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Association for the Promotion of Viola Performance and Research

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FEATURES

American Viola Society

AVS Section of the Internationale Viola–Gesellschaft

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Editorial Office:
School of Music
Harris Fine Arts Center
Brigham Young University
Provo, UT 84602
(801) 378-4953
Fax: (801) 378-5973
david_dalton@byu.edu

Advertising Office:
Crandall House West (CRWH)
Brigham Young University
Provo, UT 84602
(801) 378-4455
linda_adams@byu.edu

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From the President

Dear friends and colleagues:

This is my final President's Message. Allow me once again to speak to you from the heart. Below is a short piece that I shared with my students and their parents some years ago, inspired by the frustrations and difficulties of my job. In one of my most searching moments, I needed to find meaning in my life and work. This is but a snapshot of that continuing search.

Why I Teach Music to Kids . . .

Not because I expect that my students will all major in music,
Not because I expect that my students will play all of their lives,
Not so that my students can do nothing, relax, and just have fun,

Rather . . .

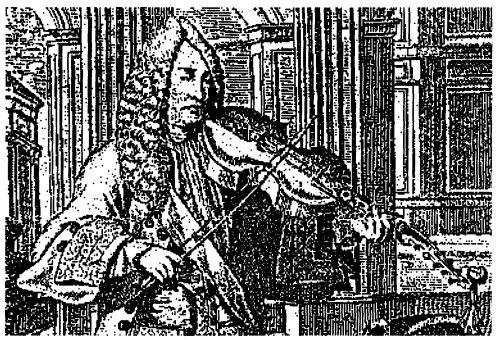
So that they might be more humane,
So that they might gain the ability to recognize beauty,
So that they will be more sensitive,
So that they have the opportunity to experience personal excellence,
So that they will understand pride, enthusiasm, and spirit,
So that they will understand compassion and gentleness,
So that they might come to understand that it is not enough in life just to be happy, but come to achieve the ability to make a difference, to contribute, to share, and to make their moments on earth meaningful.

Friends, I will continue to engage myself in those AVS and IVG projects that are of importance to us all. To the extent that my advice is requested, I will act as a resource to our new AVS leadership team. But, my opportunity to speak to you regularly and directly is now past. Thank you, each of you, for allowing me to make a difference, to contribute, and to share; you have helped to make my life rich and meaningful.

Thomas Tatton

The Viola D'amore Society and Utah Valley State College invite you to

The 9th International Viola D'amore Congress



June 25, 26, and 27, 1998,

at

Utah Valley State College

Orem, Utah.

This auspicious event will consist of lectures, lecture-recitals, and exhibits, all related to the history and music of the viola d'amore. Participants will include renowned viola d'amore players from Austria, Canada, England, France, Germany, and the United States.

To find out more about the congress call or write to:

Viola D'amore Society of America
39-23 47th Street
Sunnyside, NY 11104
(718) 729-3138
myrose@erols.com

Viola D'amore Society of America
10917 Pickford Way
Culver City, CA 90230
(310) 838-5509
dthomas@lausd.k.12.ca.us

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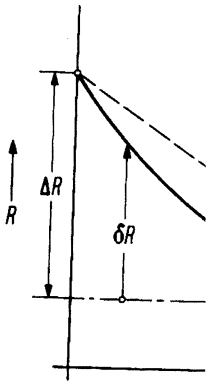

International Bratschenfestival

The International Bratschenfestival will be held June 26 and 27, 1998, in Kronberg, Germany (near Frankfurt am Main). Guest appearances will be made by Yuri Bashmet, Nobuko Imai, Kim Kashkashian, and Tabea Zimmerman. The program will include master classes, lectures, and exhibits. For further information, contact:

Uta Lenkewitz-von Zahn
Ahornweg 9
D-53359
Rheinbach, Germany

or telephone/fax to 49 2226 7375.

The Primrose International Viola Archive

PIVA is the official archive of the International and the American Viola societies. We wish to be user-friendly and aid you in your needs regarding viola repertoire.

Holdings of PIVA now consist of approximately 5,000 scores that feature the viola. Some of the older editions and manuscript scores can be photocopied for a modest fee. Although many scores are protected by copyright and may not be photocopied, PIVA is able to loan these materials through interlibrary loan. The process of interlibrary loan is simple. Inquire at your local public or academic library. Ask them to send your request to the following address:

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If the request is sent by regular mail, please ask your library to use their official library letterhead. The response time for these requests varies, depending mostly on how quickly your library can process the request. There is no charge for loans from our library.

At present, other materials collected by PIVA such as sound recordings and archival documents cannot be loaned. If you have research needs or other inquiries related to these materials, please contact David Day at the following address:

David A. Day
Curator
The Primrose International Viola Archive
Brigham Young University
Provo, UT 84602

TEL: (801) 378-6119
FAX: (801) 378-6708
e-mail: david_day@byu.edu

For general information concerning PIVA, visit our web site at
http://www.lib.byu.edu/~music/piva/wp.html

XXVI International Viola Congress

16–19 July 1998

In memory of William Primrose
(1904–1982)

with a special tribute to Watson Forbes
(1901–1997)

The Royal Scottish Academy of Music and Drama
100 Renfrew Street, Glasgow G2 3DB Scotland

IVS President Doz. Günter Ojsteršek • Host Chairman John White F.R.A.M. • Consultant James Durrant M.B.E.

To all viola enthusiasts worldwide

I would like to invite you to attend the XXVI International Viola Congress in Glasgow, the birthplace of William Primrose. Our interesting and varied program will feature a number of Scottish-born and Scottish-based viola players, plus major figures in the viola world.

The Congress will offer/include daily workshops and master classes, discussions, talks, lectures, concerts and recitals, including a Baroque evening, premières of new works, chamber concerts, and a celebrity recital by Michael Kugel, one of the few great string virtuosi of this century. There will be an exhibition of viola memorabilia related to William Primrose and the British viola school. A civic reception and ceilidh dance have been arranged for all delegates.

A warm welcome awaits you at the Royal Scottish Academy of Music and Drama.

John White, host chairman

"It will be worth attending the Congress just to hear Kugel play the Waxman Carmen-Fantasie."

Stanley Solomon, former principal viola, Toronto Symphony Orchestra

1998 International Congress—Schedule of Events

Thursday 16 July

A.M. 9:00 Registration
10:30 Official Welcome
10:45 Recital: James Durrant (viola), Richard Chester (flute), Philip Thorne (guitar). To include *Martyr and Fast Peace* by Edward McGuire
11:45 Talk: "William Primrose," by Tully Potter
P.M. 2:15 Recital: Garth Knox (viola); Peter Evans (piano). Henze, Sonata; Ligeti, Solo Sonata (Hora Lunga and Loop); James Dillon, *Siorram*; Takemitsu, *A Bird Came Down to Walk*
3:15 Discussion: "Scottish Music for Viola," chaired by Thomas Wilson
4:30 Recital: Paul Silverthorne (viola), John Constable (piano). Program t.b.a., associated with Primrose
8:00 Baroque Concert: directed and introduced by Katherine McGillivray, with Catherine Martin (violin/viola), Jane Rogers (viola), and Alison McGillivray (cello). T.B.C.–1 violin, 1 bass, harpsichord, lute. H.I.F. Biber, Sonata 9 from *Fidicinium Sacro-Profanum*; H. Purcell, "See Even Night," from *The Fairy Queen*; John Webb, new work; J.F. Kindermann, "La Affettuosa," from *Delicae Studiosorum III*; G.P. Telemann, Cantata "Unbegreiflich ist dein Wesen"; G. Muffat, Passagaglia from *Armonico Tributo*; H.I.F. Biber, *Serenada*; D. Castello, Sonata Quindicesima (15) from *Sonata Concertar in stil moderno*; J.S. Bach, Cantata BWV 18, "Gleichwie der Regen und Schnee von Himmel fällt"

Friday 17 July

A.M. 9:00 Master class: Paul Silverstone
10:00 Talk: "Watson Forbes," by Tully Potter
11:30 Tribute to Watson Forbes: Martin Outroam (viola), and Julian Rolton (piano). To include transcriptions by Forbes/Richardson. Nardini, Concerto; Beethoven, *Six Country Dances*; Alan Richardson, *Autumn Sketches*; Sonatas by Rawsthorne and Lennox Berkeley; and the first performance of *Viola Fantasy* by Sebastian Forbes (dedicated to his father)
P.M. 2:30 Illustrated Lecture: Simon Rowland-Jones on the preparation of his new edition and the recording of the Bach cello suites for viola. During his lecture he will demonstrate movements from the 6th Suite on his 5-string viola.
4:15 Lecture: "The Primrose American Connection," by Myron Rosenblum (former student of William Primrose and first president of the American Viola Society)
6:00 Celebrity Recital: Michael Kugel (viola), Peter Evans (piano). Britten, *Lachrymae*; Schuber, *Arpeggione* Sonata; Paganini, Sonata for Grand Viola; Schumann, Adagio and Allegro; Hindemith, Sonata op. 11, no. 4; Waxman, *Carmen-Fantasie*
8:00 Civic Reception

Saturday 18 July

A.M. 9:30 Master class: Michael Kugel with Peter Evans (piano). Shostakovich, Sonata for viola and grand piano op. 147
11:30 Recital: Michael Beeston (viola). Kenneth Leighton, *Fantasia on the name Bach*; Forbes/Richardson, *Two Scottish Songs*; Hans Gál, Suite
P.M. 1:45 Recital: Works by Scottish composers performed by violists of the younger generation, including Duncan Ferguson, Rebecca Low, Vanessa McNaught, Su Zhen, and Esther Geldard (who will perform the world première of a new work by David Horne). Other composers to be featured: Sally Beamish, Robin Orr, J.B. McEwen, Norman Fulton, William Wordsworth and John Maxwell Geddes
3:15 Illustrated Talk: Viola making, by Rex England
5:00 Recital: In memory of William Primrose and Watson Forbes. Kenta Matsumi (viola) and Yuko Sasaki (piano). A program of transcriptions and arrangements by Primrose and Forbes
8:00 Concert: Glasgow Festival Strings, conducted by James Durrant, including the world première of a concerto for viola and strings by Edward McGuire, played by Gilliane Haddow, and *Pastoral Fantasia* by William Alwyn (soloist Stephen Tees)
10:00 Ceilidh dance at Piping Centre. McNab's Ceilidh Band, featuring Mairi Campbell (viola), who will also demonstrate traditional Scottish viola playing

Sunday 19 July

A.M. 9:00 International Viola Society A.G.M.
10:00 Workshop for less advanced players: "Back to Basics," led by James Durrant
11:30 Coffee Concert: Clarinet, viola, and piano. Robert Plane, Phillip Dukes, and Sophia Rabman
P.M. 2:15 Viola ensemble concert: To include Elegy for four violas by Marie Dare; Fantasia for four violas by York Bowen; Introduction and Andante for six violas by B.J. Dale; and Divertimento for twenty violas by Edward McGuire

Tea and Farewell

Please Note:

A registration form for the XXVI International Viola Congress is provided on page 11.

XXVI International Viola Congress

REGISTRATION FORM

photocopies will be accepted

Name _____

Address _____

_____

Telephone/fax _____

I am currently a member of AVS / CVS / IVS (please circle applicable organization)

I enclose £_____ (Please also circle the applicable rate of payment specified below)

CONGRESS FEES

Full congress fee	£80
Full congress fee (student rate)	£40
AVS/CVS/IVS members	£70
AVS/CVS/IVS members (student rate)	£38

Civic reception is included in the full congress fee.

DAILY RATES

General	£25
Student	£12

Coffee, tea, soft drinks, and biscuits (twice a day) are included in the above rates.
N.B. Individual tickets for the general public to a certain number of congress events will be available from The Box Office, Royal Scottish Academy of Music & Drama, 100 Renfrew Street, Glasgow G2 3DB Scotland.

PAYMENT INFORMATION

- Checks should be made payable to "International Viola Congress."
- Overseas delegates please pay by international money orders in British pounds sterling.
- We regret we cannot accept credit cards.
- All congress delegates are responsible for arranging and paying for their own travel, accommodations, and meals during the congress.
- We are happy to send you lists of different types of accommodations within easy reach of the RSAMD.

This form should be sent with payment to:

The Secretary and Treasurer, XXVI International Viola Congress
3 Victoria Circus
Glasgow G12 9LB
Scotland U.K.
tel. 0141 334 4867
e-mail: durrant@dial.pipex.com

Csaba Erdélyi and his 1991 Joseph Curtin viola.

"In a Sense It was a Premiere for the Bartók Concerto... And for my Joseph Curtin Viola."

In January of 1992, violist Csaba Erdélyi returned to his native Hungary for a concert to be broadcast live from the Budapest Opera.

"It was a double premiere," says Erdélyi. "I spent ten years restoring Bartók's viola concerto from his original manuscript, and this was its debut. It was also the first concerto performance for my Joseph Curtin viola. Both were praised highly."

Csaba Erdélyi established his presence in the music world with another first. In 1972 he became the only viola player ever to win the prestigious Carl Flesch International Violin Competition. He went on to serve as principal of the Philharmonia Orchestra and violist in the Chilingirian Quartet, reaching a wider audience as the solo viola player in the film score *Amadeus*.

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Erdélyi's most recent recording, *Liszt and the Viola*, is now available from Hungaroton [HCD 31724].

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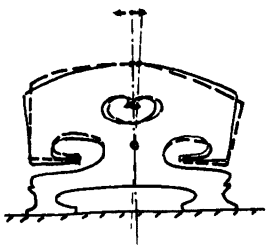
Congress XXVII (1999)



The Canadian Viola Society is pleased to announce that the International Viola Congress will be held June 9–12, 1999, in Guelph, Ontario, Canada. (Guelph is a university community about one hour's drive west of Toronto.) The artistic chair will be Ms. Jutta Puchhammer. If interest warrants, a third of the performance time will be devoted to Canadian performers and works, with the remainder of the program divided between performers from the United States and other parts of the world.

If you are interested in presenting a program, lecture, or master class, contact:

Jutta Puchhammer-Sedillot, 1999 Congress Artistic Chair
7995 Sartre, Brossard, Quebec J4X 1S3
TEL: (514) 923-3063; fax (514) 923-4996
e-mail: jutta.puchhammer@sympatico.ca

Other questions can be directed to:

Henry Janzen, President
RR#2
Guelph, Ontario N1H 6H8
TEL: (519) 837-0529
e-mail: hjanzen@uoguelph.ca
or
Ann Frederking, Secretary, Treasurer, Newsletter Editor
2030 Woodglen Crescent
Gloucester, Ontario K1J 6G4
TEL/FAX: (613) 749-5815
e-mail: fredrkng@trytel.com

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(SEE MEMBERSHIP ENROLLMENT FORM IN THIS ISSUE—page 111)

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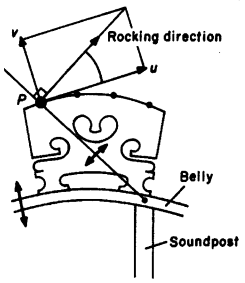
Panel Discussion: The Bartók Viola Concerto

From the 1997 International Viola Congress in Austin, Texas



Transcript prepared by Donald Maurice

Panelists:
Donald Maurice—New Zealand (chair)
Elliott Antokoletz—Austin, Texas
David Dalton—Provo, Utah
Csaba Erdélyi—Bloomington, Indiana
Malcolm Gillies—Australia
Paul Neubauer—New York, New York

SESSION ONE

Maurice: It gives me great pleasure to welcome you to this session, the first session of two, devoted to Béla Bartók's Viola Concerto. We are very fortunate to have a distinguished international panel of guests, each of whom has had a significant involvement with this work, either as a performer, a reviser, a musicologist, or in some cases, as all three. In today's session, guests will introduce different aspects of the history and will also include the current status of the Bartók Viola Concerto.

None of you need to be told this work has been one of the most problematic in the viola repertoire since its appearance over 50 years ago. However, the precise reasons behind this ongoing controversy may not be so well known. After hearing the speakers today you will be more aware of the reasons behind the controversy and will be all the more curious to hear the views of the panel members in the second session tomorrow. In the second session we will be discussing specific aspects of structure, note correction, orchestration, tempi, bowing, and articulation.

It is now my pleasure to introduce to you the members of the panel in the order they will speak today.

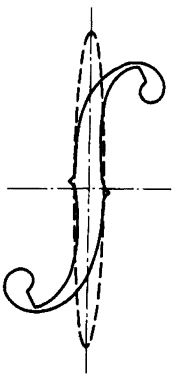
First, may I welcome Elliott Antokoletz, who is a professor here at the University of Texas, an internationally recognized Bartók scholar and author, and I believe a somewhat shy violist. Elliott is a leading analyst of the music of Bartók and any of you who have read—and survived—his *Study of Tonality and Progression in Bartók's Music* will be in awe at the depth of his understanding of Bartók's musical language. Elliott will discuss the actual manuscript of the Viola Concerto and, as far as possible, explain exactly what information its contents reveal to us.

Second, I welcome David Dalton, professor of viola at Brigham Young University. After several decades of service to the viola world in a variety of roles, David needs no introduction to you, but I would like to bring attention to his special contribution to the Bartók Viola Concerto. His interviews with Tibor Serly and William Primrose, included in his doctoral thesis of 1970 at Indiana University, have proven to be an invaluable source of information for scholars ever since. Indeed, without these interviews an important part of musical history would never have been recorded. David will discuss the involvement of Tibor Serly in reconstructing this work from the sketches.

Third, I will speak about my own involvement with the Concerto.

Fourth, may I welcome Csaba Erdélyi, originally from Budapest and now a resident of Bloomington. Csaba is an international soloist and chamber musician and travels regularly between Europe and North America, and occasionally to Australia and New Zealand. His special interest in the Bartók Viola Concerto was highlighted in a performance he gave in 1992 with the Budapest Symphony Orchestra, in which he performed his own revision.

Fifth, I welcome Paul Neubauer, consultant violist to Peter Bartók in the recently published revision of Boosey & Hawkes. Paul has given many performances of the revised version in both North and South America and in Europe. He will today be talking about



how he became involved in this revision and his role in its preparation.

Finally, I would like to welcome Malcolm Gillies, professor at the University of Queensland in Brisbane and an internationally recognized musicologist with a special interest in the life and music of Bela Bartók. Malcolm has been one of the most prolific writers on Bartók in recent decades. Like Elliott, he is a somewhat shy violist. Malcolm will share his thoughts on the direction the Viola Concerto may possibly have taken had Bartók lived long enough to see it through to publication.

Antokoletz: I am going to give an objective description of the structure and the contents of the autograph manuscript draft. I am not going to interpret anything; rather, I am going to leave that to the various lectures on revisions and other issues.

In his letter to William Primrose written 5 August 1945, Bartók gave the following account of the compositional stage of the Concerto: "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 four movements: a serious allegro, a scherzo, a rather short slow movement, and a finale beginning allegretto and developing the tempo to an allegro molto. Each movement, or at least three of them, will be preceded by a short recurring introduction, mostly of the viola, a kind of ritornello."

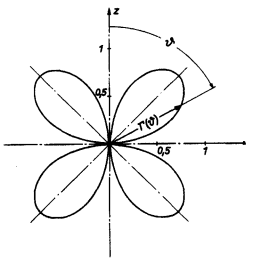
At Bartók's death, about seven weeks later, on 26 September 1945, the Concerto was left in three movements in unfinished, draft form. On 8 September, Bartók had stated that the Concerto was "ready in draft, so that only the score has to be written, which means a purely mechanical work, so to speak."

On 21 September, when Tibor Serly asked Bartók whether the Concerto was ready, Bartók replied yes and no. Even though the manuscript was given by Serly to the Budapest Bartók Archives in 1963 and has been made available by Peter Bartók and Nelson Dellamaggiore through the publication of the *Facsimile of the Autograph Draft* in 1995, Bartók's equivocal answer can be clarified only in certain concrete ways.

The inconsistencies among revisions of the work by different scholars since the first attempt by Serly in the 1940s reveal that the task of uncovering an authentic, final version by scrutinizing the manuscript itself is not always a clear-cut or "purely mechanical" endeavor. Initial perusal of the manuscript reveals a kind of mosaic appearance in which we find structural as well as textural gaps. To appreciate the scholarly and editorial difficulties encountered in any attempt to reconstruct Bartók's own conception of the piece, we first need to provide a general description of the manuscript, including an outline of its overall structure, a summary of the local page contents, scrutiny of some of the basic details belonging to the various musical parameters, and a general assessment as to the manuscript's stage in the compositional process. Some of the main items we must address are the connecting links between the movements, the single page written in ink, the elaboration of the orchestral texture, and Bartók's occasional instrumental indications. Some of the more detailed points of exploration include ambiguities of pitch, register, ties, rhythmic durations, and exact placements of marginal interpolation.

I shall begin with a brief summary of the overall structure of the draft. It has been described by Sándor Kovács and approached from a slightly different perspective by László Somfai. As is in Somfai's diagram, the complete, existing manuscript of the Concerto is comprised of 16 pages, on four bifolios—that is, four double-sided folded sheets. Since two of the 16 pages were left blank by Bartók and another page contained the first version of the opening of movement one, we can consider a total of 13 pages as the work's entire content.

One of the most difficult tasks in analyzing the manuscript draft is determining the final compositional ordering of the pages, which obviously differs from the page sequence on the four bifolios. If we look at the sequence of pages in the manuscript draft, we have part of movement one, another part of movement one, a draft of movement two, an upside-down draft of the opening of movement three, then back to movement one, and so on and so forth. The organization, as you can see, is quite scattered. The obvious question is, of course, "Why?"



Well, we can only speculate as to the order in which Bartók worked on the different movements. Today we say, "Oh well, we know the order of the movements is the order of the pages," but if we're looking at the manuscript draft it's not so easy to determine even what movements we're talking about. It's my guess that Bartók developed the material more or less in the order of the pages in the bifolios. One of the reasons I have for this assumption is that knowing drafts of other works of Bartók, I very often find sketches of the fourth or fifth movement right within the first movement material. Whenever Bartók had an idea, he would place it in there—so things appear out of order. His thinking process was often based on composing the whole work at the same time.

