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Association for the Promotion of Viola Performance and Research

Vol. 12 No. 1

1996



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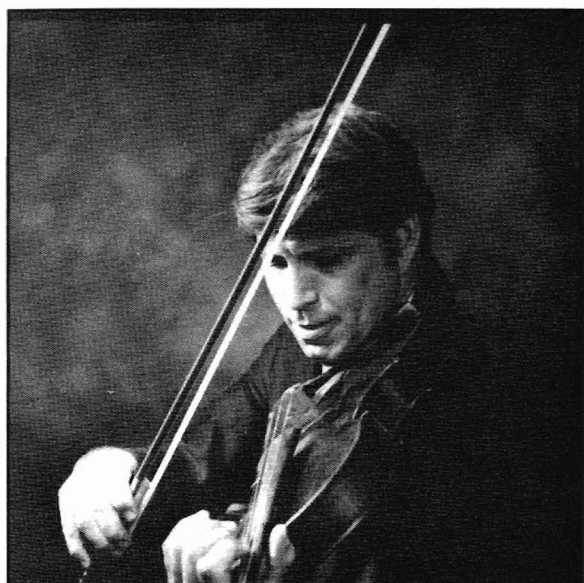
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FROM THE PRESIDENT



Thomas Tatton, AVS President

Two AVS giants will retire from our board this year. Each served with tireless dedication. Both brought to our board unique viewpoints, enormous depth of experience, a high level of awareness, and uncommon good sense. Their guidance and influence will shape the direction and philosophy of the AVS for years to come.

Dwight Pounds: Everybody who knows Dwight appreciates his percolating personality, great wisdom, quick wit, skillful teaching, scholarship, and musicianship. He has served our AVS with character and distinction since 1981: as vice-president from 1981 to 1986 and as



chair of both the Awards and Nominations committees, as well as working with past president Maurice Riley on the by-laws. He has since maintained and kept that document current. His book *The American Viola Society: A History and Reference* is an extraordinarily thorough volume that has captured and chronicled our history. For his service and varied contributions, he was awarded the Distinguished Service Award in 1985.

Donald McInnes: Donald is a consummate performer and teacher, a friend with an infectious laugh, a humanistic and approachable personality. He has a love of life and the unique ability to express that love vividly through his music and his teaching. Donald has served our AVS with excellence since 1981. His interests and committee work included the Primrose Scholarship Competition, the Awards Committee, and "Chapterization." He has appeared at several congresses as a performer, panelist, Primrose Competition judge, and master class teacher. For his contributions to the advancement of our instrument and of the AVS, Donald has received the AVS Distinguished Service Citation in 1989 and the AVS Outstanding Achievement Plaque in 1995.

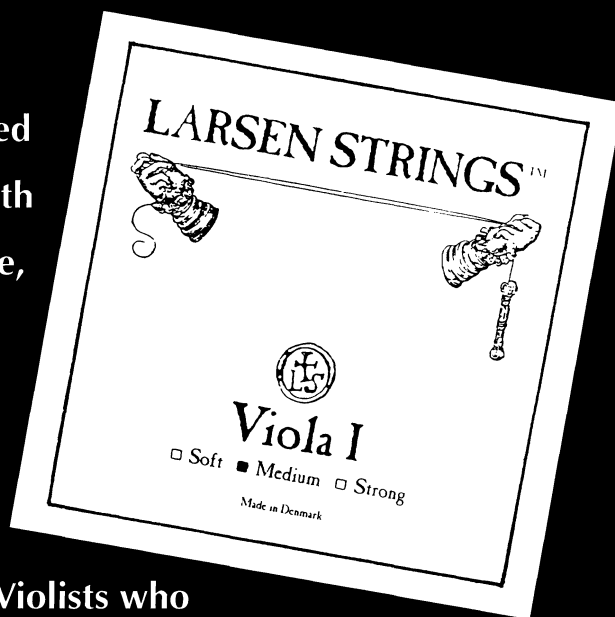
What is admirable and powerful is that both gentlemen—always dependable—attended meetings, congresses, retreats, and sat on committees, sometimes at great cost and sacrifice, with good humor and great élan. They will be missed.

Thank you Dwight! Thank you Don!

Thomas Tatton

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You have received a self-addressed envelope and ballot in this issue of *JAVS*. Please remove and mail the ballot by **6 MAY 1996**. Any ballots postmarked later than 6 May 1996 will *not* be counted.

Newly elected board members are invited to attend the national AVS board meeting on 31 May–2 June 1996 at the University of Texas in Austin.



Coming Viola Congresses

XXIV International Viola Congress

27–30 June 1996

Markneukirchen, Saxony, Germany

For further information, contact

Uta Lenkewitz-von Zahn,

Ahornweg 9, D-53359 Rheinbach, Germany.

Tel 02226-7375

No group transportation flights will be sponsored by the AVS.



XXV International Viola Congress

3–7 June 1997

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School of Music, University of Texas

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I wish to take part in the congress on the following days: ___ 27 June, ___ 28 June, ___ 29 June, ___ 30 June
(Registration takes place the morning of 27 June with official events opening at noon. Please indicate those days you wish to join us.)

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- ___ Early morning technical jam session: ___ 28 June, ___ 29 June, ___ 30 June
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 ___ Viola ensemble playing.

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 ___ Full day bus tour to DRESDEN, Monday, 1 July 1996 (meals not included) DM 90
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****Notice:** *Prices quoted for extra events are subject to revision. These fees will be paid on site.*

I prefer a bed in a good hotel, breakfast included, for ___ persons @ DM 85 X ___ days each. DM ___

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I/We shall arrive by: ___ train ___ car on: ___ 27 June ___ 28 June ___ 29 June ___ 30 June

I/We shall depart on: ___ 28 June ___ 29 June ___ 30 June ___ 1 July ___ 2 July

___ Later than 2 July. Please state date if possible: _____

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NOTICE: NORTH AMERICAN DELEGATES TO *INTERNATIONAL VIOLA CONGRESS XXIV*

1. Americans need not send money to Europe if they register before 20 March 1996. Late registration is permitted but will carry a \$10 late fee. Send the application to Dr. Thomas Tatton BEFORE 20 March 1996, but to the German address cited in the application form if posted 21 March or later.
2. The *Alexander Technique* cited above is a method of treating common injuries suffered by performing musicians. Cost is DM 45, approximately \$32 U.S., to be paid on site.
3. Using the admittedly conservative exchange ratio of DM 1.40/\$1.00 U.S., the cost of registration (DM 80) and four evenings in the hotel (DM 340) is approximately \$300 U.S. for a person AVS holding full AVS membership. Spouses of AVS members will pay the same costs as members. Hotel room costs cited above are per person; negotiations are still under way between the IVG and the hotel management for the lowest possible fee. Payment of registration costs to one common American fund will both facilitate and simplify exchanging money and lower overall costs. Please make your check to the order of *International Viola Society* and send to Dr. Thomas Tatton, 2705 Rutledge Way, Stockton, CA 95207. *Delegates presenting recitals or lectures* will pay their expenses at the Congress.

Fee payment covering registration guarantees your full participation in all Congress activities and concerts with the exception of those cited above for which an *extra charge* is stated. Registration after 20 March 1996 will carry a late fee of \$10. *Spouses* will pay the same fees as members.

PAYMENT OF FEES: North American delegates need not send money to Germany in advance. Checks will be made payable to the INTERNATIONAL VIOLA SOCIETY and sent to: **Dr. Thomas Tatton, 2705 Rutledge Way, Stockton, CA 95207.** Congress XXIV performers and lecturers will send no money.

☐ A copy of my payment of \$60 full/\$30 student membership for registration is enclosed.

I ☐ am a current member of the American Viola Society.

I ☐ am not a current AVS member, but my annual membership dues (\$30 full, \$15 student) are enclosed with this payment *in addition* to the \$60 or \$30 registration fee.

Applications posted *after 20 March 1996* must be sent with fee payment to:

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Date and Place

Signature

Any AVS members planning to visit Prague at the conclusion of the Markneukirchen Congress and who wish company, contact Michael Vidulich, ANZVS, P.O. Box 47-126, Ponsonby, Auckland, 1, New Zealand.



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.

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Effective in JAVS, Volume 11 No. 3, 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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BYU Music—HFAC
Provo, UT 84602



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(SEE MEMBERSHIP ENROLLMENT FORM IN THIS ISSUE.)

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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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COMMENTARY ON THE REVISION OF BÉLA BARTÓK'S VIOLA CONCERTO

by Peter Bartók

I. BACKGROUND

"Three people want to commission compositions from me:"—my father wrote to me in Panama, on 8 February 1945,—"one a viola concerto, another a piano concerto, and the third a two piano concerto. Well, this is really nice. But the only problem is, how and where could I ever write down this large volume of music! Hardly here in New York City."

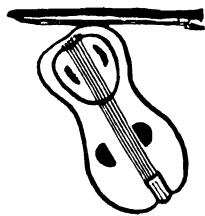
In his next letter (21 February 1945) he wrote that he had rejected "one of the three" commissions. In a letter to my father (22 January 1945) William Primrose expressed his joy at my father's willingness to write the Viola Concerto. While the record indicates that Primrose invited my father to hear him play the Walton Viola Concerto at a rehearsal on Saturday, 10 March 1945 (NBC Symphony, Malcolm Sargent conducting), and called for him at his apartment only to find him too ill to go—leaving behind his umbrella—it seems that my father did hear the broadcast of that concert the following day at home, but had already decided earlier to write the concerto.

We next learn that my father had some difficulty in putting ideas together, but eventually had the work in an "embryonic state," as he drafted a letter to Primrose at Saranac Lake, N.Y., dated 5 August 1945:

About mid-July I was just planning to write you a rather desponding letter, explaining you the various difficulties I am in. But, then there stirred some viola-concerto ideas which gradually crystallized themselves, so that I am able now to tell you that I hope to write the work, and maybe finish at least its draft in 4–5 weeks, if nothing happens in the meantime which could prevent my work. The prospects are these: perhaps I will be able to be ready with the draft by beginning of Sept., and with the score by the end of the same month. This is the best case; there may be, however, a delay in the completion of the work until the end of Oct. So, about the end of either Sept. or Oct. you will get from me a copy of the orch. and the piano score—if I am able to go through with the work at all. Then, certain time must be given for the copying of the orch. parts. This, of course, will be done by B. & H. who are, as far as I know, short of copyists. I must ask you to make no plans and not yet divulge the news about this work as long as the draft is not completed. I will send you news about the completion without delay.

However embryonic the state of the work still is, the general plan and ideas are already fixed. So I can tell you that it will be in 4 movements: a serious Allegro, a (rather short) slow movement, and a finale beginning Allegretto and developing the tempo to an Allegro molto. Each movement, or at least 3 of them will [be] preceded by a (short) recurring introduction (mostly solo of the viola), a kind of ritornello.






It is believed that this draft was never finalized into a letter or mailed, but another letter was written to William Primrose on 8 September 1945 that was sent and gave more up-to-date information:

I am very glad to be able to tell you that your viola concerto is ready in draft so that only the score has to be written which means a purely mechanical work, so to speak. If nothing happens I can be through in 5 or 6 weeks, i.e. I can send you a copy of the orchestra score in the second half of Oct., and a few weeks afterwards a copy (or if you wish more copies) of the piano score.

The letter did not contain any information as to the work's structure, the number of movements, but related the following:

Many interesting problems arose in composing this work. The orchestration will be rather transparent, more transparent than in a violin concerto. Also the sombre, more masculine character of your instrument creates some influence on the general

character of the work. The highest note I use is  but I exploit rather frequently the lower registers.

It is conceived in a rather virtuoso style. Most probably some passages will prove to be uncomfortable or unplayable. These we will discuss later, according to your observations.

(The remainder of the letter relates the difficulties my father had that summer, illness both of himself as well as my mother, the unsuitability of his New York apartment for such work, made even worse by his landlord's demand that he vacate the apartment by the end of September when he had no other place to move.)

Shortly after writing this letter my father's condition suddenly deteriorated and, on September 26th, he died. The Viola Concerto manuscript was found in his bedroom; subsequently our friend, Tibor Serly, agreed to examine it and undertook the very difficult task of realizing from it the orchestra score in use since 1950.

II. THE REVISION

My father's estate had been under trust administration until 1985 and I was not permitted any voice in its business. The manuscripts were housed in various, comparatively safe places; that of the Viola Concerto, however, disappeared in 1953 and was found, by the trustee's family, some twenty years later. In 1985 I took possession of the manuscripts and commenced the work of comparing the manuscripts with printed editions and correcting the latter.

In 1989, partly at the urging of violist Paul Neubauer and partly as a logical chapter in the correction program, Nelson Dellamaggiore and I undertook correction of the Viola Concerto. It was immediately apparent that this was going to be a more complex correction project than all others, where we could refer to final scores my father had prepared for the engraver.

The Viola Concerto sketches are not an orchestra score; they are fourteen pages of jottings, consisting of a complete viola part, but the role of the orchestra is only outlined in one or more, up to about four, staves. There are a few indications, clues for orchestration, e.g., "cl" next to a phrase called for assignment to clarinet. Arrows and various symbols direct certain juxtapositions of what was written down. Direct comparison of the sketches with the orchestra

score—for the purpose of detecting typographical errors—seemed hopeless without a more legible copy of the sketch.

One of the first puzzling features noticed in the sketch was the unequivocal indication for the beginning ten bars: this was to be a duo between the solo viola and timpani, whereas in Tibor Serly's orchestration the accompaniment is by cellos and bass. The whole score needed to be examined for any similar discrepancies.

Nelson Dellamaggiore set out to prepare a clean copy of the sketch and the work of comparing it with the score began. It was found—and pointed out to us by Paul Neubauer also—that there are substantial differences between the viola solo line in the orchestra score and that in the sketch. The differences omitted notes; a whole section was transposed up one-half step; two bars of the viola solo part were, instead, assigned to orchestra instruments; etc.

Mr. Serly undoubtedly made the changes for definite purposes—the added bars were explained in an article;¹ the octave shifts may have been for playability, the added bars and ornamental changes are musically effective—my father could have made such changes in the course of transforming his ideas from his own sketch to the final score. Since the viola part as sketched is all playable, however, a revised score was prepared that conforms to the sketch as much as possible. Thus, the public will have opportunities to hear the revised version, while continuing to have occasion to hear Tibor Serly's realization also.

In addition to the viola part, that simply needs to conform to what is found in the sketch, the orchestra part presented a number of major problems or challenges (in addition to the many small points that cannot be individually mentioned); some of these will be described here.

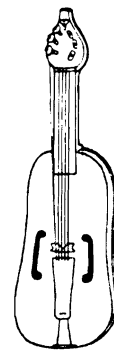
I. Movement

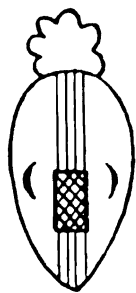
Timpani, opening passage

The first ten bars are written out twice in the sketch, one bearing marks of being a more certain, second version. Both are written on two staves only, viola solo and accompaniment; the latter, in both cases, labeled *timp.* There appears to be no doubt that the composer intended this to be a duo by solo viola and timpani.



