

JOURNAL of the AMERICAN VIOLA SOCIETY

Chapter of
THE INTERNATIONAL VIOLA SOCIETY
Association for the Promotion of Viola Performance and Research

Vol. 10 No. 1

1994



VIOLIST oder BRATSCHIST.

Die Stim ist etwas rauh, so die Virole giebet,
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ein Stück wird edeler geachtet und geliebet,
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ist, die mein Instrument als etwas schönes preißet.



FEATURES

- 11 An Analysis of Bartók's Viola Concerto
By Conrad Bruderer
- 23 The Seven Stairs
By Stuart Brent
- 25 New Acquisitions in PIVA

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FROM THE PRESIDENCY



Alan de Veritch, AVS President

It Can't Be Four Years Already!

As I sat down to write this article, the last "President's Column" of my term in office, I couldn't help but think of the old adage, "Time really flies when you're having a good time!"

It seems like only a few months ago I was starting to organize my thoughts into a plan of action for the development and growth of the AVS, and yet in reality, it has been four years.

Yes, it's been a great deal of work but the rewards have been plentiful. I have cultivated numerous wonderful friendships, become better acquainted with many fine colleagues, and learned so much more about violists, the viola, and the fabulous potential of our own great society.

I have also had the good fortune of being surrounded by a leadership team comprised of so many talented artists dedicated to our cause. Working with them, I have seen many of my personal goals for the organization achieved or exceeded and the AVS grow to a new level of maturity.

As a direct result of the constant hard work and dedication of each member of this leadership team, the American Viola Society can be proud that it now

1. has a formal Long-Range Plan;
2. has completely computerized its membership records (thanks primarily to Pam Goldsmith);
3. has established annual board meetings, thereby substantially increasing the productivity and effectiveness of the AVS;
4. has significantly expanded member interest in running for leadership positions within the organization;
5. has dramatically increased public awareness of our existence;
6. is for the first time ready and anxious to charter local chapters; and
7. is extremely healthy financially.

Additionally, over the past four years our Journal has become an even finer publication (due to the efforts of David Dalton), the Primrose International Viola Archive has expanded to about 5000 works for the viola, and, in addition to the Primrose Collection, PIVA is now home to much of the music, letters, photos, and memorabilia of Paul Doktor and Ernst Wallfisch. Brigham Young University has also recently informed us verbally of its intent to dedicate exclusive space, in the form of a Primrose Library room at the University, as the permanent home of PIVA.

Oh, and we must not forget the last two Congresses. Without a doubt, Ithaca and Northwestern were two of the most successful—with the latter generating the first profit to the AVS in our history.

Exciting as the past four years have been, I am sincerely looking forward to my next four as Immediate Past President. In spite of all that has been accomplished,





A Few Words of Thanks

Evelyn and I wish to thank each one of you for the friendship and support you have afforded us over the past four years. We will never forget this chapter of our lives and look forward to continuing our service to the AVS in whatever capacity we are needed.

We also wish to thank the large number of friends and colleagues whose thoughts and good wishes have helped give us the strength to dig out of the rubble of the "Northridge Quake" from which we sustained substantial real and personal property damage.

We are truly looking forward to our new life in Bloomington, Indiana, where I have recently accepted professorship at Indiana University, and to the continued development of my own "de Veritch Institute of Viola Studies," a school designed to set the standards for excellence in consistent viola training at all levels and projected to be national in scope.

I wish to close with a very special thanks to all of the officers and board members of the past four years, who have made every moment of my term feel so positive and productive, and to David Dalton, Maurice Riley, and Myron Rosenblum, who preceded me as AVS presidents and served as constant sources of knowledge, strength, perseverance, and inspiration.

I know that we have still just reached puberty. As local chapters develop and new leadership emerges, only then will we really begin to realize the true greatness of the potential of our very special AMERICAN VIOLA SOCIETY.

Alan de Veritch,
President

Dear Friends and Colleagues,

My term as Secretary of the AVS is coming to a close, and I have enjoyed communicating with all of you. I especially want to thank you for your kind concern about me after the Northridge earthquake.

I am fine, and my house is still in the same place. We had many cracks in the interior and exterior walls, and a great deal of glass and other fragile items broke, but the violas are all fine (I think I received a sound post adjustment, however).

Again, let me thank you for your cooperation and patience with me, and let the American Viola Society flourish!

Pamela Goldsmith,
Secretary

ANNOUNCEMENTS

ELECTION OF NEW AVS OFFICERS AND BOARD MEMBERS

You have received a ballot for election of AVS officers and board members. Please remember to mail the ballot by May 23, 1994. Any ballots postmarked later than May 23 will not be counted.



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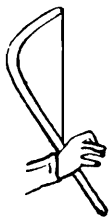
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(SEE MEMBERSHIP ENROLLMENT FORM IN THIS ISSUE.)

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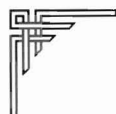
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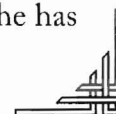
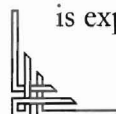
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CANADIAN VIOLA SOCIETY



Baird Knechtel, long-time president of the CVS, and host chair of the 1981 International Viola Congress at Toronto, has resigned his position. Replacing him is Ralph Aldrich, University of Western Ontario. Appreciation is expressed to Baird for his valued leadership and for the contributions he has made to the collegial relationship between the CVS and AVS.





ROSEMARY GLYDE (1948–1994): A REMEMBRANCE

Weiji, Rosemary Glyde's quartet for four violas, was composed during the last months of her life and was premiered by members of the New York Viola Society on January 10, 1994. The title signifies crisis and opportunity: from physical crisis came musical chrysalis. This four-movement work is a monument not only to a splendid imagination and finely honed musicality, but to the passion and commitment that characterized all that she touched. *Weiji* is a piece that is destined to make a lasting contribution to viola literature. It captures Rosemary's remarkable thought and feel for the instrument—both its rich timbral qualities and virtuosic technical range.

I begin with this new work because it is emblematic of Rosemary's personality and musicality. As someone who thought like a composer, she was a musical interpreter in the grand tradition of the term. The music she played resonated through her dynamic imagination. One sensed in her playing a drive to express the very essence of her being. Whether performing her own work or interpreting that of others, this quality was paramount.

A recipient of the DMA from the Juilliard School, where she studied with Lillian Fuchs and Dorothy DeLay, Rosemary Glyde made her New York debut at Alice Tully Hall in 1973 as a winner of the Juilliard Viola Competition. She appeared frequently as a recitalist, was a member of the Manhattan String Quartet, and was soloist with numerous symphony orchestras. She taught at the Mannes School of Music, the Sewanee Summer Festival, the Aspen Music Festival, and the Bowdoin Summer Festival.

During the twenty-three years of our friendship and collaboration I had ample opportunity to observe Rosemary's approach. It was active, it was personal, it was particular. She had strong opinions about music and remained true to them. As an Anglophile who was partial to the music of York Bowen and the English romantics, she gave the U.S. Premiere of Bowen's Viola Concerto at the XXI International Viola Congress. She believed that this music should be heard and programmed it regularly.

A staunch believer in the development of repertoire for the instrument, Rosemary worked consistently and proudly to liberate the viola from preconceptions regarding its range. She searched tirelessly through older repertoire to see what nuggets she might find. She edited and gave the New York premiere of the *Concerto pour l'Alto Principale* (c.1800) by Johann Andreas Amon. She transcribed and performed the Bach Cello Suites and Gamba Sonatas, to be released on CD in the near future, as well as Rachmaninoff's Cello Sonata and the spiritual *Breaking Bread*.

Rosemary Glyde was involved in commissioning and championing new music for the viola throughout her career. She premiered Bernard Hoffer's Viola Concerto at the 1993 International Viola Congress and during recent years premiered Hoffer's Sonata for Viola and Piano, Richard Lane's Concert Music for Two Violas, Emanuel Vardi's Suite for Viola and Piano, and her own Fantasia for Solo Viola (*Whyda*). Mr. Hoffer commented on the depth of Rosemary's understanding of his music. She also performed music by composers such as Ruth Schonthal and Walter Ross. And she premiered and programmed five works that she commissioned from me.

From the earliest days of our acquaintance, beginning at the Aspen Music Festival in 1971, Rosemary coaxed me into joining her effort to expand the viola repertoire. She had an easy time of it, as I too am enamored of the instrument and knew that

she was an outstanding interpreter. I delighted in composing for Rosemary and am honored that several of these pieces, including *Glyph* for Viola String Quartet and Piano, *Doxa* for Viola and Piano, and *L'étude du Coeur* for Solo Viola were among her favorites. The latter two were included on her acclaimed Tully Hall recital in March 1989. Composing for Rosemary was an exhilarating experience. She made helpful editorial suggestions including comments about register and bowing techniques; she admonished me to remember the C-string. And she threw herself into interpreting the music with results that were unvarying in their verve and penetration.

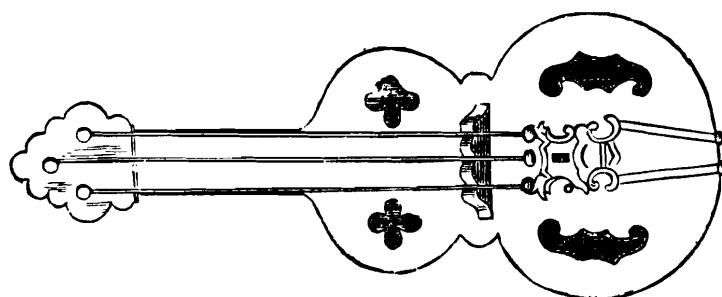
Rosemary Glyde was, above all, an unselfish musician. She cared not only for her own relationship to music, but about the larger community of performers and listeners. She was a founding member and president of the New York Viola Society, whose activities include recitals, lectures, master classes, a variety of outreach programs, and a regular newsletter. She was interested in other violists, both as people and musicians.

Her love of music and her feeling for it became evident at an early age. As a young girl, she went with her family to a farmer's watermelon patch in Alabama. They went into the field and Rosemary picked out a melon. The farmer told her it wasn't a good one and rapped on several before picking one out for her. When he showed her she said, "That's a B-flat watermelon." What a delightful way for her musical family to know that their youngest member had a developed sense of pitch and an innate sense of the music of the world.