Perhaps the difference in paper—for example, parchment for the first bifolio and the Carl Fischer paper for the second through fourth bifolio—may provide some clues for speculation. To start with, on facsimile page 12 of the bifolio Bartók began a third draft of movement one, composing the first 43 measures. Here is page 12 of the facsimile. I've indicated it as page 1, because it is, of course, the opening of the Concerto; so it's compositional page 1, or musical page 1, but facsimile order page 12. As the only page of the manuscript in ink, this revised page seems to represent, by comparison to other pages, the latest phase in the compositional process. As such, it should be placed as page 1 in the compositional ordering. This page contains the first theme material and transition, which begins at measure 41.

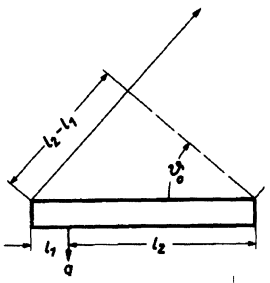
According to Somfai, however, the position of the page in the third bifolio speaks against this page as the beginning of a piano score for William Primrose and rather suggests that Bartók's continually heavy corrections eventually required substitution of the page with a clear copy. I believe that may be partly true, but I don't think that would be the answer to all of this—why in any case it should appear as page 12 in the facsimile; that is, why it appears at that point.

Facsimile page 9 of the third bifolio is actually page 2 of the compositional ordering. It continues from facsimile page 12 in the order of the first movement, so it should be placed as page 2 in the order of the compositional sequence. This page contains theme two, which begins at measure 52, and the closing theme, which begins at measure 61. I am not going to go through the sonata form for you—that's not my purpose for being here. But there is a reason I'm pointing out these thematic areas.

For example, if we look at facsimile page 13, which is actually page 5 of compositional ordering, what we have is the beginning of the recapitulation with a very sketchy form of theme one. As you can see, there's not much of theme one presented here: a recapitulation, at least in terms of what we are seeing, and a very sketchy form of the transition, which is a little more complete. The same thing occurs on facsimile page 14 with theme two, which is similarly sketchy—just two measures long.

Of course, Bartók had very little time, and so he was presenting an abbreviation of the material in the recapitulation, probably assuming that we knew what the material was; we've already seen the fuller material of the exposition, so we simply need to recall it. But I think it's a fallacy to look at Bartók's sketches that way because, as we know, or at least from my experience, there isn't any single recapitulation in Bartók's music that looks exactly or much like the original. Rather, everything is transformational, variational. A good example is the Allegro barbaro. Just look at the recapitulation there—it's hardly a recap. Or look at the third movement of the Fourth Quartet, in which Bartók refers to the recap, which has nothing whatsoever to do with the opening except that when you listen to it, it just feels like a recapitulation. So, to assume that the recapitulation would have been exactly the same—Bartók simply mechanically writing out the material from the exposition—is a mistake. Rather, because Bartók had so little time, these are the areas he could cut—areas where he could save time in an effort to get the piece in some sort of completed form for Primrose.

What I will do, since I have two minutes, is show you some interesting things about the pages themselves. Perusal of some of the details of the manuscript reveals a number of puzzling indications. On composition page 1, which is the ink page, Bartók wrote "con 8,"



with octave. We don't really know what this means. Did Bartók want it to be a figure in a different octave position, or did he want it to double with another instrument? On facsimile page 3 we also have an octave sign with similar ambiguity. But more interesting is something on facsimile page 10, which is page 3 of the composition. In this 3/4 measure, Bartók crossed out the figure "D♯-E-F♯" and added "E♯-F♮-A♯." But under the crossed-out figure he wrote *marad*, which means "stays" in Hungarian. These indications result in a 4/4 line, and as such we have a problem in deciding which triplet figure is Bartók's choice. In my discussion of this with Csaba Erdélyi, he felt the second figure had more tension. This is an intuitive response, which is probably, at least in this case, the best way of handling the issue.

I have one more example. On composition page 4 it is difficult to discern if there is a natural sign over the D, which cancels the D♯ earlier. The question is whether the whole note is D♮ or whether a tie is missing from the previous D♯, which would then, of course, make the D natural really a D♯. The D♯ interpretation seems correct because the D under the last quarter note, C♮, would form an enharmonically spelled octave. On the same page we encounter other difficulties in discerning natural signs due to similar problems with ties that are missing and so on. These are some of the problems that come up in the manuscript.

We don't have time to get into some of the structural problems here: for example, the connective link between the end of the first movement, which is the last page of the bifolios and which really would have led into the scherzo movement. Since Bartók eliminated the scherzo movement, there are problems. Consequently, revisionists would add material or try to make connective material so that it would lead tonally into it.

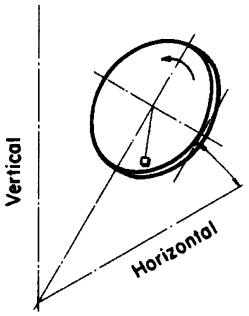
Many other such questions could be asked about the details of the draft. Some of these questions can be answered only by acquiring an in-depth knowledge of Bartók's musical language. I think we need to know his musical language rather than just looking at primary sources or any other kind of source material.

Therefore, it is essential to approach the manuscript draft not only by studying the primary source materials, by using intuition, and by comparing the Concerto draft with sketches of other Bartók works at seemingly comparable stages of the compositional process, but also by means of a theoretical, analytical approach that takes into account Bartók's folk music sources, or insights into principles of modality, polymodal combination, and the more abstract types of pitch sets, such as hybrid modes, the octatonic scale, and other more chromatic, symmetrical, or cyclic interval configurations.

In summary, the Viola Concerto is not a complete work, but instead a relatively late draft of a short score. However, Bartók has left us enough information to permit a closer rendition of his authentic conception. This can be achieved only by the combined levels of research suggested above. Nevertheless, we must still expect some structural and local problems in terms of figural placement, accidentals, and other markings, as well as the lack of dynamics, in coming to a definitive version.

Dalton: I studied the Bartók Viola Concerto with Primrose in Southern California in the mid-60s and in 1967 enrolled at Indiana University—where Primrose had become a faculty member—to begin and eventually finish my doctorate in viola. At the time I.U. required a thesis or "document" of all doctoral candidates studying performance. Because I had studied the Concerto with Primrose and knew he had commissioned the work, I chose to examine the Bartók Concerto in a harmonic and structural analysis of my own and also to interview the two most important people, other than the composer, who were associated with its coming forth: Primrose and Tibor Serly. These interviews proved to be much more valuable, incidentally, than my wholly inconsequential analysis.

Primrose acceded to my request and also offered me a calling card, or an introduction, to Mr. Serly, then living in New York City. At the time I knew very little about Serly's role in bringing the Concerto to publication. He was very cordial and invited me to New York in 1969, where I interviewed him in his apartment for about two hours.



Serly had a photostat of the manuscript of the Concerto, which he and I went over in some detail. At the time I talked to him it was not known precisely where the autograph was. We assumed that Peter Bartók had it, but we also assumed that the original manuscript had been lost or misplaced. I completed my thesis in 1970; a copy went to the library of Indiana University, another to University Microfilms, and another to the University of Michigan, including a dissertation abstract. Such scholarly writings were generally made available to other interested researchers. Through these sources the word got out, it seems, that new research had been done on Bartók's last work.

Serly, in 1975, wrote in the *College Music Symposium* an article entitled "A Belated Account of a Twentieth-Century Masterpiece." Here he details his role in putting the Concerto together, as we know it today, on the basis of the manuscript. I think he wrote this article in a way, perhaps, of self-justification. After Bartók's death Serly did not go to the heirs of the Bartók estate and say, "Give me the viola manuscript. I want the honor of bringing it to publication form." Quite the contrary, Peter and Ditta Bartók, Béla's son and widow, approached Tibor and said, "We have the manuscript for the Third Piano Concerto" which wasn't quite finished, "and we have this manuscript for the Viola Concerto," both of which Bartók was working on at the time of his death. Serly felt duty-bound to his deceased and close friend to be involved in completing the relatively few bars of the piano work and rescuing the Viola Concerto.

Tibor Serly was born in Budapest in 1901 and came to the United States as a young man. He returned to Hungary to study composition with Kodály at the Franz Liszt Academy, where he became acquainted with Bartók. Bartók came to Cincinnati in 1923. Why to the Midwest of the United States? Because Serly was playing in the viola section of the Cincinnati Symphony at that time and had acted as a kind of sponsor for Bartók. Bartók eventually settled in New York in 1940.

Serly must have been a good violist. He later joined the Philadelphia Orchestra under Stokowski and finally the NBC Orchestra with Toscanini. As a composer he had also written a viola concerto which predated by two years Walton's viola concerto. Some of you may well know the Serly Viola Concerto, which is a very good work. Clearly, as a violist and composer he knew something of what he was about. As I mentioned, Serly was a very close friend of Bartók. He had orchestrated some pieces from *Mikrokosmos* with Bartók's approval and, as Serly writes, he even added some compositional ideas to it, apparently with Bartók's approval. Consequently, Serly became the logical one in the minds of the family to look over the incomplete scores after Bartók's death, particularly the viola score.

In 1976 my interviews with Serly and Primrose were published in the British journal *Music and Letters.* At about the same time and into the 1980s, a critical study was being made of the Concerto in the Bartók Archives, Budapest. Professor László Somfai for one, and particularly Sándor Kovács, wrote at length on the reconstruction of this work. I perceived in Serly when I interviewed him in 1969—the twentieth anniversary since the Concerto's premiere with Primrose and the Minneapolis Symphony under Antal Dorati—that he had been rather silent on the subject. Despite the fact that the Concerto had been received publicly with enthusiasm, in some quarters it was looked on with great suspicion. Halsey Stevens, who I think wrote the first biography of Bartók in English, rather dismissed the work, and I think Serly was hurt by this. Then, suspicions arose that Serly might even have become meddlesome in its reconstruction.

In summary, I believe by the time I talked to Serly, the Concerto had become rather an albatross to him. I think he had the very best intentions of bringing this work to life, these intentions being based on respect for Bartók, whom he considered a genius outright. Because of his affection for Bartók, he felt an obligation to accede to the family's request. Nevertheless, he was a composer in his own right, and in a way his own reputation was brought into question as a composer because he may have meddled in the master's work—at least in the eyes of some critics.

In 1982, at Brigham Young University, I had a master's degree student, Kevin Call, who wrote a comparative study of the Concerto

using five different sources that we had in the Primrose International Viola Archive. We had a photostat of the Bartók manuscript and the work score which had been given to us by Primrose. This was not the piano reduction we have from Boosey & Hawkes, but a short score, viola and piano, that had been reconstructed by Serly. This is probably the one that was used at its first private performance in about 1948.

Serly invited a small group of friends to attend a private hearing, and he also provided a version for cello. David Soyer, currently of the Guarneri Quartet, gave that private run-through of the cello version, and Burton Fisch, the viola version. Serly, on that occasion, asked those in attendance to give their impressions; the vote went to the cello version. That particular interest in our time has been revived through Starker and also Yo-Yo Ma. But Primrose told me that the thing that saved the work for the viola was the fact that he had the letter from Bartók. It was considered a legal document, and our Concerto was rescued from the clutches of all those avaricious cellists.

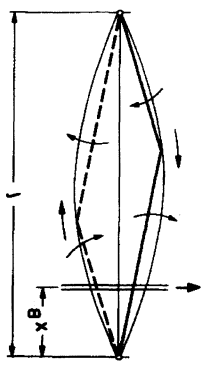
Kevin Call's note-for-note comparison came along about the same time, I believe, as the Hungarian musicology article. Call's comparative study also used the published Boosey & Hawkes score as well some annotations of Serly on the Concerto contained in the Serly papers that came to PIVA. Then there was the "Primrose tradition." As we know, Primrose changed some of the notes, tempi, and bowings even from those in the Boosey & Hawkes published version, which he edited.

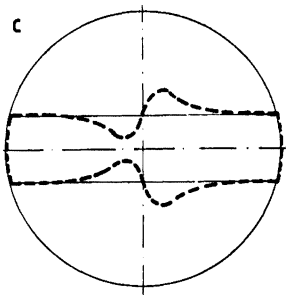
What we are doing right here, today, is about 20-years belated. I will explain. At the International Viola Congress in Provo in July 1979, of which I was host chair, I had planned to have both Primrose and Tibor Serly in attendance, and perhaps some others, to discuss their roles in the coming forth of the Viola Concerto and to bring us up to date as to what had happened to the work since its première 30 years before. It had been very successful with the public and enormously successful as far as we violists were concerned. We have a good piece, regardless of how much of the work is Bartók's and how much of the work is Serly's.

This panel was all arranged in October of 1978. I talked with Serly, he agreed to attend, and he promised to send PIVA a copy of the photostat of the Bartók manuscript as sort of a prelude to the eventual panel discussion on the Concerto. At that time there was a legal wrangle going on between the Bartók Archives in Budapest and the Bartók Archives in New York, and he said, "I probably shouldn't do this, but I'm going to do it anyway. I'm going to England and I will send the copy when I come back at the end of the month."

About a week later I got a call from Miriam Serly, who said, "Oh, David, something terrible has happened to Tibor." I said, "What on earth has happened to Tibor?" She replied, "He was killed yesterday when he crossed a London intersection, didn't look the right way, and was hit by a car." Obviously, we didn't have the panel. Miriam Serly was invited to the congress, came, and delivered a copy of the photostat as promised.

My personal feeling about Tibor Serly's role is that this was a labor of love he felt he needed to perform. He said at one time that he added very little and that the viola part, in essence, was complete. Really, I think the





orchestration is essentially Serly's. Primrose maintained, when he saw the manuscript after Bartók's death, that it was a jigsaw puzzle to him and he'd almost given up hope that anything could become of it.

When I looked at it I was surprised that there was so much existing. I don't think that the present controversy, or this study, will ever be complete. But as a performing violist, I am happy that we have a successful and satisfying work. I appreciate the research that continues on the subject. Whether the new version will replace entirely, or not make a dent in the already established one, I'm not prepared to say. But it's wonderful that we're having this discussion today.

Maurice: I just wanted to say a couple of words about the Burton Fisch performance in 1948. The people voted eight to six in favor of the cello version, with two people abstaining. We're not exactly sure who all of the 16 people were, but we do know who some of them were. I think this was a very important performance. I have actually recently acquired a copy of the viola part that Tibor Serly gave Burton Fisch and a recording of that session in 1948, which allows us to see exactly what state it was in before William Primrose was given the work. I think this is very important because it shows exactly what William Primrose changed after Serly gave him the music.

In terms of my own involvement with this work, I began research in 1978 while I was studying at the University of Washington with Donald McInnes. During the summer of that year William Primrose gave a talk at the Banff Center, sharing his views on interpretive aspects of the Concerto. It was his liberal approach to changing notes and phrasing in the Serly version that initially led me to investigate the work more closely.

After reading Serly's comments and examining small excerpts of the manuscript, which was all that was available to me then, I was sufficiently convinced that a thorough investigation was necessary. A number of structural issues became apparent, and I suggested some alternative solutions to a few of these problems. These suggestions were demonstrated with edited tapes of existing recordings, which presented some alternative links in the work. At this point my suggestions were strictly related to structure. Without the evidence of the full sketches, it was impossible to comment on much else.

When I finally acquired a copy of the manuscript sketches in 1987, I reactivated my project. Every reservation that I had back in 1979 was reinforced and many more issues became apparent. My views regarding structure became firmer and additional issues of orchestration, phrasing, tempo, and dynamics also arose. The greatest revelation of all was the number of pitches in the score that had been changed by Tibor Serly.

By comparing the viola part of Burton Fisch with the viola part of Primrose, which is also in my possession, we find 241 notes in the wrong octave, 185 notes with altered pitches, 64 enharmonic changes—perhaps not so serious to a performer, but perhaps to a musicologist—and 30 added bars in the work. So, in regards to the statements about material not being added, obviously this is the evidence otherwise.

In the first movement, 63 notes were changed by Serly and a further 15 after Primrose's involvement. Primrose didn't change anything in the second movement. In the third movement, 159 notes were changed to another octave and 97 notes changed pitches. Of course, this relates to the middle section, which is transposed to a different key, so it is kind of an unfair figure. It gives a false impression, since this was a whole chunk of notes moved to a different key. However, that's another matter.

Over the following two years I studied these sketches, and in 1989 I visited Zoltan Székely in Banff to seek his advice. I played him my revision of the work as it was at that point, with the structural changes, note corrections, and many different phrasings. In summary I would say that Mr. Székely was very well aware of the weight that could be put into any comment he made because of his status as a colleague and close friend to Bartók, so his comments were very carefully measured. But I would say his response overall was very positive, and he encouraged me to continue with what I was doing. I gave the first public performance of this first draft with piano during my stay in Banff in 1989, and

after returning to Wellington I performed this same draft with orchestra in May of that year.

Following these performances I discontinued my work on the Concerto for three years. Then in 1992 I was invited to present the results of my work to the Viola Congress in Chicago. Part of the invitation provided that I present a videotape of a performance. So I spent the summer of 1992 once again surrounded by manuscript paper, analyzing the sketches yet another time, in an effort to arrive at a result as close as possible to the sketches. In my later communications with Peter Bartók, he suggested that he could not really see how my conclusions could differ much from his since we were referring to the same source. However, there was, and still is, no doubt in my mind that the state of the sketches leaves many possibilities for arriving at workable solutions. It became apparent early on that the task was impossible without extensive reference to other works of Bartók, especially in respect to orchestration and phrasing, and to some degree in respect to structure. The only aspects that one could really view as isolated to the sketches were those of pitch, rhythm, and tempo.

The aspect of dynamics was the most difficult to decide upon, due to the almost total lack of clues in the sketches and the uniqueness of the work made comparison with other works somewhat futile. To a large degree one is reliant on instinct, and this instinct, perhaps better described as experience, must be steeped in a thorough familiarity with the music of Bartók in general.

While preparing a score, I had also begun working through the logistics of obtaining the necessary legal clearances. I began communicating with Peter Bartók, Boosey & Hawkes in Sydney, the Australian Performing Rights Association, and the Australian Mechanical Copyright Owners' Society. The performance took place on 4 May 1993 and was recorded on video. Those of you who were at the Chicago conference may remember this.

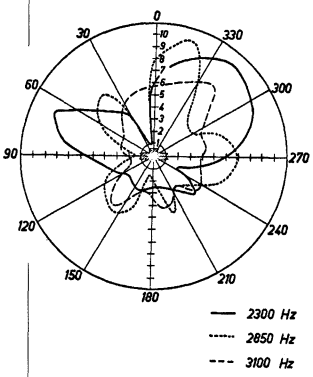
After returning to New Zealand I decided I would take up the case for publication with Boosey & Hawkes. It seems that the Sydney office had forwarded the original request of permission for the performance to the London office, and the London office had not realized it was a revision. The reply from Boosey & Hawkes was short and swift and amounted to a total ban on my work. This ban, of course, came rather too late, as I had already shared the material with those of you in Chicago. While this message from Boosey & Hawkes has tied my hands completely from publishing the score or showing the video publicly, it has not restricted me from writing articles and giving lectures on the subject. I have, in fact, recently completed a Ph.D. thesis based on my research over the last decade or so, and I hope to release this in the form of a book in the near future.

I don't intend to talk very much about my actual revision today because that will come out tomorrow in the discussions, and I know we'll run out of time if I talk for too much longer now. However, I would like to mention just two spots in the Concerto where I know my version differs from the other two revisions.

The first is the Lento parlando section between the first two movements, which I decided to omit completely from the Concerto on the basis that the first movement finished in C major. The Lento parlando ends with a 2/4 in the manuscript, so the only way to put the Lento parlando in and make any logical sense of what follows is to connect it directly to the last movement. As you will remember, the Lento parlando ends with a lot of descending scales. The end of the second movement proper also ends with a similar kind of descending passage. My theory is that the Lento parlando was the first attempt at a slow movement, later replaced by the real slow movement. Now that, no doubt, will cause some discussion.

The second aspect of the Concerto I wish to discuss is the area between the Allegretto and the final Allegro. There are some bars in the manuscript which are difficult to place. Tibor Serly left them out completely and I have also chosen to leave them out completely. Conversely, the Peter Bartók version includes them, as does Csaba's, but in a different way. Tomorrow we'll talk about how we deal with these linking bars.

Just to tidy up my part of this presentation: since 1993 my direction of interest in this work has changed, partly due to the challenges already mentioned in determining what might have been had Bartók lived longer, but



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also as a result of information that has become available since that time. This research has included extensive recorded interviews in 1996 with Zoltan Székely, communication with Burton Fisch in 1996, discussions with László Somfai, work with Malcolm Gillies, and thorough examinations of the manuscript drafts of the Second Violin Concerto and the Third Piano Concerto.

Before closing, I think it would be very arrogant not to acknowledge the influences from the revisions of Paul Neubauer and Csaba Erdélyi on my own view of this work. I think they have had excellent insights, and I would like now to pass the time over to Csaba.

Erdélyi: I grew up in Budapest with Hungarian folk music and especially Bartók's works. I played *Mikrokosmos* on the piano from the beginning of my musical studies, and I was fortunate to be taught solfege from age 8 on. At the young age of 14, I analyzed the later works of Bartók, including the *Music for Strings, Percussion and Celesta,* and I sang from memory the unaccompanied work for choirs. So I have lived with Bartók's music since my childhood.

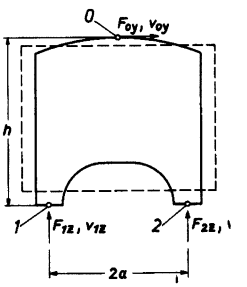
When I became a viola player (I played violin until age 18), I studied under Paul Lukács, who at that time was the most respected player of viola in central Europe—a kind of figure like Lionel Tertis was for the British viola world. Lukács played, of course, the Serly version, the only available Bartók Viola Concerto. His recording became famous all over the world in the 1960s.

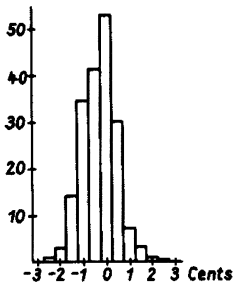
When I studied this work, I instinctively felt which areas may not have been written by Bartók. Having known Bartók's language and having a Hungarian folk music background, I already had a later-proven intuition of where Bartók's original notes were and where they were not. Having played the Serly version for many years, I finally came across the available photocopies at the Bartók Archives in Budapest. Apparently the manuscript was lost, but there was one very, very strictly guarded photocopy. Due to legal prohibitions, you could not take it out of the library and you could not make a photocopy of it. So, like a pilgrim I went to the Bartók Archives, to László Somfai's office with my Serly score and started to write down, with pencil, the most obvious differences between the Boosey & Hawkes score and the manuscript photocopy.

