

JOURNAL

of the

AMERICAN VIOLA SOCIETY

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

Vol. 11 No. 3

1995



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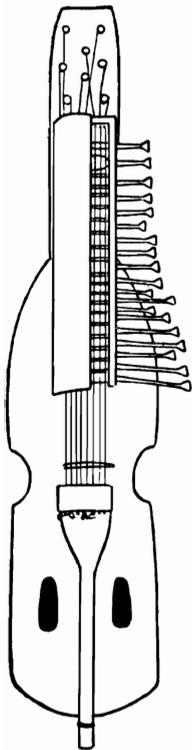
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FROM THE PRESIDENT



Thomas Tatton, AVS President

Memories of the Congress

Memories of the XXIII Indiana Congress remain fresh, even though it was held June last. The performances, workshops, clinics, master classes, and the personal development of close friendships resonate vividly in my mind and heart. Following the congress our AVS Board has continued to create a future for our organization:

- Every member should have received "The Viola" Volume 7. Our Vice-President Pamela Goldsmith, David Dalton and the team at BYU worked diligently to make sure you received your copy. Bravo to Pamela and David!

- The contract has been signed and the 1997 University of Texas–Austin XXV Viola Congress committee has been formed. Ideas via phone, fax, post and E-Mail have started to flow between the host chair, Roger Myers, and various members of the committee. I thank each of you for an enormous job just begun!
- David Dalton and others have been working on an AVS brochure/flyer. Looks great so far. The final version should be out and available before this message goes to print. Thank you David!
- Work has begun by the nomination committee to create a slate of outstanding board members for your selection. Leadership development continues.
- Donna Clark, our AVS Secretary, deserves a resounding round of applause for her effort in making the successful transition from the trimester to the all-membership January billing. Brava Donna!
- Only when problems arise do we hear about a treasurer. My personal thanks go to Mary Arlin for her active, effective and tenacious handling of our fiscal affairs. Brava Mary!

Success entails not only the understanding and appreciation for the yesterdays but a focus and concentration on the tomorrows. The question is never what we have been, nor what we are, but always what will we become? Our AVS has reached a pivotal juncture that has major implications for our future. Member professionals, students, amateurs and enthusiasts must become pro-active in order to improve the quality programs and services that our organization provides. Our job is to create a successful AVS that is exciting, contagious, and grass roots—a group which contributes to the profession and provides opportunity for all. Members must

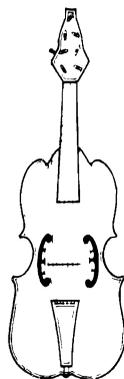
help each other by offering resources, services and cooperation. Professional violists should pay attention to music in the public schools; teachers should provide attractive performance opportunities for students; makers should provide required and needed instrument information; amateurs and enthusiasts should seek unique and individual ways to promote our instrument; and all should encourage, through the AVS, excellence at all levels and in all endeavors. If we each contribute we will surely have a successful future.

Thomas Tatton



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.



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.



The Primrose International Viola Archive, the largest repository of materials related to the viola, is housed in the Harold B. Lee 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 to viola students.

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In Memoriam

We note the passing of two prominent violists:

Lillian Fuchs Eminent concert artist and teacher on 6 October 1995 at age 92 in Englewood, New Jersey. (A tribute will follow in the next issue of JAVS.)

Virginia Majewski Violist of the Hollywood Quartet and studio musician on 9 October 1995 at age 88 in Los Angeles.

Coming Viola Congresses

XXIV International Viola Congress

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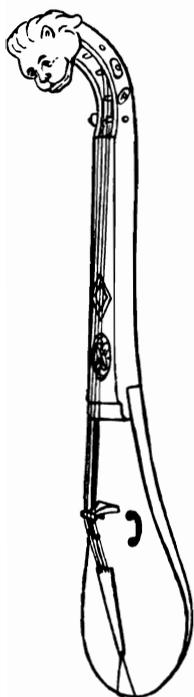
XXV International Viola Congress

June 1997

Host Chair: Professor Roger Myers

University of Texas–Austin

Department of Music, Austin, Texas



AVS/HR

Dwight Pounds's compendium of the Society's first twenty years, *The American Viola Society: A History and Reference* (ISBN 1-886601-00-3), is now in its second printing and available once again. The book documents the founding and early history of the Society and lists, with cross references, the participants and literature of the first ten North American viola congresses, JAVS, and *Die Viola/The Viola* articles, and it publishes in English the first four newsletters, which appeared only in German. 355 pages, \$24 (spiral binding) or \$28 (standard book binding), plus \$3 shipping and handling. Order from Dwight Pounds, Department of Music, Western Kentucky University, Bowling Green, KY 42101; fax (502) 745-6855.



Rosemary Glyde Memorial

An invitation is extended to anyone who knew or was an admirer of the late Rosemary Glyde, who might wish to share personal eulogies, recollections, or other tributes. These will be assembled, duplicated, and bound into a single volume and in turn sent to Rosemary's family, the PIVA, and each contributor, or anyone else who might wish to have a copy. Please send this information to Dwight Pounds, Department of Music, Western Kentucky University, Bowling Green, KY 42101; fax (502) 745-6855.

Attention JAVS Advertisers:

Effective in the next issue of JAVS, Volume 11 No. 3, to be published in December 1995, requests for design or major content changes of advertisements will require a \$15 design fee. This new policy has been necessitated by the large number of requests for design changes. We do, however, welcome all such requests.



SOLICITATION OF ARTICLES

JAVS is a peer-reviewed publication. For scholars, teachers, college students, and others who have unpublished articles, papers, documents, and dissertations, *JAVS* and the *Viola Yearbook* offer the possibility for publication. Submit any of your writing on the broad subject of "viola" to the editor:

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1. *JAVS* mailing will commence at the beginning of enrollment.
2. Persons who apply for new membership the last trimester will be granted membership for that trimester and for the next calendar year.
3. Members who are now in the second trimester will be charged \$20 for regular membership and \$10 for student membership for 1995 only.
4. The trimester system of dues will be replaced with annual dues, which will be due and payable January 1 (late by March 1) or on application for new membership.



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The University of Illinois is an Affirmative Action, Equal Opportunity Employer. Applications from women and minority candidates are especially encouraged.

HARMONIC ASPECTS OF MANUEL PONCE'S SONATA A DÚO (1938) FOR VIOLIN AND VIOLA

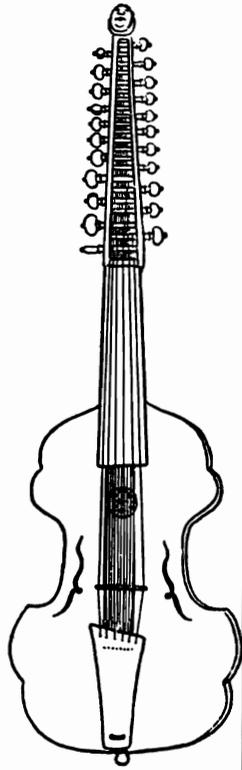
by Jorge Barrón Corvera

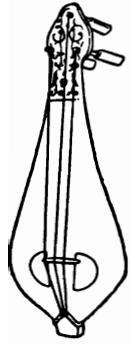
Manuel María Ponce (1882–1948) is internationally recognized as one of Mexico's greatest composers and has been widely acknowledged as the father of musical Nationalism in Mexico. With over 150 works published, his production contains works for voice, piano, guitar, violin and cello, as well as chamber music and orchestral works. With the exception of symphonies, Ponce wrote in almost every traditional form and genre of Western art music, from mazurkas, etudes, preludes and fugues to sonatas, suites and concertos. Ponce's eclectic musical production encompasses a wide variety of styles, from a conservative romantic style to impressionistic, neoclassic and neo-romantic, as well as works emulating baroque and classical styles. In addition, many of his works are influenced by the music of Cuba, Spain, and especially by that of Mexico. Although his style evolved dramatically from the conservative idiom of his early piano pieces (1900) to the modernism of his Violin Concerto (1943), he never became an avant-garde composer. Always a romantic, he demonstrated in his music a love for beautiful melody, skillful counterpoint, effective use of motives and a preference for tonality, all within the boundaries of traditional forms.

Ponce's early musical training in Mexico City (1900–1901) was followed by studies in Italy (1905) with Torchi and Dall'Olio at the Liceo Musicale, and Germany (1906) with Martin Krause at the Stern Conservatory. Ponce's compositions written before 1915 have a conservative style deeply rooted in nineteenth-century European Romantic music. Many of these works make use of Mexican folk sources. A considerable number of works written between 1915 and 1925 show transitional characteristics which mark the first influences of more modern idioms upon his style. The transitional works began to include unresolved dissonances, nontraditional chord progressions, neomodality and some traces of impressionism. Ponce's residence in Paris from 1925 to 1933 had a profound impact. In addition to his studies with Paul Dukas at the Ecole Normale, Ponce came in close contact with the music of composers like Stravinsky, Ravel, Satie, Honegger, Varèse and many others. As a result he absorbed into his style more explicitly neoclassical and impressionistic tendencies. His Paris output also exhibits a growing influence of Spanish music—an influence that resulted in part from his association, during the Paris years, with the Spanish guitarist Andrés Segovia, who commissioned a number of works from him. Within a considerable preference for tonality, Ponce's harmonic vocabulary tended towards tonal instability and also became increasingly dissonant. In some of his most adventurous works one can find non-tertian harmony, bitonality, and pandiatonicism.

Ponce first gained international recognition as the composer of *Estrellita* ("Little Star," 1912), an enchanting song that quickly captivated the hearts of people all over the world. Today his works for guitar, especially his *Concierto del Sur* for guitar and orchestra, dedicated to and premiered by Andrés Segovia in 1941, are world famous, firmly established and recognized as one of the most important contributions to the literature of that instrument. A large number of Ponce's works, however, remain unknown, including most of his chamber music, some piano works, and several song cycles.

Among Ponce's chamber music is the *Sonata a Dúo* for violin and viola. It is the only work Ponce wrote for this instrumental combination. The *Sonata* was composed in Mexico between 1936 and 1938 and published in Paris by Editions Maurice Senart in 1939. This work is representative of Ponce's mature style, a modern style deeply influenced by Neoclassicism and French Impressionism. The Spanish musical flavor of the *Sonata* shows much affinity to the *Concierto del Sur* (1941) and the *Trío* for violin, viola and cello (1943).





The general disposition of movements and the use of the instruments of the Sonata are rather traditional. The Sonata has three movements in the customary fast-slow-fast order, with an approximate duration of sixteen minutes. The respective forms and keys employed are sonata form in the key of C minor in the first movement, a hybrid between sonata and sonatina form in the key of G major in the second, and an eleven-part rondo in the key of C major in the third. As in most classical sonatas, the general character of the movements follows the typical serious-lyrical-brilliant scheme. The instruments are treated traditionally and idiomatically. There are none of the novel and unusual effects found in many twentieth-century string works. The predominantly contrapuntal writing assures excellent balance and interaction of both instruments, resulting in equally active roles and rich, ample sound.

The innovative aspects of the Sonata are chiefly its modern melodic and harmonic languages. There is a marked preference for modal melodic lines. Modal mixture and alterations resulting in augmented seconds are often used in melodic lines to create a more exotic sound. Following neoclassical traits, there is some use of dissonant counterpoint. The harmony is tertian and tonally oriented but treated in a contemporary manner, often with traces of impressionism. Tonal instability is promoted by the use of neomodality and nontraditional harmonic progressions, especially in the first movement. The work is permeated with a Spanish musical flavor—one that is evident in the presence of arabesques, the frequent use of Neapolitan harmony, and the occasional use of the phrygian mode typical of Spanish music.

Harmonic Analysis

The harmonic idiom of the first movement is in many respects more adventurous and complex than that of the other movements, inasmuch as it is characterized by a considerable use of unresolved dissonances—especially minor seconds—and obscure tonal centers.

The opening bars of the movement exemplify the use of dissonance and ambiguous tonal center (Ex. 1). The passage is based on two basic melodic ideas: one tonal (dotted eighths), the other modal (running sixteenths). Each melodic idea begins in one voice, to be continued by the other as shown by the arrows. The simultaneous presence of tonal and modal materials results in a dissonant counterpoint full of clashing minor seconds (shown in circles). A non-traditional harmonic progression with split chord members (added-note chords) in the key of C minor is implied. This progression, however, does little to emphasize the tonic harmony. Not only is the tonic chord touched briefly in m. 5 but it is preceded by the “wrong chord” (V⁷/V). This tonally weak progression is further obscured by the presence of split-chord members.