Rosemary Glyde integrated her music seamlessly with other facets of her life. She was a person who loved tradition and celebration; she was a person who cherished friends. She was a person who made a home in the deepest sense of the word, who celebrated her life with her husband William Salchow and her daughter Allison as well as her mother Dorothy and sisters Judy and Wendy. She enjoyed domestic activities such as hanging wallpaper, collecting brass candlesticks, participating in a quilting group, gardening, and trimming hedges by hand as she had learned from her father, Edgar Glyde, in Alabama. She has given us a rich legacy. Rosemary is for remembrance and we shall remember her.

—Judith Shatin, Composer

Editor's note: Rosemary Glyde served the AVS as secretary-treasurer for six years beginning in 1986. Shortly after her memorable performance with orchestra at last year's Chicago Congress, she was diagnosed with cancer. She fought valiantly and optimistically against her illness, but succumbed on January 18, 1994. Her demise is a substantial loss to our Society and to the viola and related interests she pursued with effervescence and ardor.



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AN ANALYSIS OF BARTÓK'S CONCERTO FOR VIOLA AND ORCHESTRA, MOVEMENT TWO

by Conrad Bruderer



The Concerto for Viola and Orchestra by Béla Bartók, prepared for publication by Tibor Serly,¹ is today considered standard repertoire. However, there are those who challenge the authenticity of the published score. Some scholars consider the piece to be more Serly's invention than Bartók's creation. It is necessary, therefore, to justify the authenticity of the score before analyzing the formal structure of the second movement, mm. 1–57, as a work of Bartók. Accordingly, I first offer an account of Serly's reconstruction and a brief critique of Serly's work. Also preceding the analysis is a summarized definition of the golden section and Fibonacci series, whose principles I apply in this analysis.

In his 1975 article "A Belated Account of the Reconstruction of a Twentieth Century Masterpiece," Serly details his preparation of the concerto.² In defense of it, he describes the first two movements as "[Bartók's] music from the first to the last measures."³ Of the second movement, Serly observes:

The Adagio commences on an E-major chord (p. 32 in the printed score) without any indication of an introduction apparent. Otherwise, the entire movement is complete in both the viola solo and the orchestra background from beginning to the end of its 57 measures.⁴

Serly claims that his lone embellishment of Bartók's sketches for the second movement is in the Poco Agitato, mm. 30–39. The manuscript indicates only the solo viola accompanied by a series of parallel descending triads in the upper strings. Serly added the 32nd-note passages in the winds, justifying this as similar to Bartók's "out-of-doors" music.⁵

After examining photocopies of Bartók's sketches for the concerto, Sandor Kovacs, while he respects Serly's intentions, presents a different view of Serly's reconstruction.⁶ However, most of Kovacs' criticisms lie outside the second movement, and those that fall within mm. 1–57 do not alter the formal structure.⁷

Bartók constructed the second movement of the viola concerto as he did most of his other mature works, utilizing the proportions of the Fibonacci series and the golden section.⁸ The Fibonacci series (1, 1, 2, 3, 5, 8, 13, . . .) is a sequence in which each succeeding term is generated by the sum of the two preceding numbers.⁹ Dividing one number in the series by the succeeding term results in an approximation of the golden mean, .618 . . . , which is a proportional measurement of distance. Multiplying a given distance by the irrational golden mean shows the length of the golden section (GS). Multiplying a given distance by the inverse of the golden mean, .381 . . . (1 minus .618 . . .), determines the length of the negative golden section (nGS).¹⁰ Used for centuries in the fine arts, the golden section and Fibonacci series originate in organic nature. These interrelated equations are found in such diverse areas as the rate at which certain animals multiply and the distance between the veins of an ivy leaf.¹¹ Just as the GS and Fibonacci series can be applied to physical distance, Bartók used these tools to gauge musical distances according to the number of beats.¹² By placing structurally significant events at chosen GSs, Bartók strove to create proportions that were instinctive yet consistent. These proportions determine tempo or key changes, appearances of new motives, sectional demarcations, musical climaxes or nadirs, and phrase structure. Each section produced by the initial split can in turn be divided at its golden mean to form additional segments.

The second movement of the concerto is constructed around three overlapping formal structures. The first formal structure to be examined is a GS framework that encompasses the entire movement. The primary golden section of the movement occurs at m. 36 beat two, the primary negative golden section at m. 22 beat four. Further divisions of these sections yield only one significant result: the GS for m. 36 beat two through m. 57 approximates the entrance of the Ritornello, m. 50 (see Figure 2).



The movement must also be divided at the tempo changes: Adagio Religioso (m. 1–29), Poco Agitato (m. 30–39), and Tempo Primo (m. 40–57). The GSs within these tempo changes delineate the movement's secondary structure. The Adagio Religioso divides at its nGS, separating the exposition, mm. 1–11, and thematic development, mm. 12–29 (see Figure 1). Both the exposition and thematic development divide at their GSs, m. 7 beat four and m. 23 beat one, respectively. Divided at the nearest complete measure, the structure also coincides with the Lucas Sequence, which is a variation of the Fibonacci series.¹³ The ten-measure Poco Agitato cannot be separated into shorter musical phrases. However, its GS, m. 36 beat two, and nGS, m. 33 beat 4, are marked by the two accented eighth notes in the solo viola. The GS for the Poco Agitato corresponds exactly to the primary GS for the entire movement. The Tempo Primo does not musically divide at an internal GS, but rather at m. 50. This forms a ten-measure restatement and an eight-measure Ritornello, both of which divide at their GS. Figure 2 shows the major GS divisions within the Poco Agitato and the Tempo Primo.

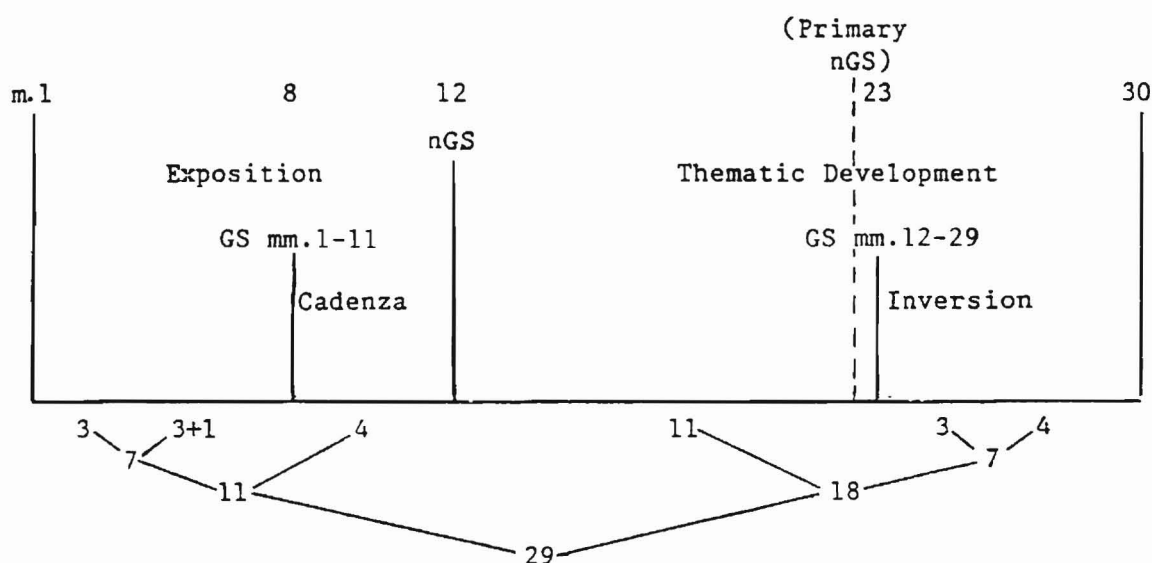


Fig. 1. The Adagio Religioso, mm. 1–29. Numbers beneath the horizontal line refer to the number of measures within phrases, grouped according to the Lucas Sequence.

A detailed analysis of the movement reveals the significance of the GS divisions. The first phrase of the exposition, mm. 1–3 plus one beat, presents the movement's only theme, a thirteen-beat melodic arch.¹⁴ The theme is constructed according to Fibonacci numbers, eight

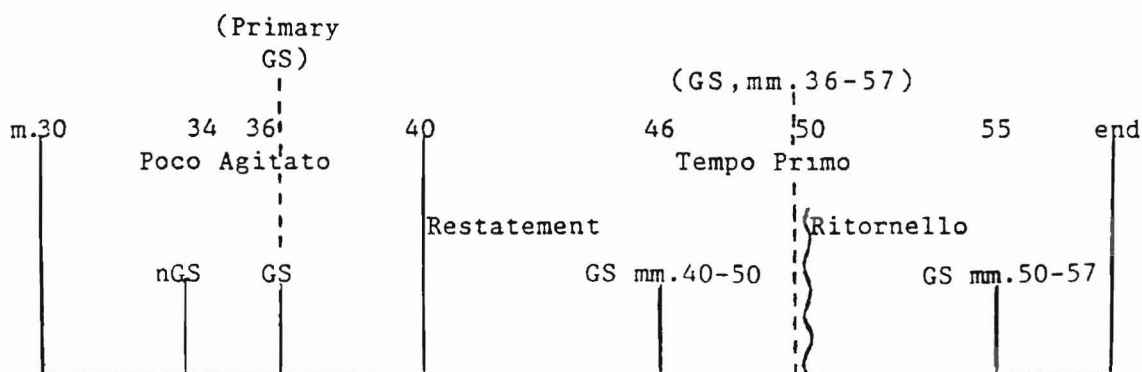


Fig. 2. The Poco Agitato and Tempo Primo. The GS of mm. 36–57 approximates the Ritornello.

beats (5 + 3) plus five beats (see *Example*). The downbeat of measure 4 serves as both the end of the first phrase and the beginning of the second phrase, a variation of the theme. Likewise, the five-beat D, mm. 7–8, serves as the end of the second phrase and the beginning of the solo viola cadenza, mm. 8–11. The GS for the single note D bridge corresponds to, and thus verifies, the GS for the exposition. In the E-major tonality of the exposition, the D's imply a shift to A-major.

The resolution, however, is to a C sharp-major triad. This false cadence focuses our attention on the nGS of the *Adagio Religioso*.

The thematic development, mm. 12–29, divides at its GS, m. 23, separating an expansion of the theme from a thematic inversion. The D in the solo viola, m. 18 beat four, is the highest melodic pitch of the thematic expansion, mm. 11–22, and is located at its GS.¹⁶

EXAMPLE. Exposition, mm. 1–11¹⁵

[Phrase 1] (5 beats) (3 beats) (5 beats) [Phrase 2]

mp semplice
Adagio religioso, ♩ = 80
pp

[GS mm. 1–11] [Cadenza] [nGS mm. 8–11]

poco rubato *f* *3* *3*

[10] [nGS mm. 1–29] [Thematic Development]

poco rall. *mf* *tempo* *mp* *CFPSC.*
p



The thematic inversion, m. 23, not only begins at the GS of the thematic development, but approximates the primary nGS, m. 22 beat four (see Figure 1).¹⁷ Though the theme is stated after m. 22, the first note of the solo melody is always at a higher pitch than the second note.