Why, then, did Mr. Serly assign the accompaniment to cellos and a bass? He gave no written explanation; his decision becomes comprehensible after the entire first movement has been analyzed, particularly the concluding seven bars. Here a variant of the opening theme, assigned in the first ten bars to timpani, returns:





Although there is no instrument labeling here, it seems probable that the timpani were intended again.² The variant, however, contains some additional pitches (and not all those that are in the first ten bars), including a low C. Quite a few timpani are needed, one very large, mostly of the pedal type. It seems likely that Mr. Serly chose to switch instrumentation in order to make the work performable by small orchestras without access to all the timpani required.

Canon in four octaves (bars 90–94)

The sketch here presented a puzzle. It shows a canon in four parts; the second and third entries are each an octave lower than the preceding; the fourth entry is written again an octave higher, in the same range as the second. Above the first entry we find an “8”. It may be noted that the lowest note in the melody is C:



It was concluded that the general idea was probably a canon in four octaves, which did not quite work out as first written down—the fourth entry was found to fall in a very low range and was written in a higher octave instead. The solitary “8” suggests an octave adjustment upward. The many crossed-out notes in this section give the impression of a working sketch—it would undoubtedly have been perfected in the next generation manuscript.

Following the hint presented by the “8”, the first three parts were transposed an octave higher, while the fourth part was shifted so it commences one octave lower than the third. The four voices appear to be in a harmonious relationship and in the revised scores the canon appears in the four octaves—which *may be* what the composer intended. (The first movement has other canons in three or four octaves).

With the octave adjustment the third and fourth parts reach the lowest tones on the viola and cello respectively, whereas only the violin appears suitable for the first and second entries. These circumstances suggest the strings (excepting bass), and the section is scored for string orchestra. The first voice—first violins—reaches a high D \flat at the end, causing concern but, as other Bartók scores make similar demands on the first violins, this appears permissible. The second violins are already a comfortable octave lower.

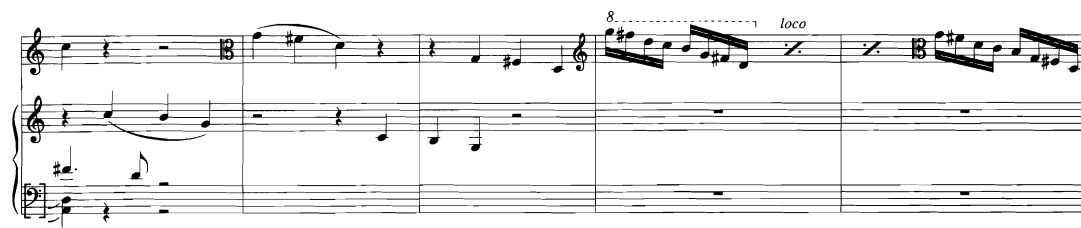
Bars 167–182

In this section the sketch left much to be “filled out” later. (Béla Bartók made the sketch for his own use and the clues were sufficient for him, as he undoubtedly knew very well what he wanted—or left the solution of a problem for the time he prepared the final score.) For bars 167–173 the viola line was written out, which is a transposed variant of bars 48–53 with an orchestra bar added. Filling in the other instruments would have been simple, except for the fact that the transposition of the viola line changes by an octave in bar 167. Transposition of the other instruments needed to be likewise adjusted, so as to avoid conflict with the solo instrument.

In bars 174–182 the sketch is blank and it is reasonably certain that the intent was another version of the tutti in bars 54–60. Tibor Serly created his version of the tutti, added a bar (174), a fanfare by three trumpets (which he extended into a 5/4 bar subsequent to printing of the score) and extended the concluding section by one bar. The tutti is highly effective and is retained in the revised score, with a minor modification in the extended concluding bar.

Bars 219–220

In the sketch bars 219–220 contain a short cadenza-like passage for the solo viola alone, with firm rest marks inserted in the two staves used for orchestra here:



In the revised score the two bar viola solo cadenza appears as sketched; all instruments of the orchestra have rests.

Transition to the second movement

Four bars have been added by Tibor Serly in his score (extracted from bars 153–156, with a variation at the end) so as to lead to the E major chord opening the second movement. In the sketch, however, the change of meter from 4/4 to 2/4 as well as the three maverick notes D#–C#–C♭, tagged on following the last descending 32nd sextuplet A#–A♭–G#–F#–E#–E♭, suggest continuation with some music in 2/4 beginning on C (see the section on continuity), rather than with the slow movement.



Suitable music in 2/4, beginning on C (scherzo), has been composed but (probably as an afterthought) attached to the end of the slow movement to precede the finale, so it is no longer available to follow here.

It seems that my father decided, at one point, to change the plan from four to three movements, but left the sketch unaltered at the end of the first movement, with the D#–C# leading to the first note, C♭, of the now differently utilized scherzo movement. In order to provide a smooth transition to the slow movement beginning with an E major chord—in effect, return to E following Béla Bartók's three notes which brought us down from E to C—Tibor Serly added the four bar modulating bridge.

In the revision of the score this was, at first, retained as a pleasant solution to the problem. In the absence of any written indication of what change Béla Bartók was planning to make here, also not wanting to change or delete anything he did write down, we kept the four bar interlude which eliminated the somewhat jarring termination of the solo viola cadenza on C, followed by the tranquil E major chord of the second movement.

Further analysis, however, led to a conclusion dictating a different approach. It seems virtually certain that the three notes D#–C#–C♭ were appended to follow the last 32nd sextuplet so as to lead to the scherzo, where the ♮ C in the solo viola was to be bar 1, beat 1:³





It seems that these three notes were written here for one specific objective; the C is actually not a concluding note (there is no $\}$ after it), but already the first note of the scherzo. Elimination of the scherzo from this position rendered these three notes superfluous; as they neither conclude the preceding passage, nor furnish a transition to the beginning of the slow movement, they would probably have been deleted by the composer from the final score. Just what he would have put in their place—how he would have ended the preceding solo passage, or connected it *attacca* to the slow movement, we will never know; it is not unlikely that even Bartók himself left this—for him minor—problem for later attention.

Once deletion of the three notes in question can be justified, connecting the passage of 32nd sextuplets appears feasible without the addition of the four bar modulating bridge. The preceding descending runs all land on E \sharp ; a repeat of the run considerably slower and with diminishing dynamic seems to lead naturally to the opening E major triad of the slow movement, where this triad takes the place of the last note of the run. Without claiming that Béla Bartók would have done just this, we included the solution in the revised score.

II. Movement

Bars 18–29

In bars 23–25, the orchestra staves indicate the same sequence of triads in two octaves. In Tibor Serly's orchestration the upper octave is missing; the lower octave is assigned to oboe and clarinets. Addition of the upper octave by flutes proved unsatisfactory as it is difficult to play in this high register at the required (*pp*) dynamic. It seemed preferable to exchange the instrument assignment with that found in bars 20½–22: in the revised score this accompaniment is given to flutes and clarinets, that in bars 23–25 to strings. Thus the pattern in the whole 12 bar section the orchestra part is: low winds—high winds—high strings—low strings.

Bars 30–39 (“the beehive”)

For this section the sketch is simple: a lamenting viola solo accompanied only by triads in tremolo up to the middle of bar 37, thereafter no tremolo. This requires strings at least up to bar 37, then perhaps other instruments.



Any suggestion that the composer intended more contribution by the orchestra here is contradicted by the system of only two staves in the sketch (usually where something was to be added or “filled in” later, Bartók left appropriate blank staves for the purpose). Thus the embellishment found in Mr. Serly’s score was deleted and the tremolo triads are given to all strings (except bass), equally distributed. It is believed that this section possesses its own drama as written by the composer; not only is there no justification for added phrases, but they may even constitute a distraction.

In bars 37–38 the non-tremolo triads are given to trumpets, signaling the end of this section (escape from the beehive?), leaving the viola solo to stand alone in bar 39—as he must, since the sketch here has a firmly drawn — for the orchestra.

Bars 84–99

The sketch here can be regarded as a puzzle, for which a solution is offered in the revised score, but it must be stressed that the information is insufficient for the assertion that precisely this is what was intended. The preceding sixteen bars are straightforward: viola solo with orchestra in two sections of nine and seven bars respectively; in the first eight bars the orchestra part is a jocular tune (the beginning of the scherzo movement). The sections are marked with the letters A and B. Then comes the puzzle:





Following the puzzle are seven bars with notes in the middle stave only (top orchestra), containing some rhythmic patterns similar to what the solo viola had in the preceding section marked **B**. It is eight $2/4$ bars, the last one holding only \downarrow , but if this and the preceding are combined into a $3/4$ bar, we have time and pattern identical to the completed **B** section where a similar conversion was made by the composer.

It was tempting to give up in despair and skip to the finale. Nevertheless, the puzzle was there, begging to be solved. Following is a summary of the facts:

1) The score is to have music of the same duration, divided in the same way, as the preceding sections marked **A** and **B** (9 and 7 bars).

2) The music is to be played by two groups of orchestra instruments; all the directions are written on the two staves used for orchestra, the solo stave is left blank (note that the composer first started to write the new upper voice on the viola stave, crossed it out and wrote it on the upper orchestra stave).

3) The music is to be derived from what was in the sections marked **A** and **B**.

4) In the new **B** section a melody is written out that is to be either substituted, or added to, what was in the first **B** section, assigned to the orchestra (probably strings).

5) The upper voice of the first **A** section is to be played on two trumpets and horns.

6) The lower voice of the first **A** section is to be *forte*—presumably louder than at the first time.

7) Something in the upper orchestra part of the new **B** section is to be an octave lower than at the first time.

A solution, satisfying all these requirements, suggested itself. Repeat first the 9 bars of the **A** section, but the part previously played by the solo viola should be assigned to two trumpets and horns. The accompanying voice is to be *f* (louder). Then repeat the **B** part, but substitute the 7 (8) bars written out, assigned to some orchestra instruments; continue the lower (orchestra) voice as written for the **B** part, first time. Drop the upper voice by an octave in both sections.

In the revised score this was carried out, with some exceptions. In the first five bars of the new **A** section the lower horn plays an octave higher than did the viola, as in the lower register the horn would be clumsy with the repeated sixteenths and the low **C** must have been chosen for playability of the chord of fourths (**C**–**F**–**B \flat** –**E \flat**). In the following four bars only three pitches are played; instead of dropping one of the horns, the third trumpet is used. For the new **A** section the accompaniment is assigned to all the strings, with lower octave doubling.

For the new **B** section, instead of what was played by the viola solo the first time, the written out part in the 7 (8) bars are assigned to violas and cellos, lowered by an octave. The concluding \downarrow **C** was expanded to include the other pitches in the first version, **C**–**G**–**D** (inverted). Accompaniment in the new **B** section is assigned to woodwinds, for contrast with strings playing the melody.

It has been suggested that the first **B** section leads naturally into the finale, and it certainly does. However, since the second **B** section is but a variant of the first one, it is bound to lead into the finale just as well. Perhaps the whole section, bars 68–99, can be viewed structurally as **A** – **B** – **A'** – **B'** (the identifying symbols **A** and **B** in the sketch only coincidental), common in Hungarian folk songs where the third and fourth lines are variants of the first and second respectively.

While there is no way to be absolutely certain and, undoubtedly, in some respects the composer would have carried out this realization differently, the solution at least makes use of what was written down.

III. Movement

Bars 1–13

Much of the finale is of Rumanian character (with a definitely non-Rumanian interlude later); rhythmic patterns similar to the start of the solo viola are found in many examples of Rumanian folk music and the beginning orchestra accompaniment is reminiscent of the Fifth Dance in the Rumanian Dances for Orchestra. In that score basses doubled the cellos an octave lower, even though in the piano version—which is as close to a sketch as we can find—there was

no such doubling. On the strength of this finding, it seemed permissible to do the same, adding the basses an octave below the cellos up to bar 13 incl. In order to distinguish the opening A, its lower octave is accentuated in the revision by the tuba.

The whole accompaniment for the beginning of the movement is expressed in the sketch by the formula:



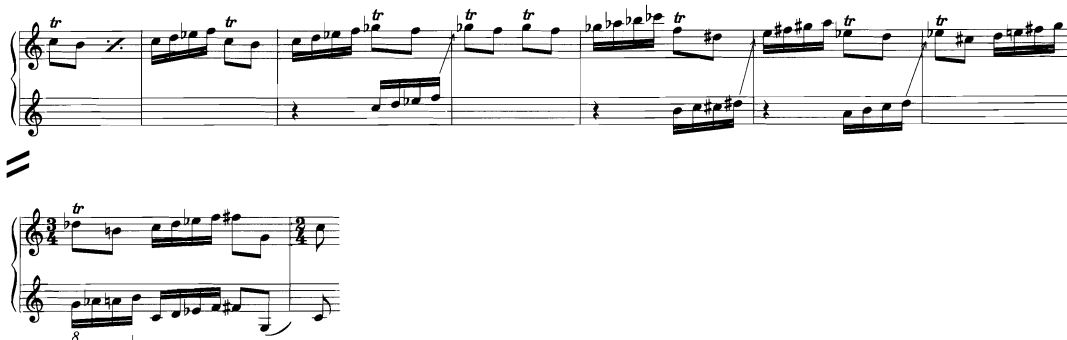
Thus, the low A is alternating with the chord E-A-E. In the revised score duplication of the lower E was avoided so as to preserve this alternating pattern and no other voices were added.

Bar 21

The sketch shows here a repeat sign for the upper orchestra stave, directing repeat of what last occurred on that stave, i.e., B(tr)-B \flat (twice) in bar 16. In the revised score this was carried out, resulting in what is believed to be the intended pattern: bar 20: B \flat -A (viola solo), bar 21: B \flat -B \flat (orchestra); bar 22: C-B, etc. (the first note of the pair always with trill).

Bars 22–30 (the “river”)

The sketch here presents another puzzle, but with a clear-cut solution:

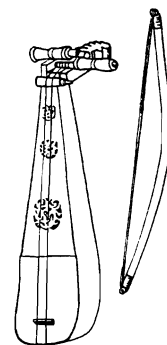


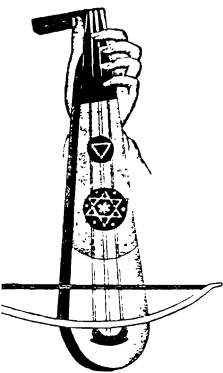
The arrows at first appeared mysterious, but their objective was eventually cleared up: they directed every new entry to join those voices already contributing. Like a river's tributaries, the voices accumulate and reach the river's terminus in unison together. Violin 1, assigned the starting voice, continues *uninterrupted* to the concluding note C, in bar 30.