Allegro, piuttosto moderato ♩ = 100

VIOLIN
f deciso

VIOLA
f deciso

Example 1. Mov. I, mm. 1–6



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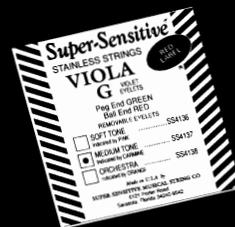
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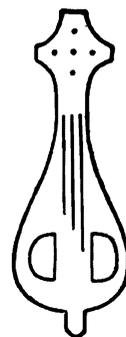
The end of the transition (Ex. 2) has a distinct impressionistic flavor because of the blurred harmony and the exotic violin line with the recurring augmented second E flat-F#. Two conflicts of a minor second—D-E flat and F-F#—shown in circles, contribute to blur the D dominant chord implied in the excerpt. This chord resolves deceptively to E flat major in m. 23, launching the second theme (the key of the second theme is the typical III in a minor key sonata form).

Example 2. Mov. I, mm. 18–23

In contrast to the previous sections, the second theme (Ex. 3) starts with a limpid harmony free of unresolved dissonances. The quiet and lyrical character of this theme, with its delicate Spanish musical flavor, is a pleasant relief from the agitated and dissonant quality of the first theme.

Example 3. Mov. I, mm. 23–27

The end of the exposition (Ex. 4) shows a more avant-garde harmonic approach. The non-serial use of the chromatic scale (eleven notes present by m. 41, all twelve notes by m. 43) results in a quasi-atonal passage. Complete atonality is prevented, among other things, by the strong presence of the note G presented as a pedal.





Più lento

Example 4. Mov. I, mm. 38–44

The second movement features clear tonal centers and fewer dissonances. It combines both modal and tonal harmonic languages. The modal harmonies often evoke a Renaissance-like sound.

In Example 5, modal interchanges through mm. 1–3 (from mixolydian to lydian to aeolian) allow a greater variety of chords while keeping G as tonal center. Parallel fifths lend a rustic, folk-like quality to this theme. The dominant of G, in m. 4, serves as pivot chord to switch from modal to tonal harmony—the dominant major chord, although foreign to the aeolian mode, is commonly used in modal writing. This chord is resolved deceptively to E flat major in m. 5, which is reinterpreted as a Neapolitan chord, starting a modulation that resolves to D minor in m. 8. Some nonchord tones are used in the viola part in mm. 5–7 for harmonic interest.

In tempo di Sarabanda
Andante espressivo ♩ = 54

Example 5. Mov. II, mm. 1–9

Béla Bartók's

VIOLA CONCERTO

A facsimile edition of the autograph draft is available.

Béla Bartók's last composition was left in the form of sketches, as the composer died before he had the opportunity to prepare a full score. The work became known in Tibor Serly's orchestration; a second variant by Nelson Dellamaggiore and Peter Bartók was recently produced. The facsimile edition shows what has been written by Béla Bartók and what was added or changed by others.

The publication contains full size color reproductions of the sixteen manuscript pages (two are blank) of the sketch; an engraved easy-to-read fair copy, commentary by László Somfai and explanatory notes by Nelson Dellamaggiore, who prepared the fair copy. Texts are in English, Hungarian, German, Spanish and Japanese. Total 92 pages, 15 1/2 x 12 inches (39 x 30 cm), hard cover.

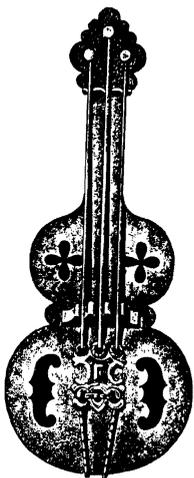
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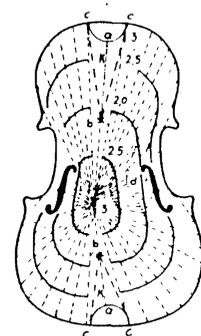


Ponce's fondness for chromatic mediant relationships was manifested in such early works as the Piano Concerto (1911), the *Trío Romántico* (1911) for violin, cello and piano, and the suite *Estampas Nocturnas* (1912) for string orchestra. Mature works—especially the *Sonata III* (1927) for guitar and the *Violin Concerto* (1943)—make extensive use of them. In m. 9 (Ex. 5) a doubly chromatic mediant relationship between the chords of C minor and A major gives the passage a forward-looking sound that is enhanced by the use of parallel fifths.

The last movement is in free rondo form. It has six statements of the refrain, five different episodes, and a small coda. Harmonically, the refrains are treated traditionally while the episodes show a more contemporary approach. The movement begins with the theme presented in fugato style (Ex. 6). The violin solo introduces the subject (mm. 1–8) in the key of C major. Following standard procedures, the viola proceeds with a real answer in the key of the dominant while the violin provides the countersubject (mm. 9–14). Melodic mode mixture (Vl. m. 2, Vla. m. 10) and the use of Neapolitan harmonies (mm. 5–6 and mm. 13–14) give the subject a characteristic Spanish flair.

Example 6. Mov. III, mm. 1–15

Most episodes have strong modal harmonic tendencies, often with extended pedals/ostinatos. Sometimes modes are used in pure form. Other times, they appear in combination with altered notes for dissonance and harmonic interest. Example 7 shows a portion of one of the episodes. Here, the F# dorian mode is featured in both instruments, without altered notes, in an extended passage with a viola ostinato that lasts a total of fourteen measures. An F# minor seventh harmony is implied throughout the passage.



Example 7. Mov. III, mm. 92–105

Ponce's Sonata a Dúo makes a good addition to the repertoire. Its modern and diversified harmonic palette allows for a wide spectrum of harmonic colors. From dark, highly dissonant and ambiguous progressions to transparent consonances, the Sonata's harmonic idiom is easily accessible to the tonally oriented ear. Furthermore, its Spanish flair and impressionistic touches add an attractive, exotic appeal to it.

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A Cécile et Carlos PRIETO

MANUEL M. PONCE



Sonate en Duo

pour

VIOLON ET ALTO

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SONATA A DUO

para Violin y Viola

I

Manuel M PONCE

Allegro, piuttosto moderato $\text{♩} = 100$

VIOLIN

VIOLA

f deciso

f deciso

First system of musical notation. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment. Dynamics include *f* and *p*. A box with the number 3 is present at the end of the system.

Second system of musical notation. Treble staff includes the instruction *espress.* and triplet markings (3). Bass staff continues the accompaniment.

Third system of musical notation. Treble staff includes the instruction *cresc.*. Bass staff continues the accompaniment.

Fourth system of musical notation. Treble staff includes a box with the number 4 and dynamics *f* and *ff*. Bass staff continues the accompaniment.

Fifth system of musical notation. Treble staff includes the instruction **5 Più lento** and *rall.*. Bass staff continues the accompaniment.

Sixth system of musical notation. Treble staff shows a change in time signature from 2/4 to 3/4. Dynamics include *p*. Bass staff continues the accompaniment.

Seventh system of musical notation. Treble staff includes the instruction **1.** and *cresc. ed accel.*. Bass staff continues the accompaniment.

Op. 198

C. W. Cone

4/21/39

2. *a Tempo*

accel.

6

poco a poco cresc. ed animando

7

f *p*

8

pp *p* *p*

p

9

p *p*

cresc. ed animando molto

cresc. ed animando molto

10 *a Tempo*

ff

ff

sempre f

sempre f

dim.

dim.

cresc.

cresc.

11

ff

f

dim.

dim.

First system of musical notation, measures 1-3. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of two flats. The music features a melodic line in the treble with slurs and accents, and a bass line with triplets and slurs. Dynamics include *cresc.* and *f*. There are also markings for *V* and *tr*.

Second system of musical notation, measures 4-6. The top staff continues the melodic line with slurs and accents. The bottom staff features a triplet of eighth notes. Measure 6 is marked with a box containing the number 12. Dynamics include *p*.

Third system of musical notation, measures 7-9. The top staff has a melodic line with slurs and accents. The bottom staff has a steady eighth-note accompaniment. The word *espressivo* is written below the first measure.

Fourth system of musical notation, measures 10-12. The top staff has a melodic line with slurs and accents. The bottom staff has a steady eighth-note accompaniment. Dynamics include *cresc.* and *f*.

Fifth system of musical notation, measures 13-15. The top staff has a melodic line with slurs and accents. The bottom staff has a steady eighth-note accompaniment. Dynamics include *f*.

Sixth system of musical notation, measures 16-18. The top staff has a melodic line with slurs and accents. The bottom staff has a steady eighth-note accompaniment. Measure 16 is marked with a box containing the number 13. Dynamics include *f* and *ff*.

14 Più lento

rall. *p* Più lento

rall. *p*

p *p* *p* cresc.

15 Vivo

ff *ff* Vivo

p *p* *p* V

f sempre

con fuoco

f sempre con fuoco con fuoco

più stretto

ff

ff *ff* *ff* *ff*

ff più stretto *ff* *ff* *ff* *ff*

II

In tempo di Sarabanda
Andante espressivo ♩ = 54

Musical notation for measures 1-15. The piece is in G major and 3/4 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. A fermata is placed over the final measure of this system.

Musical notation for measures 16-17. Measure 16 is marked with a box containing the number 16. The dynamics are piano (*p*). The right hand contains a triplet of eighth notes and a sextuplet of eighth notes, both marked with a 'V' and their respective numbers. The left hand continues with a steady accompaniment.

Musical notation for measures 18-21. Measure 18 is marked with a box containing the number 18. The dynamics are *pp* in the right hand and *mf espress.* in the left hand. The right hand features a melodic line with grace notes and slurs. The left hand has a more active accompaniment.

Musical notation for measures 22-25. The dynamics are *sf* in both hands. The right hand has a melodic line with grace notes and slurs. The left hand has a more active accompaniment.

Musical notation for measures 26-29. Measure 28 is marked with a box containing the number 18. The dynamics are *sf* in the right hand and *sf* in the left hand. The right hand has a melodic line with grace notes and slurs. The left hand has a more active accompaniment.

Musical notation for measures 30-33. The dynamics are *sf* in the right hand and *sf* in the left hand. The right hand has a melodic line with grace notes and slurs. The left hand has a more active accompaniment.

Musical notation for the first system, measures 1-4. The music is in G major. Measure 1 features a triplet of eighth notes in the right hand. Measure 2 has a sixteenth-note triplet in the right hand. Measures 3 and 4 are marked with first and second endings, respectively. The bass line consists of quarter notes and eighth notes.

Musical notation for the second system, measures 5-8. Measure 5 is marked with a piano (*p*) dynamic. Measure 6 is marked with a mezzo-forte (*mf*) dynamic. Measure 7 is marked with a piano (*p*) dynamic. Measure 8 is marked with a mezzo-forte (*mf*) dynamic. The bass line includes a triplet of eighth notes in measure 6.

Musical notation for the third system, measures 9-12. Measure 9 is marked with a mezzo-forte (*mf*) dynamic. Measure 10 is marked with a piano (*p*) dynamic. Measure 11 is marked with a mezzo-forte (*mf*) dynamic. Measure 12 is marked with a mezzo-forte (*mf*) dynamic and the instruction *espress.*. A Roman numeral IV is placed above measure 10. The bass line includes a triplet of eighth notes in measure 12.

Musical notation for the fourth system, measures 13-16. Measure 13 is marked with a mezzo-forte (*mf*) dynamic. Measure 14 is marked with a piano (*p*) dynamic. Measure 15 is marked with a mezzo-forte (*mf*) dynamic. Measure 16 is marked with a mezzo-forte (*mf*) dynamic. The bass line includes a triplet of eighth notes in measure 14.

Musical notation for the fifth system, measures 17-20. Measure 17 is marked with a piano (*p*) dynamic. Measure 18 is marked with a piano (*p*) dynamic. Measure 19 is marked with a piano (*p*) dynamic. Measure 20 is marked with a fortissimo (*sf*) dynamic. The bass line includes a triplet of eighth notes in measure 17 and a quintuplet of eighth notes in measure 20.

Musical notation for the sixth system, measures 21-24. Measure 21 is marked with a fortissimo (*f*) dynamic. Measure 22 is marked with a fortissimo (*f*) dynamic. Measure 23 is marked with a fortissimo (*f*) dynamic. Measure 24 is marked with a fortissimo (*f*) dynamic. The bass line includes a triplet of eighth notes in measure 23.

21

Musical score for measures 21-24. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 21 starts with a *sf* dynamic. Measures 22 and 23 feature sixteenth-note runs with *sf* dynamics. Measure 24 includes a triplet of eighth notes marked with a '1' and a *p* dynamic. The section concludes with a *triumm* marking and a *p* dynamic.