The Poco Agitato serves as a motivic development and contains the movement's only modulation from E-major. Usually found in the solo viola, a motive outlining the pitches C-E-flat-C is repeated throughout this section. This motive is twice interrupted with syncopated half steps, which begin on F, or E sharp, as upward expansions of the minor third motive.¹⁸ The two accented eighth notes in the solo viola, mm. 33 and 36, which mark the nGS and GS of the Poco Agitato, rejoin the syncopated half steps to the minor third motive. Harmonically, the Poco Agitato begins on a sudden shift to A-flat-major. Following a series of parallel triads, the Poco Agitato stabilizes one beat after the GS, on the inverted augmented ii of A-flat. V of A-flat is reached on the third beat of m. 38 and is constructed as an inverted incomplete dominant ninth.¹⁹

The Tempo Primo, mm. 40–57, returns to E-major and consists of the restatement and the Ritornello. Measures 40–41 and 43–44 contain reduced statements of the theme, each followed by the motive C-E flat-C, which are reflections of the Poco Agitato. The second beat of m. 46 corresponds to the GS of the restatement and begins the final complete presentation of the theme. The Ritornello, mm. 50–57, restates the primary motive from the first movement. Though these eight measures divide classically, 2 + 2 + 4, the GS of the Ritornello should be pronounced. Using photocopies of Bartók's sketches for the movement, Kovacs asserts that notes 1–3 (A-flat, E, and F) and 7–9 (A-flat, E, and F) in m. 54, and notes 2–6 (A-flat, E natural, F, E-flat, and E-flat) in m. 55 should be performed an octave higher than the printed score indicates.²⁰ This adjustment makes the second note of m. 55 the highest note of the phrase, emphasizing the GS of the Ritornello.

The most important structural points outlined by the primary and secondary GSs also serve as harmonic focal points. These harmonic focal points are the D bridge and its resolution to C sharp-major at the end of the exposition, mm. 7–12; the cadence on V at the primary nGS, m. 22; the A-flat-major key change of the Poco Agitato, m. 30; and the V9–7 of A-flat-major before the restatement, mm. 38–39. When the roots of the triad found at each harmonic focal point are reregistered to form a descending progression, the half-step differences from E, the tonic, produce the Fibonacci series:

	Tonic m. 1	Bridge mm. 7–8	End of Exp. mm. 11–12	Cad. on V m. 22	Poco Ag. m. 30	V9–7/A ^b mm. 38–39
Roots	E	D	C [#]	B	A ^b	E ^b
1/2 steps from E		2	3	5	8	13(1)

This harmonic Fibonacci sequence, the tertiary formal structure of the movement, unifies the primary and secondary GS structures.

These three formal structures, however, do not satisfactorily explain the construction of the Tempo Primo. The division between the restatement and the Ritornello is not determined by an internal GS, as are the divisions within the Adagio Religioso and the Poco Agitato. Rather, the location of the Ritornello relates to the primary GS of the entire movement. This apparent structural inconsistency raises two questions: first, why does the Tempo Primo ostensibly differ from the Adagio Religioso and the Poco Agitato? and second, why did Bartók divide the Tempo Primo at m. 50?

Analysis of the second movement without the Poco Agitato (see Figure 3) illuminates internal structural links between the Adagio Religioso and the Tempo Primo. If the Poco Agitato were eliminated, the climax of the movement would still fall on the first beat of m. 40 (now m. 30). The new location of the Tempo Primo, now m. 30–47, transforms the Adagio Religioso into the GS for the entire movement. This is confirmed by the Lucas Sequence. The Adagio Religioso is 29 measures and the "new" second movement is 47 measures.

A look at the orchestration and phrase structure of the movement also shows ties between the Adagio Religioso and the Poco Agitato. The soloist plays during the entire second movement, but until the Poco Agitato, the string and wind sections never simultaneously accompany the solo. Instead, the accompaniment alternates between strings and winds,



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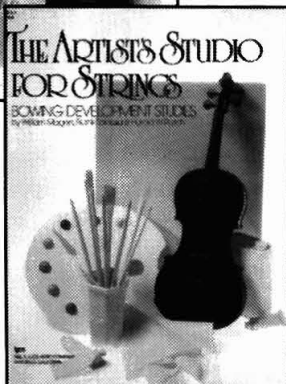
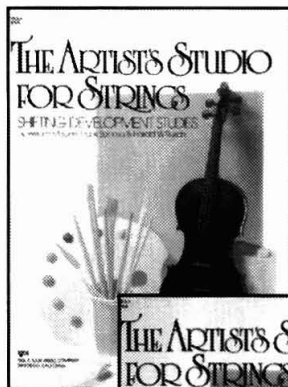
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changing after each phrase. After the Poco Agitato, the first eight measures of the restatement show similar orchestration to that of the Adagio Religioso: five short phrases alternately accompanied by strings and winds. The exposition contains three phrases, grouped 2 + 1, divided at the GS. The thematic development consists of five phrases, grouped 3 + 2, again divided at the GS. When added to the short phrases of the restatement, these separately orchestrated groupings encompass the Poco Agitato and describe the Fibonacci series: $(2 + 1) + (3 + 2)$ [Poco Agitato] + 5 = 13.

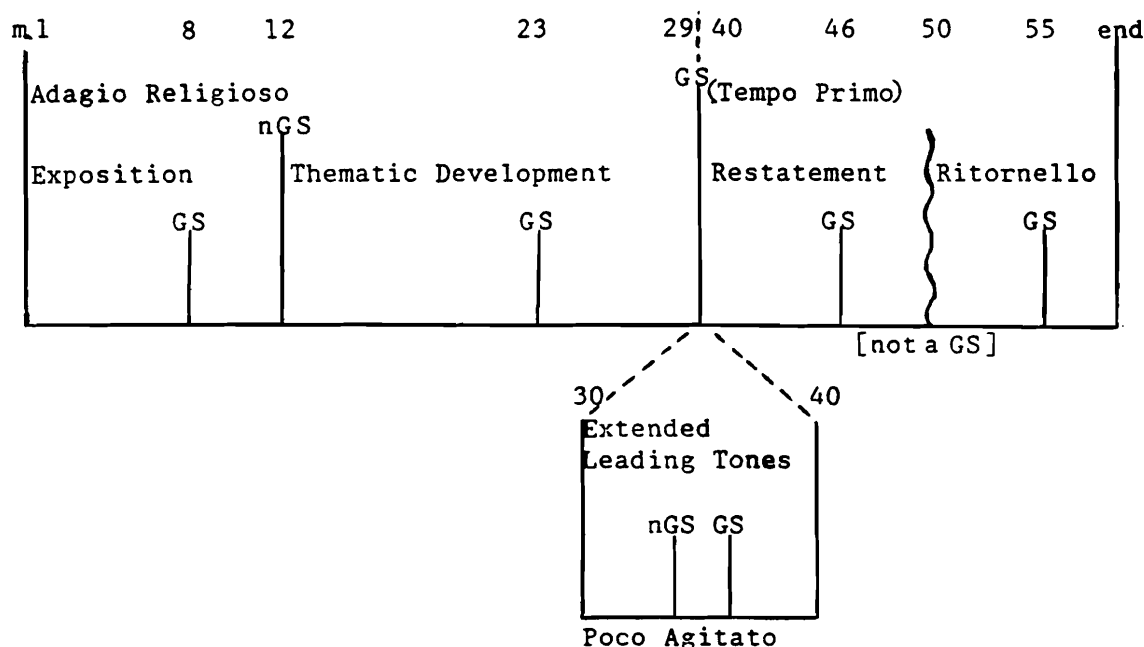


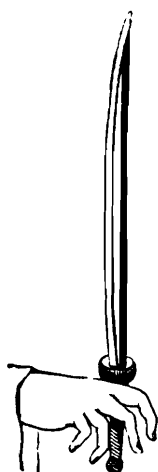
Fig. 3 An alternate analysis of the movement

Further links tying m. 29 to m. 40 can be found. The final note of the solo viola before the Poco Agitato is resumed at the beginning of the restatement. Harmonically, a shift from the inverted C-major triad in m. 29 to the E-major restatement is a root movement that is equidistant, though in the opposite direction, to the movement from C-major to A-flat-major, m. 29 to m. 30. The low string accompaniment of mm. 26–29 would flow into m. 40 as well.

Even with such strong links between mm. 29 and 40, the Poco Agitato is essential: not only does it contain the only harmonic modulation, but it prolongs the movement's climax. The motive C-E-flat-C, which distinguishes the Poco Agitato, functions harmonically as an extended leading tone. When analyzed in E-major—the tonality of the restatement—E-flat is the leading tone (if respelled D-sharp), and C leads down to B, the dominant of E.²¹ Stated differently, the minor third motive leads symmetrically outward by half-steps to form a perfect fourth (five half-steps— $3 + 2$ [or $3 + 1 + 1$] = 5), a harmonic Fibonacci link that ties the Poco Agitato to the surrounding sections. This intervallic expansion is clearly seen in mm. 39–40.

The remaining puzzle as to why Bartók divided the Tempo Primo at m. 50, according to the primary GS rather than at an internal GS, may never be known. Could the primary GS have had greater significance, either in relationship to the surrounding movements or within the framework of a GS that was to encompass the entire concerto? Placement of the Ritornello in accord with the primary GS supports this speculation. It would have been logical for Bartók, who quite possibly envisioned the work as four movements connected by a recurring theme,²² to relate each occurrence of the Ritornello to an overall GS.

A brief analysis of the outer movements, however, reveals no such relationships. Though the sectional divisions within the first movement between exposition, development, and recapitulation roughly correspond to the GS and nGS, and though each section begins with a statement or variation of the concerto's recurring theme, an intermovement relationship is not apparent.²³



The golden section and Fibonacci series are found consistently throughout the second movement of Bartók's Concerto for Viola and Orchestra. These equations form the basis for the three unified formal structures, which are consistently subdivided into sections, phrase groups, individual phrases, and motives. The genius of Bartók is that with such a high level of structural organization he was able to create natural, free, and boundless music.

