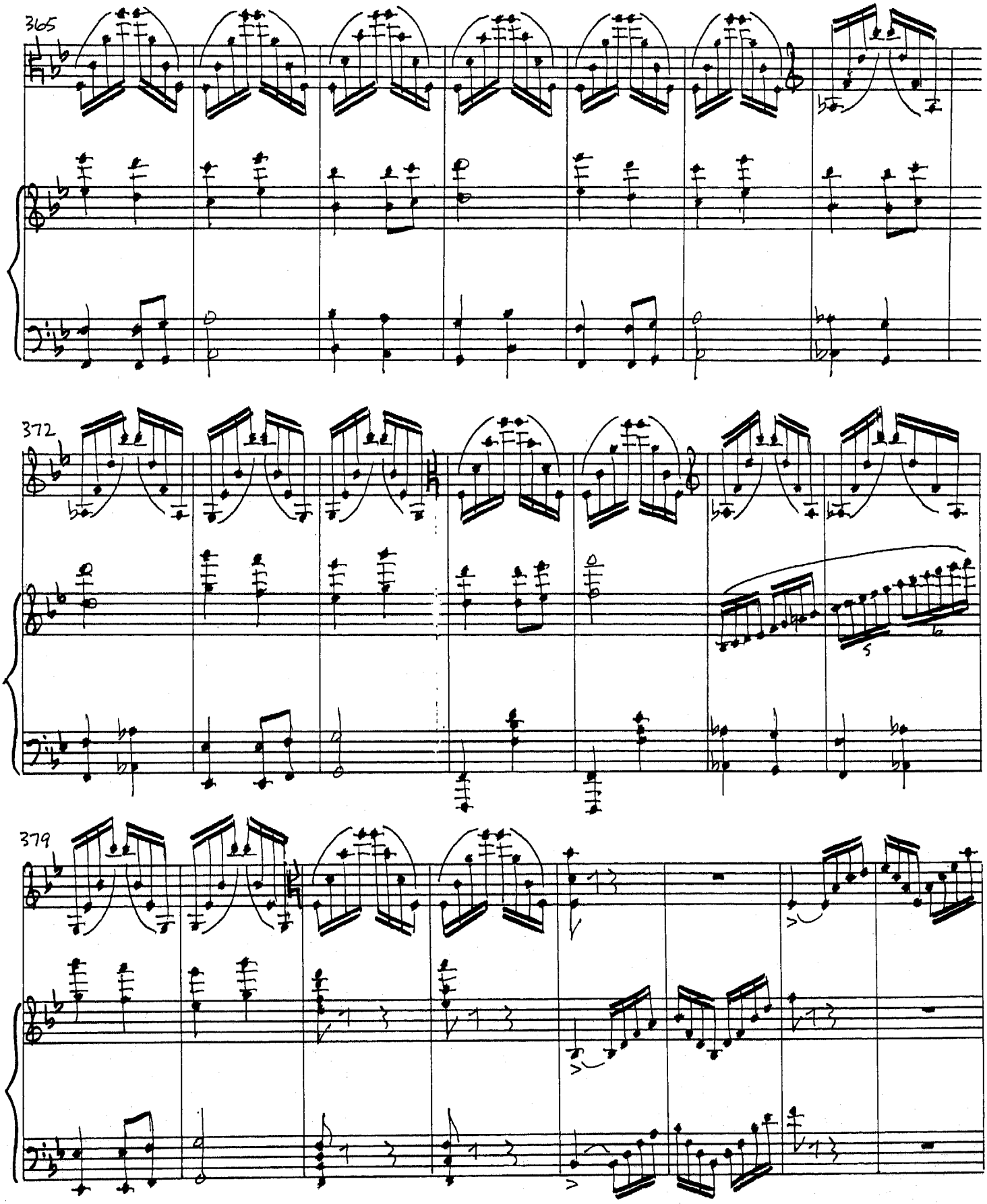

261
p
ff
8va
p
p
ff
p
269
CRESC.
CRESC.
276
ff
ff

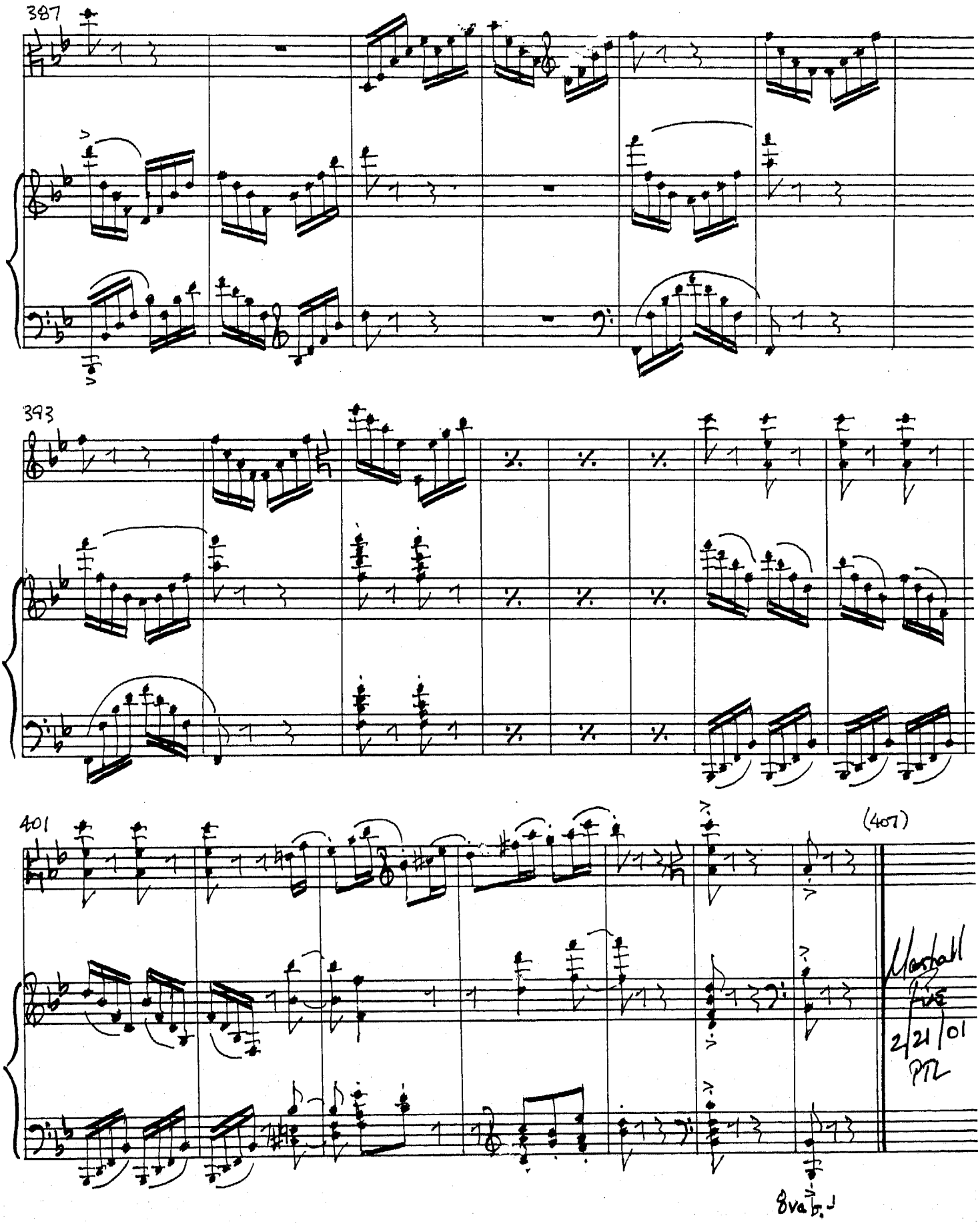

283
289
dim.
dim.
p
298
p
8va


307
314
321


327
cresc. poco a poco
cresc. poco a poco
333
ff
ff
340
p
p


347
molto legato
353
cresc.
cresc.
f
f
359
ff al fine
ff al fine


365
372
379


387
393
401
(407)
8va
Marshall
Fine
2/21/01
PTL