It may be noted that the pattern nicknamed “shave and a haircut” appears frequently throughout the concerto. In bars 29–30 it is F \sharp -G-C; in bars 48–49 D \sharp -E-A; at the end of the work likewise, with an octave shift. In the revised score these phrases follow the sketch, without change of instruments or octave in midstream.

Bars 51–64: the canon tutti

The sketch contains an idea for a canon, also in Rumanian style:





It is written in C in the beginning, moving to E, and returning to C by the end. It was written down as a complete idea—both canon voices written out, but not utilized this way. When used, it was transposed a half step upward, and only the first voice was written out, the staff for the second voice left blank, but with bar lines indicating that it belonged there. Without doubt, the second canon voice, separated from the first by the same time and tone interval as in the complete sketch, needed to be added. Tibor Serly orchestrated this canon into an effective tutti, with some added material. In the revised orchestration the objective was to allow the canon to dominate, with only a barebones accompaniment, drone-like. Instrument assignment was chosen with the intent to separate the two canon voices from each other: in the first part violins against oboes, clarinets and bassoons; in the second, more robust half of the canon, flutes are added to the first voice, trumpets to the second.

Bars 65–80

In this section a simpler form of the canon melody appears as accompaniment to the viola solo. In the sketch, under the viola solo staff, two orchestra staves are found, equipped with bar lines, the upper one containing the first canon voice, the second voice to be filled in later. In the revised score two accompanying instruments are assigned the two canon voices.

Bars 81–85

Here the solo viola is silent and a derivative of the more complex canon theme appears, with accompanying voices beginning on C \sharp and terminating on a triad of E \sharp –C \times –A \sharp :



Observing stem directions, this accompaniment appears to be another kind of canon. Here the first voice starts out on C \sharp (♩ ♩) and spreads to D \sharp –B, E–B, E \sharp –A \sharp in the next three bars. The second voice starts on C \sharp in the second bar and thereafter joins the first voice; the third voice starts in the third bar and only goes to C \times in the fourth. Thus, the triad E \sharp –C \times –A \sharp in bar 84 evolves out of three separate voices each starting on C \sharp at a different time.

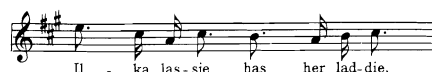
In view of the entrances of three voices, two of which split after entry, three pairs of woodwinds are used for this passage in the revised score.

Bars 110–134

Following bar 110 the composer's sketch shows a modulation down a half step into the key of A \flat by bar 114, continuing basically in this tonality to bar 177. In Tibor Serly's score the change of key occurs abruptly at bar 135. No explanation could be found as to his reasons, but the composer's reason appears to be the introduction of a new key for music of different style, the third movement up to here having been of Rumanian character:



Nelson Dellamaggiore observed that this music is reminiscent of Scottish bagpipes. The continuous Eb–Ab from bar 114, with a short interruption, to bar 130 suggests the drones, while the tune beginning in bar 117 could be played on the chanter. As Bartók probably was aware of William Primrose's Scottish origin, it would not be surprising if he included something of Scottish flavor in a work written for Primrose. An old Scottish air was found⁴ containing a phrase that could be related to that in bars 117–118:



We do not suggested that Bartók incorporated the song itself into the concerto, only its flavor. After its introduction it is treated as in a fantasy up to bar 177, while it returns again at the work's ending in its original form, a fourth higher.

Not everyone may recognize the Scottish tune-fragment utilized here,⁵ but Scottish bagpipes, with a small snare drum, are familiar. To help recognition a snare drum was added in the revised score for the beginning of this section.

The word “harmonics”, written in the sketch over the entrance of the viola solo at bar 125, appeared a mystery at first and playing the tune by use of harmonics may be difficult. The direction becomes comprehensible once it is realized that here the viola needs to try to be a mock-bagpipe chanter.

Bar 116 represents a break in the rhythm; this was an afterthought in the sketch whereas one more bar would have made the rhythm consistent, as first written down. Bass was added in the revised score, doubling the lowest tone Ab, as its harmonics coincide with the required chords.

It is known that Bartók had difficulty commencing this composition as of about mid-July, 1945.⁶ He was much occupied writing the Third Piano Concerto, which he wanted to complete before October 31; much of its contents must have already been thought out (some jotted down in Asheville, North Carolina, the preceding winter). It could be difficult to deal simultaneously with two composing projects. But after mid-July “there stirred some viola concerto ideas which gradually crystallized themselves”⁷ and in another month most of the sketch for the Viola Concerto was written down.

With no more authority than a hunch, it is suggested that the starting idea may have been the Scottish tune; this was then modified and converted into the work's opening theme, recurring in several variants throughout the first movement as well as in the ritornello passages; e.g., bars 88–89):

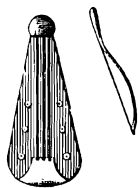


Only in the middle of the third movement is the theme finally introduced in its nearly original version. The technique is not new; Liszt's *Variations on Weinen Klagen* may be mentioned, where the variants are first heard in Liszt's imaginative treatment; only near the end are we exposed to the original theme itself.

Bars 154–173

The Scottish tune and its sequel are first used here in three part canons. Each appear in two variants—the tune with two endings, the sequel in its ascending, then descending format—each instance can be viewed as a statement and answer. That theory is taken into account in the orchestration of this section in the revised score: the statement is first assigned to woodwinds





(bars 154–158), the answer to strings (bars 159–163); the sequel ascending to woodwinds (bars 164–168), descending to woodwinds and strings together (bars 169–171), then to strings alone (bar 173) in three octaves as prescribed.

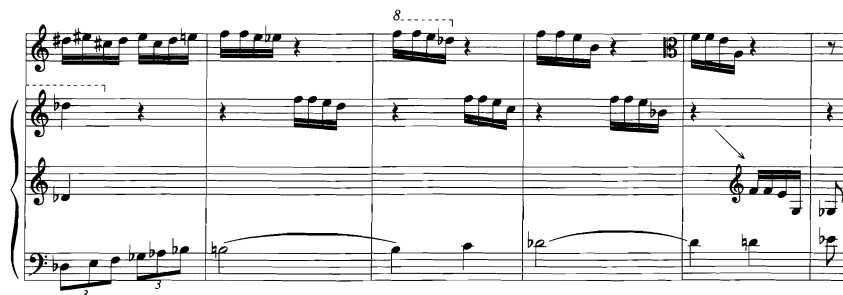
Bars 174–177 (“the cascade”)

In these five bars the last phrase of the descending sequel theme is expanded to cover several octaves. These are arranged in four voices designed so that each voice reaches a lowest tone that suits the range of the violin (E_b , A_b), viola (C), cello (low C). The notes of the phrase A_b – F – E_b – C are used as entrance points for each voice, A_b – C – E_b – F , selected so that, once all four are active, vertically they always add up to the same four notes. This concludes the section of the movement that began with the Scottish music.

Design of the voices suggested use of a string instrument for each and, in the revised score, each voice is complete and continuous. The high starting note for the cellos caused considerable concern and the cellos are given rests for nine preceding bars while they can prepare for the high A_b . It was desired to avoid octave shifts (except where so sketched by the composer) to preserve the nature of the “cascade.” Each string is coupled with one woodwind instrument; here it was not possible to cover the two lower voices on the same instrument throughout; all four voices, however, are complete in the revision.

Bars 247–251

In these four bars two distinct events occur: the groups of four sixteenth-notes in the viola are interrupted in each bar, at beat 2, by the orchestra repeating the four notes—each time lowering the last note; this interruption in bar 250 is carried into bar 251 with the addition of ♩ , G_b , to the group of four sixteenths, which ends the call–response pattern. Meanwhile, a slow moving chromatic scale proceeds from B^{\sharp} upwards, reaching E_b simultaneously with the before mentioned G_b . This two-note chord appears to be a climactic moment, to which the preceding four bars build up; from here on an upward run by the viola, with another “shave and a haircut,” D^{\sharp} – E – A , concludes the work.



In the revised score the ascending chromatic scale is assigned to strings and horns, the four note “answers” to progressively larger numbers of wind instruments in bars 247–249, to brasses and bassoons thereafter. Thus, the origin of the two components of the chord at bar 251, beat 1 (E_b – G_b) should remain identifiable.

Tibor Serly explained that he sensed the need for a short tutti, to break up the abruptness of the ending of this passage before the entrance of the solo viola for the concluding run. However, this four-bar tutti, inserted between bars 250 and 251 (before the E_b – G_b dyad) interrupts the last orchestra phrase before its concluding note; after the tutti in place of the E_b – G_b dyad we find the triad G_b – C – B_b .

In the revised score a build-up in bars 247–250 is intended to anticipate the false ending at bar 251, beat 1, enhanced by a drastic *allargando*—*molto* (to $\text{♩} = 72$), which incidentally also enables the brasses to play their sixteenth-notes.

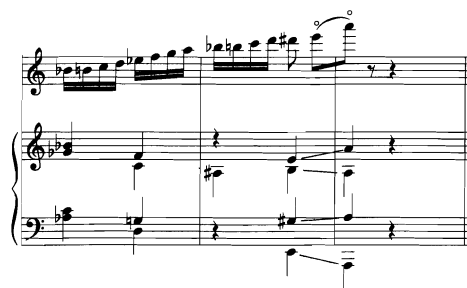
Precedents can be found to justify this treatment. In many Bartók compositions the ending does not occur suddenly; rather, it is preceded by what could be regarded as a hesitation, a false ending, or a climax, preceded by an *allargando* or *ritardando*. Following this momentary interruption the tempo returns, subito or through an *accelerando*, and the real ending is very close, perhaps after a long run by the solo instrument. Examples can be found in works such as the Sonata for Violin and Piano No. 1, Piano concertos No. 1, 2; Concerto for Orchestra (first ending), Solo Violin Sonata. It may be noted that the *ritardando* or *allargando* in the final versions of these compositions is usually absent from their corresponding early sketches. It is suspected that the composer contemplated such an approach to the ending of the Viola Concerto also.

Bars 251–255

The end of the composition is straightforward, a viola solo run upward with quarter-note accompaniment before the concluding chords. Instrumentation of this quarter-note accompaniment (before the last two chords) could be determined through close examination of the manuscript. Immediately preceding the last five measures (which appear to be the concluding section), two bars of writing can be seen, crossed out in favor of subsequently written material. The second of these two crossed-out bars contains what appears to have been the first try at commencing the viola's concluding run. Here the two accompanying notes are marked "pizz." The question arises: by crossing out this portion, did my father wish to change the whole orchestration, or only the particular notes in favor of what was written afterwards? We decided that, with greater probability, only the pitch of the notes, not their orchestra assignment, was meant to be rewritten, the "pizz." inadvertently falling victim to the crossing-out process. The orchestration of the last four bars in the revised score is for accompaniment by strings, pizzicato with the exception of the two concluding chords.

Bars 254–255, the concluding chords

The manuscript provided guidance for the concluding chords, by use of stem-directions (the connecting lines are added):



In the revised score strict adherence to this scheme was sought: each instrument playing one of the notes in the first chord plays the corresponding note in the second chord. Exceptions are the cellos and timpani. Rather than assigning them the E as written and the A moved an octave up, or giving them another pair of notes, they were given the E–A both an octave above what was prescribed, so as to avoid changing the downward direction from the E to the A. The written notes in the prescribed octave are already taken care of (tuba, bass and contrabassoon); the timpani and cello merely reinforce the second harmonics of the respective prescribed fundamentals.





The suggestion has been made that perhaps Bartók did not intend adherence to the particular pitches he set down on paper, and that the same tones in other octaves—or other harmonically selected component instead of the octave unison of the last chord—should also be included. Perhaps the four A's were meant to be regarded merely as limits, the interval to be filled in. These arguments have been carefully considered.

In this sketch—at least—my father seemed to specify carefully not only the notes, but the particular octaves they were to be in, for his orchestra chords. For the concluding chords he could have easily specified notes in different octaves had he left their position open; he would not have had to write down two E's and four A's in specific octaves. Perhaps he wanted to keep these notes in the octaves where he wrote them, and the revised score has them that way (with the exception mentioned).

Regarding the possible filling in of the last chord with harmonics—e.g., E, or C♯, arguing that an octave-unison chord sounds hollow: in the same way as he specified the pitches of the preceding chord, as well as those of many others in this composition, he could have written down fill-ins if he wanted them. If he had intended the sketch to show only upper and lower limits for the chord, he would not have needed to write down more than two notes. This is not the first time that an octave unison chord ends a Bartók composition: see *Divertimento for String Orchestra*, *Fifth String Quartet*. We concluded that probably for this work he planned a simple ending with an octave-unison chord.

General

It is impossible to relate every miniscule detail concerning revision of the score. The differences between Tibor Serly's and the revised score, besides the areas discussed, concern details such as enharmonic spelling, identification or length of a note, interpretation of a tie, the direction of certain stems or the choice of a staff where something was written in the sketch, etc. Every feature in the manuscript may have a meaning, including the spaces left blank. Some areas of problems and their solutions follow.

Interpretation:

An example: the manuscript corresponding to bar 238 in the first movement (actually part of the first ritornello) has, for the solo viola, seven notes—the first seven in that bar—followed by a short line with the words *skála legle* underneath:



These two Hungarian words mean “scale all the way down”; the line after the last sixteenth-note seems to be an extensor, so this scale is to go to the lowest note reached in other scales: E♭.

Or examine bar 24 in the second movement. This was first sketched so:



The A at beat 3½ was crossed out before the beam was drawn; then the last two eighths B and A were crossed out and replaced by D–C–B–A sixteenths:



We concluded that this bar was to contain only those notes not crossed out.

Instrument assignments:

Very few instruments are specified in the sketch as unequivocally as the timpani solo for the first ten bars. There are a few other instances, though: in the first movement, *trp* (trumpet) appears in bar 55 above the voice that began this tutti; in bar 61, for the descending orchestra voice, *clar.* (clarinet) is specified, etc.

Other instrument assignments were dictated by direction of stems or choice of octave, indicating a certain continuity of voices.

For example, in the first movement, bars 65–66, the three phrases $F\times-G\sharp-F\times-G\sharp$ occur in the sketch with different stem directions: the first down, the second up, the third down. This change appears deliberate and is interpreted as a desire to use different instruments for the three—otherwise identical—phrases. In the revised score the first one is assigned to cellos, as the continuation of the voice they were playing (held E); the second to bassoon; the third to horn, continuing with the extended $D\sharp$ ($G\sharp$) in the following bars (written also with stems down).

As another example we refer to the first ritornello, beginning in bar 228 of the first movement. The manuscript here has the same triad, $A\flat-F\sharp-D\sharp$ repeating a number of times until bar 238. Two staves are used, one for the viola solo, one for the triad. Two more notes, $A\sharp-D\sharp$, are found below the first triad; upon closer inspection these appear to be later additions, with the direction *sim.*: thus, they need to be added to the other triads too. At bar 238, however, another staff is made use of, and a bar line extended, where a cluster of five notes joins the repeating triad.