III

Allegro ♩ = 132

Musical score for measures 25-28. The tempo is marked *Allegro* with a quarter note equal to 132 beats per minute. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 25 begins with a *f* dynamic. Measure 26 features a *p* dynamic. Measure 27 includes a *f* dynamic. Measure 28 starts with a *p* dynamic. Measure 29 is marked with a '22' in a box. The section concludes with a *f* dynamic.

Musical notation for measures 23-24. Measure 23 is marked with a box containing the number 23. The piece is in a minor key, indicated by a key signature of two flats. The music features a complex melodic line in the right hand with many slurs and ties, and a more rhythmic accompaniment in the left hand. A dynamic marking of *f* (forte) is present in measure 23. A *V* (accents) marking is placed above the first note of measure 23.

Musical notation for measures 24-25. Measure 24 is marked with a box containing the number 24. The melodic line continues with intricate slurs and ties. A dynamic marking of *p* (piano) is present in measure 24. A *V* (accents) marking is placed above the first note of measure 24.

Musical notation for measures 25-26. Measure 25 is marked with a box containing the number 25. The music shows a dynamic shift from *f* to *p* between measures 25 and 26. A *V* (accents) marking is placed above the first note of measure 25.

Musical notation for measures 26-27. Measure 26 is marked with a box containing the number 26. The piece continues with a *p* dynamic. A *V* (accents) marking is placed above the first note of measure 26.

Musical notation for measures 27-28. The music continues with a *p* dynamic. A *V* (accents) marking is placed above the first note of measure 27.

Musical notation for measures 28-29. The music continues with a *p* dynamic.

Musical notation for measures 29-30. The music concludes with a *cresc.* (crescendo) marking. A *V* (accents) marking is placed above the first note of measure 29.

Musical notation for measures 26 and 27. The piece is in 3/4 time with a key signature of one sharp (F#). Both staves begin with a forte (*f*) dynamic. The right hand features a series of eighth-note patterns, while the left hand plays a more rhythmic accompaniment.

Musical notation for measures 28 and 29. The dynamics shift to piano (*p*) in both staves. The right hand continues with eighth-note patterns, and the left hand has a more active role with eighth notes. A fermata is placed over the final note of measure 29.

Musical notation for measure 28, marked with a box containing the number 28. The dynamics are forte (*f*). The right hand plays a steady eighth-note pattern, and the left hand provides a harmonic accompaniment.

Musical notation for measure 29, marked with a box containing the number 29. The dynamics are forte (*f*). The instruction *animando ed cresc.* is written above the staff. The right hand features a more complex eighth-note pattern, and the left hand has a rhythmic accompaniment.

Musical notation for measures 30 and 31. Measure 30 is marked with a box containing the number 30. The dynamics are fortissimo (*ff*) in both staves. The instruction *con fuoco* is written above the staff. Measure 31 is marked with a box containing the number 31. The dynamics are piano (*p*) in both staves.

Musical notation for measure 31, marked with a box containing the number 31. The dynamics are piano (*p*). The right hand plays a steady eighth-note pattern, and the left hand has a rhythmic accompaniment.

più calmo
1 2 3 4 5 6 7 *dim.*

8 9 10 11 12 13 14

32 *p* *cresc.* *f*

33 *pp* *p*

p *cresc.* *cresc.*

34 *f*

V

35 pizz arco

mf *f* *cresc.* *f*

p. *cresc.* *f*

36

sempre animando

sempre animando

37

cresc. ed accel. molto *f*

cresc. ed accel. molto *f*

38 a Tempo

ff rall. - - *ff* *con fuoco*

ff rall. - - *ff* *ff* *ff*

39

ff giocoso

ff

ff sempre

ff sempre

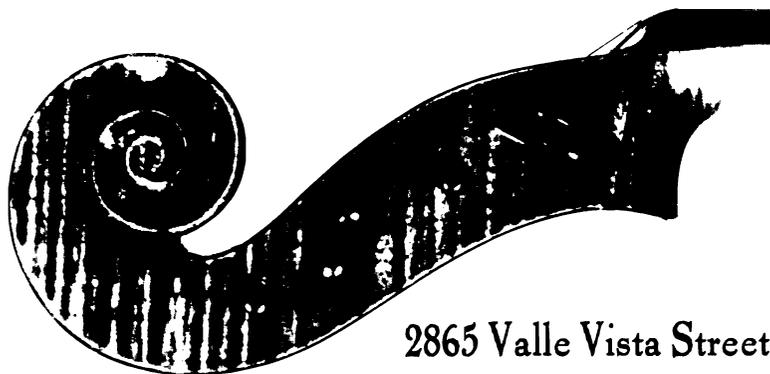
ff

ff

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SHIFTING

by Roland Vamos

The art and skill of shifting from one position to another on stringed instruments has been examined in great detail by numerous pedagogues over the span of the past two hundred years. Perhaps the main reason that new shifting study books keep coming out is that the technical and musical demands made on our string players are continuously evolving and expanding.

This article outlines the kinds of shifts available to the performer, some of the major problems to be overcome, and some hints as to how these problems can be solved. My hope is that in this article I can organize a bulk of information into a useful outline that may have value to both the professional pedagogue and the student.

Before any intelligent discussion of shifting can take place, we must be assured that the performer has a secure and stable hand-setting in all the positions. I am convinced that a good shift starts in one position (with the hand correctly balanced to play in that position) and gradually moves through all the intermittent positions in such a way that if the hand were suddenly stopped before the arrival point, it would be in the correct hand-setting for the position at which it was stopped.

I suggest that the student practice exercises in each position gradually going up each string. In each position the student should develop a kinesthetic sense of how the hand feels in that position. Certain parts of the hand should be touching the neck or bout of the viola (depending on which position is being played). Once the student knows how each position on each string feels, it will be easier to maneuver from one position to another.

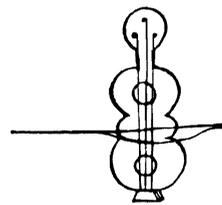
In life, most of our concepts and expectancies are developed by hindsight. What was, gives us a rational basis for what probably will be. In shifting, I like to think in terms of "hind-feel." For example, in shifting from 1st to 5th position, if we start by placing our finger on the arrival note (with the hand and arm in the proper position), we should be able to develop a kinesthetic sense of where we are going and how it will feel when we arrive there. We should be sensitive to our points of contact with the bout of the instrument. Now we are ready to start on the note preceding the shift. We must try to remember how the arrival note feels before we leave the old note. In this way we develop an a priori sense of where we are going before we start the shift.

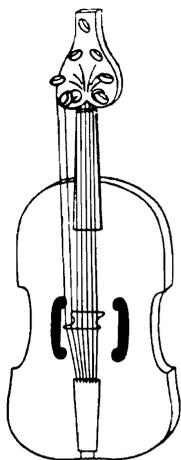
Let us say for the purpose of analysis that there are two basic kinds of shifts: the Utilitarian shift and the Expressive shift. The Utilitarian shift is (as the title implies) a shift that is meant to move cleanly from one position to another. The object is to make this shift so smooth that it is not audible. The Expressive shift, on the other hand, is intended to be heard.

When discussing the Utilitarian shift, I find it best to temporarily replace the word "shift" with the term "finger replacement." By this I mean that the old finger rises straight up as the new finger comes straight down (as a pianist would do when playing two consecutive notes). The hand (and the forearm in larger leaps) moves up or down the fingerboard, depending on the direction of the shift. What needs to be practiced is the coordination between the finger replacement and the arm or hand motion. At the exact moment that the fingers move, the arm must move.



Example 1





The Expressive shift can be divided into three types:

1. *Shifting on the old finger and landing directly on the new finger.*

When shifting on the old finger, one must be careful not to slide too heavily. Taste, judgment, and a discriminating ear must be used to assure that the shift is not overdone; otherwise the desired expressive quality would be replaced by a smear. If asked what kind of expression this shift evokes, the adjective I would use is “voluptuous.”

2. *Shifting lightly most of the way on the old finger and then gradually placing the new finger down as you slide into the new note on the new finger.*

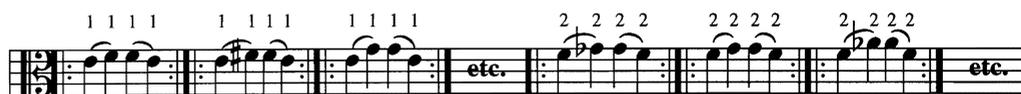
This type of shift can be used to evoke two types of expressive quality. It can make the passage being played sound sensuous or intense, depending on a number of other factors. At this point I must emphasize that this article is limited to one aspect of technique: shifting. But when we discuss “expressive” shifting, we must also take into account the speed and intensity of the shift, the speed, intensity, and width of the vibrato on either end of the shift, and the speed, amount of compactness, and focal point of the bow during the passage in which the shift occurs.

3. *Shifting on the same finger.*

This type of shift, when used expressively, can evoke the qualities of either of the other two types of shifts, depending on how much pressure is released as the finger leaves the old note and the manner of arrival on the new note.

It would be profitable to practice a number of finger combinations in shifting:

1. Shifting from a finger to the same finger.



Example 2

This exercise can be practiced on all four strings. It should also be done with the third and fourth fingers.

2. Shifting from a lower finger to a higher finger. This has a number of possible combinations.

- a. First finger to the second finger
First finger to the third finger
First finger to the fourth finger
- b. Second finger to the third finger
Second finger to the fourth finger
- c. Third finger to the fourth finger

3. Shifting from a higher finger to a lower finger.

(See Example 1)

- a. Second finger to the first finger
- b. Third finger to the first finger
Third finger to the second finger
- c. Fourth finger to the first finger
Fourth finger to the second finger
Fourth finger to the third finger

All these shifts should also be practiced starting in the 2nd, 3rd, and 4th positions.

One of the common problems in shifting I have encountered among my students has been the tendency to clutch the instrument and shift with a heavy hand. An excellent solution to this problem can be found in Dounis, "The Artist's Technique of Violin Playing, op. 12." He solves the problem by anticipating the shift with two grace notes.



Example 3

It is not possible to play the grace notes in Example 3 quickly and cleanly if the instrument is being clutched. Consequently, the hand automatically relaxes.

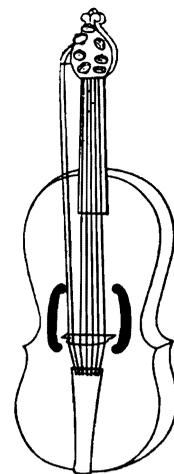
One controversial aspect of shifting has violinists and violists alike lined up on opposite sides: Should the instrument be held by the chin and shoulders and allow the hand *and thumb* to move freely from one position to another, or should the thumb support the instrument without help from the chin and shoulder and anticipate the movement of the hand?

This controversy is not easily solved, because many extenuating circumstances must be taken into consideration. The thumb size, the direction of the shift, the distance to be covered by the shift, and the speed of the passage in which the shift occurs are but a few of these considerations.

The thumb must always be flexible. Often when the shift is a small one, the hand can precede the thumb, which will follow at a convenient moment (depending on the context of the passage). In upward shifts I find it more comfortable for the thumb to move along with the rest of the hand and fingers in a smooth motion. Because the hand supports the instrument, it is not necessary to clutch it with the chin and shoulder. On the way down, however, it is helpful to apply a *slight* pressure of chin and shoulder during the moment of the shift. This pressure should be released when the hand arrives in the new position. The thumb can help during this downward shift by slightly anticipating the movement of the hand. This anticipatory movement by the thumb will vary according to the speed of the passage.

In much of our modern music a newer type of shift has evolved, "the partial shift." This type of shift often does not require any arm movement. When a shift is in a high position and is temporary in nature (with only a few notes in the new position before returning), the thumb and arm need not move, since the hand can play in several positions without major adjustment. On other occasions we can extend upward with the fourth finger or extend downward with the first finger. The hand follows the extended finger at its convenience. This crawling technique can also be executed with the other fingers.

Roland Vamos has higher degrees from Columbia Teachers College and the Juilliard School of Music. He studied under Oscar Shumsky and William Lincer and was a member of various professional orchestras, such as the National Symphony and the orchestras of Denver and Houston. As a chamber musician, he played with the Antioch String Quartet and the Altamiro Chamber Players. His students have won national and international competitions, including the Sibelius, Tibor Varga, and Nielsen violin competitions, and the General Motors/Seventeen Magazine National Concerto Competition. He is a faculty member of the North Shore Music Center in Chicago and the Oberlin Conservatory of Music.