¹ At his death in 1945, Bartók left unfinished two large-scale works: the Third Piano Concerto, complete save for the orchestration of the last seventeen measures, and the Concerto for Viola and Orchestra, an unorganized, sparsely orchestrated thirteen-page draft. The task of organizing the sketches and preparing a publishable score was given to Bartók's pupil Tibor Serly. A detailed account as to the circumstances surrounding the selection of Serly as reconstructor of the concerto is given by David Dalton, "The Genesis of Bartók's Viola Concerto," *Music and Letters* 57 (April 1976): 117–129.

² *College Music Symposium* 15 (Spring 1975), 7–25.

³ *Ibid.*, 10–11.

⁴ *Ibid.*, 15.

⁵ Serly cites the Adagio Religioso of the Third Piano Concerto, "Musique Nocturnes" from the Out-of-Doors Suite, and "Minor Seconds" from *Mikrokosmos* as other examples of Bartók's "out-of-doors" music. *Ibid.*, 17, note.

⁶ Kovacs condoned Serly's linkage of the Poco Agitato to Bartók's "out-of-doors" music. However, one well-supported alternative to Serly's solution presented by Kovacs is that Bartók intended the Allegretto, mm. 58–85 of the second movement, to immediately follow the first movement and be completed to form an additional movement. Sandor Kovacs, "Reexamining the Bartók/Serly Viola Concerto," *Studia Musicologica* 23 (1981), 306, 316.

⁷ The three main criticisms of the printed score for movement two presented by Kovacs are as follows: first, that the quintuplet in the solo viola, m. 21, should be printed as a triplet followed by two eighth notes; second, that Bartók crossed out the sixth note of measure 24 of the solo viola, B, and that notes four and five, F and C, should be read as two equal eighths; third, that the register of the solo viola in mm. 54–55 should not have been altered from Bartók's sketches. Though this last change in no way affects the formal structure of the piece, the golden section for mm. 50–57 supports Kovacs' contention. This is detailed below. *Ibid.*, 308–316.

⁸ The Fibonacci series and golden section structures are found in Bartók's music as early as *Bluebeard's Castle* (1911) and remain consistent throughout his last works. Erno Lendvai, "Duality and Synthesis in the Music of Bartók," in *Bartók Studies*, ed. Todd Crow (Detroit: Information Coordinators, 1976), 40.

⁹ The Fibonacci series was discovered by the thirteenth-century Italian mathematician Leonardo Fibonacci.

¹⁰ The nGS of a musical segment occurs earlier than does its GS. Because music is generally measured temporally, musical structures built on the nGS differ significantly (though not proportionally) from segments built on the GS. The distinction between nGS and GS is not so apparent in the visual arts because these works are conceptually spacial.

¹¹ Bartók maintained that folk music, a lifelong passion and a source for his music, is closely tied to the Fibonacci series, the golden section, and organic nature. Erno Lendvai, *The Workshop of Bartók and Kodály* (Budapest: Editio Musica, 1983), 9–14. Excellent examples of natural occurrences of the golden section and Fibonacci series are found on pages 34–36, 40–41, 46–50, 684–692.

¹² Tempo changes may be determined by, but do not alter the location of, the golden section. *Ibid.*, 44.

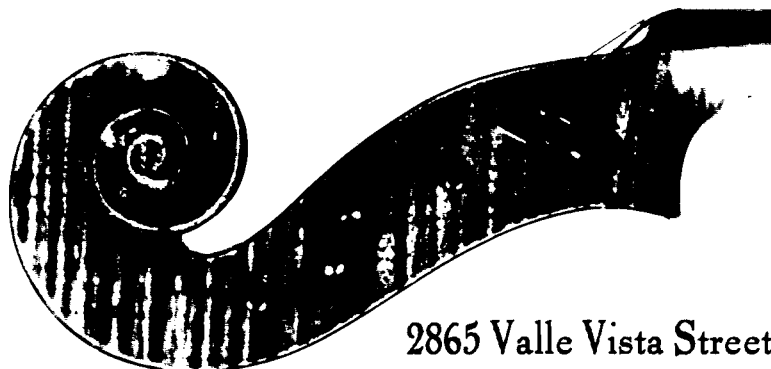
¹³ The Lucas Sequence (1, 3, 4, 7, 11, 18, 29, 47 . . .) has the same properties as the Fibonacci series and is named for its discoverer, Edouard Lucas, a nineteenth-century French mathematician. Roy Howat, *Debussy in Proportion* (Cambridge: Cambridge UP, 1983), 3, note. Bartók may not have consciously employed the Lucas Sequence but reproduced it as a result of employing a three-measure phrase as an nGS.

¹⁴ The opening orchestral chord is the first beat of the theme. The first note of the solo viola is an extension of the first beat.

¹⁵ A structural analysis of the exposition, mm. 1–11. The dashed lines represent GS divisions. Béla Bartók, Concerto for Viola and Orchestra, Reduction for Viola and Piano. Prepared for publication by Tibor Serly (New York: Boosey and Hawkes, 1949), 23.

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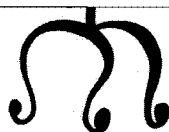
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Gordon Kerry in 1991 visited the USA, first at an artists' colony in the Blue Ridge Mountains of Virginia, and then in San Diego, where he was the guest of a short festival of Australian music held at SDSU. Karen Elaine performed his viola work *Parardi* and subsequently commissioned his viola concerto.

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¹⁶ This D also marks the nGS of the thematic development and the nGS of the second phrase of the thematic development. The GS of the first phrase of mm. 11–17 is marked by the soloist's lowest note, F-sharp, m. 15. The GS of the third phrase falls near the soloist's F in m. 21.

¹⁷ The orchestration of mm. 23–28 also mirrors that of mm. 1–6.

¹⁸ The syncopated half-steps, first heard in mm. 32–33, form the seventh of the accompanying planed chords in the upper strings. In their second appearance, mm. 34–35, they form the root of the accompanying planed chords, a functional inversion of mm. 32–33.

¹⁹ It is interesting to note that the pitches of both the augmented ii and V9–7 of A are spaced symmetrically around the pitch E. There is a fascinating article concerning the importance of symmetry in Bartók's music by Jonathan W. Bernard, "Space and Symmetry in Bartók," *Journal of Music Theory* 30.2 (Fall 1986): 185–201.

²⁰ Kovacs speculates that this was done by Serly to better facilitate the solo viola, an unnecessary adjustment. "Reexamining," 315–316.

²¹ The F, or E sharp, which begins each of the half-step motives, mm. 32 and 34, is a third half-step leading to E-major.

²² Kovacs, "Reexamining," 302–308.

²³ Since the first movement of the published score contains 1021 beats, the nGS should occur at beat 391 and the GS should fall on beat 632. In actuality, however, the development begins on beat 393, m. 95, and the recapitulation begins on beat 605, m. 147.



—Violist Conrad D. Bruderer is currently a Ph.D. student in music at the University of California, San Diego. A teaching assistant to János Négyesi in chamber music, Mr. Bruderer also performs with the new music ensemble SONOR. Formerly a member of the Wichita Symphony Orchestra, Mr. Bruderer has performed with the San Diego Symphony and the San Diego Chamber Orchestra. Mr. Bruderer is an instructor of violin and viola, both privately and through the Community Music School at San Diego State University, and has taught on the faculties of Bethel College and Wichita State University.

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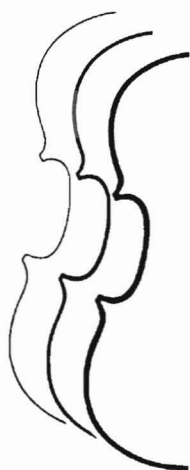
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THE SEVEN STAIRS

by Stuart Brent

Editor's note: The following excerpt was taken from a book (Simon & Schuster, 1962) that bears the same name as a bookshop in Chicago owned by the author. It was submitted to JAVS with the author's permission by fellow Chicagoan and AVS member Bill Schoen. Saul Bellow calls Stuart Brent "the Orpheus of Chicago booksellers, ready to challenge hell itself to bring a beautiful book back to Chicago and the light of its reading lamps."

"It's a big world," I assured myself, sitting alone in the shop before the fire. "The sun does not rise and set with a handful of analysts." It was a cool October night. Business that day had been particularly good. My debts were not pressing. I took heart.

In apparent response to this cheerful frame of mind, a smartly dressed customer entered the shop, a man of medium build with blond hair parted in the middle and a pair of the bluest eyes I had ever seen.

"I am looking for an out-of-print recording, the Variations on a Nursery Theme by Dohnányi," he said. "Perhaps you may have it?" The accent was unmistakably British.

It was obviously my day—I did have it!

"I have something else, also out-of-print, that may interest you," I said. "It's the Dohnányi Trio, played by Heifetz, Primrose, and Feurmann."

"Oh, that," he said. "I know that one. I played it."

I hesitated, sensing some kind of ambiguity.

"I'm Primrose," he said.

We chatted while I wrapped the records. He was charmed by the shop—it had a really English flavor, he said. Before I knew it, I was telling him the whole story of the Seven Stairs.

"Until what time do you stay open?" he asked. "It's quite late."

"I'm closing right now," I said.

"If you have time, let's have a drink," he suggested. "I should like to hear more."

On a sudden inspiration, I asked first to make a phone call. While my customer browsed among the books, I spoke with Lionel and asked if he would like me to bring William Primrose over. He was ecstatic. At first note, his voice had sounded forlorn, so empty of life that I guessed him to be terribly sick. But mention of Primrose acted like a shot in the arm.

"Hurry!" he cried.

I told Mr. Primrose that my friend had a wonderful bar and a devotion to great music.

But he had already heard of Dr. Blitzsten.

"Isn't that the analyst?" he said. "My friends in the Budapest Quartet often used his home for rehearsal."

So off we went. Lionel was at his best—charming, informative, genuinely interested in the small talk carried on by Mr. Primrose. I was delighted really to have pleased him. When I left Primrose at his hotel that night, the world seemed good again.

Yet on the way home, I began to have hot and cold flashes. Why had I called Lionel and offered to bring Primrose? Why?

A pleasant period followed, warmed by ripening friendships. Jennie and I attended the Primrose concert and dined with the great violist afterward. In years to come, I was to see him frequently and even present him in a memorable concert in my own shop.

Bookshop Concert

Possibly the most memorable of our concerts was that played by William Primrose. He had promised long ago to do one if I ever had a shop with the facilities for it. We had them now, and quite suddenly Primrose called to announce that he would be stopping over in Chicago on his way to play with the Boston Symphony Orchestra and would be delighted to present us with a recital.