Already in the 1970s, when I played the Concerto with orchestras in Great Britain, I had changed obvious places, like the beginning, which Bartók notated "timpani," not "double bass and celli." I gave a timpani part to the timpani player and crossed out the double bass. I cut the bassoon solo between the first and second movements, which obviously did not figure anywhere in Bartók's manuscript, but was rather Serly's personal decision. But studying the photocopy showed me that further revisions would be a gigantic task. It is only now, some 20 years later, that I have come to some kind of peace in myself, that I have discovered the naked truth of the Concerto.

I wanted to make sure that in making my revisions I would not be clouded by my love and respect for Primrose, Serly, and Peter Bartók—a love that I genuinely have for these individuals. There had been too many cloaks put on the message of Bartók. Even though it was left unfinished, it represented a new start in Bartók's music. This was the moment when he, already with one foot in the other world, almost dead, could see both worlds at the same time and write music for the viola. It is so important that he chose this instrument for his transcendental message—this deeply human, humane message! I wanted to play nothing else but what Bartók wrote, and I dedicated myself to the hardship of achieving this.

László Somfai, head of the Bartók Archives in Budapest and a scholar whom everybody respects, was very diplomatic. Now, knowing much more about the legal aspects of the Bartók Estate, I appreciate how reserved he was at the beginning. Later on it was possible to acquire the photocopies, and more and more violists all over the world started to become more aware of the differences between the so-called "only authorized" version of 1949 and Bartók's writings. An article by Atar Arad appeared in *Viola Forum* when he started to have similar interest and enthusiasm for the project.





Having played all the Bartók string quartets as the violist in the Chilingirian Quartet, having played practically all the Bartók orchestral works, having studied conducting and composition with the next generation of Bartók scholars in Budapest, and as a Hungarian viola player, I felt that I had a role to play in getting to the truth as much as possible. As I say, love and respect sometimes cloud the issues at hand. One needs to separate the scholarly research from personal affection and respect for famous people. I must say that Primrose had never played a Bartók string quartet at the time when the Viola Concerto was written, and he was not very acquainted with Bartók's style. Serly, of course, studied with Kodály, Bartók's personal friend and a Hungarian composer, but Kodály had a very different personality from Bartók.

Bartók is unique in Hungarian music in the sense that he is not overemotional. He had this volcano inside him, and yet he possessed the precision of an astronomer. Everything that he wrote—especially his works for piano—incorporates tremendous art and discipline. Serly had a different type of personality. He liked to elongate his expression and such personal preferences started to coat Bartók's Viola Concerto to the point that the people who really knew Bartók dismissed the Concerto. This was terrible for me as a violist to hear. "This is not a work by Bartók —you have played something fake" they told me, and I thought, "This cannot be. Even though it's not complete, this is a message that needs to be heard in its purity." After many, many years of detailed study of the manuscript and making myself available to criticism and correction, I met up with Professor Antokoletz, who was very helpful, and with László Somfai, who also opened up and gave me very good advice.

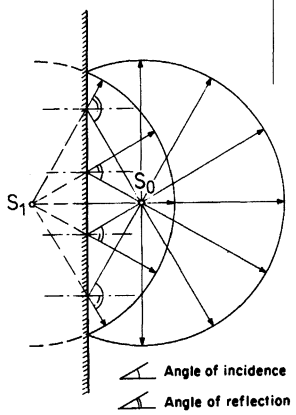
In 1991 I printed out the first version of my piano score and sent it to Peter Bartók with a very respectful letter stating that I loved his father's music and that as a violist I felt it was my duty to clean-up the old edition. Further, I asked if he would be willing to help me do so. He wrote back saying, "You have infringed copyright and you must not touch the piece." He informed me that he and Paul had already started to work on the project, which was going to be published by Boosey & Hawkes in a revised form. I got hold of their score in order to study it and I was very pleased to find that in about 90 to 93 percent of the piece we had corrected the same things. But that other 7 to 10 percent bothered me so much. Forty years had passed, and they are going to bring out a second authorized version with mistakes again! I implored Peter Bartók and Boosey & Hawkes to consult, to sit down with Nelson Dellamaggiore and give me a chance to say where I thought they may be wrong. I knew the critics would surely slaughter the new printed version if there were proven mistakes.

I was forbidden and refused consultation because of a closed-shop policy. They had not consulted with our leading musicologists, who are seated here at this same table, nor with László Somfai, even though he had written the preface to the facsimile manuscript. So my point is, the case is not finished.

As a final statement, I would like to read from a letter Somfai wrote to me:

"Csaba, I totally agree with you about the Viola Concerto. To my mind the case is not closed, in spite of the appearance of the new Boosey & Hawkes score revised by Dellamaggiore. I heard this version twice with Neubauer, in 1995, and even with the doubtless corrections, this is still essentially surface treatment only. A real composer should have taken on the task. I suspect that [once they know] the facsimile edition this is going to become more obvious to more and more people. At present however, only Peter Bartók can give permission to a newly started, only from the source—not further correcting the Serly version—reconstruction of the Bartók Viola Concerto."

Paul Neubauer: I thought I would talk about my involvement in this project. In the early 1980s I also was at Brigham Young University looking at the manuscripts and noticed quite a few discrepancies between the manuscript and what everyone was playing at that time. I spent a lot of hours doing the same thing that Csaba has done: changing the Serly part. Over the next five or six years, I performed my own version of this piece, which was very



complicated because the orchestras had to change all of the Serly parts, cut out the tuttis that were added, and change the key in the middle of the last movement. This involved quite a bit of work and a lot of hassle.

So I contacted Boosey & Hawkes, asking if there was any way there could be one set of these parts with these changes, and if I could talk about these changes officially. They said they would pass this information on to Peter Bartók. This they did; Peter Bartók wrote back to me stating that he was not interested at that time in any changes because he was happy with the version as it existed, but that he would welcome a tape. So, I sent him a tape of a performance. He said he enjoyed it, but he thought the other version seemed just as nice. Further, he stated that they were going through Bartók's works, correcting them, and in the course of that they would look more closely at the Viola Concerto, keeping what I had written to them in mind.

So, about a year later, I got a letter from Peter saying, "There are numerous changes that were made and something really does have to be done about this." This was in the late 1980s, and so began the new revision. Let me tell you the amount of work that Nelson and Peter did on this project—you would not believe the hours, the painstaking hours. Not only did they prepare the revised version as closely as possible to what Bartók wrote, but they also brought out the facsimile edition of the manuscript, which contains a copy of the actual manuscript, as well as a written-out copy that is easier to read.

I want to talk about a few things that have been talked about here before. First, Tibor Serly—I was always amused when I read his article in the *College Music Symposium* about his changes to the Concerto. He said "These were the changes which were made," when they were only maybe half the changes that were made. I also studied with Paul Doktor who claimed that Ferenc Fricassy had looked at the manuscript and consulted with Kodály and found that there was trouble in the last movement, and lots of other changes. So, there has been talk about different versions over the years. But in any case, my feeling as a performer and someone involved in this project is that this was not a spurious effort on Peter and Nelson's part.

Before the official world première, Bartók's Concerto was performed on a couple of occasions and they changed it after the performances; they spent many hours doing so. I had some correspondence with them about various things pertaining to the piece. They thought about folk music; they thought about other Bartók works and came to the conclusion that they didn't want to make guesses—at least where possible. They didn't want to say "Well, Bartók might have done this." Bartók wrote to Primrose that changes were going to be made in the viola part according to Primrose's suggestions. They didn't want to make these changes because they didn't know what changes Bartók would have made. They wanted to make it as precise as possible, so that's what they did.

To me, when that example about octaves was shown earlier it looked as if it were right under the viola part; so that's exactly, I think, what Peter and Nelson thought, and why they put octaves in that place. The place we were talking about—where it says *marad*—there was a big discussion about this (about these three notes). They decided to go with what Bartók said: "stay." And those are the notes they wrote. But they put an *ossia* above those in this particular case because it was very ambiguous. To me, as a violist and as a musician, it looks like the Lento parlando is the ritornello Bartók was talking about in the letter he wrote but never sent to Primrose.

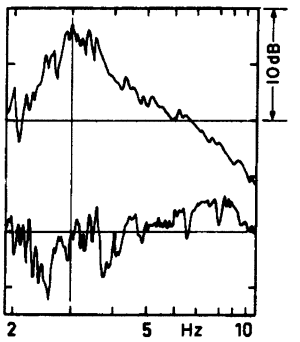
As far as Csaba's version goes, last year he was kind enough to send me a copy of his version with the discrepancies marked. I subsequently sent this copy to Peter Bartók. He responded to the changes and sent a copy to me as well as a copy to Boosey & Hawkes for anyone interested in his response to these changes. Basically it came down to a few things: they decided to go one way and Erdélyi decided to go another. Well, obviously there are going to be different interpretations of this work, and we are not going to know what exactly Bartók would have done, but I think with this official version, as was said earlier, no other version can come out because of the copyright restrictions on this piece, and

that's been the case since Tibor Serly completed his version. So, I think all violists should be happy that we have this new version that follows Bartók's markings and makes the work much stronger.

The thought of democracy—of other people adding their viewpoints about how the piece should be presented—is interesting, but I never heard of a situation where a piece was composed or reconstructed by committee. I don't see that as a viable solution since, as you can see, everyone has different ideas. You've seen today, and you're going to see tomorrow, that people have different interpretations of what is in that manuscript. I think we should all be very happy that this new version is out, and although some of it may be unplayable, we know what Bartók wrote, and for people who are interested in exactly what he wrote now there is the facsimile of the manuscript.

This, as will probably come up in tomorrow's session, is an edition of the Viola Concerto that I was very happily involved with. Bartók wrote basically no markings in the part, and so there was quite a bit of discussion as to whether there should be a separate edition or an urtext part just listing the notes. It was decided that neither of these should be used because there was so little in the manuscript that neither would be a playable, viable copy for the performer. Hence, in this version Bartók's own markings are all intact, and the other editorial markings, in most cases, are my own—although in some cases they are Nelson's or Peter's. And as it says in the beginning of this version, to know exactly what it says you should consult the facsimile of the autograph.

Gillies: Before I sold my Skylark viola for 10 pounds in 1982 I had the advantage of playing the viola part of Bartók's Concerto in an orchestra, and also the advantage of having played the piano rendition of the orchestral part at a number of viola festivals. So I have not been so interested with many of the issues with which the speakers here have been concerned: that is, the solo viola part. Rather, I am much more interested in where the vast majority of the notes were, and these were the notes in the orchestra: the notes which Tibor Serly had either realized or created. In any of the editions which we still have we can say that Serly's hand hangs over the work very strongly. Hence, my interest today is in two issues: first, the texture, particularly the imitative texture that we find in the orchestration, and second, the issue of technique and what Tibor Serly was trying to do back in the 1940s.

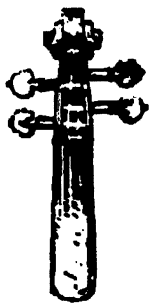


On the issue of texture. . . . Can we do better than what we currently have in all the editions? I think we can. But we need to keep in mind that Bartók spoke about having a fairly transparent texture in this piece. When I first became familiar with the Viola Concerto and heard it performed in the 1970s, my first impression was that it was, as I call it, far too "four-square" a piece as far as the orchestra part was concerned. So for my first exercise in music analysis as an undergraduate at Cambridge University, I wrote a thesis titled "Non-Fugal Imitation in the Late Works of Bartók." I looked at every example of imitative technique from the *Music for Strings* from 1936 on to the end of Bartók's career, and the one work that went beyond.

In my studies I found over 700 examples of imitation in Bartók's works. In *Music for Strings*, for example, 83 percent of the first movement can be considered to be in an imitative texture, as opposed to a melody and accompaniment texture or a through-written, non-imitative contrapuntal texture. Not surprisingly, it's a fugue. We can look at the various statistics we have here, but something is interesting, be it fugue or non-fugue. In *Music for Strings* and the Sonata for Two Pianos, two masterworks of the 1930s, we find that the imitative texture takes up a majority of the movement's duration.

Moving on a little bit now, to the 1940s, Concerto for Orchestra's first, second, and fifth movements still have strong majorities of imitative texture, but the more melodious third and fourth movements, containing the best tunes in that work, have necessarily less. Moving on to the Third Piano Concerto, we see greater melodiousness—the more lyrical style that Bartók developed in his final years starts to show through. Each of these movements has approximately the same mid-to-high percentage (40%) of imitative texture.

And lastly, the Viola Concerto: here the percentage of imitation is considerably less,



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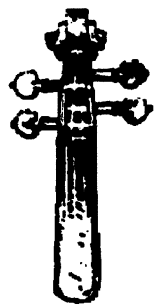

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particularly in the second movement. So that's one finding of the study. Let's look at a couple of others.

While performing this same study I started to categorize the imitation I found—how he took the fragments and threw them around in the orchestral texture. This Bartók does so subtly—often you do not realize that imitation is happening at all. One of the categories of imitation he uses is what I call "isorhythmic imitation": that is, how much the element of rhythmic integrity is maintained through each example of imitation. In the case of isorhythmic imitation, the Viola Concerto again sticks out in the works of Bartók's final years. It's a very consistent work; it maintains an extensive rhythmic consistency; it's a bit too four-square.

Next I looked at what I call "systematic imitation." This term refers to pitches and the relationship between the first pitch of each imitative unit. In a baroque fugue we tend to see the tonic and the dominant note, then the tonic and the dominant note again, and we could say that this is a systematic form of imitation. Well here again, in terms of systematic imitation, the Viola Concerto is again out on an extreme. It has a very high degree of initial pitch integrity.

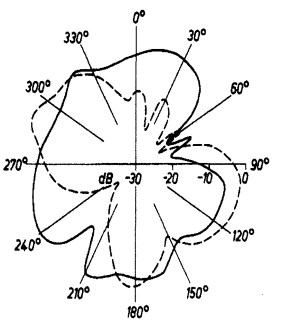
This was quite a long study and I am summarizing in a few paragraphs a much larger idea. But the recommendation that I would like to have come from my study is this: in terms of how the total orchestral texture has emerged, particularly in the second and third movements, we need to reconsider what Serly did, because he did put in some of the imitative textures, and what Bartók did, because he put in the others. And I would suggest that there needs to be somewhat more imitation in this work. If anyone is to revise it further, then they should realize that the imitation Bartók happened to write down does not limit us to the total possibilities. This work needs more calculated irregularity. Serly did not show any imagination or go beyond what Bartók left in the sketch, hence we end up with a work which is too conservative in terms of any of the statistical measures of Bartók's music, and where Bartók himself was as a composer in 1945.

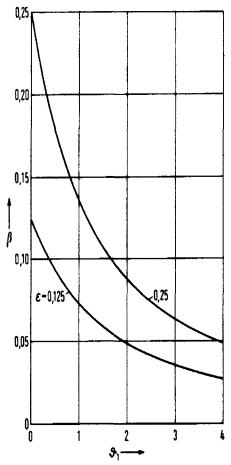
Let's look at the second issue: technique. Do the techniques of excision, addition, and creative rewriting of materials—adopted by Tibor Serly and now generally removed by all the recent revisers—have more validity than we are now giving them credit? Let's go back to David Dalton's interview with Tibor Serly in 1969. I just want to read to you something Tibor Serly was then saying; it follows on something David mentioned earlier.

"Then came the suite which is still known as the *Mikrokosmos Suite* for orchestra. At the time I was working on the *Suite*, 1942, we spent about 10 days together at Cape Cod. After it was completed, I went to Bartók. I hadn't quite yet arranged the pieces from the piano, but I had enlarged upon them and put in contrapuntal voices: actual voices that had not existed there. I had always made a point of not inserting one bar that was not his music. In other words, even the insertions I made would be either some kind of canonic imitation or something that came exactly out of the motivic material of the particular movement. I had much trepidation when it came to showing him this. Not only that, but three of the movements were enlarged to about twice as long. He examined them carefully and all he said was, 'fine, good.' He did make one remark when I told him that in *Diary of a Fly* I thought it should be at least doubled in length with a different orchestration. To this he said, 'Yes, I had not finished that one yet, I would recommend only one thing'—and this was his only remark—'that it come a third higher the second time.' That, I think, should have once and for all set the precedent."

The study of this *Mikrokosmos Suite* seems to me to be vital to understanding what Serly thought he was sanctioned to do with the Viola Concerto sketch some years later. Serly's score was published by Boosey & Hawkes in 1943, the year in which the *Mikrokosmos Suite* premièred. In that score it says, "All deviations from the originals contained in the orchestral version such as extensions, additions, and alterations have been made with the cooperation and approval of Béla Bartók."

What, then, did Serly do in this eight-movement *Suite* that established his credentials, in the eyes of Bartók's family and estate, for undertaking the work on the Third Piano Concerto and then the Viola Concerto? Apart





from some competent orchestration and instrumentation, Serly did the following: he added embellishing lines, chromatic filling, shadowing imitation, and he occasionally shifted the rhythms about. He also added extra bars of repetition to expand Bartók's often terse utterance for piano into something more extended for the orchestral medium.

Similarly, Serly was very interested in taking the 17 bars after the climax of *Diary of a Fly* and turning them into 33 bars. You can see that what he was trying to do was to elongate, very much as Csaba Erdélyi was saying, with that Kodály tradition.

The last thing Serly was interested in doing was to take up Bartók's idea of putting the material up a third when it enters *Diary of a Fly.* This is seen not in the *Diary of a Fly*; Serly misremembered it. Rather, it is in the last of the *Mikrokosmos* pieces, the Bulgarian Dance No. 6.

Serly generates an extra 35 bars by bringing back material at the recapitulation first in G, then later in E. So we have these various changes that Serly was making to the *Mikrokosmos Suite.* How do they relate to the Viola Concerto?

First, those extra bars—there are some 20 bars I think Donald Maurice has identified—seem to come from the same basic purpose that Serly had in the *Mikrokosmos* transcription and which was apparently sanctioned by Bartók: that is, to fill out passages which appeared (to Serly) rushed or inconclusive. Next, we find his repetitions and foreshadowings of material, such as the extra bars inserted towards the end of the third movement. He inserted this passage very much for the same purpose that he had in a number of the *Mikrokosmos* examples. I guess he thought he had Bartók's sanction to do so since he'd done it in the *Mikrokosmos Suite.*

And last, there is the issue of A♭ versus A in the middle section of the third movement. Here again Serly had shown in his *Mikrokosmos* transcription that the key wasn't as important in his mind as the motivic, the thematic, the gestural, or even the color integrity. He didn't seem to rate the tonality quite as importantly as Bartók. So, since Bartók had sanctioned those tonal changes in the *Mikrokosmos Suite,* why not here?

In conclusion, I think that our obsession with being as faithful as possible to Bartók's sketch has led us to become less than respectful of what Serly was trying to do. Serly's intention was to use a technique Bartók had previously sanctioned in the *Mikrokosmos Suite,* on the basis of other Bartókian works, a technique Bartók might well have composed himself. Is this a matter where, to quote the motto of my alma mater, the Royal College of Music, "The letter killeth, but the spirit giveth life"? The recent revisers of the work have now pushed consideration of the letter about as far as possible. Many necessary corrections have been made, but if we are to get any further with this piece, and that "if" is important, then I suggest we do not override Bartók's sketches, but somehow transcend them. The Viola Concerto has now been reconstructed several times. I agree with László Somfai: now it is time for someone to go further and to come up with a creative recomposition of the work.

SESSION TWO

Maurice: Today, rather than each of us taking turns at talking, we are going to open up some topics for debate and just have an open panel discussion. I invite members of the panel to jump in where they want to, politely of course. I will be the referee, deciding when it's time to move on to another topic, but I think once the topic has been introduced, we will let it run a little and see how it goes.

The first topic we are going to deal with today is the aspect of the note corrections in the viola part: that is, the notes in the manuscript which differ from the Tibor Serly version. As I mentioned yesterday, there were 185 changed pitches and over 200 notes that were displaced by an octave in the Concerto. This should be a relatively easy area to deal with because I think the three revisions have come to virtually the same conclusions. The notes are there in the manuscript and on 99 percent of them we agree; so really there is not a lot to say about this particular aspect.

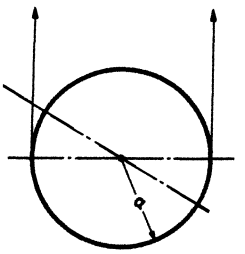
There is one point of discussion that was raised yesterday, which is a bar in the first

movement, bar 68 in the Serly edition. This is the bar with the *marad* meaning "remains." This bar in the manuscript has four beats, of which one has been crossed out. In Serly's version the beat that has been crossed out is left out, in Peter Bartók's version the last beat is replaced with the one that was crossed out, and in Csaba's version all four beats are played. So there you are—you take your pick. The other place that I think is interesting is bar 90.

Erdélyi: This particular place is very unusual for Bartók because when he wrote "8," meaning octave, either he wrote *con*, "with another octave," or *col*, which means "with more octaves." Sometimes he wrote dotted lines to indicate how many notes should be an octave lower or higher. None of these were just a solitary "8," and it puzzled everybody. In his version, Dellamaggiore decided that everything had to be an octave higher; but for my ear it doesn't sound convincing. In fact, Serly's brass tutti is very satisfying in my opinion. What I, with Professor Antokoletz, have come up with is that this "8" belongs to the beginning of the viola part that was later deleted. That could have been played an octave lower, reaching the bottom C. Bartók then crossed it out, but he didn't bother to cross out the "8," so that's how it remains. So, there are three versions—once again it's up to you to decide which you prefer.

Neubauer: Obviously, there are different interpretations in a case like this. We didn't know what Bartók was going to do with the piece, unfortunately, so a decision had to be made. Obviously they thought about it here. I was talking to you yesterday about Peter Bartók's response to Csaba's discrepancies, and they mention that, in preparing the revised score, the "8" was not interpreted as an indication that the tutti in the following five bars was to be in octaves. However, even if it were disregarded, the canon in the tutti voices are still separated by octaves. They talked about all these things, every possibility, and then they had to make a decision based on their rationale of what they thought was appropriate. Obviously, different people are going to come up with different solutions. We all feel differently about this piece, and everybody who performs this piece and works on this piece is going to feel differently.