As the triad was written first on one staff and is common throughout this section, in the revised score it is assigned to the same three instruments (horns), with bassoons and three more woodwinds providing the cluster in bar 238.

In the third movement, bars 204–212, the sketch indicates instrumentation by the use of stem directions. Following this hint, two pairs of instruments are used in the revised score for bars 204–209; thereafter the two violin and viola sections are used for the next four bars notated with two up-stemmed voices and one down-stemmed, except in the last bar. Bar 209 appears to be a new beginning, when the up-stemmed voice starts out as a dyad a half step apart, gradually spreading out to a tenth interval.





Phrasing:

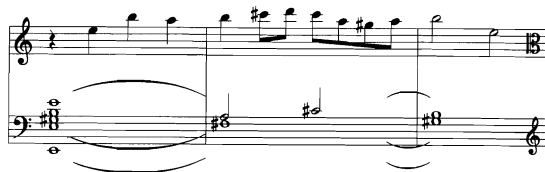
In the manuscript, phrase marks are scarce, but where they do appear we know the composer's desire. For example, in the first movement, bars 76–78: in bar 76 the viola solo has the half notes G \sharp –B \flat connected by a slur, followed in the orchestra by B–G \sharp –B quarter-note octaves, where the G \sharp –B also has a slur.



Apparently the intention was to retain the phrasing introduced in the solo viola and, in the revised score, the phrase marks follow the sketch and continue the pattern for all G \sharp –B (in the last instance G \sharp –A \sharp) combinations.

Ties:

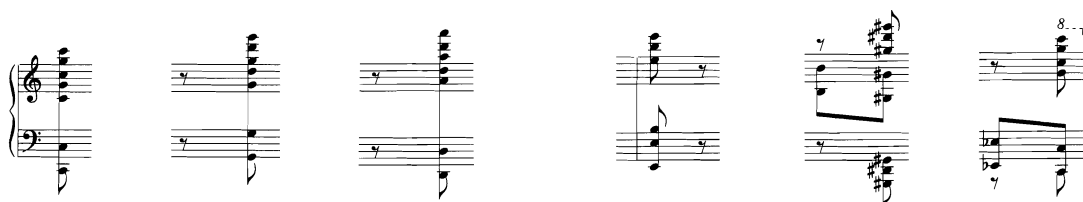
Notes held over more than one bar are often indicated by unconnected ties, the note in the following bar not repeated. In the second movement, bar 1, the manuscript has three ties emanating from the chord E–E–G \sharp –B–E:



The ties are placed so distant from the note heads that it is not unequivocal, by mechanical inspection, what note each belongs to, but it must be the three E's, extended throughout the first three bars. As ties can also be mistaken for slurs, each instance required analysis.

Chords:

It has been suggested that orchestra chords may be only broadly indicated in the manuscript and they needed to be "filled in." Examination of the manuscript tends to suggest otherwise. Take the chords in the first movement, bars 41, 42, 43: in all three, certain partials in the harmonic series are skipped but, as so many are specified, it could be asked: if he wanted to fill these in later, why specify so many of the steps?



Other examples are in bars 161, 162, 163. In bar 162 a distance of three octaves is skipped between the bottom and top groups of G \sharp –C \sharp –G \sharp : is that to be filled in?

In the skipped octaves we find the viola solo, as well as accompaniment. Bartók wrote to William Primrose:⁸ “The orchestration will be rather transparent, more transparent than in a violin concerto.” We believed that the tonal space between the upper and lower elements of the chord was deliberately left open, for the sake of the transparency referred to.

In the revised score the chords follow the specified pitches, no fill-in; the only exception is an occasional bass doubling where such added bottom seemed desirable and the harmonic content of the added bass coincides with the specified pitches.

Octave doubling:

Octave doubling are marked in the manuscript either with the note “col 8”, “con 8”, or written out. For example, in the first movement, bars 208–210, the same voice is to appear in three octaves. In the revised score the three octaves are assigned to the higher strings, also to flute, clarinet and bassoon, all six instruments or groups participating from beginning to end.

In the second movement, the four bars beginning with bar 58, the half notes C–B \flat –F–E \flat are marked with *col 8* ————— below, directing the addition of the lower octave. This and other similar octave doubling directions have been carried out in the revised score.

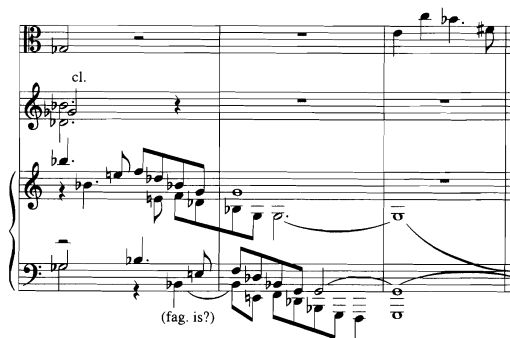
Instrumentation:

In the revised score the complement of the orchestra has been slightly increased over that selected by Tibor Serly.

English horn was added (played by the second oboist) as in two places the second oboe reached uncomfortably near the low end of the instrument’s range. In the first movement, bars 21–22, the oboe part is doubled an octave lower. Rather than using a clarinet—which has just finished another voice—English horn is used. In bars 167–168 the oboe part reached B, near its limit; rather than transposing the part an octave higher, English horn is used in the revised score.

Once in the orchestra, English horn could be assigned other parts previously scored for French horn, where the more agile woodwind appeared preferable.

Contrabassoon is an addition, playable by the second bassoonist. The contrabassoon was considered only on account of two places in the score. The low phrase in a four-part canon, first movement, bars 23–25, is marked in the sketch: *fag. is?* (“bsn. also?”), leaving the question open. A compromise: where the bassoon is added but only up to where its range limit is reached, or raising the last three notes an octave higher, is held less desirable than using no bassoon at all—or using a contrabassoon.



No need arises for the contrabassoon until the very end of the work, where the concluding chord’s lowest A is just outside the bassoon’s range. Use of the contrabassoon seems desirable for the sake of balance: enough other instruments are available for the upper three notes, but only tuba and bass for the lowest A. Again the compromise—that the bassoon play the low E in





the penultimate chord and an A an octave high for the concluding chord is rejected, as the instrument that played the low E needs to go further downward for the lowest A. The contrabassoon fills the need. It is conceded that the instrument's inclusion solely for these two occasions is a luxury that cannot be expected in all performances.

French horns. Although Tibor Serly orchestrated the Viola Concerto for three horns, in his copy of the score used at the recording he noted "4 horns" above bars 58–61 in the second movement; a change to be made in the next printing. Once the lower octave was added in the revised score for these four bars, enhancing the upper octave seemed necessary at least for balance. Addition of the fourth horn seemed not extravagant, considering the many other scores requiring four.

Furthermore, the two pairs of horns proved useful in providing homogeneous four-note chords, such as in the first movement bars 209–210, second movement bars 42–45 and third movement bars 173–174. And there are occasions where two horns accustomed to play in the lower range seems desirable, e.g., in the second movement bar 49.

Percussion. Except for the timpani opening passage, the manuscript has no directions as to use of percussion instruments. Tibor Serly used percussion and, in revising the score, we concluded that the absence of percussion in the manuscript was not intended to prohibit its use; indeed, in other works the composer added percussion only in the course of preparing his final orchestra score. Percussion is used sparingly in the revised score and, in the absence of other specifications, addition of the small snare drum in the third movement for the Scottish bagpipe music beginning in bar 114, or the triangle at the change of mood in the second movement at bar 40, did not appear prohibited.

Continuity:

Sequence of the movements in the revised score follows that determined previously by Tibor Serly; the available data were nevertheless analyzed so as to verify (or, correct if necessary) this sequence. Of considerable interest was the description of the movements in my father's draft letter of 5 August 1945, to wit:

1. Serious Allegro
— Ritornello
2. Scherzo
— Ritornello
3. Slow movement (short)
— Ritornello
- 4 Finale, Allegretto—Allegro Molto

It is almost certain that the 5 August letter draft was not available for Mr. Serly's inspection; he may have obtained a copy of the letter of 8 September that was sent to William Primrose; that letter, however, made no mention of the movements, so Mr. Serly had only the manuscript for making his determinations.⁹

In the manuscript, on four folios, four movements indeed begin, each at the top of a different page. The first movement is identified by the number 1; the last movement can be recognized by the fact that, when followed on another folio, it ends with a double bar where the music strongly suggests the end of the work. Of the remaining movements, one is in 4/4, the other in 2/4; the latter fits the character of a scherzo and the former, with accompaniment reminiscent of organ music, that of a slow movement. Following the first movement in another folio, after the double bar signifying the movement's end, there is a section recalling the opening theme that could be a ritornello; a somewhat different version is built into the latter part of the slow movement.

Then the problems arise.

At the end of the first ritornello we find a solo viola part—like a cadenza—consisting of a succession of rapid, descending, almost chromatic scales ending on E^b , except the last one: that continues with three notes of longer duration, ending on C written as the first quarter note of a 2/4 bar. The meter change (from 4/4) and the C suggests continuation with some music in 2/4 that begins on C—the Scherzo.

At the end of the ritornello following the slow movement, however, there is a double bar, a meter change to 2/4, then ten bars (bars 58–67 of the second movement in the score); bar 67 clearly leads into the Scherzo, containing the same four notes with the same time values, C– B^b –F– E^b , as the first bar of the Scherzo.

The end of the Scherzo (or what was written of it) is such that it can lead naturally only to the finale, attacca; transition into the slow movement is inconceivable. In the manuscript estimated timings are jotted down in the composer's hand at two places: in the folio containing the beginnings of each movement time estimates of 10, 5, $3\frac{1}{2}$ = $18\frac{1}{2}$ are found, with an added total: (25?) indicating three movements already on paper and perhaps a fourth one yet to be written. In the folio containing conclusion of the first movement there is a set of more precise timings:

1. movement:	10'20"	} 20'15"
2.	5'10"	
3.	4'45"	

It is apparent that there has been a change of plan. In the "embryonic" concept—as of 5 August 1945—the work was going to have four movements, with the Scherzo following the first ritornello. Later, however, no ritornello followed the Scherzo; instead, its ending is written so that it can be followed by the finale, while ten bars are found added to the ritornello following the slow movement that can lead only into the Scherzo. The Scherzo itself seems to have become the beginning of the last movement, thus accounting for the increase in the timing of that movement from the estimated 3'30" to the later 4'45".

What about the three notes at the end of the first ritornello, seemingly designed to modulate into the opening of the Scherzo movement? These must have been placed there before the change of plan from four to three movements and left intact. Most likely they would have been removed at the time of the final scoring and another ending to the ritornello written that would provide a smooth transition to the slow movement. (See: transition to the second movement, discussed earlier.)

Tempi:

The sketch of the Viola Concerto contains no tempo markings. We are not entirely in the dark, however, as some data are available for the establishment of approximate average tempi of the movements. These are

- verbal tempo designations for the movements in the 5 August 1945 letter draft;
- timings of the movements (two different sets);
- tempi of similar music in other Bartók compositions;
- metronome marks in other Bartók compositions in conjunction with the same verbal tempo designations;
- tempi or Rumanian folk music that is utilized in a large portion of the finale.

One of the two sets of timings Bartók jotted down on his manuscript appears to be of earlier origin, allowing for more time—presumably for a Scherzo movement, following the first, that





had not yet been fully composed. The other timings are to the nearest 5 seconds and account for three movements only. Comparison of the two sets shows little difference between the early and later estimates of the timings of the first and slow movements (10' and 5' vs. 10'20" and 5'10" respectively), but the last movement was increased from the earlier 3'30" to the later 4'45". The difference between the early and later estimated timing for the last movement can be explained with the incorporation of the (perhaps incomplete) Scherzo into the last movement, whereas the two slightly different timings for the first and slow movements seem to be mainly the result of greater precision in the latter.

In addition to the three movements there are the two ritornellos; these must have been included in the timings, but there is no written record of how.

The double bar at the end of the first movement—as well as the character of the ending—seems like a dividing point, so the timing of 10'20" for the first movement probably did not include the following ritornello (it may also be noted that in his 5 August letter my father referred to the ritornellos as “preceding” movements). The second ritornello follows the slow movement without a double bar or other perceptible separation (other than melodic content) and may have been included in the estimated timing of the second movement up to the double bar where the 2/4 time transition to the Scherzo begins. It is probable, thus, that the timing of 5'10" included both ritornellos.

Using the data so far discussed, calculated average tempi for the three movements would be

I. Serious Allegro	10'20"	♩ = 88
Ritornello	}	5'10" ♩ = 58
II. Slow movement		
Ritornello	}	4'45" ♩ = 126
Scherzo		
Finale		

In my father's later orchestral works and string quartets, plain Allegro tempi appear in conjunction with metronome marks in the range of ♩ = 104 to ♩ = 152. A “serious” Allegro, however, is likely to be slower and could be called Allegro Moderato. Such tempi are found in Bartók works with metronome marks of ♩ = 92 to ♩ = 126. Considering the sections with reduced tempi within the movement, it seems that Tibor Serly's choice of ♩ = 104 is reconcilable with the available data.

For the second movement we only have the composer's characterization “slow”, that could be called Lento. The timing and the mood suggest a metronome mark somewhere in the range of ♩ = 40–60. Mr. Serly's written choice of ♩ = 69 may be a bit fast, and when he recorded the work he instinctively chose a considerably slower tempo, about ♩ = 40–50 in the beginning of the movement.

There is no specific timing for the Scherzo; it is known only that Bartók increased the timing of the last movement, presumably when he lumped the Scherzo to the beginning of the Finale, by about 1¼ minutes, but this cannot be regarded as a precise time difference since the earlier timing of the last movement without the Scherzo was only a rough estimate. Using the 1'15" figure, the Scherzo would have a metronome mark of ♩ = 69. Using the 3'30" estimate for the finale alone, its calculated average tempo would be ♩ = 146. Using the more precise timing of 4'45" for the Scherzo and finale together, assuming a smaller portion of the total time to be taken up by the Scherzo, and a larger portion by the finale, the following possible calculated tempi would result:

Scherzo		Finale		Together	
(1'15")	♩ = 69	(3'30")	♩ = 146		
(1')	♩ = 84	(3'45")	♩ = 136	(4'45")	♩ = 126
(45")	♩ = 112	(4')	♩ = 128		

The beginning of the finale resembles a certain Rumanian violin music. In Béla Bartók's collection¹⁰ some examples were found to have rhythmic patterns similar to those in the finale. These bear metronome marks in the wide range of $\text{♩} = 84$ to $\text{♩} = 176$, average $\text{♩} = 126$.