There were only a few days to prepare for the event. As soon as the word was out, we were deluged with phone calls. Our "concert hall" would seat only fifty people, so I decided to clear the floor on the street level, rent two hundred chairs for the overflow audience, and pipe the music up to them from the downstairs room. I hired a crew of experts to arrange the microphones and set up the speakers.

The show did not start with any particular aplomb, and it got worse, for me at least, as the evening progressed. Primrose came early to practice. It hadn't occurred to me that he needed to. He wanted not only to



ractice, but moreover a place in which he could do so undisturbed. Since the "concert hall" was swarming with electricians, not to mention the porter setting up chairs while I ran up and down the stairs alternating between a prima donna and a major domo, it looked as though another place would have to be found for Primrose to practice. I therefore took the great violist into a basement storage room that served as a catchall shared by my shop and the drugstore next door. But Primrose settled down happily in the dirty, poorly lit room amid stacks of old bills, Christmas decorations, old shelves and fixtures, empty bottles and cartons of Kleenex and went to work.

In less than ten minutes, a little grey man who filled prescriptions came bounding down the stairs screaming, "Where is Brent? Where is Brent?" He caught me in the hall and continued yelling, "If this infernal racket doesn't stop, honest to God, I'll call the police!" It was no use telling him the man making the racket was one of the world's greatest musicians. He had never heard of Primrose and couldn't have cared less. The noise coming up the vents, he claimed, was not only causing a riot in the drugstore, but he was so unnerved by the sounds that he had already ruined two prescriptions. While he was howling about his losses, I began howling with laughter. But there seemed nothing to do but get Primrose out of that room.

I moved my star into our receiving room, a messy cubbyhole ten feet wide. He didn't seem to mind, although now, since he couldn't walk up and down, he was confined to sitting in a chair for his practice.

Meantime, a crowd far beyond our capacity had swarmed into both levels of the shop. Those who came early got seats. Others sat on the stairs leading down to the hall. The rest stood, and some even spilled out the door onto Michigan Avenue. I couldn't get from one end of the place to the other without stepping on people. I found myself begging someone's pardon all evening long.

A Brilliant Performance

Then the complaints began. Those seated in the hall were gasping for air. Our cooling

system simply wasn't up to handling that many people. I rushed to the boiler room where the gadgets for controlling the air-conditioning were located and tried to improve the situation. Of course, I made it worse.

Finally I introduced Primrose to the audience and beat a hasty retreat. Almost at once an "important" guest tackled me with his complaints. I beat my way upstairs (those sitting on the stairs discovered they were not able to hear a thing) and after tripping over dozens of feet and crushing against uncounted bodies was confronted by a thin, long woman wearing a turban hat, who seized me and, amid this utter confusion, began telling me I was the most wonderful man alive. Her eyes were burning and every time she took a breath, she rolled her tongue across her lips. I was fascinated, but desperate. "What do you want?" I begged, willing to do virtually anything to extricate myself. "I want you to be my agent," she said, pressing me to the wall. "I'm an author and I'll have nothing to do with anyone but you."

I ducked beneath her outstretched arms, trampled some people, caught my foot in the lead wire to one of the microphones, and fell heavily into the lap of one of the most attractive women I have ever seen. She fell off her chair onto the floor and I rolled on top of her. A folding chair ahead of me collapsed, and before anything could be done, a dozen lovers of music and literature lay sprawled on top of one another, while those not engaged in this chain reaction pronounced menacing "shooshes." By the time I had righted myself, several friends had come up from the concert hall to complain about the noise upstairs.

Finally the concert ended. I was later told that William Primrose gave a brilliant performance—something to be remembered and cherished for a lifetime. I would not know. All I know is that the "most attractive woman in the world" in whose lap I landed sent me a bill for eighty dollars to replace the dress which I apparently had torn beyond recognition. I paid the bill.

NEW ACQUISITIONS IN PIVA

Editor's Note: This continues the series of installments that will update the holdings of the Primrose International Viola Archive. (PIVA is the official archive of music for the viola of both the International and the American Viola Societies.) Viola scores in PIVA up to 1985 are identified in Franz Zeyringer's Literatur für Viola (Hartberg, Austria: Verlag Julius Schönwetter Jun., 1985), where they are identified with a +. This present series of installments will eventually make the listing current, after which a new acquisitions list will be published annually in JAVS. The entries are listed according to the Zeyringer classification of instrumentation. A future compilation under one cover of all the annual lists is planned as a sequel to the Zeyringer lexicon.

1985 Acquisitions (Continued)

Klavier und Viola (arr.)

Alte Meister für junge Spieler: leichte klassische Stücke, Viola und Piano = Vieux maîtres pour la jeunesse: pièces classiques faciles = Old Masters for Young Players. Easy Classical Pieces / nach den Originalen Moffats, herausgegeben von Johannes Palaschko. Mainz; New York: Schott, 1930.

Ariosti, Attilio Malachia. Sonata no. 2 for viola d'amour and piano. Melville, N.Y.: Belwin Mills, [197-?].

Bach, Johann Sebastian. Aria "Bist du bei mir," [for] violin or flute and piano, viola and piano, or cello and piano; transcribed by Nick Stamon. San Diego: Nick Stamon Press, 1984.

Bach, Johann Sebastian. Three pieces: (from First sonata for cello solo); arranged for viola and piano by Maurice Johnstone. London: A. Lengnick, 1946.

Bach, Johann Sebastian. 3 sonatas, originally composed for viola da gamba, for cello (or viola) and piano; [edited by E.] Naumann. New York: International Music, [198-?].

Beethoven, Ludwig van. Notturmo, für Klavier und Viola D-dur, Op. 42, nach der Serenade, Op. 8; herausgegeben von Ulrich Drüner. Frankfurt; New York: Litolf/C.F. Peters, 1979.

Bizet, Georges. Intermezzo; arranged by Forest R. Etling. Elgan, Ill.: Forest R. Etling, 1972.

Boccherini, Luigi. Sonata no. 3 in G Major, for viola and piano; [revised by D.] Alard; [newly edited by F.] Meyer. New York: International Music Co., [1946?].

Brahms, Johannes. Two sonatas for viola and piano, op. 120; arranged for viola and piano. Melville, N.Y.: Belwin Mills, [198-?].

Caix d'Hervelois, Louis de. II^{me} suite; transcriptions, alto et piano par H. Grabowska-Namer. Nice: Édition Delrieu, 1932.

Casadesus, Francis. *Divertissement petit Russien*, pour piano and alto; transcription de Ch. Delsaux. Paris: Editions Choudens, [1975], 1919.

Chaïkovskiï, Aleksandr. Kontsert: dlia alta s orkestrom (klavir) = Concert for viola and orchestra (piano score). Moskva: Sovetskii Kompozitor, 1983.

Cirri, Giovanni Battista. Arioso; [rearranged and edited by Rudolf Forst]. New York: Edition Musicus, 1950.

Clementi, Muzio. Minuet; arranged by Forest R. Etling. Elgin, Ill.: Forest R. Etling, 1972.

Dvořák, Antonín. Bagatelle, op. 47, no. 3. London: Hinrichsen, 1960.

Francœur, François. Sonata no. 4 in E Major, for viola and piano; (Alard-Dessauer). New York: International Music, [1945].

Granados, Enrique. *Orientale: Spanish Dance no. 2*, for viola and piano; [transcribed by Milton Katims]. New York: International Music, 1945.





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- Hoffstetter, Roman. Konzert C-dur für Viola, Streicher, 2 Oboen und 2 Hörner; erstmals herausgegeben und mit Kadenzen versehen von Walter Lebermann. Mainz; New York: Schott, 1971.
- Indy, Vincent d'. Choral varié, for viola and piano, op. 55; arranged for viola and piano by the composer. New York: Kalmus, [198-?].
- Jacob, Gordon. Concerto for viola and orchestra, viola and piano. New version. London: N. Simrock, 1978.
- Jaromír, Dadák. Koncert pro violu a malý orchestr, 1976: klavírní výtah upravit skladatel. [I. vyd.] Praha: Panton, 1983.
- Koetsier, Jan. Concertino, per viola e orchestra, Viola und Klavier. Wilhelmshaven: Heinrichshofen, [c1973].
- Martini, Johann Paul Aegidius. *Plaisir d'amour*, for viola and piano. New York: Edwin F. Kalmus, [197-?].
- Matej, Josef. *Rapsodie*, pro violu a orchestr; klavírní výtah upravit skladatel rev. Pavel Jeřábek. Praha: Panton, 1982.
- Mortari, Virgilio. Concerto dell'osservanza (1965), per viola e orchestra; riduzione per viola e pianoforte. Milano: Ricordi, 1967, c1966.
- Mozart, Wolfgang Amadeus. Sonatina in C; arranged by Forest R. Etling. Elgin, Ill.: Forest R. Etling, 1972.
- Nardini, Pietro. Sonata in D Major; transcribed for viola and piano by Milton Katims. New York: International Music, 1948.
- Onslow, Georges. Sonate in C-moll für Viola (oder Violoncello) und Klavier: Op. 16, Nr. 2 = Sonata in C Minor for viola (or violoncello) and piano = Sonate en ut mineur pour alto (ou violoncelle) et piano; herausgegeben von Uwe Wegner. Kassel: Bärenreiter, 1972.
- Prokofiev, Sergey. Fragmenty iz baleta *Romeo i Dzhul'etta*; obrabotka dlia al'ta (dvukh al'tov) i fortepiano V. Borisovskogo. Moskva: Sovetskii Kompozitor, 1977.
- Reinecke, Carl. *10 Little Pieces for Violin and Piano*, op. 122a; arranged for viola and piano [by] (Emil Kreuz). Melville, N.Y.: Belwin Mills, [197-?].
- Saint-Saëns, Camille. *Serenade*, for viola and piano, op. 16, no. 2; transcribed for viola and piano by L. van Waefelghem. Melville, N.Y.: Belwin Mills, [198-?].
- Schubert, Franz Peter. Sonatina no. 1 in D Major, op. 137, for viola and piano; [edited by H.] Ritter. New York: International Music, [197-?].
- Schumann, Robert. *Three Romances for Viola and Piano*, op. 94; arranged for viola and piano. Melville, N.Y.: Belwin Mills, [198-?].
- Senailé, Jean-Baptiste. Allegro spiritoso; transcribed for viola and piano by Milton Katims. New York: International Music, [1945?].
- Senailé, Jean-Baptiste. Sonata no. 9 for viola and piano, op. 5; arranged for viola and piano. Melville, N.Y.: Belwin Mills, [198-?].
- Sitt, Hans. Konzertstück, G-moll, für Viola und Pianoforte = Concert piece, G Minor, for viola and piano, op. 46. Zürich: Edition Eulenburg, [197-?].
- Stamitz, Johann. Konzert G-dur: für Viola, Streichorchester und Cembalo; zum erstenmal herausgegeben von Rudolf Laugg; Ausgabe mit Klavier von J. Wojciechowski. Frankfurt; New York: Litolf/C. F. Peters, 1961.
- Stamitz, Karl. Concerto, D Major, op. 1, for viola and orchestra; [edited by] Clemens Meyer. London; New York: Edition Peters, [197-?].
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- Telemann, George Philipp. Sonata; edited by W. Upmeyer; [viola part transcribed by Joseph Vieland]. New York: International Music, 1957.
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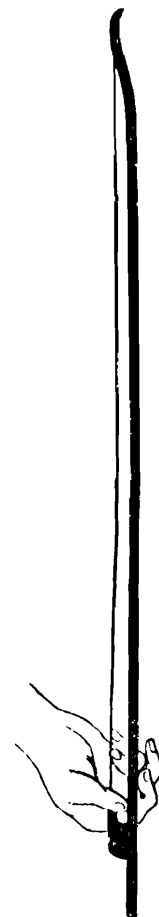
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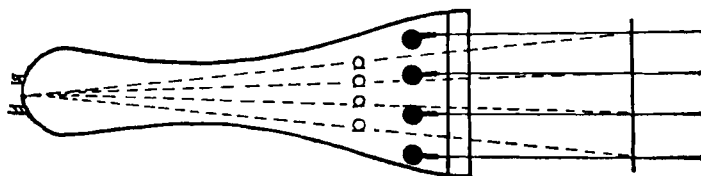
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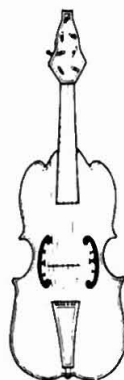