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TEACHING MOZART ON THE VIOLA: A REASONABLE COMPROMISE?

by Dwight Pounds

We violists are perhaps proud of the fact that several composers preferred the viola when they had occasion to perform, among them Bach, Mozart, Dvořák, Britten, and Hindemith. Bach spoke lovingly of his viola, we are told by Anna Magdalene, and Mozart was known to join Haydn and Dittersdorf in chamber music as a violist. All used the instrument with effect and originality in orchestral and chamber works but, with the exception of Hindemith, wrote few or no *solo* works. This contradiction is especially true of Mozart, whose primary works featuring the viola were duos with the violin, including the *Symphonie Concertante for Violin, Viola and Orchestra*, K. 364 and the *Duos for Violin and Viola*, K. 423–424. Indeed, the *Symphonie Concertante* and the second *Duo* constitute Primrose's only recordings of works by Mozart featuring the viola.

The conscientious teacher eventually must face potentially controversial choices regarding the fact that Mozart left no known sonatas or concerti written specifically for the viola. What are the options for the viola teacher with talented and inquisitive students who want, need, and deserve a hands-on solo experience with Mozart? It would appear that first, young violists could study the viola works of Mozart's lesser contemporaries, such as Hummel, Hoffmeister, Pleyel, Vanhal, Zelter, J.C. Bach/Casadesus—even Stamitz—many of whom wrote important and quite playable concerti, and learn Mozartian style by osmosis. While several of these composers' concerti are certainly worth learning and performing, particularly the Hoffmeister and Stamitz, they deserve to be studied in their own right rather than as Mozartian substitutes. A second option would be to confine the choices to the cited works of Mozart and gradually incorporate his trios, quartets, and quintets in the

study. Such a course would be prudent and perhaps musically and politically correct, but alas, it would avoid the goal of providing a solo experience on the viola with Mozart. The remaining option is totally pragmatic and neither prudent nor musically correct in the minds of many violists: to utilize *violin* transcriptions for this purpose. While less controversial perhaps for instructors of both violin and viola, this move is difficult at best for an increasing number of viola specialists, and possibly unthinkable for at least some teachers in each category.

Two highly honored violists/teachers, William Primrose and Lillian Fuchs, can be found on opposite sides of this curious dilemma. Primrose's position is well known: the transcription of a work a perfect fifth lower offended his sense of *absolute* pitch, causing him a degree of disorientation and aesthetic, if not physical, anguish when subjected to such a performance.¹ Fuchs, on the other hand, apparently driven by a more pragmatic approach to the problem, recognized that the only way to create a viola solo work by Mozart was to adapt a suitable piece written for the instrument most similar to the viola in technical and musical demands—the violin. This is neither to suggest that Primrose never made such an acknowledgment nor to imply that Fuchs was unaffected aesthetically by transcriptions. The difference is that William Primrose was not inclined to pay the aesthetic price of hearing or playing music transcribed a perfect fifth away from its original key.² But not everyone with perfect pitch is bothered by transcriptions away from the home key—Lionel Tertis, for instance.

To Lillian Fuchs the gain of a convincing, playable viola work by the greatest of the mid-Classical masters was a reasonable sacrifice. Nevertheless, she was very careful in the





selection of this piece, choosing the Concerto in G major, K. 216. In the published foreword she wrote:

“It has been generally conceded that the absence of a Concerto for Viola by an acknowledged classic master has left a serious void in the limited literature for the instrument. In an endeavor to fulfill this need, I have chosen to recast the Mozart Violin Concerto in G Major (Köchel No. 216) for the viola. This work possesses an unusually ‘dark’ register and an intimate beauty which, together with its color, range and technic make it most suitable to the peculiarities of the viola. This particular Concerto was composed by the nineteen-year-old Mozart in the year 1775. It was the third of five written between April and December of that year. I offer this adaptation to all players of the viola with the sincere hope that it will, while enriching the repertoire for the instrument, afford pleasure to both player and listener alike.”

Whether Mozart would have approved of the transcription is pure conjecture. His own approach to this technique tended to have a pragmatic, if not financial, bent. When commissioned to write a flute concerto, he merely recast his Concerto in E-flat Major for Oboe and Orchestra down a half-step to D major and delivered the score as one of his two flute concerti. If he found it expedient to do this for an instrument he ostensibly disliked, one is compelled to ask if he at least would not have done something similar for one which he apparently very much enjoyed?

On the Way to Conversion

It is not my purpose in this article to debate whether Mozart’s K. 216 should have been transposed for viola, whether it should be studied and performed, or whether Mozart or William Primrose would have approved. Instead it is to share with my fellow teachers the fact that the study of this concerto on the viola under the direction of a master teacher, Julius Hegyi, accounted for the most remarkable musical experience of my youth and one of the richest learning experiences of my

entire career. Fully aware of the controversy inherent in this subject, I nevertheless most heartily and sincerely advocate the use of Mozart’s Concerto, K. 216 *in C major* with piano accompaniment, as a reasonable compromise between two diametrically opposed points of view.

My advocacy for K. 216 is rooted in part in Lillian Fuchs’s arguments, but the strongest reason is musical. I concur with her point that the concerto possesses an inherent dark quality so effectively expressed on the viola, but her observation on its *intimate beauty* has to be the focal point on the issue whether to resort to a transcription to teach Mozart. This is intimate beauty created by Wolfgang Amadeus Mozart, and no other. Mozart’s K. 216 simply deserves a hands-on experience by violists in every respect, technical and especially musical.

There is an additional and equally compelling reason for recommending the K. 216, one which is entirely personal and concerns an abiding experience with the concerto: *learning the work with the right teacher quite literally changed my understanding of music and profoundly influenced my future.*

My discovery of the Mozart K. 216 was purely by accident. Lillian Fuchs’s transcription, entitled simply “Concerto,” without reference to a key, appeared in a small stack of literature at a local music store. Whether the piece was original or a transcription was beside the point . . . I had recently begun studying the viola in addition to the violin and needed something to play. The timing was fortuitous on two counts: first, my level of maturity was such that I was ready for, if not my first, certainly my most profound musical experience; and second, I happened to be working with an ideal mentor.

I took the concerto to my new teacher, Mr. Julius Hegyi, who had opened a studio in Lubbock, Texas, in 1951. He added it to my repertoire list immediately, thus beginning for me an odyssey of discovery—interpretation, feeling, and personal growth mentally and aesthetically—which concluded with the decisions (1) to become a violist and (2) to enter



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music professionally. The fact that the viola version of the concerto was in C major rather than G major made no difference whatsoever: my family was marginally musical at best; I had never heard—much less performed—the original and therefore was not oriented to a given key and, in that respect, was tonally unbiased; it seemed to lie well technically and sounded marvelous on the viola. At no time did either Mr. Hegyi or I consider for one moment that the concerto was too dark, dull on the lower strings, or in any other way inappropriate to the viola—tonally, technically, or aesthetically. It is ironic that my experience in learning a *violin* concerto on viola from a world-class violinist/violist, who more importantly was an extremely sensitive interpreter of Mozart, confirmed my decision to switch permanently to viola. In regard to tonal orientation, having learned the K. 216 as a viola composition in C major, the only time I am tempted to wince is upon hearing the concerto in the original key.

My very positive personal experience with this concerto as a very young musician prompts this question: *it is possible that we mature* (in the sense of “experienced, professional, educated”) *teachers/performers, with either perfect pitch or highly developed relative pitch and a knowledge of music history and style acquired over many years, impose our finely honed sense of key center upon students—who are not as sensitive either to the vagaries of pitch or historical precedent—to the exclusion of important literature simply because it is in what is perceived to be the wrong tonality, thereby depriving young people of an experience such as was mine?*

Whether played on viola or violin respectively, C major and G major are comfortable keys in the sense that the moderately advanced student has the advantage in this concerto of concentrating more on musical and stylistic qualities than contending concurrently with extremely demanding technical challenges, although these too are scattered throughout the body of the work. The range does not exceed c''' except in the cadenza, and a good capability in first through fifth position is required. Bowing challenges consist of double

and triple stops, rapid string changes, and staccato and spiccato in various parts of the bow. Musically the challenges are almost inexhaustible, with scale passages, arpeggios, embellishments, and all the phrasing, rhythmic and dynamic subtleties for which one could ever wish.

With all due respect to Mozart's contemporaries and imitators, these people simply are *not* Mozart. To learn Mozart's solo style, one should eventually play his solo literature—even violists.

An Hour with Julius Hegyi: *The Lesson of the Dormant Tree*

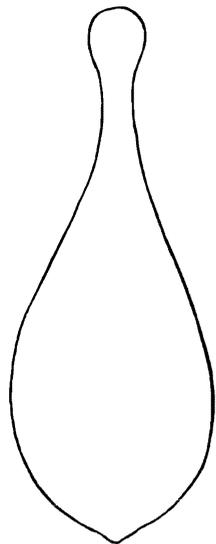
During a lesson one winter day those many years ago, I was executing a passage from the K. 216 more than playing it, and certainly not to Mr. Hegyi's standards. This very patient and inspirational teacher paused briefly and walked to a window, looking for a nonmusical metaphor by which to make an important point. The following (admittedly paraphrased) conversation took place:

JH: Dwight, you are playing melodies and phrases as if they were from different compositions. You do not appear to understand that they are part of an interrelated whole. Come here, I want to show you something. (I proceeded to the same window, viola under my arm, and we each for a moment stared at a dormant, naked Chinese elm, its twisted and turning tentacles of branches and stems silhouetted against a clear blue sky.) Look at the tree. It is not particularly pretty, is it?

(It was obvious that he was setting me up for something and that the point he really wished to make probably had little to do with that particular organism. The tree was geometrically appealing, with intricate designs and patterns, but at the time I had very little comprehension of *why* it had that appeal. Without trying to appear totally lacking in perception, I gave something close to the expected answer.)

DP: No, not particularly. It is quite dead right now and doesn't have a single leaf, but it forms a nice silhouette.





JH: It's not really dead, you know; it is dormant, but very much alive, much like memorized or even recorded music. At the proper time it will break forth into a new existence. As for beauty, the tree is quite beautiful even now—perhaps more beautiful in some respects than in summer in that its form is fully revealed in every detail. Start with the trunk and follow the tree through one branch to the buds on its smallest stems. Now consider the whole—the trunk as it divides and splits, the branches and stems as they spread in all directions from the center, and do not forget the substantial portion of the tree under the ground which we cannot see. No two branch systems are alike, just as no two trees are alike. They are all different but stem from the same source and comprise one whole. Like music, the tree also has rhythm, motion and color, and its surroundings create an accompaniment of sorts.

Music is much like this tree in the fact that it too has form and design, that instruments give it color, that it twists and turns on its journey, that the whole comprises a mass of highly different but interrelated parts—themes, embellishments, *ostinati* and other accompanying melodic and rhythmic patterns. Remember this as you prepare this concerto, then you will realize why the first theme is treated differently in the development and *cadenza* than in the exposition and how to make adjustments for each. Now, back to Mozart. . . .

Notes

1. Primrose's stated aversion to violin compositions being transposed for viola performance derived more from his absolute pitch than the fact that they were written for violin. "*Having absolute*

pitch, it disturbs me to hear the chaconne in D minor, for example, played in G minor. Without absolute pitch, it wouldn't matter, probably. . . . It unsettles me to hear the piece a fifth down" (Dalton: *Playing the Viola: Conversations with William Primrose* [Oxford], p. 186). He also voiced acoustical concerns, stating that passages generic to the violin sometimes had a tendency to "*sound dull on the D and G strings*" when transposed down a fifth and performed on viola. Violin literature and technique had their proper influence on the viola in Primrose's mind, however. He, like Walter Trampler, preferred prospective *viola* students who had "*come via the violin with a left-hand technique . . . in reasonably good condition*" (Dalton, p. 5).

2. Primrose's position on transcriptions, although strong, certainly was not rigid: to the delight of thousands he liberally availed himself of such treasures as the Paganini Caprices, *La Campanella*, Preludium and Allegro, *Liebesleid*, and others with no apparent offense to his sense of tonality. It is worth remembering that Primrose chronologically was a violinist before assuming the mantle of violist; therefore major concert violin repertoire, much of which he doubtless played or studied, most likely was fixed in his mind early in his career. Also, as suggested by William Goodwin and others, Primrose's lifelong desire to expand viola repertoire may have influenced his assiduous avoidance of major violin concerti and other orchestral works transcribed for the viola as much as his renowned sense of pitch.

Dwight Pounds's tribute to William Primrose may be seen in *JAVS* Vol. 8, No. 3, p. 23.

Concerto (Köchel No. 216), Mozart's Violin Concerto in G Major, transcribed by Lillian Fuchs, was published in 1947 for viola and piano by M. Witmark & Sons, New York, #20604-47. It is currently available from International Music Company, #2681.

Dwight Pounds is a teacher of viola at Western Kentucky University. As a graduate student at Indiana University he studied with William Primrose. Pounds has been a long-time board member of the AVS and contributor to JAVS. He is the author of The American Viola Society: A History and Reference.