The last movement of the Concerto for Orchestra contains some similar patterns, at a tempo of $\text{♩} = 134$ – 146 ; the (second) Violin Concerto has in its last movement a section reminiscent of bars 51–64 of the Viola Concerto last movement, at $\text{♩} = 120$; one of the 44 Violin Duos has a Rumanian dance with a similar rhythm at $\text{♩} = 144$.

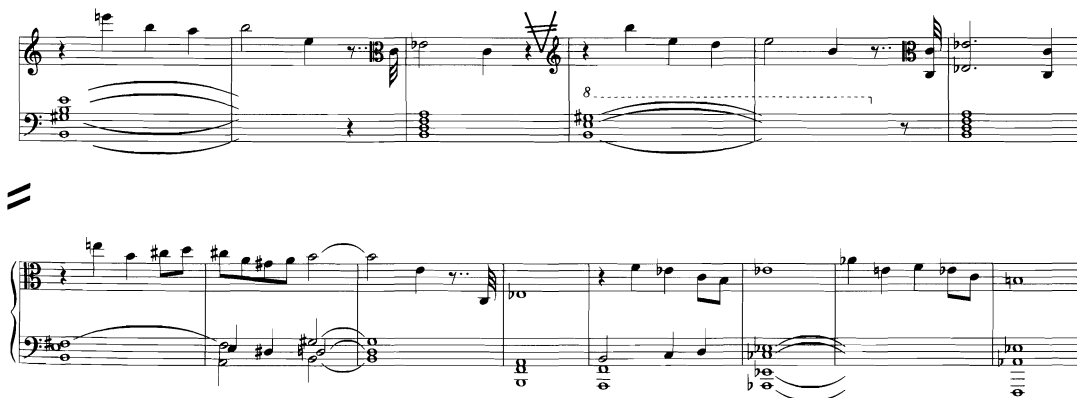
Allegretto tempi in other Bartók compositions bear metronome marks in the range of $\text{♩} = 74$ to $\text{♩} = 142$, average $\text{♩} = 100$; Allegro molto with $\text{♩} = 130$ to $\text{♩} = 222$, average $\text{♩} = 155$.

Considering all of the above as some guidance, the finale, starting at Allegretto tempo, could have a metronome of about $\text{♩} = 132$ in the beginning, slower in the Scottish music section, and building up the tempo toward the end to perhaps $\text{♩} = 144$. The Scherzo needs to be slower than the beginning of the finale, although $\text{♩} = 84$ seems a bit too slow. Tempi within movements were specified, taking into account all available data.

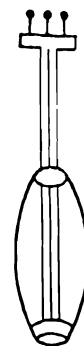
Matters of personal preference:

One last category of changes—details of orchestration where the revised score differs from that of Mr. Serly—includes instances where those who prepared the revised score simply preferred another instrument. For example, in the first movement, bars 18–19 have an accompanying chord C–A–C (the last two octaves below middle C), where the leading melody (a canon) is assigned to woodwinds in accordance with specifications in the manuscript, including a bassoon. The accompanying chord was assigned in Mr. Serly's score to two horns and a bassoon (one horn with a transposition error). In the revised score tuba was substituted for the bassoon for the sake of increased tonal separation between melody and accompaniment, while also freeing bassoon II to prepare for its contribution in bars 23–25 on the contrabassoon.

Another example: in the second movement, bars 42, 45, 49 have chords that repeat: identical four-note chords A–F–D–B in bars 42 and 45; three of the same four notes, an octave lower, in bar 49.



In Tibor Serly's score the first chord is assigned to bassoons and two horns; the second to clarinet, bassoon and two horns (with another bassoon doubling the lowest note an octave





lower); the chord in bar 49 to bassoon, cello and bass. In the revised score these chords are assigned to nearly the same instruments so they would serve as punctuation and the added lower octave in bar 45 was eliminated, as it seemed to prematurely anticipate the prescribed drop of an octave in bar 49. The first two chords are assigned to the four horns, the one in bar 49 to two horns and tuba. (It is suspected that, in leaving out the next to the lowest note from the chord near the limit of the horn's range, the composer may even have intended such a combination).

With these assignments the ritornello, a new section of the work, can begin on a new set of instruments: bassoon, cello and bass.

Respecting this category of changes it can be said that, whereas both scores follow the composer's writing, the process of revision provided an opportunity for exercising the judgment, personal preference, of those making the revision. Mention of all similar modifications is beyond the scope of this report.

III. CONCLUSION

It is necessary to stress that the departures from the score, as first realized by Tibor Serly, and their rationalization, should not be interpreted as adverse criticism of Mr. Serly's work. We remain grateful for his pioneering effort, having had the manuscript dumped in his lap, faced with the enormous difficulty of deciphering scribbles the composer meant to be read only by himself; trying to reason out, extrapolate what the composer regarded unnecessary to write down, what details he planned to change in the course of preparing the final orchestra score and what unplanned changes might have occurred to him at that time.

The added bars, octaves, extra voices, most of them explained, are not errors, but carefully thought-out modifications—the composer himself could have made similar modifications later (as can be seen if other finished Bartók scores are compared with the corresponding first sketches). Some of Mr. Serly's additions—such as the skillfully designed nine bars inserted between bars 197 and 198 of the third movement—were deleted reluctantly, as they gave the soloist an opportunity to shine and slightly extend the short last movement; additions cannot be made here, however, as we cannot obtain the composer's approval. All the added parts had to be left out of this version not necessarily on the basis of a critical evaluation, but because their retention would have defeated the objective of this edition: to present to the public a score that follows as closely as possible what Béla Bartók had written.

Correlation of bar numbers

In the following table those bars are listed which have different numbers in the revised score (left column) and Tibor Serly's score (right column):

First movement:

68	67 (second half)
69–72	68–71
[73<74]*	73
[142<143]*	143
143–182	144–183
[182<183]*	184
183–220	185–222
[220<221]*	223

*These bars do not appear in the particular score.

221–227	224–230
228–238	231–241
239	241 (second half)
240–241	242–243
[—]*	244
242	[—]*
[—]*	245–248

Second movement:

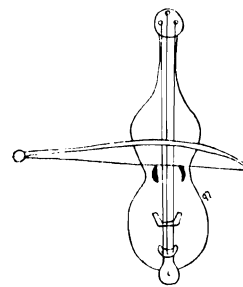
[63<64]	64–65
64–83	66–85
84–99	[—]*

Third movement:

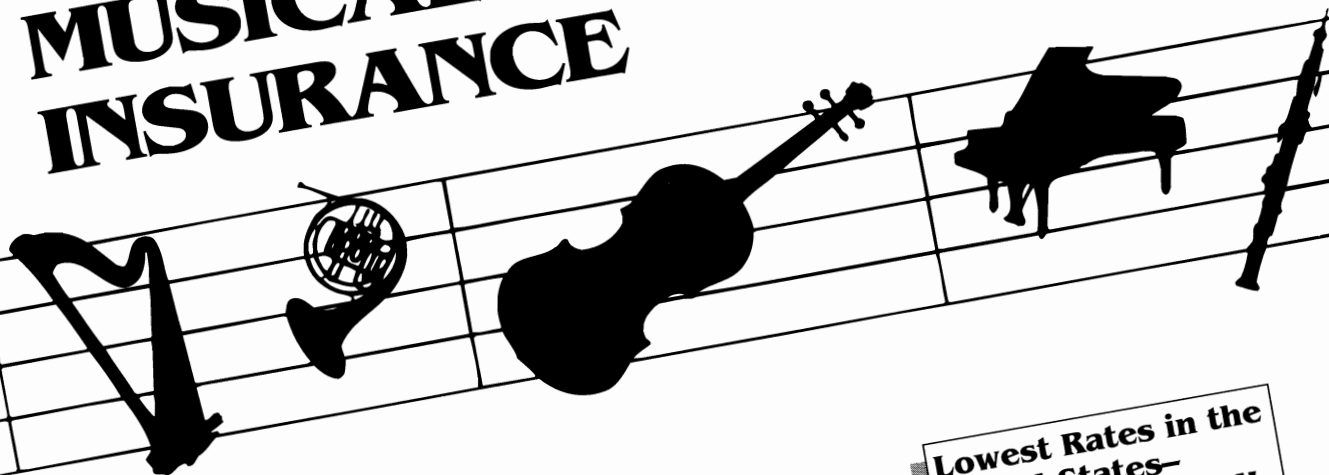
116	[115<116]*
117–197	116–196
[197–198]*	197
[203<204]*	204–211
204–250	212–258
[250<251]*	259–262
251–255	263–267

Notes

1. Tibor Serly, "A Belated Account of the Reconstruction of a 20th-Century Masterpiece," *College Music Symposium*, 19 January 1974.
2. Observed in David Dalton's "Genesis and Synthesis of the Bartók Viola Concerto," doctoral thesis submitted at Indiana University, May 1970.
3. See Sándor Kovács, "Formprobleme beim Violakonzert von Bartók-Serly," *Studia Musicologica* 24, 1982, p. 381 ff.
4. "Gin a Body Meet a Body, Comin' Thro' the Rye," reproduced with permission from "Seventy Scottish Songs," selected and arranged by Helen Hopekirk, © 1992 by Dover Publications, New York.
5. Halsey Stevens, in "The Life and Music of Béla Bartók" (Oxford University Press, 1964) did point out a bagpipe tune in the third movement.
6. See letter draft of 5 August 1945, quoted on the first page of this article.
7. Letter draft of 5 August 1945.
8. Letter of 8 September 1945.
9. The 5 August letter draft was found years later in Budapest.
10. "Rumanian Folk Music," by Béla Bartók, edited by Benjamin Suchoff, Martinus Nijhoff, The Hague, 1967.



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AN EVENING WITH MILTON

by Thomas Tatton



Milton Thomas has been a world-class violist for more than half a century. As both colleague and friend to the musical giants of our century—Casals, Piatigorsky, Heifetz, Primrose, Stern, Schneider, Hess, Tortellier, Rosenthal, Baker, and Vardi, to name a few—his professional activities embrace a myriad of contrasting styles. He has performed the music of the Middle Ages through that of the twentieth century. Notwithstanding his frequent recitals, chamber and solo recordings, prominent appearances, and approachable personality, not much has been written about this remarkable man. The following are recollections and impressions of my visit with Milton on a chilly December evening, 1994, in his Los Angeles home.

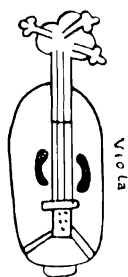
Energetic, witty, alert, insightful, totally in love with the magic of the viola and consumed with the emotions of music—this is Milton Thomas, an artist who plays Bach and the Romantics while also promoting modern music. Just one day before his 75th birthday, in February 1995, he gave a recital at USC which displayed his versatility. For this performance he programmed a new work by Steven Gerber entitled *Elegy on the Name of Dimitri Shostakovich*, the *Divertimento* by Ingolf Dahl, the *Sixth Brandenburg Concerto*, and a few of his own arrangements: *Suite Italianne* by Igor Stravinsky, Three Italian Dances from the Renaissance, and three chorale preludes by Bach, arranged for different combinations of instruments, including the viola da gamba.

Milton began his violin studies in elementary school when he was six, during the Great Depression. During the course of his first string class, consisting of a few beginners trying to play in unison, the instructor recognized Milton's natural talent and contacted his mother to emphasize the need for private lessons. Milton's first violin teacher,

Ralph Lewando, was a competent tutor who worked with many promising students in the Pittsburgh area during the Depression years. Milton attended Taylor Allerdice High School, which had a fine orchestra conducted by the uniquely gifted Laura Zeigler. There he had a chance to play some of the major orchestral repertoire. As concertmaster of the orchestra, Milton performed the Mendelssohn Violin Concerto in his senior year.

After high school, Milton was awarded a violin scholarship at Juilliard and was assigned to the studio of an old-school violinist from Belgium, Edward Dethier. There was no actual viola department at Juilliard, but first-year violin students were offered the opportunity to play viola in the orchestra, and Milton volunteered. He was also asked to play viola in a quartet, with Emanuel Vardi on first violin. At that time Vardi was also exploring the possibilities on viola, and he once advised, "Believe me, Milt, you'll be happier playing the viola." Vardi went on to study with William Primrose and eventually ended up in the NBC Symphony with Toscanini.

After two years of study, Milton left Juilliard and joined the newly created All-American Youth Orchestra, led by Leopold Stokowski. For Milton, "Stoky" was the originator of sensuous sound, constantly insisting on free bowing in order to achieve the effect. The stormy Stokowski was a powerful influence on an entire generation, and the unique freedom and imagery in his colorful interpretations of Tchaikovsky, Bach, Brahms, Debussy, and other composers were a thrill for Milton. After the All-American Youth Orchestra, he joined the Cleveland Orchestra, an ensemble noted for its support of contemporary music, especially under the baton of Artur Rodzinski. Four years later, curiosity, ambition, and a desire to see family



members on the West Coast led him to join the string section of the Tommy Dorsey Dance Band.

The Casals Influence

In 1949, Milton aspired to study with Pablo Casals, intrigued by the art and the legend of this great cellist. For a violist to get lessons with Casals took some doing, of course. Milton traveled to Paris to play for Alexander (Sascha) Schneider, second violinist in the Budapest Quartet, who was also friend and confidant to Casals. Happily, through Sascha, Milton joined Casals in Prades, a small village in the south of France. First in Prades and later in Puerto Rico, inspired by the genius of Casals and surrounded by brilliant artists, Milton grew in stature as principal violist at the Festival Casals by playing chamber music and giving many concerts, and by making recordings.

Milton's eyes twinkled when we talked of Casals and of Bach. For Casals, the making of music always had to be "natural"; and Milton, with the same great instinct, sang phrases from the Bach suites for me as they would have been played by Casals. Milton discussed rolling chords in order to emphasize the bass line, rhythmic flexibility as a common Baroque practice, and his objections to editions with an overabundance of slurs and dynamic markings. Since there is no existing holograph of the Bach Suites, Milton uses the copy by Anna Magdalena. Milton was one of the first violists to record all six suites.

"But," I asked, "how did you become interested in contemporary music?" "Partly," he said, "because I have always felt that an artist should be curious and open to the emerging challenges of our time, because the viola needs new repertoire, and because new works broaden one's interpretive concepts." Some works have been written specifically for Milton:

Divertimento for Viola and Piano, by Ingolf Dahl

Volo for viola and two string ensembles, by Henri Lazarof

Inventions for Viola and Piano, by Henri Lazarof

Cadence II for Viola and Tape, by Henri Lazarof

Redwood for Viola and Percussion, by Paul Chihara

Milton has recorded each of the above works, in addition to much of the standard repertoire, including an early recording of the Britten *Lachrymae*. Interestingly, his very first recording did not involve the viola; it was the Hindemith Sonata for Viola d'amore and Piano. During our conversation he reminisced about recording the Brahms B-flat Major Sextet with Stern, Schneider, Katims, Casals, and Foley; and the Spohr Double Quartet with Heifetz and Piatigorsky et al. He also appears on two works now issued as part of the "Heifetz Collection": the Brahms String Quintet No. 2 in G Major, op. 111 and Tchaikovsky's *Souvenir de Florence*. His collaboration with other chamber music artists is legendary. In *Le Marteau sans Maître* by Pierre Boulez, the violist is required to play pizzicato in the highest possible position. During the recording of the work, Milton asked Boulez if he could actually hear the notes, since they weren't very resonant. Boulez replied, "If you didn't play it, I'd miss it."