Sometimes there are some very difficult, almost impossible things to play in this piece. For example, in bar 161 we have the chord with the three E's; Csaba believes this was a mistake; but in any case, it appears in the manuscript, according to their research, three E's in octaves, which is very hard to play. I believe the chord is possible to play. In fact, I've played that segment and I think I made it on one particular performance. But in any case, obviously when you have a problem like this you think, "Well, this is probably one of those things Bartók would have changed when Primrose looked at the part; so perhaps I have some justification in changing that chord." The new edition tells you what's there and you make up your own mind. For instance, you may say, "Well, I can't play three E's, so I'll play two E's." It's probably just as effective. I perform the Concerto exactly as the manuscript appears according to Peter & Nelson, and everything is possible.

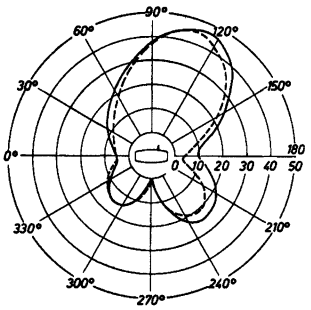


Antokoletz: I would like to make a comment about that. Yes, it's true that we have to make decisions and that we'll make different decisions. But I think that if we understand Bartók's musical language we find that it is consistent with regard to octave position. I think we can come to a conclusion about which octave it should be in. For example, let me show you a sketch of the three E's in question.

Maurice: Is it 3 E's or is it a G on the bottom? Csaba has a G with two E's, but I actually agree with Paul on this one—I play three E's.

Neubauer: The natural sign looks like it's on the E, and the alto clef is on the next note.

Erdélyi: In the upbeat the F♯ is crossed out and the accidentals do not line up with the noteheads. An F♯ should lead to a G, but the F♯ is in the alto clef, an octave lower, where the sharp actually is. It's impossible to play with a high position note. An open G, with a harmonic E on top for the top octave, actually sounds like the most brilliant solution, and it



is a minor chord matching the one in the exposition. Seeing it this way, we realize that Bartók was thinking already in alto clef regarding the bottom voice of the chords.

Neubauer: I agree that it could sound better that way and that it's easier to achieve, but I also agree with Maurice: that that's not what it says.

Maurice: I simply play the lower octave and add a harmonic in first position, and on one or two bows you can get all three E's.

Neubauer: It gets easier as you practice it. In any case, this is one of those awkward places that I don't wish upon anyone to necessarily play, but I decided I wanted to perform it in that fashion because that's what Bartók wrote.

Maurice: I think we have to move on from this. I think Elliott has some comments to make on notes in general, just a very quick one to finish this area off.

Antokoletz: Well, now that we're talking about the E's, I'd like to talk about them as well. There are many places in Bartók's music which are almost unplayable: for example, the opening of the last movement of the Fourth String Quartet. It's almost impossible to reach or stretch to get those notes. The notes fit in exactly with the scalar material, the Arabic scalar, folk, modal material, and there are places in the Concerto for Orchestra with the same problem. Bartók even made the comment about the Viola Concerto to Primrose that some places would be very awkward and difficult to play. But I think he intended what he has in the sketch to be played. It can be played the way it stands, though it's very difficult, and I think it's very dangerous to start changing notes just because it seems to sound okay. I would rather stick very close to what Bartók wrote, even though it is difficult and awkward.

Neubauer: I also think that Tibor Serly, as a violist, felt that some things in the piece would be very uncomfortable for most violists. For example, there's a passage where he transposed the whole tune, because he felt it uncomfortable to go up that high.

Antokoletz: I think that you cannot make determinations on the basis of how the instrument feels or plays. I think you have to make determinations on the basis of what Bartók intended. That's why I think it's dangerous to go by the feeling of the instrument rather than what an analysis will tell you about Bartók's musical language. That's my essential point.

Dalton: If it isn't illegal, it's almost unethical to second-guess someone, especially Primrose,

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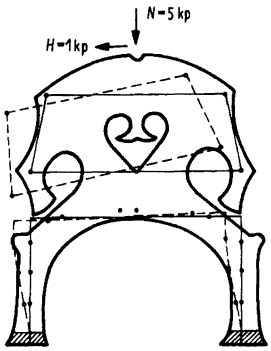


and we all know his technical capacity. But I would wager that if those E's were presented to him he would not play them. He was not a purist. He looked for ways to make things work, ways that would enhance the sound of the instrument, would be more violistic. Consider Primrose's emendations in the Walton Concerto. If you don't know these, you can examine them in the book *Playing the Viola.* He wanted to make things shine, be brilliant, and get the viola out of the dull-dog syndrome. If it worked violistically, he would do it. Primrose made some changes, though not dramatic, to the Bartók Concerto even after his edited, published version came out in order to make passages sound better and to make them more playable, without insulting the intention of the composer.

Neubauer: I personally think that's fine.

Dalton: That's no criticism of you, Paul.

Neubauer: I think Primrose would have appreciated knowing what was there and then deciding, "Well, I think this is more effective."

Antokoletz: The point about this is that it has to do with changes made by Serly. I'll show you why the change is wrong and why he assumed Bartók made a mistake in the manuscript. Bartók didn't make a mistake; he could make mistakes, of course, but he didn't in this case. This is the beginning of the piece. This is just an extension of the opening theme where Tibor Serly has an E♭ over here in this ascending passage, and he assumed it had to be an E♭ because there's an E♭ here, and there's an E♭ preceding it. If you look at the note, it's going to an F. Bartók almost always fills-in; it's basic to his music. Looking at the opening of the theme, we have an E♭. The linear motion is from E♭ to E♮ to F, therefore we know that this is really a variant, in a certain sense, of the opening thematic material. So the E♭ must go to the E♮ to the F. It's part of the piece's organic process and it's part of the varied repetition of the piece's material. It has to be an E♮. Anyone that assumes that Bartók can't put an E♮ against an E♭ doesn't know Bartók's music. There's indisputable proof, not only from this example, but from numerous examples throughout the piece. Serly often made changes where he lost the filling-in process, where he didn't have a concept of the structure of the theme. Many changes of this kind exist in the string quartets that are based on similar assumptions. It's an E♮ and not an E♭, and Bartók did not make a mistake and leave out the accidental.

Erdélyi: I want to mention that Maurice has just acquired Serly's viola part that was given to Burton Fisch before Primrose. In that Serly part, there was open G, an E, and another E. So, Serly wrote that out of Bartók's manuscript. I could not have known this when I arrived at the same solution.

Gillies: Just a further comment on the E's. You have to look at the corresponding part in the exposition because this passage is in the recapitulation. But this doesn't really help either because there is a confusion there too, between the various versions as are written out.

Maurice: I want to move on now to the issue of tempo, a topic I think we can also deal with fairly quickly. What's most important is what appears on the top left corner of the manuscript. This is all we have to indicate tempo. Now it's not actually a tempo marking, but a timing for each movement. This is what his estimate was of how long each movement should last, and from that one can deduce the tempo. Now I may be wrong here, but when I read the interview with David and Tibor Serly, the second movement was quoted as being 3 minutes and 10 seconds long, which leads to a tempo of a quarter note at about 69. This is what the Serly version says, but of course, if you do your math, it has to be 5 minutes and 10 seconds to add up. It is a 5, if you look very closely, and to come out at 5 minutes and 10 seconds on the slow movement, you need to slow it down to about a quarter note at 44. Now I notice in the Dellamaggiore revision it's 48, and the recording is still somewhere near 60.

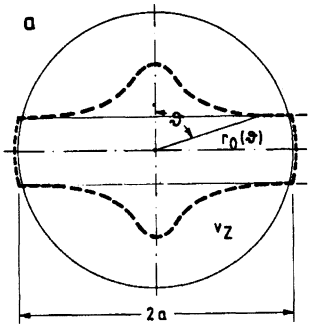
Dalton: I might add that according to the Primrose tradition, it is played slower than 69. In fact, in my personal copy Primrose marked it down to about 58.

Maurice: The difference between 69 and 44 is enormous. At 44 it's a quite different piece of music, a lot slower than the Serly version.

Now I wanted to throw a question to Paul, although anyone can jump in on this. We have only one total timing for each movement, yet within each movement we have a middle section which violists normally play at a different speed. In the first movement this time change is found in the C-minor section, with the triplet theme—there is a tradition to slow the piece down at this point. In the second movement, it's traditional to take the middle section a lot faster, and in the last movement, it's traditional to play the bagpipe tune slower. But, there is not actually any indication from Bartók that the tempo should change in these places. I am just interested to know if we slow down these passages just to follow the tradition of Primrose, or is there some other reason?

Neubauer: Well, as you work on a piece some things obviously feel natural. Of course, you can't help but be biased by tradition. If you've heard that people always do something in one fashion, it's not easy to get that out of your mind. In the case of this edition, they were very exact in trying to come up with the exact tempos that would add up to Bartók's timings; for some people these timings don't seem natural. For instance, in the revised version it says to play 48 in the beginning of the slow movement. As you say, I play it faster—for me 48 doesn't work. You have to, as an individual performer, come up with your own way. There is still question about what material is in the piece: maybe Bartók was going to change certain things; maybe he would have changed the amount of bars. One solution would be not to have the tempos in there, and state that Bartok's timings should dictate the tempos. But they felt that this would not be a basis to start from, and they knew, of course, that no one would stick exactly to the tempos that they wrote down. It's one solution. If you follow their tempo markings, it will work out to Bartók's timings.

Antokoletz: The way to determine this is first of all to listen to Bartók's performances of his own music. In them, no two tempos are the same; they are all very free, very expressive. This should serve as a model for the kind of freedom that we can take as individual performers. There is a lot of rubato in Bartók's own performances. Also, there are a lot of incorrect metronome markings and timings on Bartók's own part. We know this very well from the First and Second String Quartets, which Bartók corrected later on. So, I think it's very important to look at what Bartók did—to see what he wrote about and how he performed these things on his own recordings—to give us an idea of correct tempo. Rather than trying to get some sort of solution to this mechanically, you must, as an individual performer, feel the music. Bartók even said so. He said, "I'm not going to write 'ritardando' in this place in the Fourth Quartet because it will give the wrong impression." Instead, he wrote "pesante," meaning to just slow down. If he had given a change of tempo it would have given the wrong impression, so I think we have to consider that as a primary source determination.

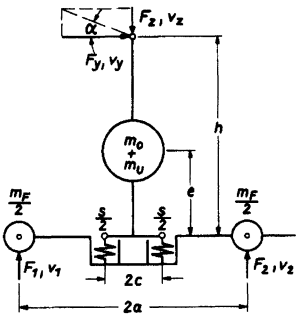


Neubauer: Also, if you listen to other composers playing their own music, the same thing will happen. You may hear Debussy playing, or Stravinsky conducting, and it won't really sound like what they wrote down in the first place. Maybe their feeling about the music changed, maybe the acoustic in the recording studio was funny—who knows what reason, but it's not what they originally wrote.

Antokoletz: Exactly.

Maurice: Do we have any more quick comments on the tempo in general?

Dalton: There is a change in tempo that Primrose made at the poco meno mosso, measure 41, where he marked the tempo down to 76. Many violists continue almost at the same speed rather than making a perceptible meno mosso. Primrose's justification for starting slower than the printed tempo was that there is an accelerando which takes place before measure 54, returning to Tempo I. Well, how do you make an accelerando back to Tempo I



without slowing down beforehand? That was his logic, and he reduced the tempo at the triplet figure, then gradually made the accelerando poco a poco over a number of measures to measure 54, marked 84 to the quarter, and eventually to Tempo I.

Neubauer: But there is no Tempo I; it's not really relevant.

Dalton: No, that was just according to Serly.

Maurice: Csaba, you want to talk about the very end.

Erdélyi: Yes, the very end of the last movement. There is the Serly-inserted four bar orchestral tutti before the final run of the viola: this is Serly's own music and it has been taken out of the new Dellamaggiore score. You can see the urgency of Bartók's writing—how he wanted to finish this race up into open space. Although, in the new score we don't have the extra Serly bars anymore; instead, we have an almighty allargando, with a large cymbal crash in molto allargando. To me this is a gross mistake. There is absolutely no indication in the manuscript this should be there—it's totally somebody's personal opinion.

Neubauer: I can explain this. A lot of discussion has been made about these bars. I originally agreed with you 100 percent: it should go straight to the end, no slowing down. They sent me examples of three other Bartók works in the same vein, where he did pretty much that exact thing: he slows down right before the end and plays a little coda. But in any case, I have tried it both ways and at this point I leave it up to the conductor because it works both ways. But the only way in which slowing down really works is if you really do it—you can't do it half-way.

Antokoletz: Much of the material we are seeing here is deeply rooted in folk sources, and I think we need to study the styles in tempi of Arabic, or Hungarian, or Rumanian, or Slovak folk music to determine which one of those these are, then listen to some peasant recordings or fiddle tunes. I think this would give us an indication of the types of rubatos, changes of tempi, or actual speeds Bartók had in mind. Of course, as a musician I think it's very important, you're right. We all interpret using intuition, but I also think Bartók's Concerto has to be interpreted with knowledge and with information. That's why there is so much research done on the folk styles, on articulation, and on all these aspects. We need to have sources behind us in order to make correct decisions.

Neubauer: I think that the better musician you are, the more you study the works of any composer. You study their letters, you study the history of their lives—you study everything. Obviously the better informed you are, the better you can present something.

Antokoletz: The more your intuition will be influenced.

Dalton: About this ending, I would hold my own judgment regarding the molto allargando because I haven't lived with it long enough. Serly himself admitted that he added those four tutti bars because he said that he felt it simply needed them; it was an intuitive thing on his part. Primrose said, "There is some difficulty in putting over the ending successfully because it comes so suddenly, it comes suddenly after the tutti, the inserted tutti. I find the audience a little uncertain if that is the place to applaud or not. It has to be done in just a certain way and there has to be a little bit of acting in it, as there should be in all performances."

When I deleted the four tutti bars in performances of my students, I found the ending eminently more successful. There was little doubt on the part of the audience that the Concerto had ended.

Gillies: You find a problem with Bartók's inability to come up with a good ending throughout his career. Listen to the first recording of the radio broadcast of the Concerto for Orchestra in December 1944, and you can hear

the surprise of the audience at the first ending. As a result, Koussevitsky and Szell got back to Bartók and said, "You have to write a new ending," and Bartók therefore wrote the ending we hear in virtually every performance today. We have the same problem at the end of the Second Violin Concerto, at the end of the Second *Rhapsody*, at the end of *Mandarin*, and at the end of half a dozen other Bartók pieces. Bartók was great at getting started, but he didn't know how to stop. This leaves us with a fundamental problem—one of the definite weaknesses in Bartók's compositional armory.

Antokoletz: I'm sorry, Malcolm—I don't agree with you. Just listen to the ending of the Third String Quartet—there's no better ending in 20th-century music. It's a wonderful, most satisfying ending.

Gillies: But what you find, even there, is that when you've got something that is layered in sequence, you've got something that is more traditionally satisfying. When Bartók just runs off the end, as he does for instance at the end of Divertimento for Strings, the ending becomes too abrupt. In the example you were mentioning, and a couple of others, I could say, where he hasn't used a typical prototype of running off the end, he's done something nicely sculptured, something lovely.

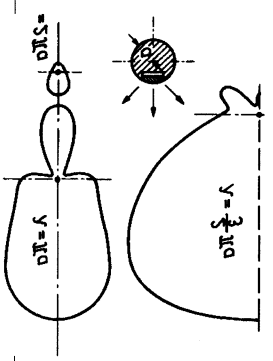
Maurice: Shall we now move on to structure? The time is running away from us, and there are many things we'd like to talk about.

Erdélyi: It is a structural point that at the end of the Concerto, after so much development, the music just runs out as fast as possible, and then the audience realizes it's all over in silence. That's an effect, a very important compositional effect.

Gillies: It's a kind of folk effect, too. Folk melodies tend to just run off the end, but that doesn't work in our concert hall tradition nearly as well.

Erdélyi: Yet after a performance I was told, "Ah, that ending was more powerful!"

Maurice: Let's move on. I would like to talk about the link between the first and second movements. I mentioned yesterday that in my revision I leave out the Lento parlando on the basis that at the end of it we find there is a 2/4 ending on a C, and the only way to make that run into a 2/4 is to go directly to the Allegretto. I know I'm the only one that does this, and I accept that I may be wrong, but that's my view. What I would like to ask Paul and Csaba is how they actually make the transition from the Lento parlando to the second movement, because we have various versions here. In the Serly version, as you know, there is a long bassoon solo, which is taken from the theme in the first movement. Csaba finishes on the low C, holds it, then goes directly to the second movement—in other words, exactly as it appears in the music, except with a kind of a pause over the C, then directly to the E major chord. And Paul, I think you play a five-note figure to connect the two movements together.



Dalton: Isn't this identified as the biggest structural problem in the whole Concerto?

Maurice: I would say equal to the problem at the end of the Allegretto.

Antokoletz: I think it becomes more of a problem when you begin to add things. There is nothing wrong with Bartók's tonic C to the E major area; it's very Bartókian, and very often we have these same abrupt changes in his music.

Neubauer: I don't think that Bartók would have gone into 2/4 for one bar like that and then finished the movement.

Antokoletz: We take it there was going to be a Scherzo.

Neubauer: As Peter says in his foreword, these three notes followed by the four bars taken from earlier in the movement are what Serly used to modulate into the second movement. They thought that these notes were also going to lead into the Scherzo, and because of this they omitted them from the revised score.

Instead, what they decided to use as a transition was a repetition of the last phrase of the Ritornello at a slower tempo. Obviously, there was no way of knowing what Bartók would have done. This is one solution. I also worked with the Hungarian conductor, Ivan Fisher, who said that instead of just going down to the E major, he thought it would be more authentic to have it leading. So in that particular performance, I of course acquiesced to the conductor and it was also effective.

Maurice: So we have four versions. We have the Serly version, we have mine without the Lento parlando, we have Csaba's with just the C, and we have Paul's with the five notes. Again, you can take your pick.

The other section I'd like to quickly deal with is the link between the Allegretto and the Allegro. This is the only place where Serly left material out of the work. He simply said he didn't know where to put the material he did have or what to do with it. I felt the same, and I left it out. We have two solutions here. Csaba has one and Peter Bartók has a different one. Csaba, can you explain both of them?

Erdélyi: There are the four-part chords of the viola, in the Allegretto, and Bartók wrote a letter *A* to the first eight bars, and then a *B* to where there are single notes. After that we read, "A and B, 2 trumpets and corni," and vaguely you can see an "8" and a dotted line underneath, which to me means 4 horns in a two-octave cluster. Then there is a little fragment all on its own. In the score of the Dellamaggiore version, it ends with just that fragment in the cellos and violas. This is only part of the story for me. My solution would be to play the fragment simultaneously with the repeated B section—then they work perfectly.

Neubauer: Their response is that it's a matter of opinion. They said that the idea of combining what was written in the solo viola part from bars 77 to 83 with what was written in the orchestra in bars 93 to 99 was given serious consideration but was not used in the revised score, for lack of sufficient indication in the manuscript that the composer wished to combine these two parts rather than substitute the second for the first. So they did think about it, but they felt it wasn't justified—that was their opinion.

Maurice: Malcolm, could you just finish off this discussion on structure?

Gillies: I think we have to recognize that we are dealing with a manuscript that was only in the mid-to-late process of creation, and that this is where literalism can create problems. It seems to me that the third movement is the movement that was most hastily written and that has the most gaps in it. That is the area in which Tibor Serly put in significant other material, and I feel that we can get caught, particularly in the third movement, between Bartók's desire to finish the piece before he died and our desire to produce something that is completely aesthetically satisfying. I find the third movement a bit of a squib of a movement. I appreciate some of the things that Serly has done, and I feel it would be a pity if we cut all those parts out for the simple reason that the composer himself didn't happen to write them down. That's being very unauthentic.

Neubauer: As a performer, I'm completely biased in my opinion, of course. But I find every movement much more effective in the revised version. In the third movement, for instance, there are half-mordents going from underneath instead of the Serly version in which the mordents are much more folksy. The A-major to A♭-major section is much more effective, and if you play the harmonics—it says harmonics in the manuscript—it's more interesting than what Serly wrote. What Serly added was basically the octaves.

Dalton: Did you use the harmonics that Bartók indicated in the so-called "Scottish" theme?

Neubauer: Yes.

Erdélyi: By the way, that was never the Scottish theme, because the Scottish theme was the dotted "hiccup" version of the second theme in the recapitulation of the first movement.

Dalton: Peter Bartók, in his article published in the *Journal of the American Viola Society*, makes a point of saying that the theme is reminiscent of a Scottish tune. He conjectures that it might be a subtle reference to Primrose's national background.

Erdélyi: Unfortunately the Romanian musicians all say it's certainly Romanian.

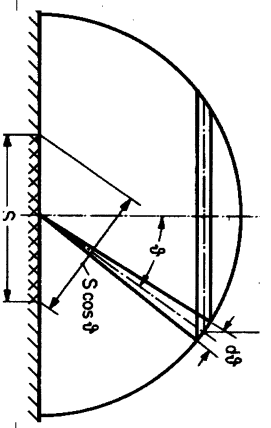
Maurice: We have to move on in order to talk about articulation. In the Burton Fisch recording of the Viola Concerto, the Allegretto multiple-stops are played pizzicato. In Burton Fisch's copy of the part, it's actually written "pizzicato," with "arco" added at the single line, obviously added by Serly since it's not in the manuscript. In the '70s, Atar Arad began playing this section pizzicato. I believe he thought he was the first one; I've got news for him because Csaba also plays this passage pizzicato. Paul, was this considered?

Neubauer: Since there's no indication, it wasn't considered. But if a performer feels strongly about it, it's certainly an option.

Erdélyi: The indication is that all the bottom C's are written out. For example, in Bartók's Second Rhapsody for Violin and his Sixth String Quartet, we see a strumming, pizzicato effect for both the violin and viola. It is impossible to play every note with the bow, four strings together. You could play the first note in each group, as one does in the first movement of the Walton Concerto, but you have to leave out a few of the bottom notes if you play it in tempo. Pizzicato is convincing because the accompaniment is very sparse.

Neubauer: By the way, I don't think playing this passage pizzicato is impossible; it depends upon the stroke you use. I think it may not sound always, but certainly it's playable.