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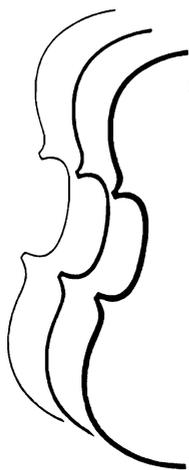
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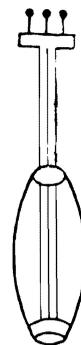
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NEW ACQUISITIONS IN PIVA

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 (Verlag Julius Schönwetter Jun., Hartberg, Austria, 1985), where they are marked 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.



1988 Acquisitions

Viola - Solo

Bentzon, Jørgen. Fabula for viola solo, op. 42. København: Skandinavisk Musikforlag, c1946.

Bořkovec, Pavel. Sonata pro violu solo, op. 12. Praha: Hudební Matice Umělecké Besedy, 1933.

Creuzburg, Henrich. Sonate für Bratsche. Berlin: Astoria Verlag, 1980.

Garbe, F. Vier Stücke für die Bratsche, op. 1; rev von Ludwig Pagels. Heilbronn: C. F. Schmidt, [189-?].

Weisberg, Arthur. Piece for viola solo. New York: American Composers Alliance, [1984?].

Werdin, Eberhard. Divertimento für viola Solo. Wolfenbüttel: Mösel Verlag, 1979.

Viola - Solo (arr.)

Wieniawski, Henri. Etiudy-kaprysky z op. 10 i 18: na altówkę = etudes-caprices d'op. 10 et 18: pour alto; transcription et rédaction Stefan Kamasa. Kraków: Polskie Wydawn. Muzyczne, c1972.

Violine und Viola

Grims-Land, Ebbe. Concerto-gavotto per Otto von Habsburg: violin + viola. Stockholm: Stim, [1984?].

Maasz, Gerhard. Duo e-dur für Violine und Viola. Wolfenbüttel: Mösel Verlag, 1980.

Nardini, Pietro. Sonate: [für Viola, F-moll]. Bruxelles: A. Cranz, [19-?].

Violine und Viola (arr.)

Mozart, Wolfgang Amadeus. Zölf Duette: für zwei Bassethörner; Ausgabe für Violine und Viola hrsg. und bezeichnet von Willy Müller-Crailsheim. Wolfenbüttel: Verlag für Musikalische Kultur und Wissenschaft, 1951.

Zwei Violen (arr.)

Mozart, Wolfgang Amadeus. Zwölf Duette für 2 Bratschen, op. 70; übertragen von Louis Pagels. Heilbronn a/N. : C. F. Schmidt, [192-?].

Violoncello und Viola

Dagand, J. Gaia fughetta: pour alto et violoncelle, op. 69. Paris: Edition Maurice Senart, [193-?].

Dagand, J. Impromptu-Capriccioso: pour alto et violoncelle, op. 76. Paris: Edition Maurice Senart, [193-?].

Harfe und Viola

Fontyn, Jacqueline. Fougères: pour alto et harpe. Paris: Editions Salabert, 1985.

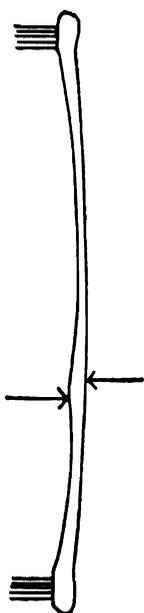
Klavier und Viola

Antiufoev, B. (Boris). Dva dramaticheskikh epizoda dlia al'ta i fortepiano = Two dramatic fragments: For viola and piano. Moskva: Gos. muzykal'noe izd-vo, 1946.

Bartoš, Jan Zdeněk. Sonatina: viola e piano, op. 46; rev. Antonín Hyska a Jiří Berkovec. Prague: Orbis, c1950.

Benary, Peter. Kleine Kammermusik für Bratsche und Cembalo. Wolfenbüttel: Mösel Verlag, 1972.

Brož, František. Jarní sonata: ro violu a klavír. Praha: Orbis, c1951.



Cooper, Paul. *Variants II: for viola and piano*. [London]: Chester Music, [c1975].

Cosma, Edgar. *Sonatina, pentru corn (viola) și pian*. București: Editura de Stat Pentru Literatură și Artă, 1955.

Gawroński, Wojciech. *Sonata na altówkę i fortepian, op. 22; głos altówki opracował Mieczysław Szaleski*. Kraków: Polskie Wydawnictwo Muzyczne, 1953.

Goltermann, Georg. *Grand duo: pour piano et violoncello ou viola, op. 25*. Leipzig: C. F. Peters, [1880?].

Graue, C. D. *Menuetto scherzando, op. 27*. Leipzig: Fr. Kistner, [1895?].

Ivanov-Radkevich, N. (Nikolai Pavlovich). *Sonata-poëma: dlia al'ta i fortepiano*. Moskva: Gos. muzykal'noe izd-vo, 1947.

Jacob, Gordon. *Sonatina: for viola or clarinet and piano*. London: Novello, c1949.

Juon, Paul. *Sonatas for viola and piano, op. 15, D major. Sonate für Bratsche und Klavier, op. 15*. Berlin: Verlag der Schlesinger'schen Buch & Musikhandlung, (Rob. Lienau), [193-?].

Juon, Paul. *Sonatas for viola and piano, op. 82a, F major. Sonate für Viola und Piano, op. 82A*. Berlin: Verlag der Schlesinger'schen Buch & Musikhandlung (Rob. Lienau), c1924.

Kalliwoda, Johann Wenzel. *Sechs Nocturnes für Viola und Pianoforte, op. 186*. Leipzig: C. F. Peters, [192-?].

Klingler, Karl. *Sonatas for viola and piano, D minor. Sonate für Bratsche und Pianoforte*. Berlin: N Simrock, c1909.

Kreĭn, IU. (Iulian Grigor'evich). *Sonata. Sonata: dlia al'ta i fortepiano; G. Buzogly*. Moskva: Sov. kompozitor, 1979.

Kriukov, V. (Vladimir Nikolaevich). *Dve p'esy dlia skriпки (ili al'ta, ili violoncheli) i fortepiano*. Moskva: Gos. muzykal'noe izd-vo, 1950.

Kutavičius, Bronius. *Sonate für Viola ud Klavier = Sonata for viola and pinao: (1968)*. Leipzig: Edition Peters; New York: C. F. Peters [distributor], c1984.

Martinon, Jean. *Rapsodie 72: pour alto et piano*. Paris: G. Bilaudot, 1972.

Meyer, Ernst Hermann. *Sonate für viola und Klavier, 1979*. Leipzig: Edition Peters; New York: C. F. Peters [distributor], c1984.

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Moortel, Arie Van de. *Sonate pour alto et piano: voor altviool en klavier. Jette: Bij de Componist - Chez l'Auteur, [1955?]*.

Murgier, Jacques. *Moda 2: pour violon (ou alto) a la 2eme et piano*. Paris: Editions Musicales Translantiques, c1981.

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Proizvedeniia sovetskikh kompozitorov: dlia al'ta s soprovozhdeniem fortepiano; sostavlenie i redaktsiia S. Talaliana. Moskva: Muzyka, 1968.

Roger, Kurt George. *Irish sonata: for viola and pianoforte, op. 37*. London: Fancis, Day & Hunter, c1948.

Rubinstein, Anton. *Sonate F-moll: für Viola und Pianoforte, op. 49*. Leipzig: Breitkopf & Härtel, [193-?].

Sitt, Hans. *Drei Fantasiestücke für Viola mit Pianoforte-Begleitung, op. 58*. Leipzig: Ernst Eulenburg, [1894].

Spies, Leo. *Fünf Sommerbilder: für Viola und Klavier*. Leipzig: VEB Breitkopf & Härtel, c1955.

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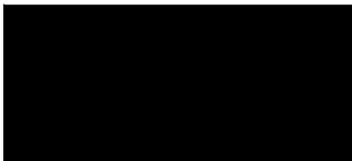
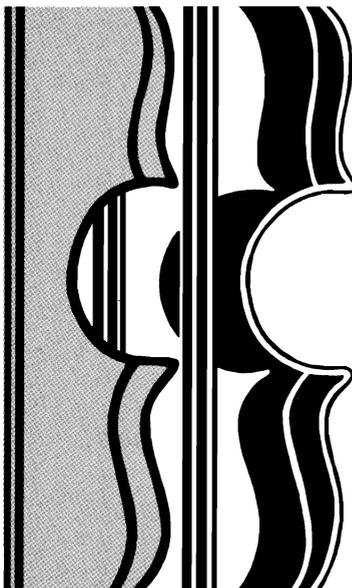
Stevens, Halsey. *Suit: for viola and piano*. New York: Peer International Corp., c1969.

Taneev, Aleksandr Sergeevich. *Feuillet d'album: pour Viola avec accompagnement de Piano, op. 33*. Moscou: P. Jurgenson, [196-?].

Vaughan Williams, Ralph. *Romance, for viola and piano; the viola part edited by Bernard Shore; the*



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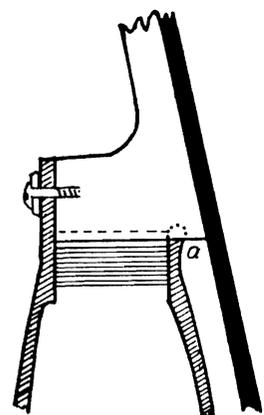
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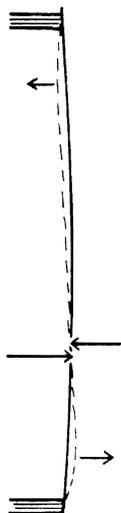
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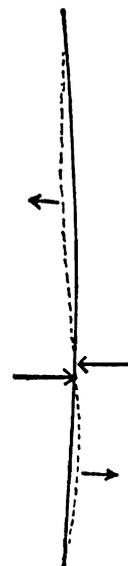
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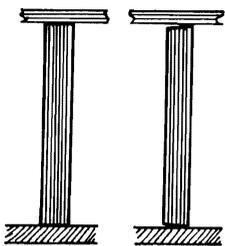
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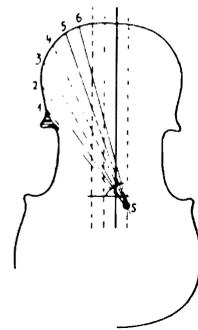
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FORUM

Hindemith Recalled



Brief Encounter with Hindemith

In 1955, Paul Hindemith visited London and conducted two BBC Symphony Orchestra concerts. I was given authority to be absent from the first concert to enable me to take part in a radio performance of Hindemith's *Kammermusik*, op. 46, no. 1, for viola d'amore and orchestra. This took place with the London Symphony Orchestra conducted by Walter Goehr on 17 March 1955.

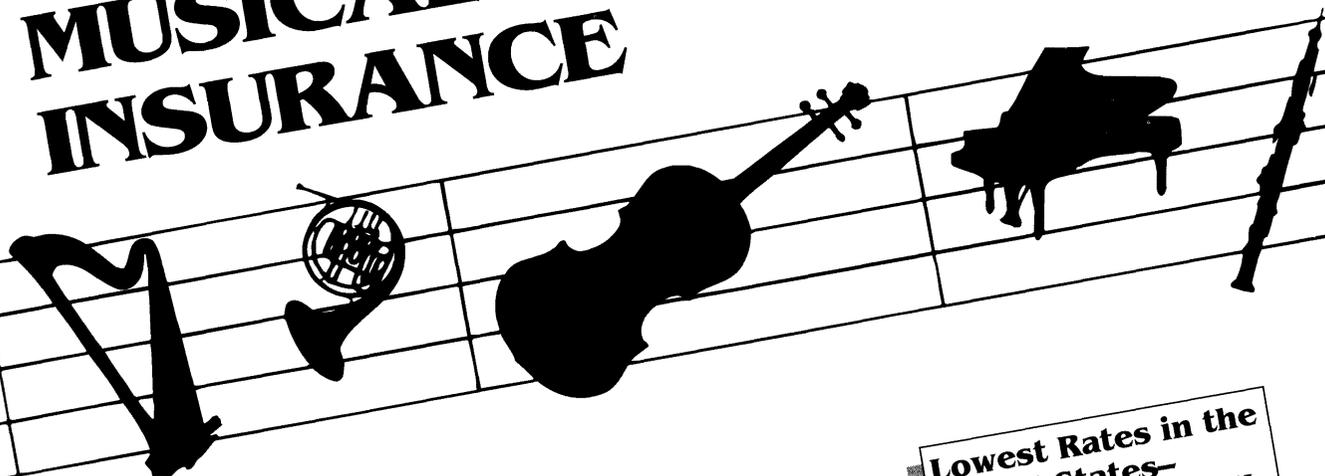
The following day I returned to the BBC Orchestra and my normal job and met Hindemith, who had not been able to listen to the broadcast of the *Kammermusik* since he was conducting a performance for the BBC in their Maida Vale Studios. He said some nice things about my performance, which had been listened to and reported on by his wife.