Milton's "Implements"

I asked Milton about his viola, a 1699 Matteo Goffriller. He beamed as he unpacked his treasure. Made from beautiful, lustrous wood, the 16-inch instrument produces a full, golden tone. He also owns two historic bows: a Dominique Peccatte and a François Tourte, both beautiful implements. He played portions of the Brahms E-flat Sonata while discussing a bowing that perfectly fits a particular phrase, and then he played some of Schumann's *Märchenbilder* while explaining the musical line. He ended with the Schumann Piano Quintet, in which he admonishes the violist to go up in position at one point to create more color and tone, rather than over to the next string for ease and comfort.

The hour was growing late, and I wanted to learn about the diverse types of art in his home. The north wall holds a charcoal depicting a young, introspective Beethoven; the fireplace mantel supports a wire sculpture of Don Quixote; an antique desk is covered with correspondence. Black-and-white photos record significant people in Milton's life: the viola section in Puerto Rico; his wonderful daughter, Yumi; Casals and other friends. A large old bookcase in an alcove is filled with treasured music books, while the lovely baby

grand piano holds keyboard parts of the pieces currently under study. In contrast to antiques and memorabilia are the state-of-the-art recording equipment, a fax machine, contemporary art, and CDs. A home with character and duality, creative, energetic, and interesting, a story-filled home—the home of Milton Thomas. Thanks, Milt, for sharing; I truly enjoyed the evening.

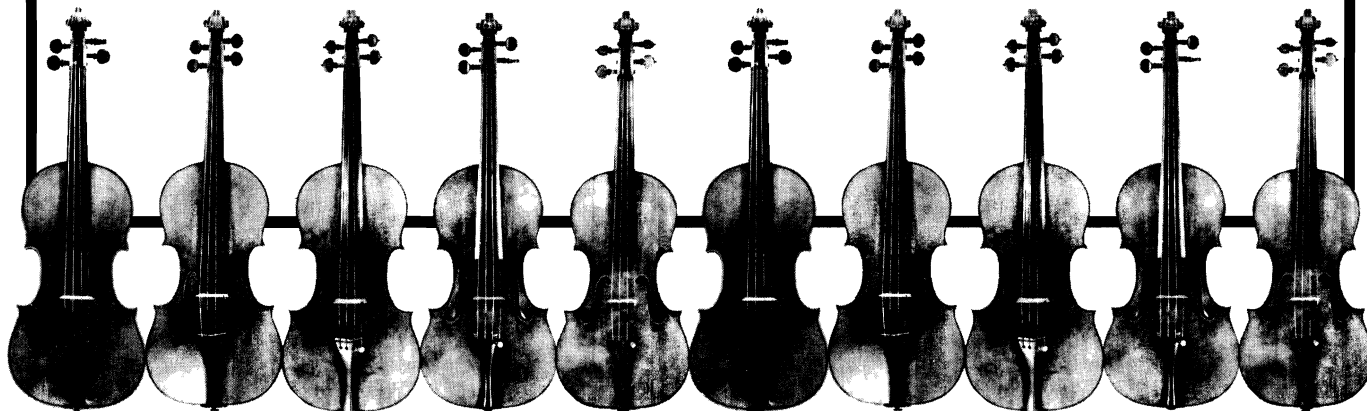
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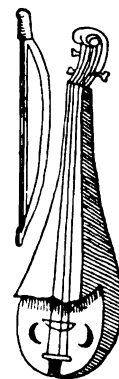
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NEW ACQUISITIONS IN PIVA



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.

1989 Acquisitions

Viola - Solo

Bartoš, Jan Zdeněk. Fantazie pro solovou violu; revize Libor Nováček. 1. vyd. Praha: Panton, 1985.

Benary, Peter. Kleine Kammermusik: für Bratsche allein. Wolfenbüttel: Mösel Verlag, c1972.

Burkhard, Willy. Sonate für Solo-Bratsche, Op. 59. Kassel: Barenreiter, [194-?].

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Globokar, Vinko. *Limite*: für einen Geiger oder Bratschisten. Frankfurt; New York: H. Litolf's Verlag, c1975.

Lutyens, Elisabeth. Sonata for solo viola, op. 5, no. 4. London: Alfred Lengnick & Co. Ltd., c1946.

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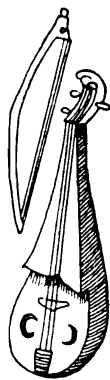
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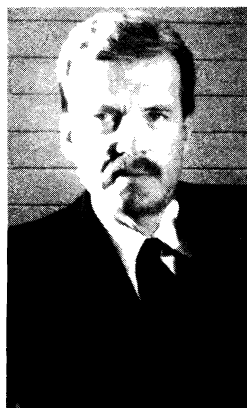
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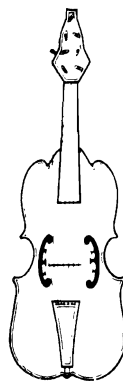
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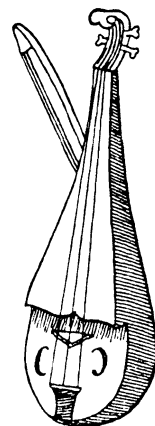
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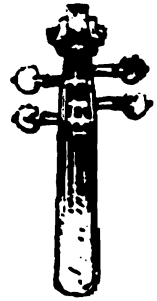




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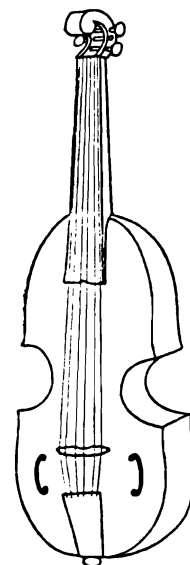
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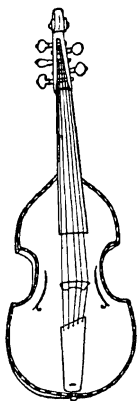
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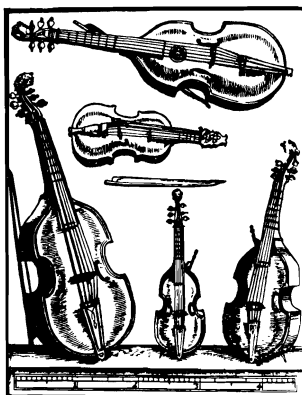


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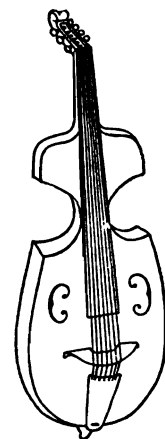
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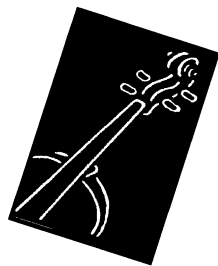
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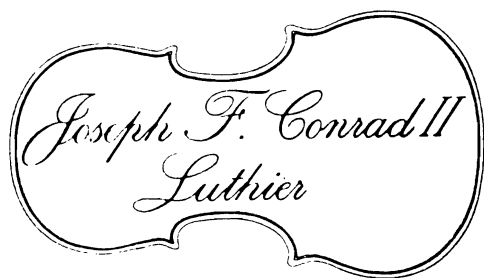
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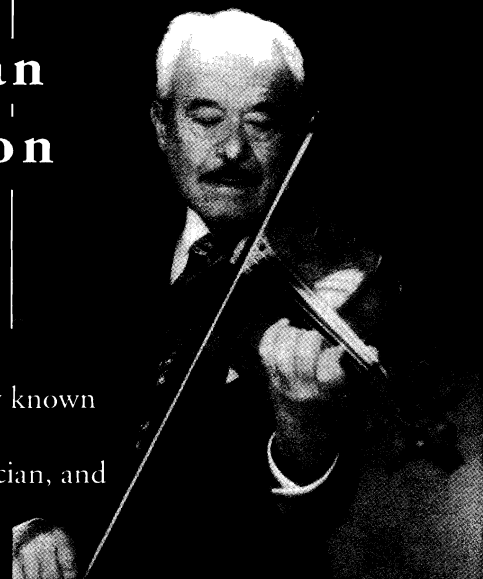


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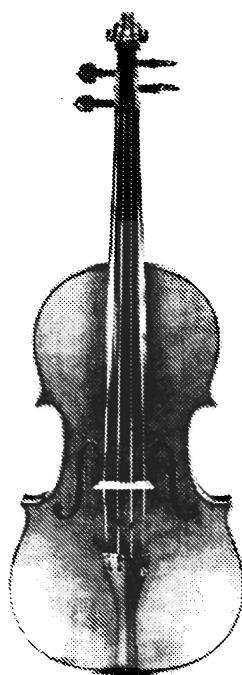
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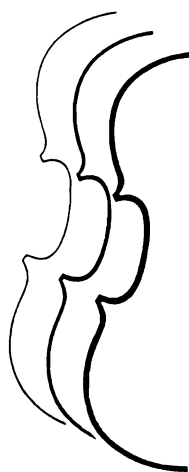
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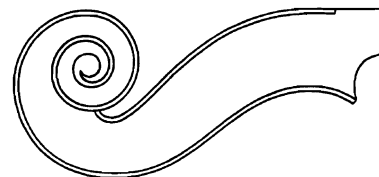
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Courtesy of *The New Yorker*, 23 October 1995, and submitted by Veronica Jacobs, New York.

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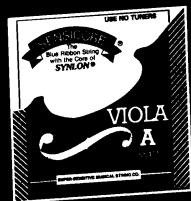
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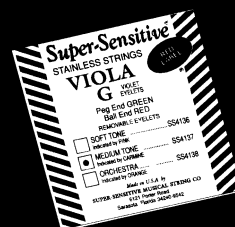
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ABOUT VIOLISTS

In Memoriam

Lillian Fuchs One Great Life

No really great song can ever attain full purport till long after the death of its singer, till it has accrued and incorporated the many passions, many joys and sorrows it has itself aroused.

—Walt Whitman
“November Boughs” (1888)

Walt Whitman might equally well have written in the quotation above that no great life can attain full purport till long after the death of the one who lived it, and now one of our greatest lives has taken another step toward attaining its full purport. We are bereft of Lillian Fuchs, one of our beacons and standards, who passed from among us at the age of ninety-two on 6 October 1995 at the Actors’ Fund Nursing Home in Englewood, New Jersey.

Miss Fuchs was born on 18 November 1902 (not 1903, as is sometimes given) in New York. She took up the piano at an early age, both as soloist and as accompanist for her brother Joseph’s lessons with Louis Svecenski, violist of the famed Kneisel Quartet and violin teacher at the Institute of Musical Art (now the Juilliard School of Music). She longed to make the violin her instrument, however, and under the tutelage of Svecenski developed quickly enough to begin study with Franz Kneisel himself at the Institute. She also studied composition with Percy Goetschius, who found her a promising pupil. At her graduation in 1924, she was awarded a silver medal and two prizes, including one in composition.

Miss Fuchs made her New York debut as a violinist in 1926. In the next year she gave a second successful New York recital on violin (playing, among other things, her own

Caprice fantastique), and a fine career seemed to be ahead of her.

In addition to other responsibilities, Miss Fuchs took on volunteer work entertaining patients at one of New York’s hospitals, which brought her into contact with the wealthy patron of music and pianist Edgar Leventritt. They combined their energies, and Leventritt invited her to be a guest at his home, where one of his favorite pastimes was playing chamber music with friends and family. Later in life Miss Fuchs occasionally told the story of looking up over her music stand one night and noticing the handsome violist across from her. He was Ludwig Stein, a businessman and amateur musician who often participated in the Leventritts’ chamber music evenings.

Miss Fuchs decided that evening to marry the violist, and in 1930 she did so. This charming and gentle man, who became her companion and help through life, died in 1992; his loss was felt keenly by all who knew him, not least by his wife’s students, for whom he always found an encouraging and well-chosen word.

Sometime around 1925, Kneisel’s advice and the opportunity to play with his daughter in a quartet had caused Miss Fuchs to give the viola a try. It was to be a fateful choice. That first quartet did not last long, but Miss Fuchs’s ability as a violist was shortly thereafter called upon by the Perolé Quartet, of which she was a member from its foundation in 1927 to its disbanding in 1942. Meanwhile, the Leventritts’ chamber music evenings had brought her into contact with the Budapest Quartet, who recognized her ability by inviting her to play a quintet with them in a concert in New Jersey. In addition,





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she had begun her career as a chamber music coach. Rosalie Leventritt had agreed to let her home be used as a place where aspiring string players could meet and learn the art of chamber music on the condition that Miss Fuchs preside over the weekly sessions. It was at the Leventritt home that a young violinist from the West Coast became one of the first to experience Miss Fuchs's masterful instruction: Isaac Stern. She also worked with Pinchas Zukerman and may well have been the first to put a viola in his hands, during a session on a late quartet of Beethoven. "He had no problems and I thought, 'I can't let that boy go along with no problems,' so I handed him my viola and told him to play the viola part. Again, no problems!" she later remembered.¹

"My viola" was probably the Gaspar da Salí instrument that was associated with her throughout her performing career. Through the influence of her brother Joseph, it was made available to Miss Fuchs by their old teacher, Louis Svecenski, and she continued to play and record with it for nearly fifty years.

Lillian & Joseph

Among the turning points in Miss Fuchs's career was her appearance with her brother Joseph in March 1945 playing Mozart's *Sinfonia Concertante* with the National Orchestral Association. Olin Downes wrote afterward that "it is not often one finds such a viola player as Miss Fuchs, one who summons such beauty of tone and of sculptured phrases, and reveals such noble poise and feeling."² This event was the beginning of a long and treasured association both with her brother and with this work, which had been seldom played before the duo took it up. Among the only recordings of Miss Fuchs currently available on CD is a 1953 broadcast performance of the Mozart *Sinfonia Concertante* with her brother and the Prades Festival Orchestra, Pablo Casals conducting. Their reading sparkles with the life and touches with the warmth these great performers brought to it.

Joseph was also instrumental in the founding of the Musicians' Guild, a chamber ensemble in which Miss Fuchs participated until its cessation in 1957. The Guild allowed Miss Fuchs to explore a wide repertoire, and many of the important works written for her, with or without her brother, were first presented on Guild concerts: Bohuslav Martinu's Sonata for Viola and Piano, his Three Madrigals, and his Duo for Violin and Viola; Quincy Porter's Duo for Viola and Harp; and Jacques de Menasce's Sonata for Viola and Piano, among many others.