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CLYN BARRUS is a graduate of the Curtis Institute, the Vienna Academy, and the University of Michigan where he earned his doctorate in viola. He was principal of the Vienna Symphony and for thirteen years occupied that same position in the Minnesota Orchestra. He has been heard frequently as a soloist and recording artist, and is now director of orchestras at BYU.

DAVID DALTON studied at the Vienna Academy, the Munich Hochschule, and took degrees at the Eastman School and Indiana University where he earned his doctorate in viola under William Primrose. He collaborated with his teacher in producing the Primrose memoirs *Walk on the North Side* and *Playing the Viola*. He served as president of the American Viola Society.

The Primrose International Viola Archive, the largest repository of materials related to the viola, is housed in the BYU Library. BYU graduates find themselves in professional orchestras and as teachers at institutes of higher learning. B.M., B.A., and M.M. degrees in performance-pedagogy are offered viola students.

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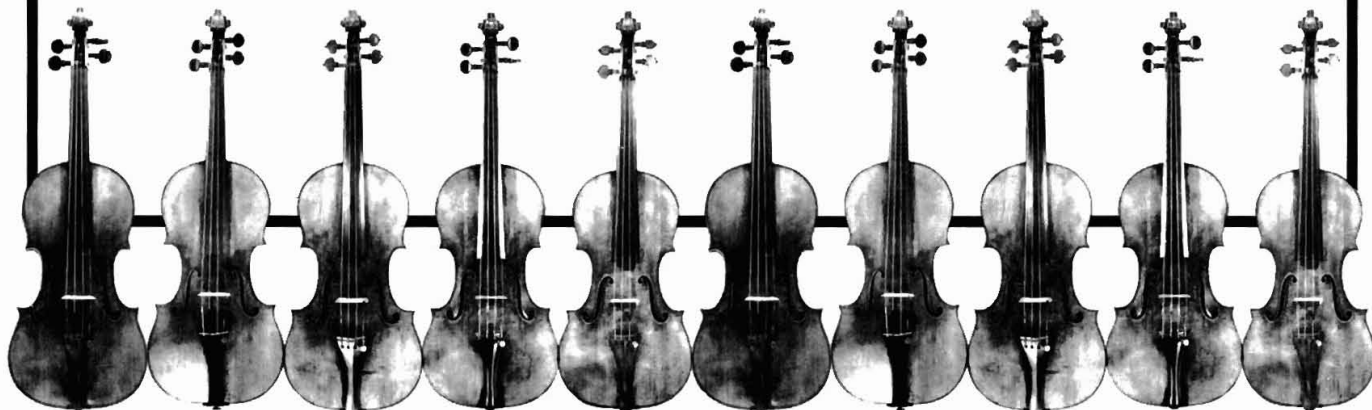
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FORUM

Paganini's Viola

Several months ago, I had the the thrill of a lifetime. The president-director of the Corcoran Gallery in Washington, D.C., invited me to perform for the museum members on the famous Paganini Stradivari of 1731 (the same that was displayed by Bein & Fushi at the rare violas exhibition during the Chicago Congress). The size is only 16 1/8 inches, and it's still in perfect condition. Perhaps this description from Ernest N. Doring's book How Many Strads? (Chicago: Lewis, 1945) would be of interest:

THE PAGANINI VIOLA OF 1731

This famous viola shows little or nothing to evidence Stradivari's advanced age. It is a remarkable and well-proportioned instrument of the same type and character as the Macdonald of 1701. It has come through the more than two centuries of its existence in the most perfect state of preservation and is considered an outstanding and unique example.

It was brought to England in the eighteenth century and was sold by John Betts, the violin maker, to E. Stephenson, the banker elsewhere mentioned. Mr. Stephenson was the owner of a collection of choice instruments which about 1831 passed *en bloc* into the hands of George Corsby, one of the well-known dealers of that time. In 1832 Nicolò Paganini, during his first visit to England, bought the viola to complete a Stradivari quartet. He was so enamored of the instrument that he commissioned Hector Berlioz to write a symphony for him in which the viola was to have a solo part; eventually, "Harold en Italie" was the result, for which Paganini sent him 20,000 francs.

Berlioz, in relating the incident of his first meeting with Paganini, stated: "Paganini came to me and said, 'I have a marvelous viola, an admirable Stradivari, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.'" The composition which Berlioz later submitted, "Harold en Italie," did not please the violinist because, according to his

point of view, it contained too many rests for the viola.

Paganini retained the viola throughout his life; after his death his son, the Baron Achille Paganini, sold the viola to Vuillaume who in turn sold it to Otto Booth, of an English family of musical enthusiasts who, with the acquisition of the viola, owned a quartet of Strads. In 1884 the viola was acquired by W. E. Hill and by him sold to Baron Knoop. This famous music lover at that time owned the finest collection of Stradivari instruments extant; this included two quartets of Stradivari, and among other masterpieces a quartet of Stainer instruments, all examples of the highest order.

In 1892 the Paganini viola again passed to W. E. Hill; Joseph Joachim then saw it and so greatly admired it that the late Robert von Mendelssohn bought it on his advice, so that Joachim might have a quartet of Stradivari instruments at his disposal; Professor Emanuel Wirth then played upon it for many years in the famous Joachim Quartet.

Illustrations will be found in the Stradivarius Memorial Concert brochure as well as in the Cremona book, the instrument having been loaned for exhibition at the Stradivari Bicentenary at Cremona in 1937. At the time of this writing the viola is contained in the collection of Emil Herrmann, who, as has been mentioned, has succeeded in bringing the entire Stradivari quartet originally owned by Paganini together again. Further, it is proposed by Herrmann to publish a monograph entitled "Paganini and his Stradivari Quartet," in which the instruments will be shown in color plates.

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ABOUT VIOLISTS

Milton Katims, in a recent announcement by International Music Company, was congratulated by that publishing firm on a notable fiftieth anniversary of his affiliation as editor of IMC viola editions. Katims has just released in limited edition two CD sets of his recordings of the Bach Viola (Cello) Suites and Gamba Sonatas.



Kirsten Docter, winner of the first prize in the Primrose Memorial Scholarship Competition at Ithaca in 1991, and a 1992 graduate of Oberlin Conservatory, became the violist of the Cavani Quartet in September 1993. The Cavani Quartet is the Quartet-in-residence at the Cleveland Institute of Music and plays over thirty concerts a year throughout North America and Europe.

Ms. Docter's teachers have been Alice Preves in Minneapolis, Lynne Ramsey and Jeffrey Irvine at Oberlin, and Karen Tuttle at the Curtis Institute. She also was awarded the first prize in viola, the Nathan Gordon Award, at the 1992 ASTA Solo Competition.



Patricia McCarty in recent seasons has appeared as soloist with the Orchester der Beethovenhalle in Bonn and Cologne, the Brooklyn Philharmonic, Detroit Symphony, and the Fairfield Orchestra at Alice Tully Hall, performing Keith Jarrett's *Bridge of Light*, which she commissioned, premiered, and recorded on a new ECM compact disc.

Since resigning from the Boston Symphony Orchestra, she has made a solo debut tour of Japan, appearing with the Shinsei Nihon and Kyoto symphonies and in chamber music concerts throughout Hokkaido. At the request of the concert presenter, the latter programs included her arrangement of Elgar's *Salut d'Amour* for viola and piano, in honor of the wedding of the Crown Prince, who is himself a violist.

During 1994–1995, McCarty will perform with pianist Ellen Weckler throughout the U.S., supported by her second Solo Recitalist Grant from the National Endowment for the Arts.



Yuri Bashmet has been named, along with Lynn Harrell, Gidon Kremer, Christian Lindberg, and Yo-Yo Ma, "Instrumentalist of the Year" by *BBC Music Magazine*.



Recitals

Paul Coletti, assisted by Jeffrey Shumway, performed a Primrose Memorial Concert and taught a master class at Brigham Young University in March. Works by Mendelssohn, Bach, Clarke, Tchaikovsky–Primrose, and Schumann.

Karen Dreyfus and Glenn Dicterow, concertmaster of the New York Philharmonic, performed the world premiere of William Thomas McKinley's Concert Variations at Town Hall in January. They were assisted by the Manhattan School of Music Sinfonia.

Karen Ritscher, assisted by Jeffrey Cohen, performed at the Mannes College of Music in February. Works by Britten, Hindemith, Gardner, and Bliss.

Judy Geist, member of the Philadelphia Orchestra, performed in April at the Weill Recital Hall at Carnegie Hall. Works by Schubert, Rochberg, Hindemith, and Clarke.