During our conversation I asked him if he would ever consider writing something else for the viola d'amore? He replied in very firm language and strong voice, "There is Seiler in Berlin, Sabatini in Rome, yourself here in London, and possibly a few others dotted around the world, and that is all. It just is not commercial!"

And that was the end of the conversation and also his output for viola d'amore, I might add.

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No Organ Concerto

I have often related the story of some valuable advice once given me by Paul Hindemith, and of its effect, which has lasted to this day.

Hindemith conducted a performance of his Organ Concerto with the New York Philharmonic in the late fifties. The well-known organist, who shall remain nameless in this tale, was seated at the console in center stage at Carnegie Hall. At the rehearsals, the most frequent stops were made for the composer's comments that the organ was too loud. They were to no avail. From the first note of the performance, the organist played no less than forte. Hindemith, not a large man, was perched on the summit of a three-tiered podium, especially designed for his use at the concert.

There was absolutely no communication between the occupants of the console and the podium, the soloist never taking his eyes off the keyboard and the stops. Hindemith flailed his arms in desperation as he begged for some relief from the roaring King of Instruments. Purely orchestral passages arrived and departed, all drowned in the rolling sea of sound from the monstrous pipes.

When it finally and mercifully came to an end, Hindemith, crimson with rage and drenched from the futility of his efforts, made his way down the mountain of lumber and stomped over to me. (We knew each other from chamber music and recording sessions.) He growled with a gravelly voice into my ear, "Never write an organ concerto!" And I never have!

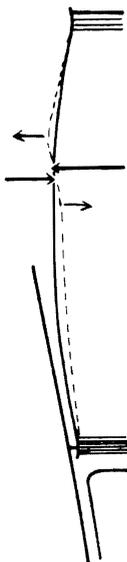
On very short notice, Hindemith once asked me to play in a concert at Town Hall, New York City, under his baton. Among the works was his Kammermusik No. 1. One of the movements consisted of very fast triplets, in the cramped half-position on the C string, for solo viola. At the concert, he announced that he had made arrangements to have it recorded on the following day. I arrived early to have another careful look at the two devilish pages. To my chagrin, I saw that one of the notes was a B below the open C! I showed it to Hindemith. He looked at my part, compared it with the score, glanced about surreptitiously and said to me, behind his hand, "Leave it out. I don't think the composer will know."

Leonard Davis
Former Principal Violist,
New York Philharmonic

Hindemith in Argentina

Paul Hindemith came to Buenos Aires, Argentina, in 1954, invited by the "Asociación Amigos de la Música," whose orchestra he conducted in several concerts. Each program included mostly his own works, even a few premieres; Hindemith usually started with a piece like a Canzona by Gabrieli for which he always requested that the assistant concertmaster be replaced by a viola player. It certainly was a very unusual but exciting experience for me to be seated in that location.

Der Schwanendreher was played by a good and well-known violist specially engaged for the occasion. Rehearsals of the piece started with Hindemith—usually a polite person—showing some signs of silent disapproval followed by verbal indications to the





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soloist whose new efforts evidently still did not satisfy the composer/conductor. Hindemith finally asked him for his viola and bow. Without any preparation, Hindemith attacked the difficult solo introductory passage showing how he thought it should be played but also demonstrating his tremendous skill as a viola performer. Needless to say, the next rehearsal went much better.

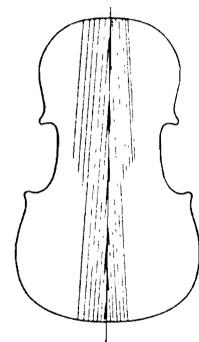
Hindemith's wife, Gertrude, attended every rehearsal from beginning to end and, of course, the concerts. I regret not being able to remember the name of one of his new orchestral works that we were rehearsing (more than forty-one years ago!) that was to be premiered at the next concert. At the dress rehearsal after a few bars in the last movement of this work, we heard very clearly the first clarinet playing the theme of the famous Wedding March by Mendelssohn, which blended perfectly with the rest of the music! Everybody was surprised, except a smiling Hindemith and the clarinetist, who had been in collusion to keep it a secret from us and especially from Mrs. Hindemith. It was the anniversary of their wedding day and she was obviously very touched, grateful, and happy.

Hindemith impressed me as a very energetic conductor, always well prepared and showing deep knowledge of every work, not only his own. I liked his rehearsing technique, stopping not too often but instead reminding a particular player (or section of the orchestra) at any time about their role with resonant and commanding calls. How I wish I could still hear him shouting "TUBA, TUBA!"

Lazaro Sternic

Ottawa

(submitted by Ronn Andrusco)



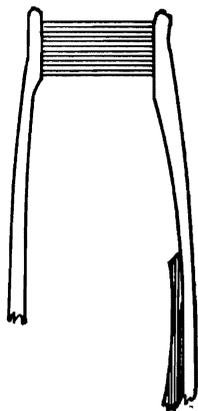
Sense and Nonsense

Carl Zuckmayer, the famous German author, recalls in his autobiography that "Hindemith gave a concert in Heidelberg, and first of all he played the viola d'amore, his favourite instrument—early music, acceptable to everyone, which was received with applause. Then he played some of his own compositions on the viola. These gave rise to restlessness noise, cat-calls, boos, whistles, and laughter, and these in turn encouraged us to enthusiastic ovations for our champion and master of modern music. We carried this small, cheerful, fun-loving musician (as he liked to call himself) off on our shoulders, right through the town to our favorite pub. . . . In the corner there was a dilapidated piano and it was on this that 'Pauly' Hindemith made us acquainted with the 'sea-lion piano' that night. Using the flat of his hands like flippers, without touching single keys, he created delightful parodies of well-known pieces, and as he sat at the instrument, he looked like a circus-trained sea-lion himself! The humorous possibilities of Liszt, Chopin, and Wagner were considerably increased by being played with flippers."

Philipp Dreisbach, the clarinetist in the first performance of Hindemith's Clarinet Quintet, op. 30, gave the following drastic description: "Reinhold Merten organized a 'fashion show' for Max Egon, Prince of Fürstenberg, 1863–1941, patron of the 'Chamber Music Concerts for the Encouragement of Contemporary Music' in Donaueschingen, and the entire assembled company; I shall never forget it. They fetched clothes from the cloakroom and Merten did the announcing. Hindemith appeared in a

very old-fashioned bathing cap and looked dreadful. He was wearing a bathrobe with the belt tied round his knees and that was how he walked on. It was hilarious!”

Giselher Schubert
Hindemith Institute, Frankfurt
(from liner notes of CD WER 6197-2)



Violinists/Violists

I always enjoy the *JAVS*, and I must say that I appreciate it more now that I am so far removed from the American viola scene. I am happy to report that New Zealand has some fine homegrown violists and violas. Apropos the editor's letter from London, Tabea Zimmermann recently played the Walton Concerto with our orchestra (the New Zealand Symphony Orchestra) with her husband, David Shallon, conducting. She has to be one of the best violists around now, and none of us could imagine anyone playing a better version of the Walton Concerto.

Now, to the subject of my letter, a complaint about an otherwise fine and interesting article by Thomas Hall in Vol. 11, No. 1, "The Viola Today in Greater L.A." I quote from the article: "During the 1994–95 season, two visitors have adopted an 'and-I-can-play-the-viol-a-too' posture—to no particular critical acclaim, it should be added."

This was in reference to appearances by fiddle luminaries Schlomo Mintz and Jaime Laredo. Mr. Hall even allowed himself this comment concerning the Schlomo Mintz performance: "Perhaps the Israelis are experiencing some budget problems." Messrs. Mintz and Laredo are both not only world-class fiddlers, but are also serious part-time violists. As I recall, Mr. Laredo has been playing viola in public for more than two decades, frequently to critical acclaim. I was relieved that Pinchas Zukerman was employed elsewhere during the period in review.

I once heard William Primrose express an opinion similar to Mr. Hall's, so allow me to address that "problem" first, lest others remember his comments and use them as a defense. (I searched my copy of *Walk on the North Side*, but could not find any such comments in print.*) My conclusion from the distance of time is this: Mr. Primrose's specific complaints, which focused on recordings, were certainly valid when I heard them (in the mid 1970s), but are now out of date. In that pre-CD era, a large percentage of the few available viola concerto recordings were by Yehudi Menuhin and a young and not-yet-violistic Pinchas Zukerman. Mr. Primrose was no doubt concerned about the prospects of the younger generation of violists and, of course, desired that viola performances reveal the unique character of the instrument. The viola world has progressed enough in the last twenty years to make such concerns no longer necessary, and to give fresh voice to them now seems to me somewhat petty. During this time of great progress by and proliferation of *echt* violists we have also seen many more highly regarded violinists playing our noble instrument. Both developments reflect the generally increased stature of the viola.

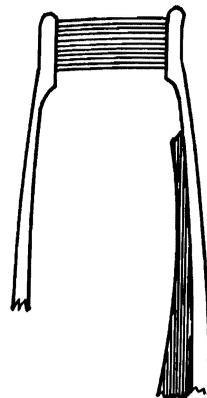
The *JAVS*, I believe, should appeal to all violists, even if they happen to make their living by playing the violin. I would not like to have the exclusive attitude expressed by Mr. Hall conveyed to my violinist friends who happen to read my copy of *JAVS*.

William Primrose became a full-time violist as an adult, certainly in part because he was encouraged, rather than discouraged, to do so. Let us be welcoming in our attitude towards those fiddlers who take the trouble to learn our clef and judge a performance strictly on its merits.

Having spent my entire musical life as a violist, I am quite familiar with the sentiments that must underlie Mr. Hall's comments. I'm not saying we have to like it when violinists play the viola. I am saying that we should be more gracious.

Phillip M. Rose
Wellington, New Zealand

*Editor's note: Primrose's views on the subject can be found in print in *Playing the Viola: Conversations with William Primrose* by David Dalton, Oxford University Press, 1988, pages 12-13.



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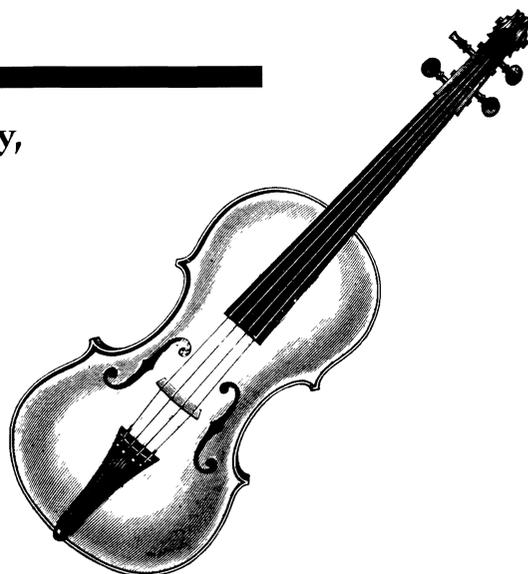
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Leonid Gesin is a member of the San Francisco Symphony and several chamber music groups including the San Francisco Chamber Orchestra. He studied with A.G. Sosin at the Leningrad State Conservatory, then performed with the Leningrad State Philharmonic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

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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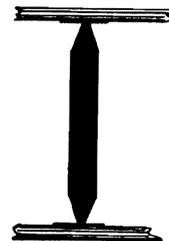
Quoted from Victor Borge

I especially enjoyed conducting at the Royal Opera in Copenhagen, where I used to watch my father rehearse on the viola while I waited in the front row with his sandwiches. After the performance I sat in my hotel suite looking across to the theatre where he had worked for so long, and I wished he could have been present to share what I myself have done. He would remember how he launched me at my first piano recital at the age of ten and then took me round to entertain the whole family."

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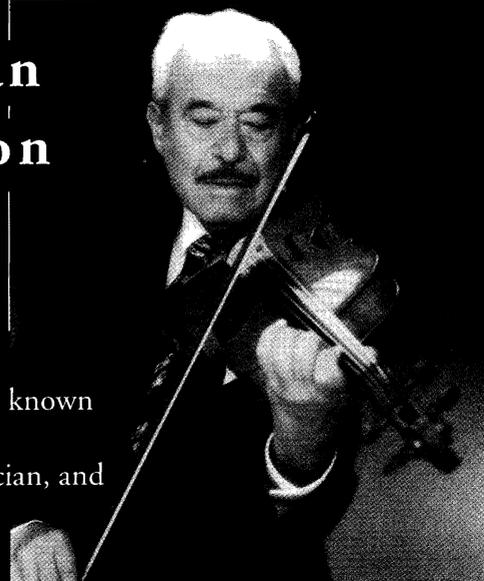


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ABOUT VIOLISTS

Paul Neubauer performed the new and revised Bartók Viola Concerto with the American Symphony at Lincoln Center on 5 November 1995. Neubauer has also enjoyed recent performances of the same work with the Cincinnati Symphony, the Rochester Philharmonic, and the Virginia Symphony, and is scheduled for another appearance soon with the Stavanger (Norway) Symphony. The revised orchestral score and parts are already available and the viola and piano parts should be published soon by Boosey & Hawkes.