Miss Fuchs and her brother also began performing the Mozart Duos, K. 423 and 424, with which their names would be virtually synonymous for decades. Olin Downes wrote of a performance of the second duo under the auspices of the New Friends of Music in 1948 that "the performance was remarkable for its finish, spirit, and balanced musicianship. There have been occasions when it could be said of Joseph Fuchs that he was the virtuoso, and his sister, with her noble tone and her fundamental soundness of style, the musician. Yesterday the virtuoso was also a first-class musician, and the musician yielded nothing to her companion as a virtuoso throughout."³ The two left to posterity a tantalizing glimpse of this performance and many others in the recordings they made.

Indeed, Miss Fuchs has left us many recordings of outstanding quality and rare beauty, including a striking reading of Debussy's Sonata for Flute, Viola, and Harp. She recorded the Sonata with Julius Baker, flute, and Laura Newell, harp, the same musicians with whom she had performed the work at a Guild concert in January 1955. Howard Taubman noted of that performance that "the curve and logic of the piece were always there like firm underpinning,"⁴ and the recorded reading eschews the nebulous atmospheric of too many later performances.

Among her greatest contributions to the recorded legacy of the viola, however, are her recordings for Decca of the Six Cello Suites of Bach. Miss Fuchs was the first violist to take

up these suites after they had been resurrected from nearly complete obscurity by Pablo Casals. It is impossible to single out one of these recordings as her greatest performance, but she sometimes spoke of the recording of the demanding Sixth Suite with satisfaction. After she played that Suite at a Guild concert in April 1948, Ross Parmenter commented that “the gorgeous tone and the apparent technical ease of her playing were striking enough, but the familiar way she seemed to live again in Bach’s period as she played was even more surprising. She knew its court manners, as well as the profound thoughts of one of the noblest of musicians. She deserves the bravos.”⁵

Her recordings of the Bach Suites may well have inspired Ernest Bloch’s final work, a Suite for Solo Viola that remained unfinished at his death. While Bloch’s Suite was not written for Miss Fuchs, it was not clearly intended for anyone else, and Bloch had heard the Bach recordings and only a year before beginning the Suite had written to tell her how impressed he had been by them.⁶ After the recordings went out of print, Miss Fuchs often agitated for their rerelease, but to no avail. She occasionally predicted that they would be rereleased only upon her death; we can take some heart by hoping that in this she was prophetic.

As Composer

In 1950 Miss Fuchs’s activity as composer began to result in publications. In addition to some short pieces for violin (including the *Caprice fantastique* already mentioned and a Jota that has been recorded several times), she focused on music for viola alone, in accordance with her dictum that “nothing sounds as good with the viola as nothing.” First to appear were the Twelve Caprices in 1950, followed by the Sonata Pastorale in 1956, the Sixteen Fantasy Etudes in 1959, and the Fifteen Characteristic Studies in 1965. She also published piano accompaniments for some of the Paganini 24 Caprices, op. 1, for violin, and an extraordinary rethinking more

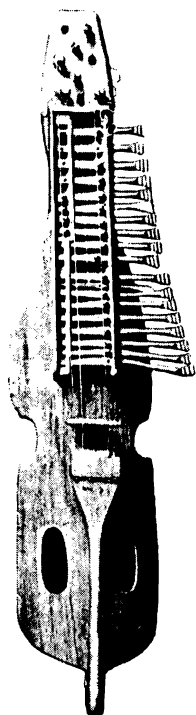
than a mere “arrangement” of the Mozart Violin Concerto in G Major, K. 216, for viola and piano.

The viola works have been commented upon in another writing at greater length than is possible here,⁷ but it is worth noting that the books of studies appeared in reverse order of difficulty: the Caprices were written by Miss Fuchs to help her deal with the difficult technical problems she herself encountered as a violist, but the Etudes and Studies were written for her students, to enable them to prepare systematically for the earlier work. With characteristic energy, having discovered the lack of true viola study materials of an appropriate level of difficulty, Miss Fuchs simply pitched in and wrote them herself. The Sonata Pastorale, which she herself premiered at a Guild concert in 1953, is her one original contribution to the concert literature of the viola (although many of the study works can be presented to wonderful effect). The Sonata represents a fitting conclusion to her viola output in that it encapsulates perfectly her approach both to music and to the viola. Fortunately, she had the good sense not to make it as difficult as the Caprices!

Miss Fuchs began teaching the viola surprisingly late in life. She refused William Schuman’s invitation to join the Juilliard School viola faculty in 1961; she was willing to teach chamber music, but Schuman was not interested. The Manhattan School of Music hired her for just that purpose the following year, and she began in earnest the teaching phase of her contribution to the viola. She went on to teach at Juilliard (though not until 1971), the Mannes School, and the Cleveland Institute of Music; summers she spent at Kneisel Hall, the Aspen Festival and School, and the Banff Center for the Arts. With her vast enthusiasm for the music she taught, she inspired generations of violists and chamber musicians to accomplish feats of which they would never have believed themselves capable.

My experience of her teaching was in many ways typical: I first met this revered





legend at my audition for entrance to the Manhattan School of Music. I played: no comment from the jury. I was asked to wait outside; a few minutes later she came out, asked a few questions, shook a finger at me, and said, "We'll make a violist out of you yet!" I could not help but be charmed and gladly followed the advice of an earlier teacher, who had warned me to make sure I studied with someone who wasn't too impressed by what I had already accomplished. When, five years later, she had guided me through my master's and doctoral studies and we had finally arrived at our last lesson together, she shook her finger at me once more and said, "Boy, it's sure going to be less colorful around here without you!" In between, she took a musician of talent and showed him what accomplishment looked and felt like. She didn't merely teach me how music and the viola were to be played—she taught me how to reach for the highest level I could attain.

I was always acutely aware of and interested in the many traditions she embodied: the legacy of Johannes Brahms she had inherited from Kneisel, who had been Brahms's friend for many years; the legacy of her coaching sessions with Ralph Vaughan-Williams on his *Flos Campi*, and the intimate knowledge of that work he had left with her; the legacy of her longtime collaboration with Martinů, perhaps best summed up in her knowledge of his *Rhapsody-Concerto*, a work that, while not dedicated to her, had certainly been written with her playing clearly in mind. She gave the first New York performance of the *Rhapsody-Concerto* in 1962 with the National Orchestral Association and lent me a recording to listen to, leaving me with an indelible memory of her masterful interpretation.

Miss Fuchs was a shining light for the viola and in music, not the least because of her contribution as a woman in a profession that

was widely considered closed to women. Throughout her career, both as soloist and as chamber musician, she was frequently the only woman on a stage otherwise filled with men. Her unwillingness to be taken for granted and her exceptional ability and musicianship inspired admiration that transcended her gender, but her example gave other women a role model and made it easier for them as they came along. Her light has not gone out; her song has not yet achieved its "full purport," and will not until history can look back on the thousands of musicians, many still unborn, whose lives her life touched. She lives on in the minds and hearts of generations of string players. We bring to our students the traditions she so proudly brought to us. We loved her and will revere her forever.

1. Dennis Rooney, "Traditional Values," *The Strad* 96: 678.

2. Olin Downes, "Barzin Presents Modern Concerto," *New York Times* 13 Mar. 1945.

3. Olin Downes, "New Friends Open Their 13th Season," *New York Times* 1 Nov. 1948.

4. Howard Taubman, "Music: Musicians' Guild," *New York Times* 11 Jan. 1955.

5. Ross Parmenter, "Musicians' Guild in Season Finale," *New York Times* 20 Apr. 1948.

6. The Suite is published by Broude Brothers Limited, which has also published my Conclusion to the work. That Conclusion is based upon Bloch's surprisingly explicit sketches, but I reviewed Miss Fuchs's Bach recordings, among other things, in preparation for the task of composing it.

7. David Sills, "The Viola Music of Lillian Fuchs," *American String Teacher* 35 (Spring 1985): 60; Michael Palumbo, "The Viola: Its Foundation, Role, and Literature, Including an Analysis of the Twelve Caprices of Lillian Fuchs," D.A. dissertation, Ball State University, 1981.

—David Sills
Ball State University
Muncie, Indiana

Virginia Majewski

Virginia Majewski, renowned violist, violist d'amore player, and keeper of musical tradition, died 9 October 1995 in her home in Los Angeles, CA. She was eighty-eight. Her unique abilities and consummate artistry placed her at a level that few musicians have attained, performing with many great artists who considered her an equal.

Virginia was born in 1907 in Norfolk, Virginia, to parents Julia Warner and Otto Majewski. She also had a brother, Warner John, born six years earlier. Her father (who left Hanover, Germany, at age seventeen) was an army bandmaster and arranger for John Philip Sousa, who came from a large family of classically trained musicians. Because Virginia's father was in the army, they moved frequently. Her mother taught piano and English and conducted a children's orchestra in San Antonio, Texas. At an early age Virginia began her violin studies with her father and by the age of eleven was studying at the Indiana College of Music and Fine Arts under Ferdinand Schaeffer. A few years later, after graduating from Eastman with a BA degree, she attended the Curtis Institute as a full scholarship student of Louis Bailly. While there, she formed the Trio Classique with violinist Eudice Shapiro and flutist Ardelle Hookins. After leaving Curtis she became a member of the Marianne Kneisel Quartet.

When she arrived in Los Angeles in 1938, she had opportunities to play chamber music with Toscha Seidel, who recommended her for the contracted principal viola position at MGM. She held that position until contract orchestras were disbanded about 1958. She was also principal violist at the Universal and RKO studios. Her high visibility as a principal player was unusual, even remarkable considering that in those days, orchestras represented a male-dominated profession. During those early days in Los Angeles, she performed and recorded with the very fine

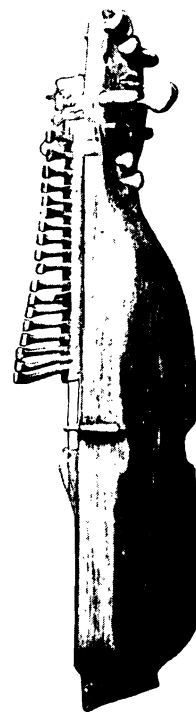
American Art Quartet, which had a close association with the Evenings on the Roof series (which later was renamed and exists today as The Monday Evening Concerts). Also on that series she played viola d'amore in the Ancient Instrument Trio with Alice Ehlers, harpsichord, and Rebecca Hathaway, viola da gamba.

Her recordings with Jascha Heifetz, Gregor Piatigorsky, and William Primrose merited a Grammy, and her collaboration with Brazilian guitarist Laurindo Almeida and hornist Vincent De Rosa earned her a Grammy nomination. The great film composer Bernard Herrmann (primarily noted for his work in many of the Hitchcock films and numerous classics such as *Citizen Kane*, *Jane Eyre*, and *The Day the Earth Stood Still*) featured Virginia's beautiful viola d'amore playing as a major component in the film *On Dangerous Ground* and even insisted that she receive film credit. He considered that score to be his favorite. For nearly twenty-five years she was also principal violist of the Glendale Symphony.

I will always remember Virginia as a very kind, thoughtful, and exceedingly generous person. She was an impassioned animal lover and was always there for many a homeless pet. Her strict upbringing guided her onto a path of commitment and confidence in all her professional pursuits. With those for whom she cared most, her self-effacing nature would sometimes give way to strong criticism, but this was her way of expressing a love and a concern that few have.

With the passing of Virginia Majewski, we all feel a great loss. Her legacy as an artist will live on in recorded form, but more importantly the love she gave to us will live on in our hearts.

—Roland Kato
Los Angeles





Klein Winner

Cathy Basrak, the 1995 winner of the AVS sponsored Primrose Memorial Scholarship Competition, was given the first prize at the Irving M. Klein International String Competition.

Ngwenyama

Nokuthula Ngwenyama performed the Concerto in B Minor by Handel-Casadesus at Alice Tully Hall on the Young Concert Artists Series, Tuesday, 12 March. Lawrence Leighton Smith conducted the New York Chamber Symphony.

McCarty Performances

- Patricia McCarty's performances are
- 25 March for the New York Viola Society at Mannes College of Music;
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 - 15 June at the Sarasota Festival with Joseph Silverstein in Benjamin's *Romantic Fantasy*;
 - 5 July at the Brevard Festival in Serly and Jarrett's *Bridge of Light*.

Erdelyi Mastercourse

Csaba Erdelyi announces his viola mastercourse dedicated to the new edition of the Bartók Viola Concerto and to all works for viola by Hindemith. This will take place at the Hindemith Foundation at Blonay (Lake Geneva), Switzerland, 6-13 May 1996. Contact immediately Professor Erdelyi at P.O. Box 5932, Bloomington, IN 47407; tel 812-331-0244, fax 912-334-3283.

Appointments

James Dunham, violist with the Cleveland Quartet, has joined the string faculty at the New England Conservatory in Boston.



Peter Slowik has been appointed to the faculty at the Cleveland Institute of Music for the 1996-97 academic year. He will continue his duties as professor of viola at Northwestern University as well.

Gardner New Work

Maurice Gardner, prominent composer for viola, is eighty-seven and still writing, according to an article in the *Miami Herald*. Among the works occupying his time is a new concerto for viola and chamber orchestra.



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New works should be submitted to the editor by composers and publishers for possible reviews in JAVS and deposit in PIVA.