Maurice: I'd like to move the discussion on to articulation. The problem with articulation, I think, is since there is nothing in the manuscript, we have as many different versions as there are violists. I wonder if there can be, perhaps, a general comment from Csaba and from Paul on the bowing and articulation—just a general comment on how one arrives at what is acceptable, where you slur, and where it is separate.



Erdélyi: I'd like to say that the new version with Paul's bowings is a great improvement for the piece. Because of my Hungarian background I differ, of course, here and there. One principle I'd like to mention is that, in Hungarian, syllables are strongly pronounced. For this reason I find there are too many slurs in both the Serly/Primrose and the Neubauer parts, in light of how Hungarian folk singers sing parlando and rubato. Much of the first and second movement is like this. For me the Concerto is much more speaking if I separate the intervals from the steps in order to bring out the differences that make more tonguing, pronouncing syllables. That's basically the reason I play somewhat different bowings from Paul.

Neubauer: If I can just say that in every edited piece of music I've seen, I've changed bowings no matter how much I respect the person; William Primrose, Paul Doktor, or whoever the editor is, we all have our own personal ideas. In terms of the opening, I look at it completely differently. I look at the opening as an introduction to when the orchestra comes in. I see it as very calm at the beginning, then getting gradually more excited. I don't want to bring out the intervals like that, because you're going to have these intervals appear in the piece many more times. My personal taste starts softer than the Serly version, just very calm and building up, but of course it's a very personal thing. Finally, my family is also from that area of the world—my grandmother was Hungarian. I am a fan of the folk music of Hungary and Romania and have even played with bands in numerous restaurants all over the world.

Maurice: Malcolm, could you please just touch on orchestration and texture?

Gillies: I'll really just address the issue of texture. What I was talking about yesterday was the issue of there being not enough imitative, contrapuntal texture in the orchestral part in the work, and coupled with that, what

imitation there is tends to be rather too regular. In the sketch we don't have any definite indication of how the imitation should go at certain points. In the Serly and Peter Bartók version, and I think yours, Csaba, it's just direct imitation down the fifth. It puts imitation at one crotchet then goes on laboriously—pretty unrelieved for 20 or 30 bars. I think that's one of the dull passages that you, Elliott, were talking about. The piece needs more irregularity—not just the imitation at the crotchet, regularly following on in a boring way. There is no indication in the sketch that it should even be at the crotchet or that there should be any imitation at all. Bartók was writing so fast to get to the end of the third movement. Another example is the theme from the first movement, just before the orchestral tutti preceding the second subject. That passage, when it comes back in the first movement, is just a blank in the manuscript. I think more calculated, irregular imitation at that section would fit exactly with what Bartók had been doing for the last 20 years. It would just help to make the piece sound a little bit less four-square, and there is as much justification to add more irregular imitation as anything that's been done by Serly or any of the other people. So that's one very constructive suggestion I've got for making the texture more Bartókian and less regular.

Maurice: Any comment on orchestration?

Dalton: What is your guess as to why Serly ignored the clearly marked timpani indication right at the beginning of the Concerto and substituted pizzicato celli and bass?

Gillies: I think it was purely practical; he thought that was a much easier thing to play.

Neubauer: You need more timpani and you have to be moving the pitches around. I think someone said it might be best to have a bigger drum for the very low notes.

Gillies: And if you think of the problems Bartók had with timpani, in terms of the Sonata for Two Pianos and Percussion in the years previous to the Viola Concerto. . . .

Antokoletz: What's interesting is that the Third Piano Concerto also opens up with timpani, but for completely different reasons. There's something in his ear that requires timpani in the opening.

Gillies: I think it's great that the timpani is there now. More orchestras manage this today than 50 years ago.

Erdélyi: The *Music for Strings and Celesta* has many different tunings for the timpani.

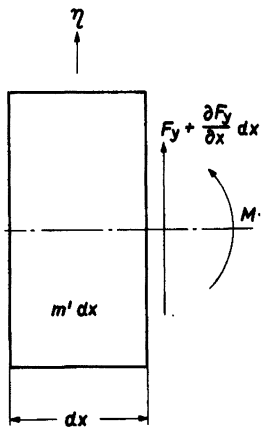
Gillies: But think of all the problems with performance in the early days.

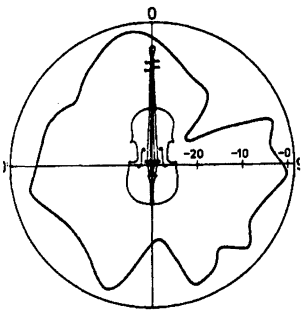
Maurice: It's now time to bring this to a close. I would just like to go along the line, with each of you making a closing comment.

Gillies: I would just like to reinforce my conclusion of yesterday: if we are to go further with this work, we have to get away from the idea of further reconstructions and instead come up with a further, very informed, recomposition of the work.

Dalton: I have the copy of a kind of congratulatory letter I wrote to Paul full of wonderment that he, along with Peter Bartók, could persuade Boosey & Hawkes to bring out yet another version—a considerable financial investment on their part. I just wonder if we will arrive at a solution as such, or if we will live with a kind of an amalgam for a number of years. Right now I'm in a state of ambivalence but also hoping that out of all the confusion will come light.

Erdélyi: I think that one is inevitably confused when confronted with all the new information that has just come out. I think it has been a very positive step to publish the facsimile and make it available. The new version has corrected most of the notes that were wrong in the Serly version. A very important point is the copyright question: how can an unfinished sketch be protected by copyright? The Bartók/Serly Viola Concerto—as it should have been so titled—is copyright protected by





Boosey & Hawkes. The Peter Bartók/Dellamaggiore/Neubauer version is also copyright protected by Boosey & Hawkes. This is the main issue that paralyzes us. With all the research, support, and openness that such a panel brings together—and we have much more information now—we need to ask Peter Bartók the following:

"Please allow Mr. Kurtag, a great Hungarian composer (I already made him interested), to write the orchestration, based only on the manuscript and his vision of Bartók's works. Let this happen, like the many Mussorgsky works that were left in piano form when he died but later received ingenious orchestrations from Shostakovich and from Ravel. Let this be possible for Bartók's Viola Concerto, and let the public, in the 21st century, come to a preference as to which one they want to hear."

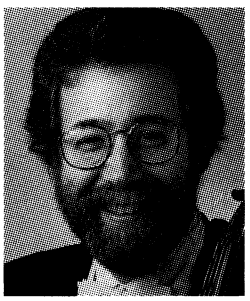
Neubauer: Well, I don't want to talk about copyright laws. I'm not that attuned to the legalities of the laws. Obviously they exist for the protection of composers and their descendants. I've performed this new version numerous times and have always gotten very good feedback about the version itself. I invite anyone to listen to it; it's a very effective work this way. Of course you can add to it—you can have 20 different versions of this piece. I think it is incredibly close to what the manuscript says, and it's as close as anyone is going to get. You may want to change this or that according to your personal feelings, but when you listen to this piece now, it has much more of a folk element—much more of Bartók's jaggedness as opposed to the Serly streamlined version. It holds together much better now—the first movement especially, which is less disjointed than it used to be, without all the tempo fluctuations and added bars that made it sound so uneven. I think the new version is much stronger, and it's what Bartók wrote. Do we want five thousand versions of this piece? Maybe it would be interesting, but this version works—that's all I can tell you. I've played it, and it works.

Antokoletz: Just a quick comment about the copyright. Any material, sketches, memos, or drafts all come under the copyright law of the final printed version. I have learned through my experience with Boosey & Hawkes that copyright laws cover anything related to the musical materials. In any case, my feeling about all that's gone on here with regard to an authentic edition is that we are looking at the work and trying to find all the answers. Bartók wrote a lot of music and there are a lot of categories of works. There are works that belong to the five movement arch forms, there are works that belong to cumulative works that get faster, there are works that belong to the verbunkos or parlando rubato followed by a fast movement, and there are paradigms that we can use as tools to determine some of the structural problems in a work like this. Bartók makes his own comments about this work—that it gets faster. I read in my lecture the other day about the increase in activity—not like the First String Quartet, but it has some of that aspect to it. We have to consider the increasing speed of the piece, rather than suddenly slowing down and disrupting the tempo. In any case, my final statement about all this is that Bartók is a very complex composer and person. He was an ethnomusicologist, pianist, arranger, composer, and much more—we have to look at all these features in a very scientific way to be able to come to an authentic conclusion. We have to understand folk styles; we have to understand Bartók's own music; we have to understand how he used articulations in other works; and I think we have to use a certain degree of intuition. We cannot go on the idea that one person wants to do it this way, another that way. I can't agree with that. I think it has to be done scientifically. We have a great amount of information, scientific information, what I call nonreflexive information—information outside the composition here—that can help us come to these determinations. So, my argument is for scientific, musicological, scholarly research combined with a musically intuitive approach.

Maurice: My final comment is that I hope these discussions haven't scared anyone from playing this piece. Rather than being put off, we should be inspired by the challenge of the choices at hand. Paul has already said he doesn't expect everyone to follow exactly what

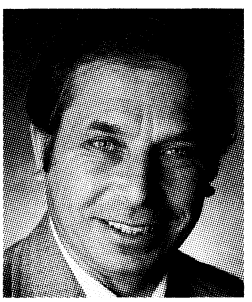
San Francisco Conservatory of Music

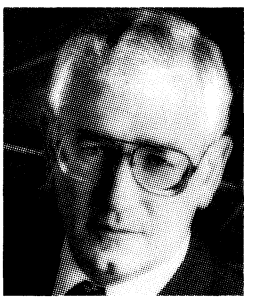
Viola Faculty



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 in such groups as the Aurora String Quartet and Stanford String Quartet, and on such series as Chamber Music West, Chamber Music Sundaes, and the Mendocino Music Festival. He received his B.M. from the Oberlin Conservatory, his M.M. from the Manhattan School of Music and his D.M.A from the University of Michigan.

A native of Russia, **Leonid Gesin** studied with A.G. Sosin at the Leningrad State Conservatory, where he later served as a member of the faculty. He performed for 17 years with the Leningrad State Philharmonic. He also taught viola and violin for five years at the Rimsky-Korsakov Special Music School in Leningrad, then emigrated to the U.S. in 1978. Gesin is a member of the San Francisco Symphony and of the Navarro String Quartet. He appears in Chamber Music Sundaes and performs with the Sierra Chamber Society.





Paul Hersh, former violist and pianist of the Lenox Quartet, studied viola with William Primrose. He is former faculty member of the Grinnell College and SUNY at Binghamton, and has been artist-in-residence and visiting faculty at the University of California at Davis, Temple University, Oregon State University, University of Western Washington, Berkshire Music Festival, Aspen Music Festival, and the Spoleto (Italy) Festival of Two Worlds. He has performed with the San Francisco Symphony, the San Francisco Chamber Orchestra and many other groups.

For more information, contact:
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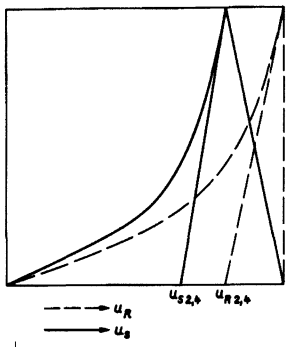
he wrote in his version. His version, or at least a lot of it, is his own personal taste. Most of it you may enjoy playing, but I don't think Paul would be offended if you changed a slur here and there, or marked a different fingering, both of which are in the domain of interpretation. So in terms of the solo part, I think we should feel very encouraged now that we are allowed to do some things that we might not have thought we could before. In terms of which version to play, I think the three of us would say there is no way we could face playing the old Serly version because we just feel like we are playing wrong notes, which we are. I think we should all consider this very carefully if we play the Serly version—that you are actually playing wrong notes. Now Paul will probably say the only solution to these questions is to play the new version completely, but there may be a third option, this option being, if you like the Serly orchestration better, to play the revised solo part with the Serly orchestration, obviously removing the necessary bars. I don't know what Peter Bartók's comment would be on that, because you'd be playing part of two separate versions, but that's certainly another option.

Finally, I would just like to thank the panel for giving their time and energy to this discussion—especially Malcolm, who has flown all the way from Australia just for this particular event.



Viola Pedagogy

Curing the Collapsing Finger

by Don Ehrlich

Don Ehrlich received his bachelor of music degree from the Oberlin Conservatory, his master of music degree from the Manhattan School of Music, and his doctor of musical arts degree from the University of Michigan. After a year as principal viola in the Toledo Symphony, he came to the San Francisco Symphony in 1972, where he is now assistant principal viola. He has been heard as violist in the Aurora and the Stanford String Quartets, and he appears frequently as chamber musician and as soloist. He has been on the faculty of the San Francisco Conservatory since 1972.

Among the problems that plague the left hands of many violists is the collapsing finger: the finger that should be round from the hand to the string, but instead has the "middle knuckle buckle." For many violists this problem occurs most frequently in the fourth finger, less frequently in the third finger, and occasionally in the other fingers.

A number of people have prescribed ways of strengthening the fingers, such as repeatedly squeezing a small, hand-sized ball. This technique will, in fact, strengthen the muscles of the fingers, but only those muscles that flex (pull the finger down to the string), not those muscles that extend (raise the finger from the string). This limits the usefulness of this exercise. Further, this exercise unbalances the hand by failing to strengthen the lifting muscles, which serve to help the fingers stay rounded.

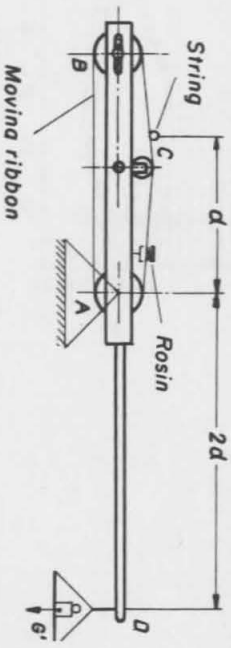
Many musicians are aware that most of the muscles that move the fingers arise in the forearm. All one needs to do to confirm this fact is wiggle the fingers of one hand while holding the forearm with the other hand; you can feel all kinds of motion in the forearm.

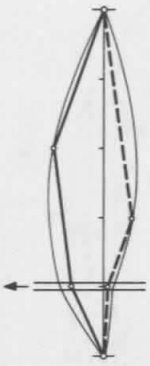
However, not quite as well understood is that the hand itself contains muscles known as *intrinsic muscles.* Though tiny, these muscles are critical in performing fine motor work. There is a way to strengthen them and let them help keep the fingers rounded. The information here was given me by Dr. Nancy N. Byl, who still manages to find time to practice physical therapy despite being director of the graduate program in physical therapy and a consultant with the Health Program for the Performing Arts at the University of California School of Medicine, San Francisco.

These exercises are isometric, meaning that they work a specific muscle fiber or group of fibers by means of moving them to an extreme while resistance is being applied to that motion—in this case with another finger. Although isometric exercises will not by themselves improve flexibility or coordination, they can build muscle mass and strength without stressing the joints.

PICTURE 1: The finger being exercised in this exercise must stay at a right angle to the main part of the hand.

The first exercise affects the fingers' extension, not flexion, and depends on a certain hand position for it to be effective. In Picture 1, the index finger is used to demonstrate this exercise, but essentially any finger can be used, although, as noted earlier, the little and ring fingers tend to need this exercise most.





II

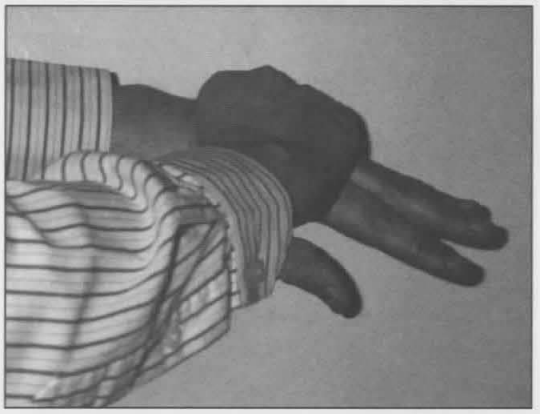
PICTURE 2: This "pull-apart" exercise requires a friend in order to perform it.

The finger being exercised must stay at a right angle to the main part of the hand. If during the exercise you inadvertently raise this finger so that it is no longer at a right angle to the palm, the intrinsic muscles are no longer doing the work; the forearm muscles are strengthened instead. Note in Picture 1 that the index finger extends, while a finger from the right hand supplies the resistance. Also notice that at no time does the finger move from a 90 degree angle with the palm.

Picture 2 illustrates other exercises one can do to help strengthen the intrinsics and encourage the fingers to remain curved. I call them "pull-aparts," and I find that I must ask a friend to help me with them. The "right angle rule," though critical for the exercise above, is not relevant to the rest of these exercises—the fingers can remain straight. The idea in Picture 2 is to try to hold the little finger and thumb together while a friend tries to pull them apart. This pull-apart exercise can also be done a different way: with the left hand in a position similar to that shown in Picture 2, hold a piece of paper securely between the thumb and little finger, with all knuckles bent, and try to pull or even tear the paper out with the right hand.

PICTURE 3: Notice that in this exercise the friend's fingers are farther down on the hand.

The opposing muscles can be exercised as well. With the left hand in the same position as shown in Picture 2, place the fingers of the other hand around the outside of the thumb and little finger, between the base knuckle and the middle knuckle; then try to separate them while the right hand supplies resistance. As these muscles are strengthened, you may be able to separate the thumb and little finger somewhat.



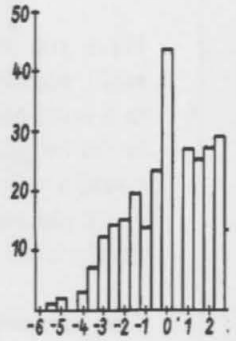
PICTURE 4: In this exercise, keep the fingers of the left hand in the shape of a tube.

Using a piece of paper or cardboard again, you can exercise yet another set of muscles. Place the piece of paper or cardboard between any two adjacent fingers of the left hand, as though between scissors blades; then, as before, squeeze the paper while trying to pull it out with the right hand. The opposing muscles can be exercised with a similar exercise: with the same pair of fingers closed, try to open them, as opening a pair of scissors, while applying resistance with the right hand.

Picture 3 illustrates an exercise similar to that illustrated in Picture 2, but instead you must try to keep your hand curled up while a friend tries to pull it open. Note that in Picture 2 the friend's fingers are wrapped around the thumb and little finger, while in Picture 3 the friend's fingers are lower down, on the sides of the palm. Muscles opposite those exercised in Picture 3 can also be strengthened. As shown in Picture 4, hold the left hand rounded, like a tube, fingers extended; then

place the right hand over the left, around the knuckles. While supplying resistance with the right hand, try to spread open the tube that is formed by the left hand.

In conclusion, it is never a good idea to engage in any exercise with such enthusiasm that we martyr ourselves, as did Robert Schumann. Start slowly and gently, and increase slowly! In this way we may be able to train ourselves pain-free.



INTERVIEW WITH MICHAEL TREE: VIOLIST WITH THE GUARNERI QUARTET

Michael Tree, a founding member of and violist with the Guarneri Quartet, is one of the most widely recorded musicians in America. He has more than 80 chamber music recordings to his name and has recorded with Artur Rubinstein, Emmanuel Ax, Isaac Stern, Jaime Laredo, Pinchas Zukerman, and Rudolf Serkin. In August 1997, Les Jacobson, secretary of the Chicago Viola Society, interviewed him at his summer home in Marlboro, Vermont.

Jacobson: Your first teacher was your father, Samuel Applebaum—tell me about his background.

Tree: My father was a violinist who spent most of his years teaching in New York City. He studied there briefly with Leopold Auer and Franz Kneisel, a well-known German violinist—I believe he was concertmaster of the Boston Symphony at one time.

Jacobson: How did you come to change your name from Applebaum to Tree?

Tree: Ironically, my ancestry is Russian, not German. Applebaum is derived from the name *Apfelbaum*, which in German means "apple tree." Later, when I took a professional name, I just shortened it and anglicized it.

Jacobson: Parent-teachers can be difficult, especially when they're well known and have fairly strict ideas. What was it like to study with your father?

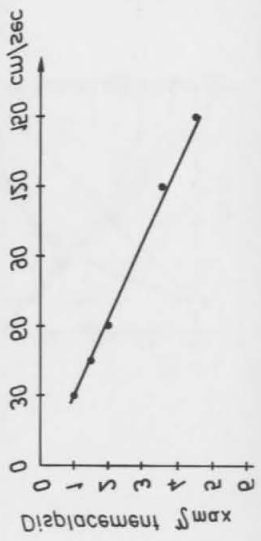
Tree: It wasn't nearly as formal or as structured as you might think. My father would just pop in and listen to me practice for a few minutes. He taught a great deal at home, so he was constantly able to monitor what I was doing. The lessons took place any time of the day or night when he happened to be free and I was around: sometimes in his studio, sometimes in the kitchen or my bedroom. In other words, it was a very familial situation. I didn't really have a formal violin lesson until I was 12 years old, and by that time, I had studied at home for seven years.

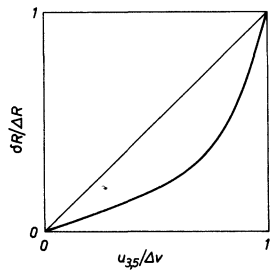
Jacobson: Which of the great string players did you meet during your father's interviews?

Tree: My father wrote two series of books, *With the Artist* and *The Way They Play*, based on interviews with many great string players. I was lucky enough to have tagged along as a little kid and met the likes of Kreisler, Elman, Zimbalist, Heifetz, and many others. The books profiled just about all of them. I was there for interviews with Heifetz, Piatagorsky, Primrose, Stern, Francescatti, Milstein, and many others.

Jacobson: What was it like to meet Heifetz?

Tree: Absolutely stunning. I remember the moment we knocked on the door of his hotel room in New York City. When Heifetz opened the door, I almost fainted. Even at the age of eight or nine I was aware that meeting him was something extraordinary. I knew all of his recordings and had even heard him





perform. My father used to turn pages for all the great players who performed in Newark, where we lived, and I would sit backstage. That's where we heard Heifetz, as well as Kreisler, Huberman, and Szigeti. I remember taking pictures on my little Brownie camera of my father with Heifetz—he was very gracious. Many of the pictures I took appeared in my father's books.

Jacobson: Tell me about the great violists you have known.

Tree: I was lucky enough to have known Primrose personally. He taught at Curtis when I was there, so I worked with him in chamber music, although as a violinist, not as a violist. He was a tremendous player, although there weren't many opportunities to hear him in public because there were few viola recitals then. He was an outstanding spokesman for the viola.