Watson Forbes at Eighty-five

A Viola Festival 1994 was held for three days in February at Old Harlow, Essex, in England under the artistic direction of John White to honor Watson Forbes. Forbes, Scottish violist and teacher, is best known for his numerous editions and transcriptions for viola. John White is in the process of editing an autobiography of Watson Forbes and compiling an anthology of British viola players.

Scores of musicians took part in the festival and numerous viola compositions—some generally familiar, most unfamiliar—were performed.



The Viola Today in Greater LA

The 1993–1994 viola season got off to a dramatic start locally when the Los Angeles Philharmonic Orchestra announced that its principal violist, **Evan Wilson**, would replace ailing Yuri Bashmet as soloist with the orchestra in the Bartók Viola Concerto for their October 14–17 regular series concerts. Wilson had short notice that his services would be needed, but the results were spectacular: huge, seemingly effortless viola sound, wonderfully fluid technique, and a last-movement tempo much faster than usual that brought most of the Sunday afternoon audience to its feet. Bashmet's flowing hair gambits were missed, but Wilson's performance was entirely satisfying.



"Violist **Laura Kuennen** will give a solo recital January 15 at 8 p.m. in UC Irvine's Fine Arts Recital Hall . . ." the *L.A. Times* declared on January 6, and again on January 13. Oddly enough, the Borodin String Quartet was scheduled to give a concert the same date and time in the Barclay Theatre, also on the Irvine campus. The professor of viola at UC Irvine was up against some stiff chamber music competition, but who would consider the choice between a standard old Russian string quartet and a "solo viola recital" a difficult one? 'Twas a dark, foggy, drippy, forbidding, cold winter's night. The Irvine campus is a challenge to navigate for the intrepid visitor in broad daylight, in the best of weather, but the rewards promised this night seemed to justify the risk. Once the curvy, hilly, completely unlit campus roads were taken, small temporary hand-lettered signs, on short stakes driven into the shoulder, came into view, proclaiming "Kuennen Recital Parking" with an arrow showing the direction. With instructions from the parking attendant consisting of an arm wave in the general direction of a completely dark, tree-covered hill, a search was begun and completed at length in solitude. Where was the recital? Others were asking also, but the parking attendant, after a call to "headquarters," could only return our parking fee. Profound disappointment was partly assuaged the next day by the knowledge, supplied by Miss Kuennen herself (who is wife of Roy Poper, prominent Los Angeles trumpet virtuoso), that the recital had been postponed eight months

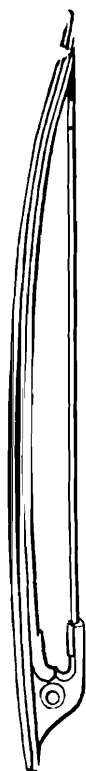
earlier since motherhood was expected about the time of the recital. She promised to reschedule for fall. Who put up the parking signs? Who did the advertising?



Karen Elaine, professor of viola at San Diego State University, has been making her presence felt in Los Angeles. On January 16, the day after the non-recital at UC Irvine, she organized and presented a program on the "Concert at 4:00" series given at the Bing Theatre of the Los Angeles County Museum of Art. These concerts are also broadcast by radio station KUSC and are sponsored partially by Los Angeles County Cultural Affairs Department. The program was intended to be part of the celebration of Martin Luther King, Jr., Day on January 17. The program consisted of works with strong links to the music of Black Americans: *For Viola and Four Others* by Ed Bland, *Concertpiece for Viola and Orchestra* by David Baker (professor of jazz at Indiana University), and *Tribute to Duke Ellington* by Bertram Turetsky. Miss Elaine reduced the orchestra part of the Baker *Concertpiece* herself. The Northridge earthquake occurred early the next morning and it rather put a damper on the King Day celebrations, so Karen's innovative programming may well have been an important part of the successful festivities.



The Tuesday Musicales is a Pasadena club of long standing which presents a series called "Second Sunday Concerts" on Sunday afternoons at the Donald Wright Auditorium of the Pasadena Public Library. On February 13, **Karen Elaine** and **Katrina Wreede** were featured on this series in the recently refurbished, charming, and intimate concert hall. The program titled "Dueling Violists" included three works by composer Wreede: *Lil Phrygian Rondo*, written for Karen Elaine (who performed it); *Duo for Sunday*, a three-movement work which involves some improvisation, played by the two violists; and *Bop Caprice One*, played with virtuoso panache by the composer. The atmosphere was relaxed, with talking from the platform. The audience may have been hearing music of a kind different from what they were used to. The program was repeated, nearly in its entirety, at the Alligator Lounge in Santa Monica. Katrina Wreede was formerly



with the Turtle Island String Quartet. Both these violists wrote articles that appeared in the *Journal of the American Viola Society*, Vol. 7, No. 4 (Spring 1991). (*Violaerobics* by Katrina Wreede is reviewed in *New Works* in this issue.)

1201

Alan De Veritch, president of the American Viola Society, has accepted an appointment as professor of music at Indiana University and will be moving to Bloomington in the coming months. Alan has spent a large portion of his life in Southern California and is quick to point out that he does not intend to cut ties

completely with the Los Angeles area. He has been on the viola faculty at USC since 1989 and was principal violist with the Los Angeles Philharmonic for many years before that. In animated conversation, he explained how pleased he was about the move, how he was sensitive to the memory of Primrose at Indiana University, and how he looked forward to working with Atar Arad. In view of extensive earthquake damage to his home and the stress of a major relocation, we wish our president the best of future good fortune.

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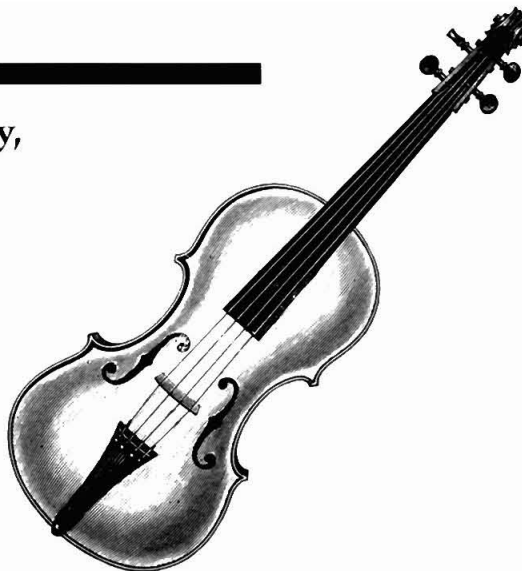
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Leonid Gesin is a member of the San Francisco Symphony and several chamber music groups including the San Francisco Chamber Orchestra. He studied with A.G. Sosin at the Leningrad State Conservatory, then performed with the Leningrad State Philharmonic and taught before emigrating to the United States.

Paul Hersh, former violist and pianist of the Lenox Quartet, studied viola with William Primrose and attended Yale University. He has performed with the San Francisco Symphony, the San Francisco Chamber Orchestra and many other groups. He has also made a number of recordings and has been artist-in-residence at universities and music festivals in the U.S. and Europe.

Isadore Tinkleman studied with Kortschak and Weinstock at the Manhattan School of Music and with Raphael Bronstein in private lessons. He headed the Violin Department at the Portland School of Music before becoming director of the Portland Community Music Center.



Geraldine Walther, principal violist of the San Francisco Symphony, is former assistant principal of the Pittsburgh Symphony and a participant in the Santa Fe Chamber Music Festival. She studied at the Curtis Institute of Music with Michael Tree and at the Manhattan School of Music with Lillian Fuchs, and won first prize in the William Primrose Viola Competition in 1979.

Denis de Coteau, music director and conductor for the San Francisco Ballet Orchestra, has conducted dance companies, youth orchestras and major symphonies throughout the world. He has received a variety of awards and commendations, earned his B.A. and M.A. in music from New York University, and holds a D.M.A. from Stanford University.



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CHAPTERS

New York Society Premieres New Works

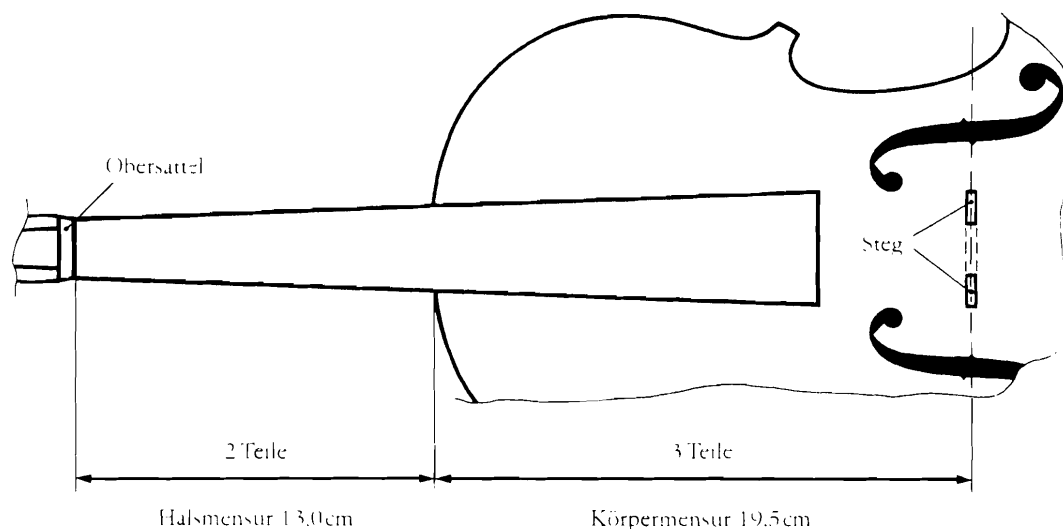
Not to be outdone by Paul Neubauer's "Voilà Viola!" one-day marathon of multiple viola concerts on October 3, 1993, the New York Viola Society staged a single monster-concert on January 10 at Mannes College of Music. For over three hours eleven professional violists, mostly soloists and principals (all different from "Voilà"), performed ten works, assisted by pianists and a flutist. Violists were Veronica Salas, Karen Dreyfus, Tina Pelikan, Stephanie Fricker, Daniel Avshalomov, Suzanna Weinberger, Christine Ims, Stephen Werczynski, Hsin Yun Huang, Ann Roggen, and Liuh Wen Ting.

Beyond familiar chestnuts (Schumann, Enesco, Hindemith) were seven little-known works of unusual interest, two of them world premieres. These works included *Chronicle* by Elizabeth Brown and *Alone* by Leo Smit, in which the violist must recite Emily Dickinson's poem 663 ("Again—his voice is at the door . . .") while playing the atonal work for viola alone. It helps that the poetry is recited during longer notes! New to this reviewer was Maurice Duruflé's delightful, century-old trio for flute, viola, and piano, a gem of French romanticism. Hermann Reutter's *Cinco Caprichos sobre Cervantes* consists of five atonal character sketches, from the Don to Dulcinea, for viola alone.