Daniel Foster was appointed principal violist of the National Symphony Orchestra beginning April 1995. Foster was the 1989 winner of the Primrose Scholarship Competition and first prize winner in 1991 of the Washington International Competition. He succeeds in the NSO position Roberto Diaz, who has been appointed principal of the Philadelphia Orchestra.

The Viola Today in Greater L.A.

Public viola activity in the summer of 1995 was somewhat somnolent in Southern California, except for a spasm in July. On Monday the 24th, Dale Hikawa-Silverman and Zita Carno, Los Angeles Philharmonic violist and pianist respectively, played Hindemith's Sonata, op. 11, no. 4 at the John Anson Ford Amphitheatre. The next night, visitors from Russia—Maxim Vengerov (the Siberian violinist) and Yuri Bashmet (frequent viola soloist with the L. A. Orchestra)—played the *Symphonia Concertante* by Mozart with Carlo Rizzi conducting a reduced Philharmonic in the Hollywood Bowl. Both performances were "under the stars," at sites literally across the freeway from one another. There might have been other viola performances, but they were not widely publicized.

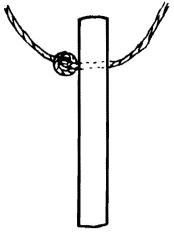
Late in June, the Los Angeles Chamber Orchestra performed Bach's Brandenburg Concerti (including the 6th) at the Bowl, which is described variously as capable of holding 13,000 to 14,000 concert-goers. All is amplified, of course. What a strange experience that must have been, for both audience and performers!

October 1995 produced a flowering of viola action in L.A., the intensity of which is not sustainable! First, there was Marlow Fisher on October 8 in one of his *Viola Plus* series. Mr. Fisher is a transplanted East-Coast violist who works as a freelance commercial

musician in Los Angeles. He presents these programs "as a hobby" in a 1920s church located in an area of Santa Monica called Ocean Park, hard by the surf. The neighborhood is full of restaurants, boutiques, and galleries, accurately described as "Trendy West Los Angeles." Despite some sentimental stained glass religious allegory windows, the building would be hard to identify as a sanctuary, what with its stage, improvised (probably non-code) lighting, and movable theater seating. The acoustics are superb. The ambiance is relaxed, informal. The programming is refreshing and nontraditional. The performance standard is lofty. There have been at least five of these programs, subtitled "Marlow Fisher & Friends" given in 1995. The October program consisted of *Miniature Suite for Clarinet and Viola* by Gordon Jacob with Fisher and clarinetist Bronwen Jones, a minimalist solo viola piece called *Music for Viola* by John Steinmetz (who made introductory remarks), and *The Plot against the Giant* for Flute and Two Violas (1995) by Ron Sappington, which enlisted the help of Janet Lakatos (violist) and Rachel Rudich (flutist). The evening ended with Marlow Fisher giving a convincing and solid viola performance of the Bach *Chaconne*.

The following Saturday afternoon, at California State University, Long Beach, John Scanlon, violist with the Pacific Symphony,





and Tania Fleischer, pianist and faculty member at Chapman University, gave an ambitious and superbly presented program of mostly standard literature: the Premier Sonata by Milhaud, *Mürchenbilder* by Schumann, Sonata by Rebecca Clark, and the *Dances for Deliverance* by Maria Newman. The *Dances* were heard last summer at the Indiana Viola Congress. Fleischer gave a virtuoso solo performance of *Liebeslied* in the Schumann-Liszt version. Tania and John are friends of long standing from days at the University of Michigan, where she accompanied for the studio of Donald McInnes. By chance, they both now work in Orange County.

The next October middle-fiddle treat came at the Robert Linn 70th Birthday Concert presented by the USC Contemporary Music Ensemble on October 17. Pamela Goldsmith and Donald McInnes played Linn's *Fantasia for Two Violas* (1992). This witty and fresh piece is a set of variations on a theme by Frescobaldi, which Linn wrote for these two artists and specifically their violas, both being made by Gasparo da Salè. The piece does provide ample opportunity for these two instruments to sound glorious. This work was heard at the Northwestern Viola Congress, played by the same duo. It ages well.

On October 22, 1995, also at USC, Pamela Goldsmith, with the assistance of Bryan Pezzone playing harpsichord and piano, gave a viola recital rich with unusual literature and the kind of high artistic achievement we have come expect from Dr. Goldsmith. The F Major Sonata by Marcello that started the program probably was not originally for viola and harpsichord, but it was treated with sensible performance practice intelligence so that the original instrument intended really didn't matter. Her use of a baroque-model bow, little vibrato, ornaments on repeated sections, bariolage, and a lot of fleet-fingered technical dazzle, was a real treat. Professor Goldsmith used the baroque bow again to play the Bach E-flat Major Suite for Solo Cello in the viola version. She demonstrates unusual grasp of baroque traditions and understanding of dance forms

in her performance of these suites. She includes echo effects, really fast and light rhythmic figures, cadenza-like passages, chords treated as the harmonic ornaments they really are, diminution or filling in of melodic leaps, cadential ornaments, etc., etc., all done with seeming abandon of care for technical limitation. This was a repeat of her performance of the same Suite heard in Bloomington last summer. Sonata for Viola Solo by the Polish violinist-composer Grazyna Bacewicz was a mid twentieth-century offering. Although the piece was originally for violin—the style seems to fall somewhere between Penderecki and Berio—it certainly transfers well to the viola. There were two nineteenth-century bon-bons, both originally for viola: *La Nuit*, *Air de Felicien David* arranged by Vieuxtemps, and *Reverie* for Viola and Piano by Wieniawski. Both these morceaux provided a chance to show unmannered, musical virtuosity, and beauty of sound. The program closed with *Elegie* for Viola and Piano, op. 73, by Mazas. Originally for viola and orchestra, the piece is in the Carl Maria von Weber virtuoso showpiece tradition. What its connection is to the normal spirit of elegy is a mystery. The recital was a triumph.

Donald McInnes is scheduled to perform *Concertette* by Morton Gould at USC on November 1, and later at Kansas City and Dallas. Written in 1943 for Emanuel Vardi, it's scored for solo viola and chamber band, and makes use of jazz, blues, and folk elements. Mr. McInnes says it presents some real technical challenges.

It is with considerable regret that we take note of the death of Virginia Majewski at the age of eighty-eight, on October 9, in Los Angeles. She was a distinguished member of the Los Angeles viola community for many, many years and will be remembered not only for her prowess as a player, but for her awareness of those around her, and her kindness.

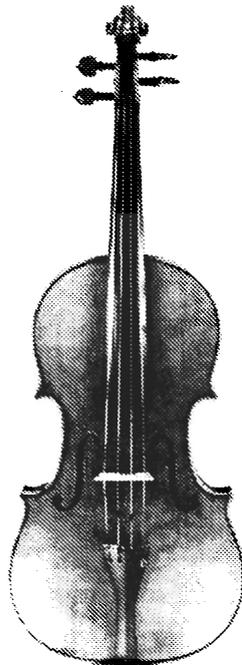
—Thomas G. Hall
Chapman University



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CHAPTERS

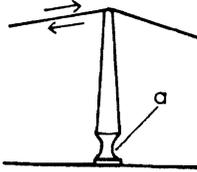
UVS and Hindemith

The Utah Viola Society will sponsor a Festival of Paul Hindemith's Music for Viola on 8-9 January 1996 at Weber State University in Ogden. The event is under the direction of Dr. Michael A. Palumbo and will feature recitals, workshops, masterclasses, and displays. The concerts will feature some of Utah's best violists performing Hindemith's works for viola, plus selected chamber music works. Marcus Thompson, guest artist, will be heard in concert and will also offer a masterclass, as will Clyn Barrus, professor of viola at Brigham Young University. Students at various Utah

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Of interest will be a display of violas by Utah makers and an exhibit from the Primrose International Viola Archive at BYU.

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NEW WORKS

Dwight R. Pounds. *The American Viola Society: A History and Reference*. 2d ed.[s.l.]: The American Viola Society, 1995.

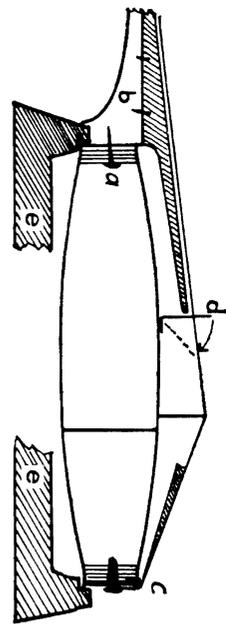
Pounds's volume is appropriately subtitled "A History and Reference." Given the opportunity I might further refine the subtitle to "A Documentary History and Reference." The strength and usefulness of his work is found in a clear presentation of historical events documented by numerous extant letters and written recollections. To the historical account of the founding chronology of the organization is added a variety of indexes and lists that record the details of the organization's publications and congresses.

I began work as the curator of the Primrose International Viola Archive several years after its original founding and organization. As a nonviolinist I also lack Pounds's intimate association with the individuals who played prominent roles in the evolution of both the International Viola Society and the American Viola Society. Discovering through Pounds's account more of the past of the Archive I now manage and the Society I serve was an intriguing education. Extensive quotations from personal letters revealed the decisive exchange among personalities that advanced the realization of ideals and dreams over a period of twenty-five years. Through Pounds's selection and presentation of these excerpts,

the events are portrayed with a successful balance of drama and objectivity.

The main portion of Pounds's volume consists of the reference indexes. These indexes chronicle the publications and congresses of the Society. Pounds presents this information through a systematic manipulation of computerized data. The first section lists the writings found in the Newsletters and Journal of the society from the first *Mitteilungen* of the *Viola-Forschungsgesellschaft*. The information is listed first in publication order, then by author and by title. The title list is based on a principle keyword selection to make it more useful as a means of subject access.

The most extensive indexes are devoted to the illusive task of documenting all the performances, lectures and panel discussions from all the previous North American viola congresses. Again, computer manipulation of the information enables access by several useful perspectives including performer, composer, title and even the function of congress participants. This sort of master index is an extremely useful tool for everyone who has participated in and benefitted from the activities of a well-established tradition of congresses. How often we have strained our memories to recall when



AVS/HR

Dwight Pounds's compendium of the Society's first twenty years, *The American Viola Society: A History and Reference* (ISBN 1-886601-00-3), is now in its second printing and available once again. The book documents the founding and early history of the Society and lists, with cross references, the participants and literature of the first ten North American viola congresses, JAVS, and *Die Viola/The Viola* articles, and it publishes in English the first four newsletters, which appeared only in German. 355 pages, \$24 (spiral binding) or \$28 (standard book binding), plus \$3 shipping and handling. Order from Dwight Pounds, Department of Music, Western Kentucky University, Bowling Green, KY 42101; fax (502) 745-6855.

a work was first premiered, who delivered a lecture on a topic that has since become crucial to our research or which violist performed a memorable execution of a work that has never been recorded commercially. Pounds's indexes are a great contribution in documenting and making accessible information that is important to all serious violist. It is certain to be consulted frequently by students, advanced researchers and planning committees for future congresses. Perhaps its most important use is to be found in the documentation of works that have not been published or recorded but merit the attention of the larger musical

community. Pounds's organization of the text and computer listings is simple and easily comprehensible. More creative design of the computer indexes may have improved the graphic appearance of the work, but the format is practical and functional. Music librarians will loath the spiral binding format and may wish to order an unbound copy, but at the same time students will appreciate the modest price.

—David A. Day

Curator,

Primrose International Viola Archive

***Odd Man Out*, for solo viola, by Michael Berkeley.** Oxford: Oxford University Press, 1994.
£4.95

Odd Man Out was commissioned by the Mananan Festival Trust as the test piece for the 1994 Lionel Tertis International Viola Competition, held on the Isle of Man. It was played by all fifty-two competitors. The composer has written several pieces with titles that refer to children's games, and he makes clear that the title is not another viola joke, but is intended to help invoke feelings of isolation on the part of a child. "The music, then, is no pyrotechnic test piece but rather a challenge in interpretation and musicality."¹

The work is about five minutes long and probably is considered by some violists a trial of technical facility as well as a test of twentieth-century idiom mastery. The harmonic language is stubbornly dissonant and non-tonal. It makes extensive use of high tessitura and wide melodic leaps. At times it's quite lyrical, within these stylistic boundaries; careful dynamic and expression marks make the composer's intentions clear. Rhythmically conservative, the composer has not depended on the performer to do his work for him, with aleatoric or improvisational passages, as is so often the case.