Jacobson: Who has influenced or impressed you since Primrose?

Tree: Too many to name. There are so many wonderful violists, many of whom are personal friends, I'd have to mention 20 names.

Jacobson: There is the impression that fundamental string training used to be a good deal more rigorous and regimented than it is today. Is that true in your experience?

Tree: My lessons at home were informal; the training was nevertheless rigorous. My father wrote a methods book from which I studied—a good steady diet of basic exercises. I went through a steady diet of all the important methods: Kreutzer, Dont, Sevcik, Rode, and many others, working up to Wieniawski and Paganini. Plus, I had my daily dose of scales. In a sense, it was like military training. I think many of today's players have returned to that regimen. The old methods books are all transcribed for viola, and I hope students will use them.

Jacobson: When did your formal training begin and what was that like?

Tree: When I was 12, my parents enrolled me in violin lessons at the Curtis Institute. For the very first time in my life I was expected to play for someone with all the discipline and trimmings of a real violin lesson. The lessons lasted an hour, which was totally new to me.

Jacobson: That must have been a difficult transition for you.

Tree: It was. I had always thought a violin lesson was something that happened between meals or whenever there was a free moment.

Jacobson: And you commuted from Newark to Philadelphia?

Tree: My Mother took me. It was right after World War II, and a lot of the students were much older than I was because they were returning from Europe to resume their studies. My first year I studied with Lea Luboshutz. She was a well-known Russian violinist who retired a year later—maybe I had something to do with that.

Jacobson: That seems unlikely, doesn't it?

Tree: Who knows? I was a pretty unruly kid, never having had the discipline to actually play for a stranger for an hour at a time.

Jacobson: So the transition was difficult for both of you?

Tree: Well, it was for me. She was very outspoken—and she gave me hell. She insisted I practice a great deal and come fully prepared. Also, I had to look presentable because Curtis was, and still is, a very proper, almost nineteenth-century styled conservatory. After a year, Efrem Zimbalist became my teacher.

Jacobson: Were you ready for Zimbalist after only a year there?

Tree: He took me under his wing. I guess I represented some sort of challenge and he decided to see what he could do with me. I was very, very lucky because he took a liking to me. He taught me for 10 years.

Jacobson: What was it like working with him?

Tree: Absolutely wonderful. He had studied at the St. Petersburg Conservatory when Rimsky-Korsakov was director, he had played the Glazunov Concerto under Glazunov's stick, and he knew so many of the great Russian players. Zimbalist was a great player and had a unique ability as a teacher to explore each individual's needs and personal style of playing. When it came to fingerings and bowings, for example, he was anything but dogmatic. If something didn't go well, he would try to figure out why; he would come up with a whole new set of ideas and new fingerings. Even with passages that he played a certain way all his life, he was perfectly willing to experiment with new ideas. He taught me a great deal about using extensions and contractions, which I found doubly effective on the viola.

Jacobson: Like half position and fourth finger extensions?

Tree: All fingers. Even today on the viola I like to demonstrate a four octave arpeggio without a single shift. You might not dream of doing it in a fast passage because it gets very complicated. But it's a way of demonstrating how supple and rubbery the hand can be and how it can stretch way beyond what we are often taught, thereby avoiding a lot of unnecessary shifting. And that's particularly applicable to viola playing. These were ideas that were quite revolutionary to me. You almost never find such fingerings in printed editions of the great works, because they reflect the way people played almost a hundred years ago. It was just the norm to slide and shift all over the place without giving much thought to what a glissando should represent within a phrase.

Jacobson: What else did Zimbalist reveal to you during the 10 years you studied with him?

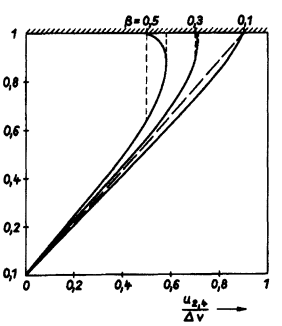
Tree: He was a beautiful musician; he really did put the music first—in his own playing and his own mind. He was very devoted to what he considered the truth—the message of the music. He would become very offended if he thought any one of us was just doing cute things: making beautiful effects for the sake of exhibiting our own style, but that didn't really work.

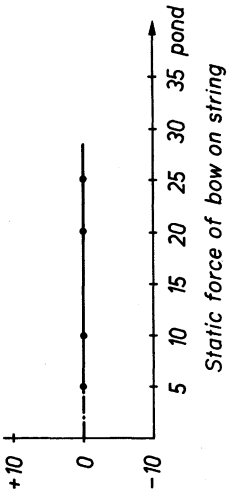
Jacobson: It was while you were studying with Zimbalist that you first performed at Carnegie Hall. Tell me about that—the reviews were extraordinary.

Tree: I was only 20 years old, so it would have been 1954. Mr. Zimbalist sponsored the concert, even loaned me a beautiful del Gesu fiddle, and arranged the whole thing. Two years later, I again performed a recital at Carnegie Hall, also through his auspices.

Jacobson: At what point did you make the transition to viola, or were you always playing the viola?

Tree: I dabbled with viola playing. There was a policy at Curtis—and I think it was a very good one—that every violinist had to play the viola. For one year we studied the viola as our principal secondary instrument. At that time Max Aronoff, the violist with the original Curtis String Quartet, taught viola. He





was a wonderful player and teacher. So, I received a smattering of viola technique and repertoire from him.

Jacobson: You weren't taking it seriously at that point?

Tree: I loved it, but I didn't really appreciate it. Some years later, I was asked by Rudolf Serkin to play a recital with him in New York City at the Metropolitan Museum. One of the three works of the program happened to be the Mozart trio for clarinet, viola, and piano. The two other works were the Brahms horn trio and the Beethoven piano trio, both of which had sizable violin parts. The Mozart trio came in the middle of these three works, and I didn't even own a viola! Mrs. Serkin kindly loaned me the viola, a beautiful J. B. Guadagnini that had belonged to her father, Adolf Busch. I found myself playing this very beautiful, demanding work with soloistic parts for all three players. I had to play the opening Beethoven trio, the opus 1, no. 1, *then* grab the viola backstage between bows, *then* walk out with the viola without even having played a note on it. In other words, I was taught in a hurry not to make too much fuss about transitions from one instrument to the other.

Jacobson: I thought Pinchas Zuckerman had made that point moot because he switches so frequently, even within a single program. But maybe before him it was considered more of a challenge.

Tree: Well, of course Pinky is a superb violist. But Kreisler played the viola. He and Zimbalist often played the Sinfonia Concertante in public. Menuhin recorded the Walton Viola Concerto at the same time he recorded the fiddle concerto. The list goes on—so it's not as unusual as we think.

Jacobson: When and how did you make a permanent switch to viola?

Tree: After that experience I rarely played the viola until the Guarneri Quartet was formed. It happened one fine day in 1965 when we all sort of came together at Marlboro. We had known each other as players, but we were basically three violinists (Tree, Arnold Steinhardt, and John Dalley) and a cellist (David Soyer). Obviously, one of us had to make the switch. I practically insisted on being given the chance to play the viola because it was a challenge: another voice, something I had never done. I have to admit that nobody in their right mind would have given us the odds for staying together more than a year or two because that's the way most quartets seem to operate. I guess we were all known to be pretty opinionated and headstrong as players; I think people were actually taking bets on how long it would last. Well, thirty-three years later we're still the same four guys, and when people ask us how that happened we can't quite understand it ourselves.

Jacobson: Personal chemistry, perhaps?

Tree: That, and the fact that we all came from more or less the same background. We had all studied at Curtis together (the three violinists), we had been friends, and we had played together in many other configurations. The cellist was older than we were, but he and I had formed a piano trio some years before—the Marlboro Trio—and had toured together. By the time the four of us decided to form a quartet, we had a lot of encouragement from people like Sasha and Mischa Schneider from the Budapest Quartet, Casals, Serkin, Felix Galimar, and a host of other players—all of whom took a very friendly, almost paternal interest in us.

Jacobson: So you had to learn the whole chamber music repertoire on the viola?

Tree: Absolutely. And at the time I didn't even own a viola. For two or three years I just borrowed instruments from anyone who would be good enough to loan me one. A number of people came forward, including Boris Kroyt of the Budapest Quartet, who loaned me a very lovely 18th-century Venetian viola by Deconet, which he played.

Jacobson: When did you find a permanent instrument?

Tree: Two or three years later I happened to be visiting the Française shop in New York City, and the instrument of my dreams was there. It's been my instrument ever since. It's a Dominicus Busan, also Venetian from the 18th century. It's 17 and 1/8 inches and very broad across the shoulders.

Jacobson: You're not very tall. How do you manage a 17-inch viola?

Tree: The stock answer would be "with great difficulty." But going back to the idea of extension fingering, for example, I had to rearrange my thinking and apply some of the principles I learned early in my career about contractions and extensions, only much more so. Primrose used to talk about being in many positions at once, with the hand moving back and forth.

The Guarneri Qaurtet: Arnold Steinhardt, John Dalley, Michael Tree, and David Soyer (from left).

Jacobson: The mind has to be pliable, too. I think a lot of people grew up with shifting as a fixed motion or mechanism and it's hard for them to adjust.

Tree: Absolutely. At first, many of my students complain that they miss the sense of knowing where they are, of being in one position at a time, even if it means moving the hand up and back a number of times. They say intonation can suffer as a result. Well, they may be right, but it's still a much more efficient and scientific way of playing, and best of all, it cleans up the brain in such a way as to enable a glissando, in its rightful place, to be much more effective. It's not cluttered, or surrounded by a lot of unnecessary shifts and slides.

Jacobson: You never had physical problems with a viola that big?

Tree: Never.

Jacobson: Tell me about the quartet's early years. At what point did it begin to feel like a permanent fixture?

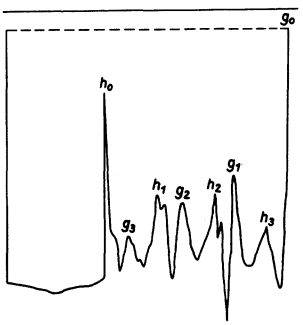
Tree: Actually, we never gave one thought to the future. To this day we've never discussed objectives or long-range plans. The best thing that happened to us was that right away we were simply too busy to worry or agonize over what to do in the future.

Jacobson: Were you receiving many bookings?

Tree: Right away. And we were lucky: sight unseen, or unheard as it were, we were given a position at the State University of New York in Binghamton.

Jacobson: As the resident string quartet?

Tree: In a way. That first year we played 15 different programs, for a total of about 45 quartet pieces. And each visit was accompanied by a master class or open rehearsals—in other words, a weekend of activity. I don't mind telling you the total salary for the quartet that year was $10,000: $2,500 a man. And we broke our backs learning all that material! Imagine playing 45 quartets in your first season. Traditionally, string quartets are supposed to mature over a long period of study and research. But our backs were against the



wall from the first day we began rehearsing. We didn't even have a name, and we had to get publicity out right away. Actually, it was Boris Kroyt who asked us to consider the name, because he had played in a quartet called the Guarneri in Germany between the wars. It was apparently a good quartet.

Jacobson: It sounds like a blessing in disguise that you had to learn all this material right away because it gave you a tremendous foundation.

Tree: I'll tell you one thing: it taught us how to get things done. We used to talk too much and theorize and argue and discuss. We found out the best way to circumvent all the unnecessary chatter was simply to play. And you know rehearsal technique is damned important—it's hard to teach. The tendency and the temptation during rehearsal is to just sound off, to spout beautiful theories and ideas. We simply did not have that luxury, and it may have been the best thing that happened to us.

Jacobson: What about democracy within a quartet? Are you, in effect, four equals? If so, how do you resolve your differences?

Tree: There is a lot of discussion within the quartet. But there is no single dominant personality. I've never understood the attitude of quartets who seem to gravitate toward one single player. I've always taken the position that any quartet with a leader will play that way. We have four leaders that share leadership as the music dictates, because it's all in the music. An early Haydn quartet will have more of the melodic material played by the first violin, but once you go beyond that and play Mozart and Beethoven, then Mendelssohn, Schumann, Brahms, Tchaikovsky, and certainly into the 20th century, the idea of a leader is anathema to good playing.

Jacobson: What is the quartet's current status? Are you busy as ever, or are you planning to cut back?

Tree: We're still quite busy, and we have a very full season ahead. This year we'll travel to the Orient, South America, Europe, and within the U.S. We'll play 60 or 70 concerts. And because we take the summer off, we're squeezing all that, plus teaching, recording, and rehearsing, into nine months. In addition, we just recorded two Schubert quartets: *Death and the Maiden* and his quartet in A minor. We also recorded Mendelssohn's octet with the Orion Quartet and his quartet in D major. In the winter we're going to record the Verdi Quartet and the *Souvenir de Florence* by Tchaikovsky.

Jacobson: You've recorded more than 80 chamber works, inside and outside the quartet. What are some of your favorite recordings?

Tree: You've got me there. I have a terrible time with recordings. Frankly, I don't listen to them. When we record a piece, I take the view that it represents a single day's work. And it might not even be the way we would play that same work a week later. In other words, there's nothing definitive about a recording. I'm not even sure I'd enjoy listening to any of mine. When I have the time, I'd much rather listen to symphonies, operas, folk music, jazz, or a particular passion of mine at the moment, tangos—but not string quartets. Sometimes it can be a little embarrassing because I'll turn the radio on in the car and hear one of our quartets and be fooled.

Jacobson: You don't recognize your own playing?

Tree: No. Many of these recordings were made 20, even 30 years ago, and we just don't play that way any more.

Jacobson: How has your playing changed?

Tree: It's really unsafe to generalize. In some cases we play a little slower, but then again we might play a little faster. And these decisions might not even be deliberate. But you know, we're not the same people we were 30 years ago, and certainly our playing has changed. It's hard to verbalize. Perhaps, we're a little freer and we're not quite as obsessed as we were in the early years—when we had something to prove—with sounding "good" as a quartet. On the other hand, that's a dangerous statement to make because it may imply

that our ensemble is a little looser now, and I don't mean that at all. Somehow, when you play a great work many times, you are certainly more comfortable with it, or should be.

Jacobson: What are your favorite quartet pieces to play?

Tree: That's tough. I'd like to think whatever we're playing at the moment is our favorite, because we play only works we enjoy.

Jacobson: Yes, but pursuing the proverbial desert island question: Which Beethoven quartet would you pick if you could listen to only one?

Tree: At this very moment the "harp" quartet. But in 10 minutes I might change my mind.

Jacobson: How about Shostakovich? Have you played all the 15 quartets?

Tree: Oh no. I have to admit we have a little bit of discussion within the quartet on that topic—I was about to say disagreement. We like some Shostakovich quartets better than others. We've played the Seventh and the Eighth, and of course the Piano Quintet, and even some wonderful pieces for string octet that are rarely performed.

Jacobson: Does that suggest there are certain Shostakovich pieces you wouldn't play?

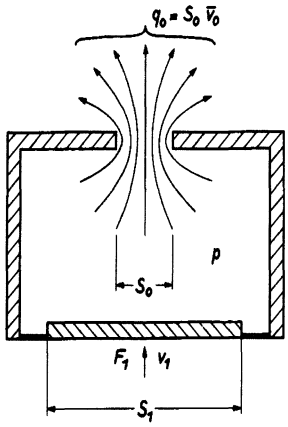
Tree: I'm afraid so. We've had some problems programming some of the other Shostakovich quartets, and we may never play them.

Jacobson: How about the Bartók six?

Tree: All six are masterful. We love them and we play them all. I guess the Sixth is a monumental summing-up, like Beethoven's opus 131.

Jacobson: You were raised in a teaching household, went to a great conservatory, and you studied under great teachers. Now that you've been teaching all these years, what can you tell me about your teaching career as a complement to your playing career?

Tree: Obviously, I enjoy it very much. I teach at the Curtis Institute, where we have a small and very select student body of about 150. I'm very grateful for everything Curtis has done for me, so I'm very much in love with the school. The entire atmosphere there is very conducive to learning and very family-like. I also teach at the Manhattan School in New York City, Rutgers University, and the University of Maryland.



Jacobson: What advice do you give violists in a student string quartet?

Tree: I find that many young violists, even in fine quartets, have to learn to project more. They have more responsibility to cut through and be heard through the layer of sound on either side—it's something that isn't always very strategic. I find that many violists in quartets use fingerings that don't cut through, often because they go into the higher positions thinking they might sound warmer, more expressive, or louder, and that's not the case. The lower positions and open strings can often project better. When players go into the third, fourth, and fifth positions in singing passages, they're actually going into the softer register of the instrument.

Jacobson: How do you compare today's students with those of 20 or 30 years ago?

Tree: They've certainly changed in appearance! After just listening to several weeks of concerts here at the Marlboro Festival, I have to say some of the students are just incredible; the level of playing has never been higher. There will always be standouts, but in addition, the overall level of playing is as high or higher than it's ever been.

Jacobson: It's fashionable to criticize today's young players as sounding alike and somewhat mechanical, so that they don't stand out from one another the way the older virtuosi did. Is that accurate?

Tree: I can understand that point of view because competitions have created a need to conform and to remain uncontroversial. It's something I'm not very happy about. I don't prohibit or discourage my students from entering competitions, but I don't ask them to. The reality is that competitions do help some players gain prominence.

Jacobson: Has your approach to teaching changed over the years?

Tree: Someone said teaching is the art of assisting discovery—I truly believe that. We have to help young players discover their own potential and styles of playing rather than imposing on them what we would do. Every player is different—every anatomy is different. I would never ask a player simply to copy down the fingerings or bowings I use, even though that is an accepted method of teaching elsewhere. And whenever I do suggest something, I always encourage students to challenge me.

Jacobson: What about the status of viola today, versus a generation ago?

Tree: The instrument was essentially ignored for years because the opportunities were so limited. You had to make a career playing Harold, Telemann, the Brahms sonatas, or the Bach suites, and that's just not enough—as great as that music is, it's not going to keep young players interested very long. But today there are many great works: the Walton and Bartók Concertos, the Shostakovich Sonata, Hindemith, and others. Many of the wonderful composers are writing big viola pieces. And a whole army of wonderful young violists is coming up, many of whom started on the viola, which is an interesting departure: it shows how far the viola has come in popularity.

Jacobson: Why is that?

Tree: It's something that had to happen. The quality of the sound is so agreeable to people. It is the closest sound to the human voice of any string instrument. And I think we've heard enough of the pyrotechnics of the great violin concertos, which have been played and recorded so many times. Today people are interested in sounds that were, until a few years ago, rather unfamiliar.

Frau Baronin Selina von Laffert geb. von Behr
zum 15 Juli.

Drei Charakterstücke

für

VIOLA ALTA

mit Begleitung des Pianoforte

componirt
von

Fritz Becker.

OP. 16.

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Lith. Anst. v. C.G. Röder, Leipzig.

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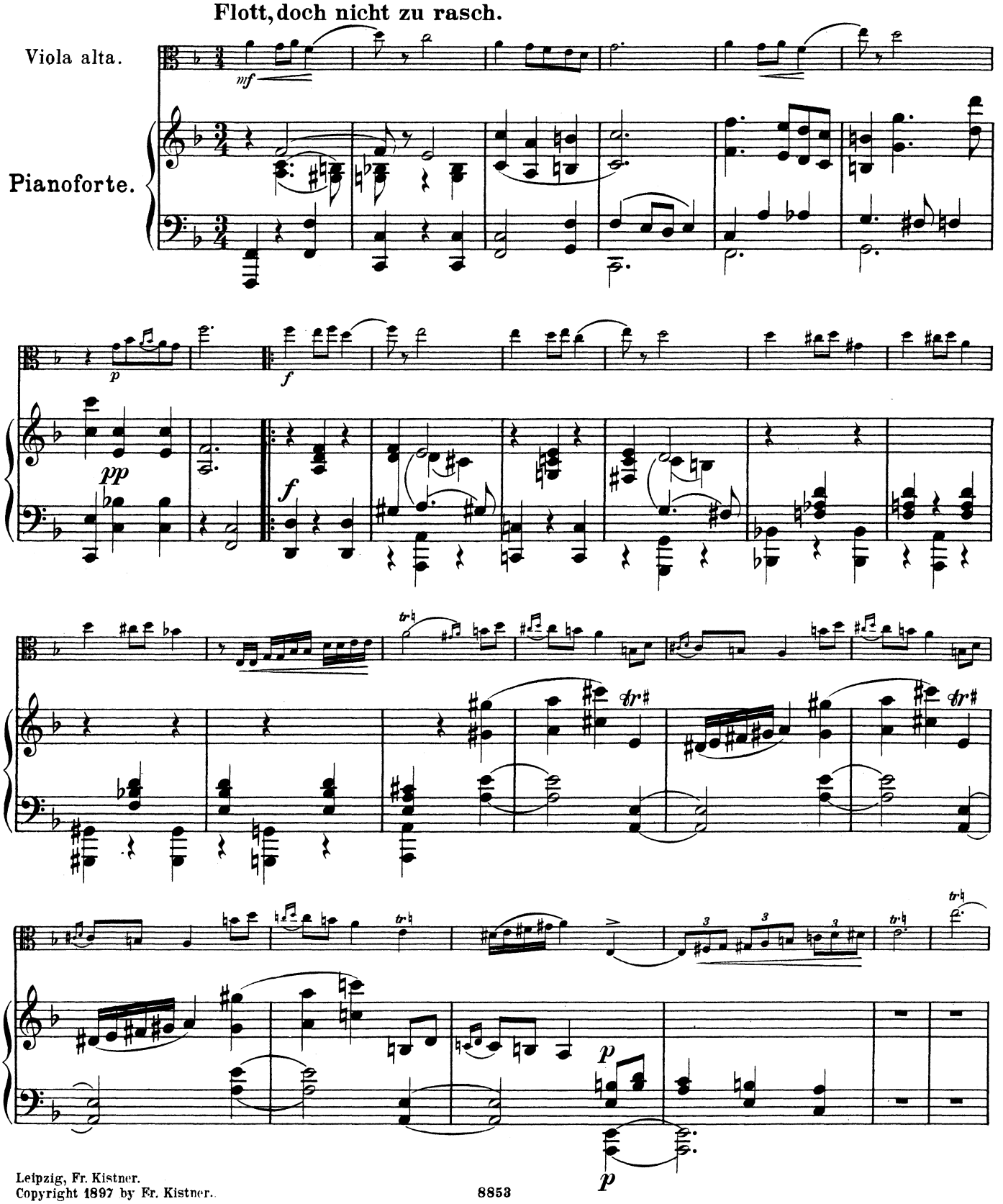