The first of two world premieres was a Suite for Viola and Piano by David Avshalomov, the Santa Monica composer, with five movements seasoned in Middle Eastern flavors and performed by David's brother Daniel on his gorgeous Andrea Amati. The second premiere was a Suite for Four Violas, with four movements, composed by NYVS president, the late Rosemary Glyde. The suite was subtitled *Weije*, a transliteration of the Chinese character for "crisis," combining symbols for "danger" and "opportunity." After Emanuel Vardi, NYVS's honorary president, announced that Glyde was gravely ill with cancer in a Westchester Hospital, the shocked audience listened with heightened interest. It was difficult not to relate the movements, suggesting pain (loud *ponticello* passages), healing, and hope (with a stirring final chorale) to the composer's own physical and spiritual odyssey.

The evening was to end with a monster viola play-in (audience and soloists) of Bach's Second Partita for violin alone conducted by Vardi. Alas, security guards had to close the building at 11:00 p.m. *C'est la vie.*

—Alexander Harper
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NEW WORKS

Fantasia for Solo Viola (Whydah) by Rosemary Glyde. Copyright 1993, Glyde Recitals

Often composers have been inspired to write music by events, images, poems, paintings, experience in general. Yet without words, specific meaning conveyed by music may not be possible; still the emotions or personal feelings of an observer or appreciator in the act of experiencing is a rich source for the musician. Both Liszt and Schumann were concerned with this subject. Schumann called a work that expressed the emotions of an observer a "poetic counterpart." Consider Bach writing *Capriccio on the Departure of His Most Beloved Brother* as his sibling went off to join the army, Liszt writing *Sposalizio* after seeing *Lo sposalizio dell'Virgine* by Raphael, or the Prelude to *Tristan and Isolde*. Liszt even suggested that a composer might include "in a few lines a psychic sketch of his work, to tell what he wished to do" (*Romantic Music* by Leon Plantinga, New York: W. W. Norton, 1984; pp. 184–189).

In a note to the score of *Fantasia*, Rosemary Glyde explains her intentions. In the summer of 1992, she visited the Provincetown Museum on Cape Cod and saw an exhibit of the *Whydah*, a pirate ship sunk in 1717, which is being restored. She saw in the ship a symbol of the human struggle, and she depicts its strength and difficulties through this solo viola piece. A slow, quiet section in the middle of the work called "Sheep's Pond, Looking Back" refers to her husband's memory of his sons at play years ago.

Fantasia is in one movement with four sections labeled "Prologue," "Tumult," "Sheep's Pond," and "Epilogue." The duration is about ten minutes. It is a remarkably expressive, passionately rhapsodic outpouring of brilliant viola writing. Composed without bar lines, much of it (with the

exception of the slow "Sheep's Pond" interlude) is like recitative, but one so precisely expressed with fingerings and bowings and string-use markings, in addition to normal dynamics, expression marks, and phrasing, that the composer's intentions are crystal clear. The uses of the instrument are brilliant, as one would expect from a virtuoso who has done so much editing. In a thoroughly twentieth-century idiom, the piece makes use of expressive dissonance, but it is essentially tonal; rhythms are simple and used motivically. There are no silly or forced "extended techniques," no harmonics, no pizzicato, no weird finger-twisting 64th-note passages extending over three octaves in two nanoseconds. What we have here is beautiful, artistic viola writing by a master of the instrument, expressing herself in human terms, in contemporary language.

The computer-generated notation is beautifully presented and a pleasure to read. The performer will need to solve the page-turn dilemma, so often a problem with music for one performer. There are some mistakes and some vague spots. On page 4, line four, the direction "stay in position" is logically impossible; on page 6, last line, two consecutive down-bow marks must be an error. Also on page 6, line five, a second-position instruction is in error. Occasionally the player will have to make a decision about what pitch is intended, as an accidental in one octave needs to be confirmed as intended in another octave, but these are not serious problems.

Overall, this is an exceptional work of idiomatic, virtuoso viola writing that could be used as a textbook example of how to make a viola sound magnificent and keep an audience on the edge of their chairs at the same time.

Violaerobics: A Technical Work-Out for Violists by Katrina Wreede. Vlazville Music: Oakland, Calif., 1993. Available from MMB Music, Music Order Department, P.O. Box 32410, St. Louis, Missouri, 63132. \$9.95 plus shipping and handling.

Violaerobics is primarily a collection of left-hand finger pattern exercises presented in the form of a rather loose guide to an aerobic-style exercise session. Beginning with "Warm Up," instructions continue for modifying the

patterns to give experience in the twelve keys and for different speeds and bowing approaches. There are fifty-three patterns in all, with ten based on symphonic literature, two derived from music by Charlie Parker,

and one from Miles Davis. Two text sections are named "Cool Down" and "Common Sense Reminders." A "Suggested Reading" list includes *The Complete Illustrated Book of Yoga* by Swami Vishnudevananda.

The spirit of the volume is most definitely "new age," but the value of the exercises certainly is universal. The instructions are written in conversational English and are not always uncluttered or clear in meaning; e.g., "Only one finger changes each time, so it's fairly simple to keep track, and you're working on ear training in every mode and hearing dominant-tonic harmonic movement, which is great for classical and jazz playing." There is reference to the "diminished scale," which is an interesting term.

The topography is computer generated and generally easy to read, if sometimes crude, as on the fifth page (the pages are not numbered), line 6, where a flat is covered by a note, or line 8, where a sharp is covered by a clef sign.

The Awakening, an Intermezzo, for Cello and Piano or Viola and Piano, by David Fanshawe. Oxford University Press, Oxford, 1992.

The Awakening, according to "Composer's Notes" in the piano score, is closely associated with "oceanic experiences and travels." In a clear A B A' form, using key signatures, it seems like a reverie with pleasant melodic wanderings, evoking birdcalls, nature sounds . . . the stuff movie background music is made of. Technical demands of the violist are modest, and this results in an opportunity for luscious viola sounds. The cello version uses a wider ambitus that provides for some dramatic changes of tessitura and perhaps greater challenges for the player.

The piano is definitely accompaniment, using gentle arpeggiations of triadic or bitonal, sometimes quartal, harmonies, evoking nature, or perhaps motion of the sea. The

The biggest problem in reading the music comes in a section called "Chromatic Patterns," where each note should have an accidental rather than following the rule that the note is natural, except if altered earlier in the measure. Notational accuracy is extraordinarily good in a presentation where errors would be easy.

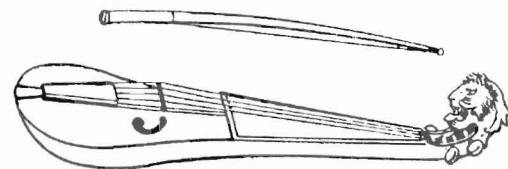
Overall, *Violaerobics* is a creative and original book of exercises which will benefit those who use it. Many of its details are non-specifically presented, which allows for user creativity. Perhaps it would be easier to use if it were more specific, especially concerning the actual notes to be played as variants of what is given. This might violate the improvisational philosophy espoused, but the "example plus variants" approach, used by teachers such as Czerny and Ševčík, has made their technical studies clear and useful through the ages. Miss Wreede is a self-confessed student of belly-dancing. Maybe a supplementary work-out video tape is in order.

"Notes" point out that the piece was commissioned by Steven Isserlis, was performed by him in 1981, and has been revised for this edition. It also mentions that the piece was inspired by a recording of Solomon Island pan-pipes, which are plainly imitated in the solo. There are helpful, reasonable bowings and fingerings in the viola part by Irena Morozov, but there is absolutely no consideration given to the necessity to turn a page, which would have been easy to accommodate here.

The cover of this elegant edition is a photograph of sunset in Tahiti on heavy paper. If you would like eight minutes of the south seas, say on a cold winter's night in Maine, this *Awakening* would be just the ticket.

—Thomas G. Hall
Chapman University

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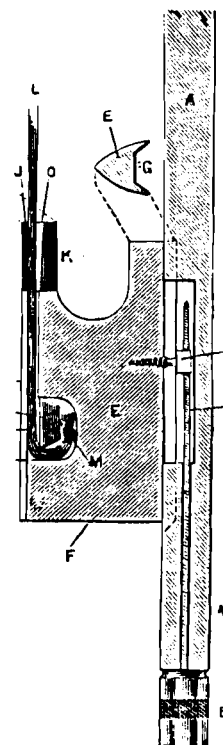
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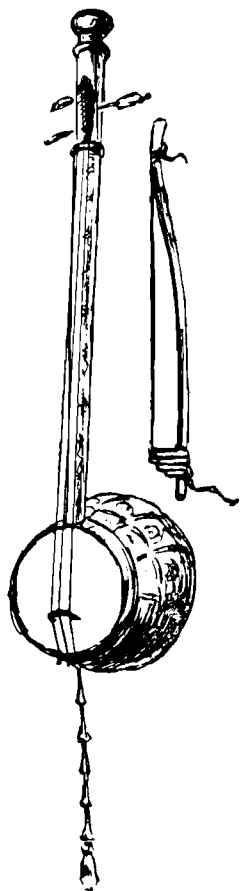
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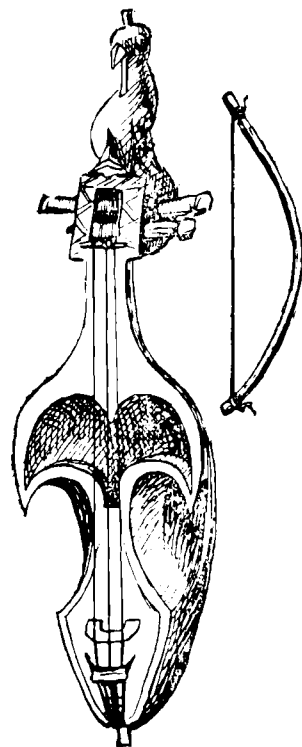




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Classics Unlimited Music	41
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Manhattan School of Music,	
Orchestra Performance	2
Zukerman Performance Program	54
Steven McCann, Violas	52
Miller & Fein	33
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Geoffrey Ovington	22
Terenzio Riegel	56
Maurice W. Riley	28
Robertson & Sons	34
RPB Music Publishers	27
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Violaerobics	36
Viola Dream	42
Hans Weisshaar, Inc.	22
Michael & Rena Weisshaar	52



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