There are a number of uninterrupted shifts from arco to pizzicato and back, some attendant

to wide changes of range that are not violistic, but possible. In measure 53, an indication of simultaneous arco and left-hand pizzicato, is vague at best. There are no editorial fingerings, which is understandable, considering the intended use. The phrasing and bowings seem to coincide as practical. At the Tertis Competition in September of 1994, a general announcement was made that the last note of measure 7 is B-natural, not A-natural as printed.

There are some reiterated patterns that bring to mind children's teasing songs. The overall mood can be said to evoke childlike isolation, in the way a Strauss tone-poem imitates emotion or action. Also like Strauss, would these images project without the title or explanation? The piece is a technical and musical challenge, to performer and audience, but it has its rewards as well.

Note

1. Michael Berkeley, p. 26, in *Lionel Tertis International Viola Competition and Workshop Program Booklet*. Port St. Mary, Isle of Man: Quine & Cubbon, 1994.

Young American Ensembles by Aaron Minsky. New York and Oxford: Oxford University Press, 1995. Violins and Guitars, \$11.95. Violas, \$11.95. Cellos and Bases, \$11.95.

This set of ten charming little pieces, is intended for ensembles of beginning students, at a very elementary level of accomplishment. The three volumes can be used together, or separately, or in any combination. Many open strings, or very simple finger patterns are employed, and the principal musical interest is rhythmic. The pieces range in length from sixteen to thirty-six measures, and are carefully marked for bowings; fingerings are not necessary. Occasionally a bowing needs to be added to keep a section from ending up-bow, but this is not frequent. Metronome marks are provided, and some pieces give opportunity to use dynamics. They are designed for a complete ensemble experience, but are certainly within the technical capability of very young or inexperienced players.

Names like "Lazy Day Skip," "Goin' Fishin'," and "Chugging Along" suggest a moderate jazz emphasis, which many of the pieces use. The general harmonic approach is gently dissonant. The style is immediately appealing to youngsters. The players develop a feeling of satisfaction because the tunes sound well and are performance-accessible. "Notes to the Performers" about each piece, are good-natured and engaging, as they give suggestions about the personality of the music and ways to enhance performance.

The cost of a minimum set would be \$35.85, plus shipping and tax, and that would cover only three stands. To buy these materials for a normal string class would call for a hefty amount of money. Is Oxford accepting the practice of photocopying? This material is beautifully presented, on good paper, with sturdy covers, but the price does seem high. On the other hand, classroom materials of this quality and usefulness are worth a great deal.

—Thomas G. Hall
Chapman University

Reviews

Superstudies for Viola. Mary Cohen. 2 vols. Faber Music, 1993. \$6.50.

A "collection of nineteen original, imaginative studies for solo viola for younger players." Also published for violin with the same pieces.

Sinfonie Concertante in B-flat Major (vln/vla/pno reduction). Ignaz Pleyel. Bote & Bock/Theodore Presser, 1994, \$38.75.

Unfortunately, the Preface is in German only. For foreign markets, it would be helpful to include at least English and French translations, as is found in European compact discs. Violinists and violists should welcome this composition. Advanced-intermediate to advanced level.

Trauermusik (vla/orch. score). Günter Bialas. Bärenreiter, 1994, \$27.

Sonata for Solo Viola. Bruce J. Taub. C. F. Peters, 1993, \$6.50.

Difficult.

God Hath Sent Me to Sea for Pearls (vla/pno). Hayes Biggs. C. F. Peters, 1992, \$12.

Difficult.

Sonatas 1 and 2 (vla/pno). Nikolai Roslawez. Schott, 1993, \$19.95 and \$25.

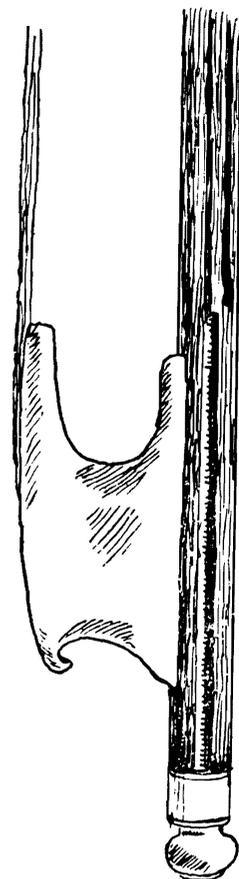
Works written in 1926 and the 1930s published here for the first time.

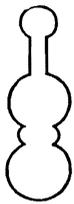
Blues for Benny (vla/pno). Eduard Pütz. Schott, 1994, \$8.95.

Jazzy and meant to sound improvisory.

Overture to *The Flying Dutchman* (str quartet, 1925). Paul Hindemith. Schott, 1991, \$35.

"As played at Sight by a Second-Rate Concert Orchestra at the Village Well at 7 o'clock in the Morning is not a parody of Wagner's music, but rather exactly the kind of music-making described in the title. Hindemith shows how overtired and uninterested musicians wade through a score with





a certain stoic routine. . . . Unmoved by false intonation or wrong entries the musicians show us all the tricks they use to battle their way through their self-made chaos . . . but then confidently end up with a finale which makes one shudder!"

Play It Again, Sam (solo viola). Milton Babbitt. Peters, 1994, \$12.50.

Along with the *Composition* (1950), this constitutes Babbitt's output for the viola. This work is eight minutes of registrally dispersed, cerebrally determined gestures. It is mathematically demanding and technically challenging because of its (now seemingly dated) idiom. This piece would be interesting to a fan of set theory. Difficulty level: graduate student and above.

Concerto for Viola (reduction for vla/pno by John Ireland). Cecil Forsyth. Schott, reprint of the 1904 ed., \$19.95.

With a duration of twenty-five minutes, this concerto is probably a bit too long for its material, but it is still an interesting and welcome addition to the viola repertory. The work is typical of the serious school of English composition before World War I and fits well on the viola. It should, because Forsyth was a violist. Difficulty level: undergraduate and above.

Rhapsodie (reduction for vla/pno by Gunther Dornheim). Jean Françaix. Schott Edition #8116, 1993 (composed 1946), \$25.

Like most of Françaix's compositions, this work is full of energy, though it also seems more tonally and formally conservative than many of his other works. These nine minutes of noninsignificant technical demands are surprisingly well written for the viola by a composer better known for his wind

compositions. Difficulty level: graduate student and above.

Duets for Two Violas (arr. Robert Israel from a chamber orchestra work of J. S. Bach and a piano sonatina of Beethoven). Privately published by the arranger, 1992.

These are welcome additions to the didactic duet repertory, because the melodic materials are traded back and forth. Interesting and tonal. Difficulty level: high school and above.

Recontres (solo viola). Michele Reverdy. Gerard Billaudot/Theodore Presser, 1994.

Atonal and harsh. Eight minutes of seemingly dated ponticello, pizzicato, and other effects. The considerable effort necessary to learn the work may not be justifiable. Difficulty level: graduate student and above.

The above reviews courtesy of American String Teacher, Spring 1995, Fall 1995.

August Baron von Münchhausen: *Grand sonata pour le Piano-Forte avec Accompagnement d'Alto*, ed. Ulrich von Mwochem (Schott VAB 55).

Bela Bartók: *44 Duos for 2 Violas*, ed. Peter Bartók (Universal Edition, UE 30203/4).

Edward Huws Jones: *Got Those Position Blues?* for viola (Faber Music).

Gavin Bryars: *The North Shore* for viola and piano (Schott, ED 12473).

John Hawkins: *Urizen* (Boosey & Hawkes, 9787).

RECORDINGS

New CDs

Bartók: Sonata for Solo Violin. Stravinsky: Elégie. Shostakovich: Sonata for Viola and Piano, op. 147. **Raphael Hillyer**, viola; Reinbert De Leeuw, piano. Koch Schwann 3-1161-2

❧

Andrei Eshpai: Concerto for Viola and Orchestra; Violin Concerto no. 2; Piano Concerto no. 2; Concerto for Orchestra with Solo Trumpet, Piano, Vibraphone, and Double Bass. **Yuri Bashmet**, viola; Eduard Grach, violin; Rodion Azarkhin, double bass; Evgeni Svetlanov, conductor; USSR Symphony Orchestra. Russian Disc CD 11 054.

❧

Rolla: Viola Concerto in E-flat Major, op. 3; Divertimento in F Major; Concertino in E-flat Major; Rondo in G Major. **Massimo Paris**, viola; I Musici. Philips 442 154-2.

Hindemith: *Der Schwanendreher*, *Konzertmusik*, op. 48; *Kammermusik* no. 5, op. 36, no. 4. **Paul Cortese**, viola; Martyn Brabbins, conductor; Philharmonic Orchestra. ASV CD DCA 931.

❧

Stamitz, Hummel, Dittersdorf, Vanhal: Sonatas for Viola and Fortepiano. **Anna Barbara Duetschler**, viola; Ursula Duetschler, fortepiano. Claves CD 50-9502.

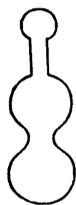
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Schnittke: Viola Concerto; Monologue for Viola and Strings. Kopytman: Cantus V for Viola and Orchestra. **Tabea Zimmerman**, viola; David Shallon, conductor; Jerusalem Symphony Orchestra. EMI CDC 5 55107 2.

❧

Beach: Piano Quartet. Clarke: Piano Trio; Viola Sonata. Endellion Quartet; Martin Roscoe, piano. ASV CD DCA 932.





COMPETITIONS

Twenty-first annual **Stulberg International String Competition**, violin, viola, cello, double bass, will take place 24 February 1996. First prize \$3,000 plus concerto appearances. Applicants 19 years of age or younger as of 1 January 1996. Deadline for submission 12 January 1996. Contact Julius Stulberg Auditions, P.O. Box 50107, Kalamazoo, MI 49005; tel. (616) 671-5052 / 381-2329 / 375-2808.



Carmel Music Society Competition: for California residents/students 18–30. First prize \$1,500 plus \$2,000 performance contract. Closing date early January; competition March. Contact P.O. Box 1144, Carmel, CA 93921; tel. (408) 625-9938.



Chamber Music Yellow Springs Competition: for groups of 3–6, average age under 30. First prize \$2,000. Closing date 15 January; competition 28 April. Contact P.O. Box 448, Yellow Springs, OH 45387; tel. (513) 767-1696; fax 767-9350.



Young Concert Artist's Trust: for groups or individuals under 28; normally UK resident. Gives career management. Closing date 27 January; auditions Feb–4 June. Contact YCAT, 23 Garrick St., London WC2E 9AX; tel. 0171 379 8477; fax 379 8467.



American Foundation Harriet Hale Woolley Scholarships: for U.S. graduate instrumentalists 21–30 with knowledge of French. Awards of \$8,500 for study in Paris. Closing date 31 January. Contact 15 Blvd Jourdan, F-75690, Paris Cedex 14, France; tel. +33 1 4589-3579; fax -4150.



Countess of Munster Musical Trust: for UK and Commonwealth students 18–24. Gives tuition and maintenance grants for study. Closing date 31 January; auditions April–July. Contact Wormley Hill, Godalming, Surrey GU8 5SG; tel. 01428 685427; fax -685064.



Sir James Caird's Travelling Scholarships Trust: awards to Scottish postgraduates. Closing date 31 January; auditions 9–12 April. Contact Thornton Solicitors, 11 Whitehall St., Dundee DD14AE; tel. 01382 29111; fax -21779.



The Music Club of Kingsville, Inc., in conjunction with the Corpus Christi Symphony Orchestra, will host the **1996 Kingsville International Young Performers Competition** 28, 29, and 30 March 1996, on the campus of Texas A&M University, Kingsville, Texas. The application deadline for the competition is 15 January 1996. For more information, contact Young Performers Competitions, P.O. Box 2873, Station 1, Kingsville, TX 78363; tel (512) 592-2374.



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December 1, 1995

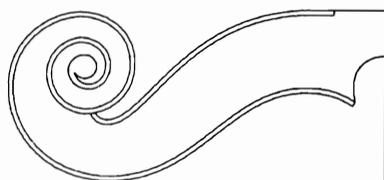
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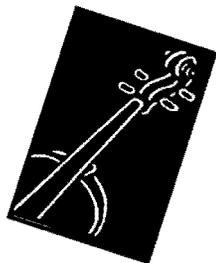
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