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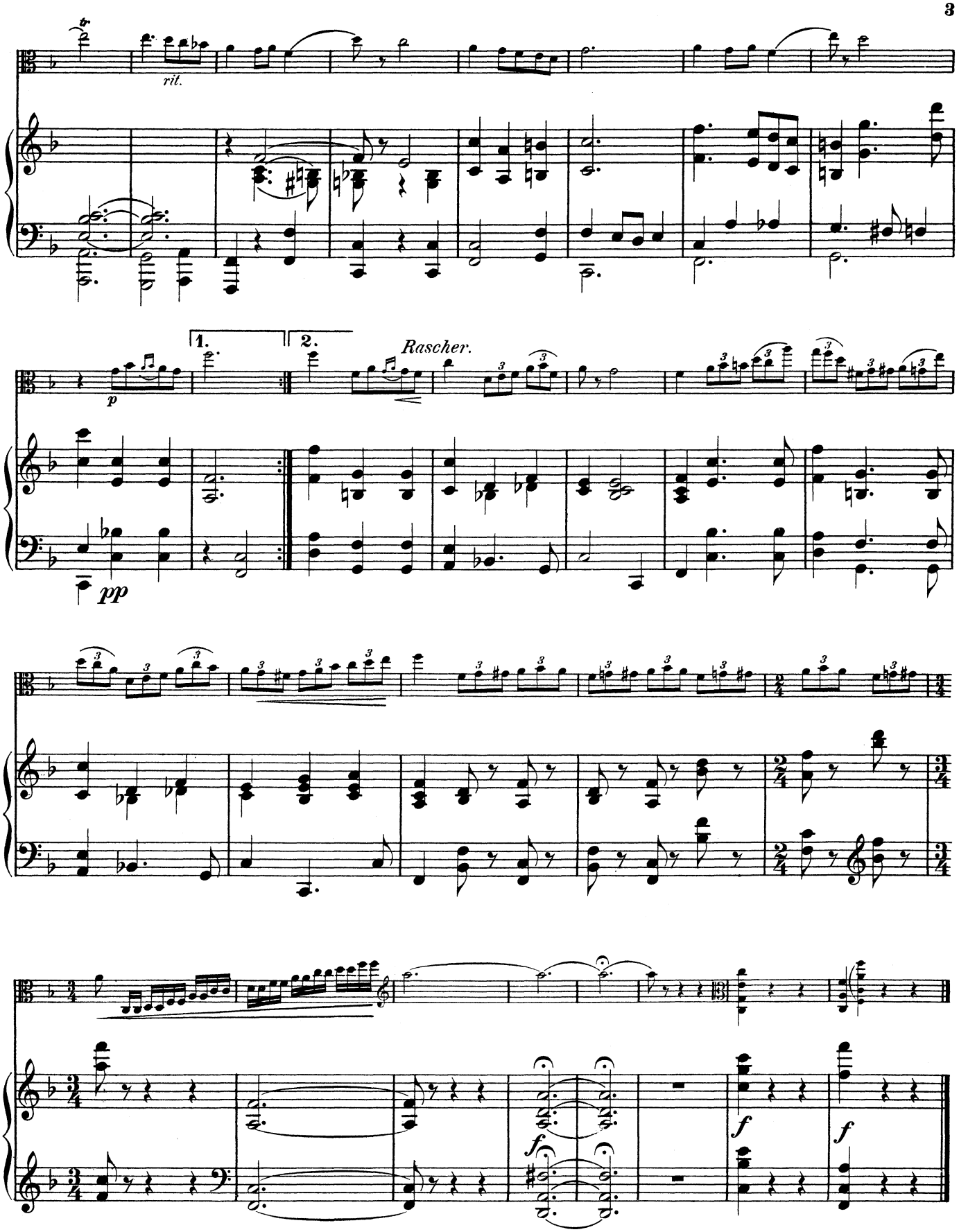

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für

Viola alta (Altgeige)

mit Begleitung des Pianoforte

von

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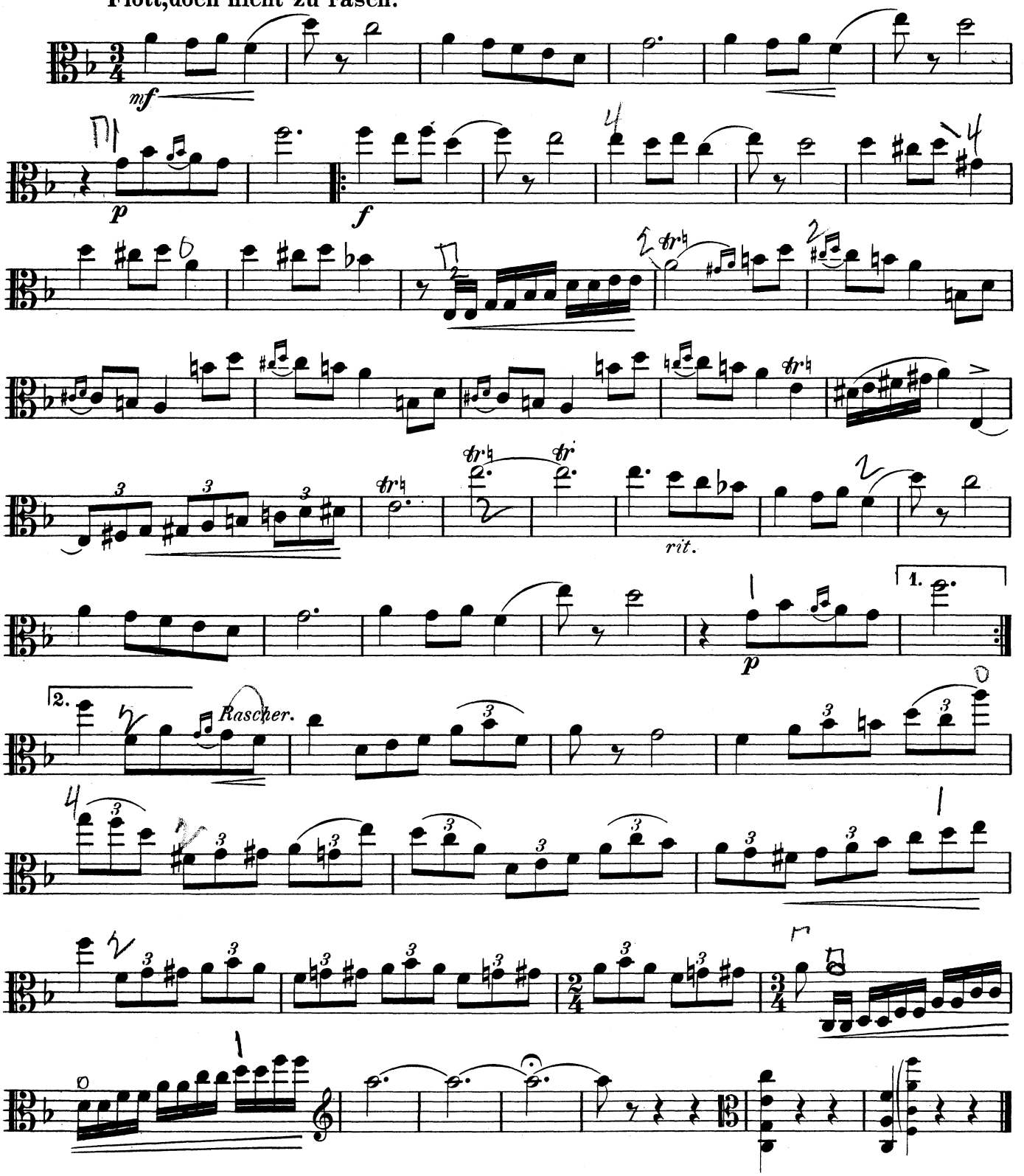

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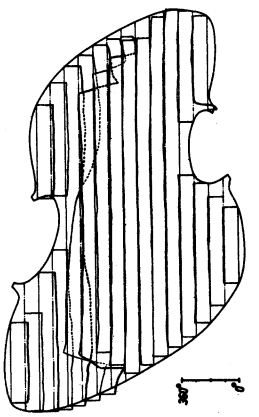
New Acquisitions in PIVA



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.*

1995 Acquisitions

Viola d'amore-Solo

Eyser, Eberhard. Cadenza für Viola d'amore. Stockholm: Edition Margana, [1986?], c1971.

Viola-Solo

Amerongen, Jan van. Canzona: per viola sola, 1984..Amsterdam: Donemus, c1992.

Arízaga, Rodolfo. Ciaccona per viola. Buenos Aires: E.A.M., c1980.

Biber, Heinrich Ignaz Franz. Passacaglia for viola alone; edited and arranged by Robert Bridges. Houston, Tex.: RBP Music Publishers, c1989.

Coenen, Paul. Grosse Tokkata: für Viola solo; op. 134. Berlin: Astoria Verlag, c1992.

Fennelly, Brian. Tesserae III: for solo viola (1976). Newton Centre, Mass.: Margun Music, c1990.

Gartenlaub, Odette. Etude concertante: pour alto solo. Paris: G. Billaudot, c1984.

Grimsland, Ebbe. Marsch variante ohne Generalbass: für Viola-Solo: Werk I, 1989. Stockholm: Svensk Musik, [1989?].

Hammerth, Johan. Vindfällen: viola solo. Stockholm: Svensk Musik, [1989?].

Havelka, Svatopluk. Quiet joy = Stille Freude: per viola sola. Praha:Český Hudební Fond, 1986.

Hindemith, Paul. Sonate für Bratsche allein = for solo viola; op. 31 no. 4; nach dem Notentext der Hindemith-Gesamtausgabe herausgegeben von Hermann Danuser. Mainz, New York: Schott, c1992.

Hübler, Klaus-K. Lamento, scherzo ed arioso: per viola sola: das ist, der Stücke für Maria fünfter Teil. Wiesbaden: Breitkopf & Härtel, c1985.

Koníček, Štěpán. Eine kleine Trauermusik: im Vierteltonsystem: für Viola solo. München: Filmkunst-Musikverlag, c1989.

Kowalski, Július. Improvizácia III/a-b pre violu sólo. Bratislava: Slovenský hudobný, 1984.

Mamlok, Ursula. From my garden: viola solo; [edited by David Sills]. New York: C. F. Peters, c1987.

Mieg, Peter. Doris: für Bratsche Solo. [Germany?]: Musikedition Nepomuk, c1989.

Monnet, Marc. Fantasia bruta: pour alto. [Paris]: Ricordi, c1984.

Patterson, Paul. Tides of Mananan; op. 64: for viola solo. London: J. Weinberger, c1987.

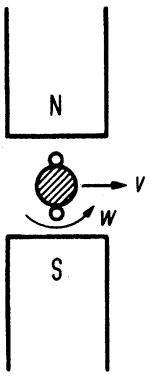
Reger, Max. Drei Suiten für Viola solo; op. 131d; nach einem Autograph und der Erstausgabe herausgegeben von Franz Beyer. München: G. Henle, c1991.

Scelsi, Giacinto. Manto: pour alto solo. Paris: Éditions Salabert, c1988.

Schmidt, Hartmut. Viola-sola per Veronica. Gräfelfing: Comusica, c1989.

Šesták, Zdeněk. Interludia, viola. Praha: Supraphon, 1987.

Shoujounian, Petros. Monologue 1: pour alto seul



(1985). Saint-Nicholas, Que., Canada: Doberman, c1986.

Suderburg, Robert. Solo music II: ritual cycle of lyrics and dances: for unaccompanied viola; edited by Donald McInnes. Bryn Mawr, Pa.: T. Presser, c1991.

Taub, Bruce J. Sonata for solo viola. New York: C. F. Peters, c1993.

Thoma, Xaver. In Erwartung—: für Bratsche allein. S.l.: Thombä, [1986?].

Thoma, Xaver. II. Sonate für Bratsche allein: (1988). S.l.: Thombä, [1988?].

Thoma, Xaver. Studie: El Escorial: für Bratsche allein: (1987). S.l.: Thombä, [1987?].

Vačkář, Dalibor C. Dialogues: for viola solo. Praha: Český Hudební Fond, 1963.

Zielińska, Lidia. Glossa: na altówkę lub skrzypce = for viola or violin. Warszawa: Brevis, [1986?].

Flöte, Violine und Viola

Beethoven, Ludwig van. Serenade, D-Dur für Flöte, Violine, und Viola; op. 25. Leipzig: E. Eulenburg, [193-?].

Flöte, Violin und Violoncello

Thiele, Seigfried. Trio für Flöte, Viola und Violoncello: 1986. 1. Auflage. Leipzig: Deutscher Verlag für Musik, c1988.

Flöte, Viola und Contrabass

Sperger, Johann Matthias. Trio D-Dur für Flöte, Viola und Kontrabass. [Hrsg. von R. Malaríc]. Stimmen. Wien: Verlag Doblinger, c1988.

Flöte, Viola und Gitarre

David, Thomas Christian. Trio für Flöte, Viola und Gitarre. Wien: Doblinger, c1989.

Gattermeyer, Heinrich. Kassation I für Flöte, Viola und Gitarre. Hrsg. von Karl Scheit. Wien: Doblinger, c1990.

Kinkelder, Dolf de. Two different pieces: for flute, viola, and guitar: 1989. Amsterdam: Donemus, c1990.

Koch-Raphael, Erwin. Composition no. 40: für Flöte, Viola und Gitarre: 1989. Spielpartiture. Berlin: Bote & Bock, c1991.

Koch-Raphael, Erwin. Styx: für Flöte (Picc., Bass-od. Altfl.), Viola und Gitarre: 1990. Berlin: Bote & Bock, c1991.

Takács, Jenö. Verwehte Blätter: für Flöte, Viola (Violine) und Gitarre; op. 113. Herausgegeben von Karl Scheit. Wien: Doblinger, c1990.

Visser, Dick. Broken mirror: for flute, viola, and guitar, 1990. Amsterdam: Donemus, c1991.

Flöte, Viola und Harfe

Grisoni, Renato. Sonata a tre per flauto, viola e arpa; op. 37. Basel, Suisse: Edition Kneusslin; Chester, N.Y.: Sole agent for USA, Foreign Music Distributors, c1989.

Leyendecker, Ulrich. Sonate für Flöte, Viola und Harfe = Sonata for flute, viola, and harp. Hamburg: Sikorski, c1991.

Piston, Walter. Souvenir: for flute, viola, and harp. New York: Associated Music Publishers; Milwaukee, Wis.: Distributed by H. Leonard, c1991.

Raphael, Günter. Sonatine für Flote, Bratsche und Harfe; Op. 65, Nr. 1. Wiesbaden: Breitkopf & Härtel, 1952.

Regt, Hendrik de. Proteus: flauto, viola, arpa: op. 38. Amsterdam: Donemus, c1974.

Flöte, Viola und Harfe (arr.)

Bach, Carl Philipp Emanuel. Deux menuets et une polonaise pour flûte, alto et harpe; adaptation de Francis Pierre. Paris: Éditions Musicales Transatlantiques, c1975.

Flöte, Viola und Klavier

Bach, Carl Philipp Emanuel. Trio no. 3 [in G Major for flute, clarinet, and piano, or flute (violin), viola, and piano]. Realization of the figured bass and revision by Guiseppe Piccioli. New York: International Music, c1955.

Flöte, Viola und Cembalo

Locatelli, Pietro Antonio. Triosonate F-Dur für Querflöte (Violine, Oboe), Viola d'amore (Viola, Violine) und Basso continuo. Herausgegeben von Heinz Berck. Wolfenbüttel: Möseler, c1991.

Telemann, Georg Philipp. 54. Triosonate in G-Moll für Flöte, (Oboe, Violine), Viola da gamba oder Viola, und Basso continuo = 54. sonata a tre

in G minor for flute (oboe, violin), viola da gamba or viola, and basso continuo. Herausgegeben von Bernhard Päuler; Continuo-Aussetzung von Willy Hess. Erstdruck. Winterthur, Schweiz: Amadeus, 1994.

Telemann, Georg Philipp. 83. Triosonate in F-Dur für Altblockflöte (Flöte), Viola da gamba oder Viola oder Violoncello und Basso continuo = 83. sonata a tre in F Major for treble recorder (flute), viola da gamba or viola or violoncello, and basso continuo. Herausgegeben von Bernhard Päuler; Continuo-Aussetzung von Willy Hess. Winterthur, Schweiz: Amadeus, 1991.

Telemann, Georg Philipp. 87. Triosonate in A-Moll für Flöte, Viola da gamba (Viola) oder Violoncello und Basso continuo = 87. sonata a tre in A Minor for flute, viola da gamba or viola, and basso continuo. Herausgegeben von Bernhard Päuler; Continuo-Aussetzung von Willy Hess. Winterthur, Schweiz: Amadeus, 1990.

Flöte, Viola und Cembalo (arr.)

Alpher, David. Atlantic legend: for flute, viola, and harpsichord. Lakeland, Fla.: Brixton Publications, c1994.

Oboe, Viola und Harfe

Beyer, Frank Michael. Trio für Oboe, Viola und Harfe: 1980. Berlin: Bote & Bock, c1990.

Oboe, Viola und Klavier

Foote, Arthur. Sarabande and Rigaudon: for oboe (or flute), viola (or violin), and piano; edited by Stephen Kiser and Douglas B. Moore. Boca Raton, Fla.: Masters Music Publications, c1991.

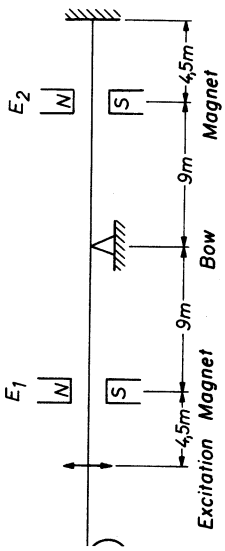
Loeffler, Charles Martin. [Deux rapsodies pour hautbois, alto et piano]. New York: McGinnis & Marx Music, 187-?.

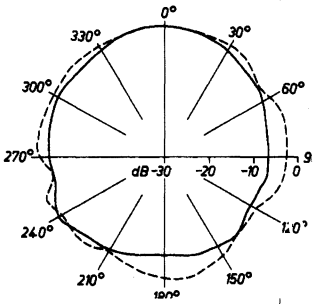
Loeffler, Charles Martin. Two rhapsodies for oboe, viola, and piano. New York: McGinnis & Marx, c1979.

Loeffler, Charles Martin. Two rhapsodies for oboe, viola, and piano. New York: McGinnis & Marx, c1979, c1986.

Klarinette, Viola und Harfe

Haselbach, Josef. Vorschatten: für Klarinette, Viola und Harfe = Foreshadows: for clarinet, viola, and harp: 1988. Winterthur: Amadeus, 1989, c1988.





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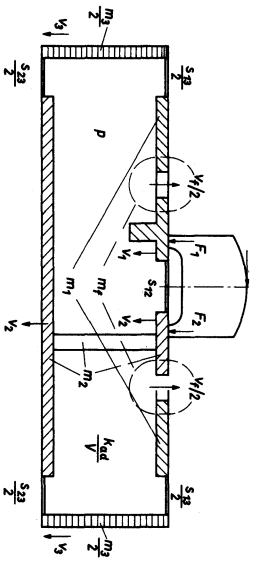

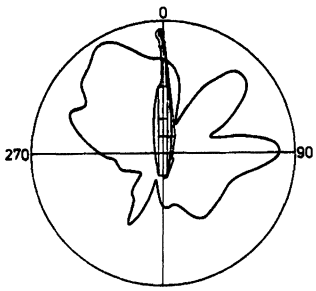

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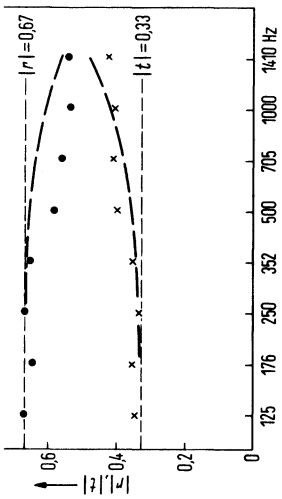

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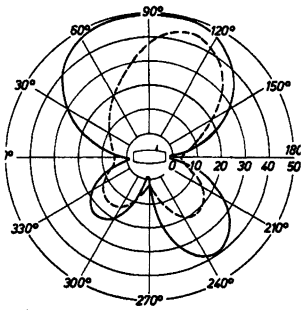

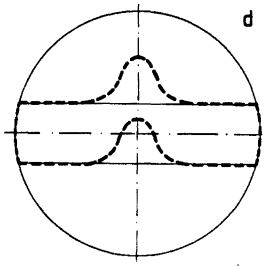

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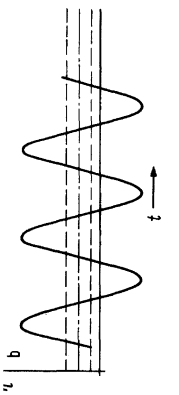

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Barab, Seymour. Suite for clarinet, viola and piano. New York: Seesaw Music, c1994.

Colinet, Paul. Petite légende: pour clarinette, alto et piano = voor klarinet, altviool en piano; op. 47. Bruxelles: P. Colinet, 1991.

Mozart, Wolfgang Amadeus. Trio in Es für Klavier, Klarinette und Viola = Trio in E-flat Major for piano, clarinet and viola: Kegelstatt-Trio: KV 498; herausgegeben von Wolfgang Plath und Wolfgang Rehm. Kassel; New York: Bärenreiter, 1987, c1966.

Viola-Solo, mit Orchester
Colinet, Paul. Concerto voor altviool en orkest; op. 52 = Concerto pour alto et orchestre; op. 52. [Belgium]: P. Colinet, 1991.

Viola-Solo, mit verschiedenen Instrumenten
Woolrich, John. Ulysses awakes: after Monteverdi: for viola and ten solo strings: (1989). Score. London: Faber Music, c1992.

Eine Singstimme und Viola
Cerha, Friedrich. Alles Licht: Tenor und Viola: 1988/89; [Texte von] Otto Antonia Graf. Wien: Doblinger, c1990.

Quintette mit Zwei Violen
Smith, Glenn E. Music for horns, tuba and violas: (1971). New York: Seesaw Music Corp., c1992.