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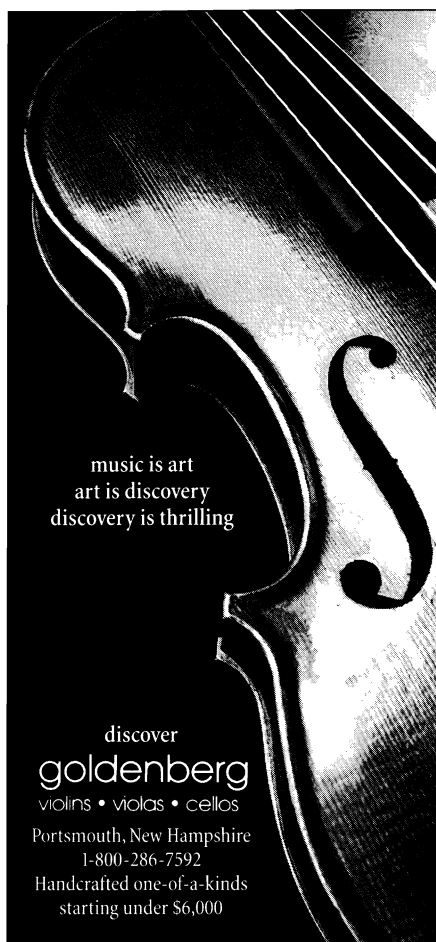
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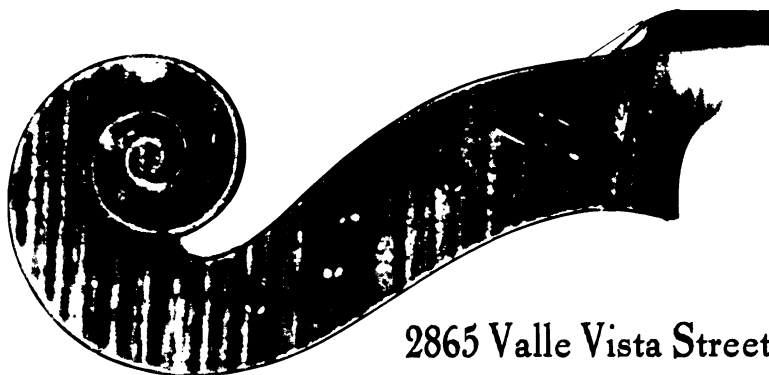
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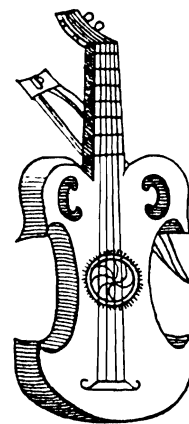
The opening months of 1996 have provided Southern California with at least four viola events that show the instrument is far from obscure in our community. On 14 January the San Diego-based viola virtuoso Karen Elaine presented a program on the Los Angeles County Museum of Art series called Sundays at Four. She was assisted by the University of California at San Diego New Music Ensemble, among others. A week later on 21 January, Evan Wilson, principal violist of the Los Angeles Philharmonic, was the featured soloist with the Claremont Young Musicians Orchestra, Roger Samuel conducting. The concert was given at the beautiful Bridges Hall of Music in Claremont. Mr. Wilson played the venerable Telemann Concerto in G Major and the Bruch Romance, which is not often heard with orchestral accompaniment. The notion of a superb artist presenting literature often thought of as student material seems entirely appropriate for this organization and should be done more often.

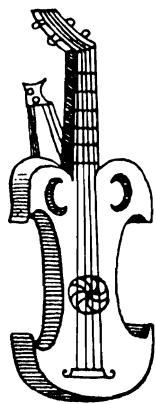
On 27 January, Karen Elaine played the premier performance of Concerto for Viola by Cary Belling, and on 11 February, Dan Thomason presented the first performance of the even bigger (longer) Viola Concerto by Terry McQuilkin. The orchestral presence is important in both works. These two events had many things in common. Both soloists are prominent members of the American Viola Society. The composers are members of the Southern California musical community. The sponsoring organizations are regional orchestras, supported by local communities, presenting music at a high performance standard. Both premiers are real evidence of enthusiasm for fostering new music. There were capacity audiences at both concerts. The performances featured free admission, as did the Sundays at Four and the Claremont Orchestra concerts.

This is not to ignore some differences. The Cary Belling Concerto, with Karen Elaine as performer, was presented by The Burbank Chamber Orchestra, Steven Kerstein, conductor. The site was the Hall of Liberty in Forest Lawn cemetery, located on the east slope of the Hollywood Hills. This particular Saturday night was unusually dark and rainy. The Hall of Liberty is located far into the cemetery grounds which, of course, are not normally visited at night and so are not lighted. The drizzly wet single-lane drive, winding slowly up the hill, past vague outlines of white marble statuary, a misty reproduction of The Old North Church, clumps of grave markers, solitary guides with flashlights trying to keep concertgoers on the right path made for quite a different approach to a world premier.

The auditorium itself is spacious and seemed to hold about 1500 persons on this occasion, with extra seating provided for the overflow audience. In spite of a nonreverberant acoustic, Miss Elaine sounded first-rate, playing a modern instrument by Nicholas Frirsz. The Concerto uses a reduced orchestra, which accommodates the viola's inherent projection problems. Belling has a feeling for colorful orchestration and perhaps some experience in the world of commercial music. There was interesting use of harp, percussion, tremolo, harmonics and the like. The viola was never really covered by accompaniment. The piece, lasting twenty-four minutes, has contrasting sections, but is in one movement, with a long cadenza.

The Rio Hondo Symphony is in its sixty-third season, with Wayne Reinecke as its current conductor. The Whittier High School Auditorium is its normal home. Built as a federal works project in 1940, the auditorium is an example of high school architecture that reflects the community high school as a cultural, intellectual, and entertainment focus for a town's population. Its generous proportions





and art deco style is welcome relief from the efficiently sterile atmosphere found in most schools of today. On 11 February, the auditorium was the venue for the afternoon performance of the *Ruslan and Ludmilla Overture* by Glinka, the Viola Concerto by Terry McQuilkin, and the Shostakovich Fifth Symphony. McQuilkin, who wrote the Viola Concerto for Dan Thomason specifically, is known to the Los Angeles musical community as a music critic for the *Los Angeles Times*. The Viola Concerto was the dissertation for McQuilkin's doctorate in composition, earned at the University of Oregon in Eugene. The three-movement

work is nearly forty minutes long and was presented with great dignity, even restraint, by Thomason. There are many opportunities for the violist to revel in beautiful viola sound, and the instrument by the Swiss maker Vidoudez, used on this occasion, was certainly up to the task. There are moments of beauty but not rapture, interest but not excitement, pleasure but not intensity. This is a well-crafted piece and demonstrates a command of compositional techniques. It certainly deserves repeated performance.

—Thomas G. Hall
Chapman University

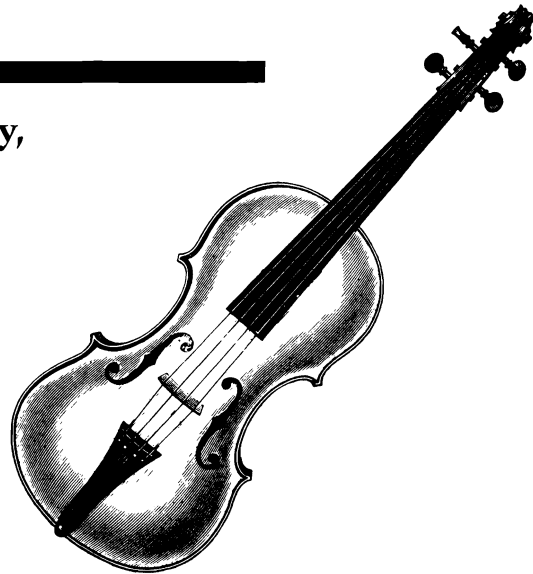



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Don Ehrlich, assistant principal viola of the San Francisco Symphony, has been a frequent soloist and chamber musician in the Bay Area and around the world. He received his B.M. from Oberlin Conservatory, his M.M. from the Manhattan School of Music and his D.M.A. from the University of Michigan.

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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CHAPTERS

Editor's Note: Each president of a local AVS chapter should have news about chapter activities sent to the Editor of JAVS.

Utah Violists Celebrate Hindemith

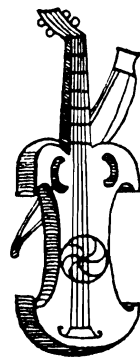
On 8–9 January, the Utah Viola Society celebrated the centenary of Paul Hindemith with performances featuring his music. Held on the campus of Weber State University in Ogden, the Hindemith Viola Festival presented student recitals, master classes, an exhibition of violas by Utah makers, and concerts by artist performers. The festival opened with a student recital in which works by Handel, Bach, and Walton were performed. Following the recital, the festival welcomed guest artist Marcus Thompson, successful soloist and member of the faculty at the New England conservatory. Mr. Thompson gave valuable insights into the music of Hindemith in his master class with viola students from Brigham Young University. Performed in this class were *Der Schwanendreher* and the Sonata for Viola and Piano, op. 11, no. 4. The first evening, Dr. Thompson took the stage with Dr. Clyn Barrus and Dr. David Dalton, both professors at BYU, in “An Evening with Hindemith.” They performed the Sonata 1939, *Trauermusik*, and Sonata op. 25, no. 4, respectively.

The second day's activities began with an exhibition of instruments. Those attending had the opportunity to see and play many instruments handcrafted by Utah makers. About a dozen and a half makers of violas reside in the state; some of them have

graduated from the Violin Making School of America in Salt Lake City. A recital by BYU students featured not only music by Hindemith but by Shulman, Bloch, and Holst. Clyn Barrus conducted an excellent and informative master class with students from Weber State University, who performed works by Hindemith, Bloch, and Handel. This wonderful celebration of Hindemith and his music culminated with a concert featuring performances by Lynn Rilling of the Sonata op. 11, no. 4, and Leslie Blackburn Harlow with *Der Schwanendreher*, and a performance of Hindemith's *Minimax* Quartet by BYU's Deseret Quartet via video tape.

Thanks to the efforts of Dr. Michael Palumbo, professor of viola at Weber State University, and with generous funding by WSU, the festival was a wonderful celebration of one of the most important contributors to the viola repertoire. Not only was the festival a tremendous success, but it also marked the official beginning of a new state chapter of the American Viola Society. The establishment of the Utah Viola Society, in this the year of the Utah Centennial of Statehood, promises to be an effective advocate for the viola, violists, and viola music in Utah.

—Natalie Burton
Brigham Young University





NEW WORKS

Primrose's *Virtuoso Violist*

Just published by G. Schirmer, Inc., is *The Virtuoso Violist*, transcriptions and editions by William Primrose. These are six heretofore unpublished works taken from manuscripts in the Primrose International Viola Archive that include the *Sarasateana* by Zimbalist, Hugo Wolf's *Italian Serenade*, two caprices by Myronoff and Wieniawski, a nocturne by Chopin, and a short piece by Bach. Preface is by David Dalton. Distributed through Hal Leonard Corp., 7777 W. Bluemound Rd., P.O. Box 13819, Milwaukee, WI 53213.

Reviews

Concerto for Viola (reduction for viola/piano 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 viola/piano by Gunther Dornheim). Jean Françaix. Scott Edition #8116, 1993 (composed 1946), \$25.

Like most for 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 not-insignificant 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 (arranged by 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 Jeffrey Showell & The American String Teacher.*

Other New Works

Introduction et allegro by Chantal Auber (Editions Durand).

Ciaconetta by Lee Hoiby (Theodore Presser).

Couleurs pour une sonate imaginaire (Editions Musicales Alphonse Leduc).

Dvorak's *Humoresque* & Saint-Saëns's *Le Cygne* (Editio Musica Budapest).

Fantasy by Frederick Koch (Southern Music Company).

Sonata for Viola and Piano by Thomas Pasatieri (Subito Music Publishing, distributed by Theodore Presser).

RECORDINGS

Bloch: Works for Viola and Piano. **Ernst Wallfisch**, viola; Lory Wallfisch, piano. ebs 6044.

Emil Bohnke: Sonata for Solo Viola; Sonata for Solo Cello; Sonata for Solo Violin, String Quartet. **Rainer Klass**, violin and viola; Verdi Quartet; Bernard Schwartz, cello; Alkan Trio. MDG Gold. (Distributed by Koch International.)

Britten: *Lachrymae*; *Elegy*; *A Simple Symphony*; *Variations on a Theme of Frank Bridge*. **Lars Anders Tomter**, viola; Iona Brown, conductor. Virgin VC 545121 2.

Clarke: Sonata for Viola and Piano; Trio for Violin, Cello and Piano. Bach: Quintet for Piano and Strings. **Garfield Jackson**, viola; Endellion Quartet; Martin Roscoe, piano. ASV CD DCA 932. (Distributed by Koch International.)

Creston: Suite for Viola and Piano. Heiden: Sonata for Viola and Piano. Rochberg: Sonata for Viola and Piano. Albany Troy 141.

Hindemith: *Der Schwanendreher*; Kammermusik no. 5; Konzertmusik for Viola and Large Orchestra. **Paul Cortese**, viola; Philharmonia Orchestra, Martyn Brabbins, conductor. ASV CD DCA 931. (Distributed by Koch International.)

Hindemith: *Trauermusik*. Britten: *Lachrymae*. Stuttgart Chamber Orchestra; **Kim Kashkashian**, viola. ECM New Series 1506 78118-20002-2. (Distributed by BMG.)

Hindemith: Concerto for Viola; *Der Schwanendreher*. **Georg Schmid**, viola; Bavarian Radio Symphony Orchestra. Schwann CD 310045 HI (CD 70).

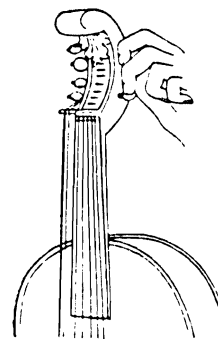
Eleni Karaindrou: *Ulysses Gaze*. **Kim Kashkashian**, viola; et al. ECM New Series 1570 78118-21570-2. (Distributed by BMG.)

Review: Much more approachable music than Kashkashian's recent Kancheli recordings for ECM New Series. The only question I have is whether the music is of sufficient weight to exist with the film for which it was written.

Rubenstein: Sonata. Hindemith: Solo Sonata. Matousek: *Intimate Music*. **Karel Dolezal**, viola. Arta 0062. (Distributed by Qualiton.)

Schumann: *Märchenbilder*; *Märchenerzählungen*. Kurtág: Nine Pieces for Viola solo. Jelek: Hommage a Robert Schumann for Clarinet, Viola and Piano. **Kim Kashkashian**, viola; Eduard Brunner, clarinet; Robert Levin, piano. ECM New Series 78118-21508-2. (Distributed by BMG.)

Schumann: *Märchenerzählungen*. Bruch: *Acht Stüvrl*. **Vladimir Mendelssohn**, viola; Michel



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Schumann: Chamber works, 2 disks. *Märchenbilder*; Piano Quintet; Piano Quartet; Andante and Variations; etc. **Nobuko Imai**, viola; Martha Argerich, piano; et al. EMI CDS 555484-2.

Vaughn Williams: *Riders to the Sea*; *Flos Campi*; *Household Music*. **Philip Dukes**, viola; et al.; Northern Sinfonia, Richard Hickox, conductor. Chandos CHAN 9392. (Distributed by Koch International.)

—*The above new recordings submitted by David O. Brown*

❧

Berlioz: *Harold en Italie*. D'Indy: *Symphony on a French Mountain Air*. **William Primrose**, viola; Nicole Henriot-Schweitzer, piano; Boston Symphony, Charles Munch, conductor. RCA Victor Gold Seal. 106213 D.

Vaughan Williams: Suite for Viola and Orchestra; *Flos Campi*. **Frederick Riddle**, viola; Bournemouth Sinfonietta and Choir, Norman del Mar, conductor. Chandos CHAN 8374.

Martinů: Rhapsody-Concerto for Viola and Orchestra. **Mikhail Topygo**, viola; State Symphony Orchestra, Eduard Chivzhel, conductor. Consonance 81-0003.

Maes: Viola Concerto. **Leo De Neve**, viola; Royal Flanders Philharmonic Orchestra, Gerard Oskamp, conductor. Marco Polo 8.223741.

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