Etüden, Capricen, Studien, Übungen
Applebaum, Samuel. Beautiful music to learn by rote: viola. Miami, Fla.: Belwin Mills, c1981.

Arnold, Alan H. Three octave scales and arpeggios; adapted for viola by Alan H. Arnold. Huntington Station, N.Y.: Viola World, c1988.

Blumenstengel, Albrecht. Viola scale technique; adapted for viola by Alan H . Arnold. Huntington Station, N.Y.: Viola World, c1981–1982.

Kinsey, Herbert. Elementary progressive studies: viola; transcribed from the violin by Margaret Banwell. London: Associated Music Baord of the Royal Schools of Music, c1991.

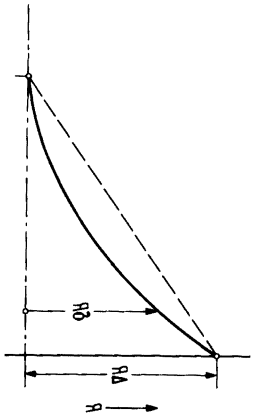
Matz, Arnold. Acht Etüden in der dritten Lage = 8 studies, third position = 8 études, troisième position: Viola solo. Frankfurt, New York: C. F. Peters, [1992?], c1965.

Scales and arpeggios for viola. [England]: Paxton Music, [1991?].

Whistler, Harvey S. Essential exercises and etudes for viola. Miami, Fla.: Rubank, c1954.

Wohlfahrt, Franz. 60 studies for viola solo; op. 45; [edited by Joseph] Vieland. New York: International Music, [1991], c1961.

Wohlfahrt, Franz. 30 selected studies in the positions for viola; transcribed and edited for viola by Leonard Mogill. Bryn Mawr, Pa.: T. Presser, c1980.



Of Interest

Craftsmanship Institute

Four artists were chosen for sponsorship from the 1998 auditions. Among those selected was Naoka Shimizu, a 29-year-old Japanese violist.

Young Concert Artists

The 25th anniversary of the Violin Craftsmanship Institute will take place during the summer of 1998. The faculty for this event includes Lynn Hannings, Horst Kloss, Karl Roy, and George Rubino. For more information, contact:

University of New Hampshire
Continuing Education and Summer Session
24 Rosemary Lane
Durham, NH 03842-3528

Michael White Concerto

Alanna Wheatley, violist, will premiere a concerto by Michael White at her debut recital in New York's Weill Hall on 18 May 1998. Mr. White received fellowships from the Guggenheim, Ford, and other important foundations. The concerto is dedicated to Karen Tuttle, who was also the teacher of Ms. Wheatley.

Khan Music Services

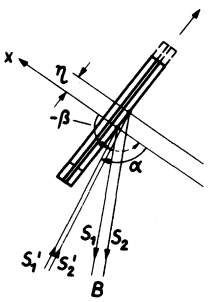
Khan Music Services, an artist management group, is seeking new performing artists to add to its roster. Currently, they represent over 15 artists worldwide. They seek solo violinists, cellists, violists, pianists, guitarists, woodwinds, harpists, conductors, ensembles (string trios, quartets, quintets, chamber ensembles, woodwind ensembles, brass ensembles), operatic singers, percussionists, early music groups, ethnic music specialists (Chinese and Indian music), and any other performing artist of merit. Interested musicians should send an audio or video tape, pictures, bio, repertoire list, and concert programs to:

Mr. Zain Khan
Khan Music Services
11615 Missouri Avenue, Suite 6
Los Angeles, CA 90025
Tel: (310) 477-6612

Or, visit their web-site at www.khanmusic.com.

Forum

Letter to the Editor



Thank you for the thorough report on the *JAVS* survey (Vol. 13., no. 3, pp. 53–59). The responses were enlightening. There are just two points regarding the survey on which I'd like to share my opinion.

First, advertising: As an advertiser, I am loathe to spend money on ads that will appear bunched together in the back of a journal. Having experimented with advertising for over 10 years, I have found that this arrangement chokes response from those wishing to advertise. In fact, I myself have stopped advertising altogether in two journals because the editors and designers followed this policy. I'd hate to see our *JAVS* experiment canned because of such a switch in ad location. I can think of only one real advantage to placing all the ads in the back of a journal: if one is required to calculate the total number of pages devoted to advertising, all one must do is count pages (rather than add up all the fractional ads).

Second, Viola Music Inserts: This is a great idea! For Theodore Presser Company, where I work, copyright clearance is a very simple matter of the magazine telling us which piece they want to reproduce and asking us what wording we would like to print if permission is granted. For the most part, we would rather receive a small, free ad rather than charge a fee. Sometimes we are gung-ho to promote a work and are just thrilled to have the exposure; in that case we usually waive the fee or free ad altogether.

If you want verification of this, I'd be happy to provide the names of other editors we've worked with, who can give a reference.

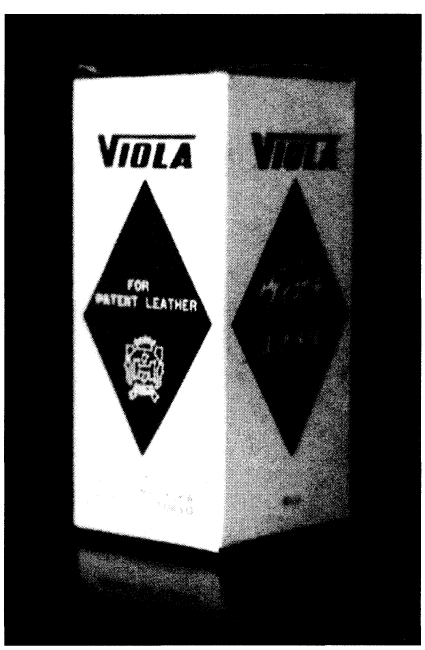
I hope this is helpful, and I look forward to reading the next (and every) issue.

Best regards,

—Natalie Pessin Bliss, Marketing Director
Theodore Presser Company, Bryn Mawr, PA

Viola Connotations

To put the final touches on your performance, use this solution (as applied in William Primrose's Australian Home).



—David Dalton, Provo, Utah

Please submit your informative photos of license plates, commercial products, & unusual associations that keep our name before the public.

About Violists

In Memoriam

Irving Ilmer, my friend and music associate, passed away in Chicago during December 1997. I knew Irving Ilmer for 58 years, dating back to 1940 when we toured together with Leopold Stokowski and his All-American Youth Orchestra in South America. He became a trombonist in the Army Air Corps Band during World War II and played the violin briefly with the Chicago Symphony Orchestra upon returning to Chicago.

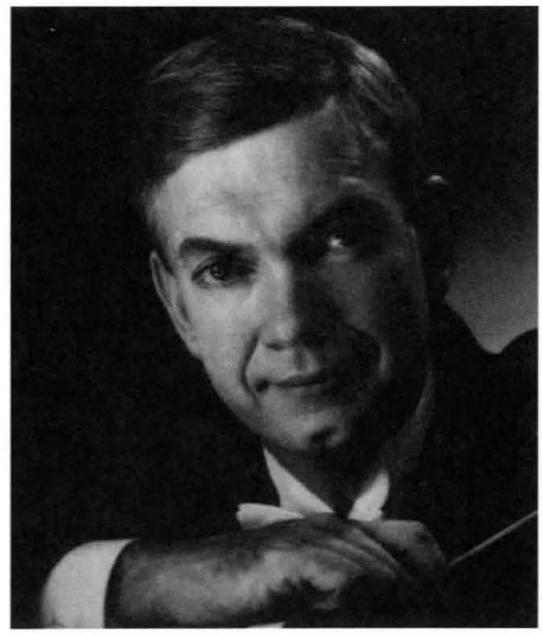
Irving became a member of the Fine Arts Quartet, where he participated in some of their more notable recordings. For three summers in the late '60s, we performed together, myself as violist, he as second violinist, in the Berkshire String Quartet of Indiana University at Music Mountain in Falls Village, Connecticut.

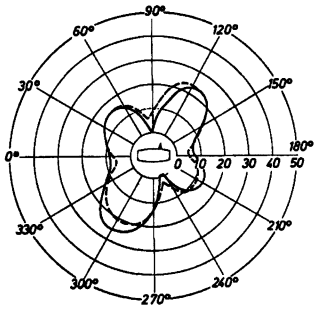
Irving taught at the University of Wisconsin, Northwestern University, and the Cleveland Institute of Music. From 1964 to 1976, he served as a faculty member at Indiana University. In 1987 he moved back to Evanston and performed with the Governors State University string quartet and the Chicago String Ensemble. He is survived by his wife Janet and his two sons. I will always remember him as a friend and an artist. His death is a great loss to the musical life of Chicago.

—William Schoen
Former Assistant Principal Violist
Chicago Symphony Orchestra

Clyn Barrus, a beloved colleague and uncommon individual, died of cancer on 27 February 1998 at the age of 54. Clyn possessed an unusual combination of musical and spiritual attributes and felt, like Bach, that the purpose of music was to edify man and glorify God.

Born and reared in a small town in southeastern Idaho, Clyn claimed to have been introduced to music at an early age—before birth, in the womb. His mother, an indefatigable piano and organ teacher, and a legend in her own right, taught about 30 students a week right up to delivery of Clyn: her three and one-half pound premature boy. His bed was a box placed by the coal-burning stove, where he was fed hourly with an eye dropper





and nursed around the clock to greater health and weight. The three Barrus children were encouraged, sometimes prodded in their musical studies by their father, a farmer, who, when enthusiasm was lacking, offered them the option of practicing or milking the cows at five a.m.

Clyn was fortunate to come under the tutelage of Betty Benthin, a graduate of the Curtis Institute of Music who had moved to Idaho Falls and who encouraged Clyn to audition at Curtis when he reached age 17. Clyn was accepted and switched to the viola, studying under Max Aronoff. After completing all his requirements and anticipating graduation, Clyn was called on a mission for The Church of Jesus Christ of Latter-day Saints. Rather than going directly into the music profession, Clyn elected to serve for two and one-half years in Austria, whereupon his diploma from Curtis was withheld.

Upon the completion of his missionary service, Clyn enrolled in the Vienna Academy of Music, where for three years his main teacher was Eduard Melkus. Clyn's abilities as a violist soon came to the fore, and he was invited to audition for the Vienna Symphony, where he won the principal viola position. He remained with the orchestra for three years, then returned to the United States and earned his master's and D.M.A. degrees at the University of Michigan. He taught at Southern Illinois University and played in the Illinois String Quartet before becoming co-principal, then principal violist of the Minnesota Orchestra. For about a decade and a half Clyn was heard as soloist with this orchestra in their major viola solo repertoire.

Having studied conducting in Vienna, Clyn put this skill to use when he became the director of the Minneapolis Civic Orchestra and the Minnesota Youth Symphony. It was in this capacity that he was engaged at Brigham Young University, where in 1985 he was appointed director of orchestras. His mnemonic gifts were impressive, as Clyn often conducted complex works, such as Mahler's *Resurrection* Symphony, without score. He developed a strong, persuasive personal identity with the students he directed and raised the already impressive performance standards of both the BYU Philharmonic and Chamber orchestras, taking the latter on several international tours. As his duties at the university would allow,

The above event was held in honor of Walter Trampler, who has recently passed away.

Clyn also taught viola and performed both in ensemble and as soloist. From his large Moennig viola, he brought a warm sound that immediately appealed to all who listened. As a member of the American Viola Society, he performed at the AVS international congresses in Redlands and Vienna, where with David Dalton, he premiered a work written especially for them: Five Bagatelles for Two Violas and Orchestra by Maurice Gardner. As head of strings and later director of the School of Music at BYU, Clyn was consistently supportive of the publishing of the *Journal of the American Viola Society*, the expansion of the Primrose International Viola Archive, and the proposed new Primrose Room in the university library.

Clyn was immeasurably supported in his professional aspirations by his wife Marilyn. Their family of six children counted as that which was most important. Clyn devoted his own considerable physical and mental energies on behalf of music and others. He loved others easily and was easily loved in return. A palpable feeling of loss exists in all of us who had the blessing of knowing him. We are happy to have been acquainted with, and have memory of, this remarkable human being.

—David Dalton
Brigham Young University

AVS Chapters

Editor's Note: Each president of the various AVS chapters is requested to send chapter news to the editor of JAVS.

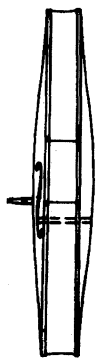
Arizona Festival

The University of Arizona at Tucson sponsored a viola festival on 27–28 March 1998. Recitals, master classes, and lectures were held, as well as an AVS Chapter meeting. Featured artists of the festival included Pamela Goldsmith, Robert Baldwin, Raphael Hillyer, Jeffrey Showell, and Chris Swanson.

Southern California Viola Society

The inaugural event of the Southern California Viola Society will take place on Sunday, 24 May 1998. The conference, entitled "Alto Rhapsody: A Day of Viola Performance and Discussion," will be held in the Bird Studio of Occidental College Music Department, Los Angeles. Occidental College is located in the Eagle Rock district of Los Angeles (Thomas Brothers map, page 565, A-7), with the Music Quadrangle located at the southwest corner of the intersection of Campus Rd. and Westdale Ave. The conference will run from 10:30 a.m. to 3:30 p.m.

Solo and group performances will be provided by Carol Castillo, Valerie Dimond, Karen Elaine, Ralph Fielding, Pamela Goldsmith, Jennie Hansen, Laura Kuennen, Janet Lakatos, Victoria Miskolczy, Simon Oswell, Kazi Pitelka, Donald McInnes, Robin Ross, John Scanlon, Ray Tischer, and Mischa Zinovyev. Performances at 10:45, 1:15, and 2:30 will be open to members only.



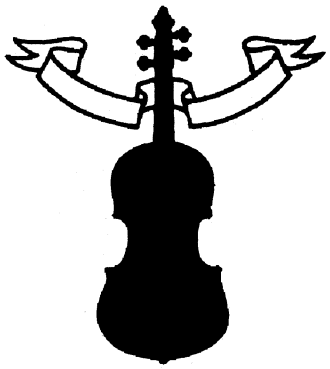
Those wishing to join and become founding members of the SCVS are asked to do so by 15 May. The first membership meeting will be held the day of the conference at 12:00 noon.

Those interested in performing at, organizing, or hosting future SCVS events should respond to the address or telephone number noted below. Those interested in running for Southern California Viola Society office should also respond. All positions are open, including the offices of president, vice-president, secretary, treasurer, and board members.

Mail all materials to:

SCVS
c/o Lakatos
1329 Raymond Ave
Glendale, CA 91201

or call Ralph Fielding or
Valerie Dimond at (626) 792-3909.



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Recordings

Bach: Viola da Gamba, Flute and Violin Sonatas BWV 1020,1022.1027-29 (arr. for Viola and Harpsichord); **Josef Suk**, va; Zuzana Ruzickova, harpsichord. Praga PRD 250103

Beethoven: Serenade in D; **Reger**: Serenades; **Martin Lemberg**, va; Peter Waechter, vn; Sato, fl. Camerata 30 CM-446

Beethoven: (arr. Kleinheinz) Notturno op. 42; **Mendelssohn**: Viola Sonata; Schumann: Märchenbilder. **Paul Coletti**, va; Leslie Howard, piano; Hyperion CDA 66946

Brahms: Music for Viola and Alto Voice; Sonatas for Viola and Piano op. 120 no. 1 and no. 2; 2 Songs for Alto Voice with Viola Obbligato; and other compositions featuring alto voice. **William Primrose**, va; Marian Anderson, alto; William Kapell, piano; Gerald Moore, piano; et al., Biddulph 150

Brahms: Sonatas for Viola and Piano op. 120 no. 1 and no. 2. **Kim Kashkashian**, va.; Robert Levin, piano; ECM 1630

Review: When Kim Kashkashian made the album called "Elegies" for ECM, I wrote to her and told her that I thought she wore the mantle of Primrose—so wonderfully expressive, warm, lyrical, secure in tone, pitch, and technique was she. For several years after, she made forays into the realm of new and contemporary viola compositions especially those of Khanchelli and Schnittke. But I'm very happy to say she's back with the same attributes she showed early in her career. She plays the sonatas with some adjustment to range to make it closer to the clarinet. Emanuel Vardi, in his two recordings of the sonatas, has done substantially the same thing. Even though the length of the disk is fairly short you will not find better viola playing.

Brahms: Sonatas for Viola and Piano, op. 120. **William Primrose**, viola and **Rudolf Firkunsky**, piano. "Furkunsky Edition," EMI Classics 7243 5 66065 2 4

Bloch: Viola Suite; Five Sketches in Sepia, Suite; Suite Hebraique; In the Night; Suite for Solo Viola; Meditation and Processional; **Bernard Zaslav**, va; Naomi Zaslav, piano; Music and Arts CD 902

Burrell: Concerto for Viola and Orchestra; **Walton**: Concerto for Viola and Orch.; **Jane Atkins**, va; Northern Sinfonia of England; John Lubbock, cond.; ASV CD DCA 977 (Koch International)

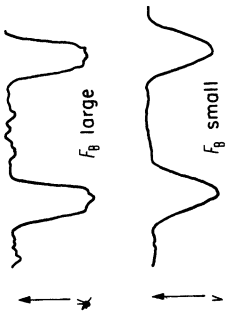
Clarke: Sonata for Viola and Piano; **Hindemith**: Sonata op. 11 no. 4; **Bloch**: Suite; **Thomas Riebl**, va; Hoefer, piano; Pan Classics Pan 510098

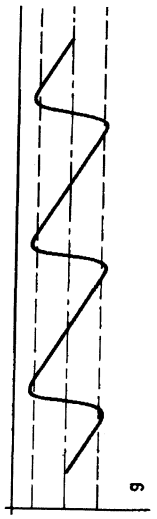
Hindemith: Complete Sonatas, vol. 2, Kleine Sonate for Viola d'amore op. 25 no. 2; Sonata for Viola op. 25 no. 4; Sonata for Viola in C; 2 Sonatas for Violin; Ensemble Villa Musica (**Enrique Santiago**, va; Ivo Bauer, viola d'amore et al.) MDG Gold MDG 304 0962-2 (Koch International)

Hindemith: Trios for String Trio; Scherzo for Viola and Cello; Notre Dame String Trio (**Christine Rutledge**, va; Carolyn Plummer, vn; Karen Buranskas, cello); Centaur CRC 2314 (Qualiton)

Hindemith: Sonata for Viola and Piano in F, op. 11 no. 4; Sonata for Viola and Piano, op. 25, no. 2; Sonata for Viola and Piano (1939); Meditation for Viola and Piano; Trauermusik for Viola and Strings; **Paul Cortese**, va; Jordi Vilaprinyo, piano; Philharmonia Orch; Martin Brabbins, cond; ASV CD DCA 978 Koch International

Liszt: Romance Oubliée; Elegie no. 1 and no. 2; La Lugubre Gondola (In Memoriam Richard Wagner); Die Zelle in Nonnewerth; **Berlioz-Liszt**: Harold in Italy; **Csaba Erdélyi**,





va; Ian Hobson, piano; Hungaroton Classic (*cont.*) HCD 31724

Review: I have been looking forward to finding some solo recordings of Mr. Erdélyi for quite some time. When this CD arrived in the mail, I played it immediately, and while I had some anxiety about an orchestraless rendition of *Harold*, I need not have worried. Mr. Erdélyi's playing is wonderful—clear, lush, and sensitive with all the richness that this romantic composition deserves.

Mr. Hobson's playing goes beyond what is expected of an accompanist. His playing, especially in the fourth movement, is unbelievable. He is substituting for a full orchestra and he brings it off with great panache. Hobson, a professor of piano at my alma mater, the University of Illinois at Urbana-Champaign, is well known to me through his many excellent recordings. Possibly, of even greater value are Mr. Erdélyi's arrangements of five short pieces that Liszt used in several different guises. These have never been recorded before, and Mr. Erdélyi has made a valuable addition of some more introspective Liszt compositions. They are very lovely. Strongly recommended.

McKinley: Concerto for Viola #3; **Walton**: Concerto for Viola; **Karen Dreyfus**, va; Warsaw Philharmonic Orch, Silesian Philharmonic Orch, Jerzy Svoboda, Cond. MMC Recordings MMC 2047 (Albany Music Distributors)

Mendelssohn: Sonata for Viola; **Beethoven**: Notturno; **Schumann**: Märchenbilder; **Paul Coletti**, va; Leslie Howard, piano; Hyperion HYP 66946

Mozart: Divertimento for String Trio K. 563; **Schubert**: Trio no. 2 for Strings D.581; Vienna Phil Trio (**Martin Lemberg**, va; Peter Waechter, vn; Robert Nagy, cello. Camerata 3OCM-417 (Albany Distributors)

Mozart: Divertimento for String Trio K. 563; **Schubert**: String Trio in B-flat; **Roussel**: Trio; Gaede Trio (**Thomas Selditz**, va). Tacet 55 (Jem Distributors)

Mozart: Sinfonia Concertante K. 364; Concertone K. 190; **Isabelle Van Keulen**, va and vn; Prague Chamber Orch; Koch 3-6443-2 (Koch International)

Note: Ms. Van Keulen plays both parts of the Sinfonia Concertante and both violin parts of the Concertone—dubbed, of course.

Schumann: Märchenerzählungen; **Mendelssohn**: Concert Piece in F, op. 113; Concert Piece in D op. 114; **Brahms**: Horn Trio; Trio Apollon (**Felix Schwartz**, va; Matthias Glender, clar; Wolfgang Kühnl, piano); Koch Discover DICD 920363 (Koch International)

Stamitz: Sinfonia Concertante for Violin and Viola; **Dittersdorf**: Sinfonia Concertante for Viola and String Bass; **Haydn**: Sinfonia Concertante for Violin, Cello, Oboe, and Bassoon; **Josef Suk**, va; et al. Virtuosi di Praga, Rudolf Krecmer, cond. Koch Discover DICD 920274 (Koch International)

B. A. Zimmerman: Sonata for Solo Viola; Solo Sonatas for Violin and Cello; Bach: Suite no. 2 for Solo Cello; **Christoph Schiller**, va; Thomas Zehetmair, vn; Thomas Dimenga, cello; ECM New Series ECM1571

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- ❑ $35 International Membership (Residing outside the U.S.)
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* persons who have been regular members for at least eight years, who have passed their 65th birthday, and who choose to be classified as emeritus members

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