

# *JOURNAL*

of the

# *AMERICAN VIOLA SOCIETY*

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

Vol. 15 No. 3

1999



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# American Viola Society

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The *Journal of the American Viola Society* is a peer-reviewed publication of that organization and is produced at Brigham Young University.

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ISSN 0898-5987

*JAVS* welcomes letters and articles from its readers.

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*JAVS* appears three times yearly. Deadlines for copy and artwork are 15 December (Spring Issue), 15 April (Summer Issue), and 15 August (Winter Issue); submissions should be sent to the editorial office.

*Ad rates:* \$125 full page, \$80 half page, \$45 one-fourth page.

*Classifieds:* \$30 for 30 words including address; \$50 for 31–60 words.

Advertisers will be billed after the ad has appeared.

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The Primrose International Viola Archive  
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by Peter Bartók  
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*Facsimile of the Autograph Draft of the Viola Concerto*  
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- Hardback in black, 12 by 16 inches, 84 pages including photo page.
- Preface by Peter Bartók & Commentary by László Somfai (Text in English, Hungarian, German, Japanese, and Spanish).
- Fair transcription of the draft with notes prepared by Nelson Dellamaggiore.

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## FROM THE PRESIDENT

By the time you get this, the turn of the century will be here. A new year, a new century, and for some of you (depending on your reading of the calendar) a new millennium! What better time for action! Bold, life-changing action! We're talking "Getting-a-Friend-to-Join AVS" kind of action! This is the beginning of the final push, folks, in the AVS 2000 for 2000 campaign, the membership drive that can forever change the future direction of the viola in the United States!

Does this sound like a bit of turn-of-the-whatever hype to you? Does it matter if AVS expands its membership base? Why should you make the effort to get at least one member to join? To put it in strict Americanese: "What's in it for me?"

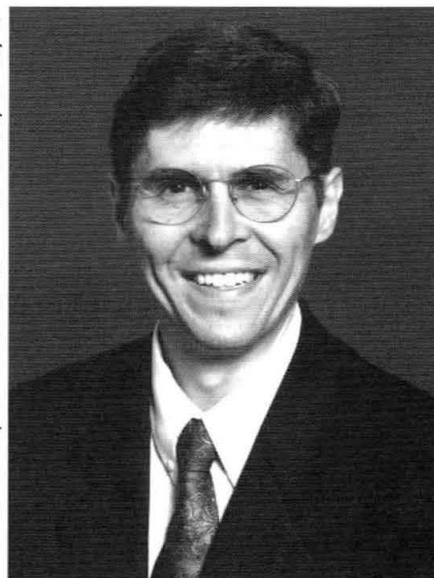
**REASON NUMBER ONE:** Expanding our membership reduces the "per member" fixed costs for the society. Journal production, presentation of Congresses, and general administration costs are largely fixed, regardless of the membership. Doubling the membership would mean that we could reduce the administrative cost of each membership, keeping membership affordable for years to come.

**REASON NUMBER TWO:** Expanded membership will allow the AVS board to pursue worthwhile projects. An expanded membership base in the last two years has led to the establishment of the country's largest local viola competition (the Chicago Viola Society's annual solo competition, with over \$10,000 in prizes) and the first viola student writing competition on a national level (see p. 13 for details on the David Dalton Viola Research Competition). The AVS board is considering coproducing a reference volume on the great violas of the world, publishing out-of-print items from the archives, and hosting regional "mini-congresses." The bulk of income from new memberships could be used to support these and other projects.

**REASON NUMBER THREE:** "The more the merrier!" Why are you a member of AVS? To be "in touch" with the viola-playing community of the United States, through performance, research, and fellowship. Wouldn't it be an asset for each of us if that community represented by AVS membership were as complete as possible?

**REASON NUMBER FOUR:** The future of AVS depends on it. Each year we are one year away from extinction as a society. The infusion of new energy, ideas, and creativity from new members serves to revitalize AVS, increasing its outreach through national and local events. An expanded membership means greater likelihood of chapter expansion, bringing viola activities right to "your own back yard." I can hear you right now: "I'm no salesman! I can't get 857 members to join!" I have confidence in you, viola comrade! I am sure that you know several violists who are not yet members (or worse yet, have let their memberships lapse!). Speak with them about the joys of AVS membership—show them the continually expanding and improving Journal. Check out [viola.com](http://viola.com) on the Internet and see all of the neat things that are being done through local AVS chapters such as Chicago, Southern California, and Rocky Mountain. You *will* be able to convince several of them to join AVS (and if applicable, your local society). You don't need to bridge the gap to 2000 yourself—just do the easy thing and get two to five of your friends to join. That way you can relax, feel proud of your effort, and not have to feel guilty when you read the Journal for the next year.

Thanks in advance for your help. I look forward to the productive fruits of our efforts, and I wish each of you happiness and success in the new year!



*Peter Slowik*

*Peter Slowik*

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**Richard Greene** (violin) Leading blue grass, jazz, and folk violinist • Recorded and performed with Jerry Garcia, Herbie Hancock and Bruce Springsteen

**Aimee Kreston** (violin) Concertmaster of the LA Mozart Orchestra • Served five years as concertmaster of Orchestre de Paris • Active soloist and studio musician

**Lesla Terry** (violin) Former member of Atlanta Symphony Orchestra • Co-founder of the Uptown String Quartet • Performed with Ella Fitzgerald, Max Roach and Joe Williams

**Carole Mukogawa** (viola) Served as principal violist with Los Angeles Chamber Orchestra and Joffrey Ballet • Recorded with Henry Mancini, Frank Sinatra, and Mel Torme

**James (Jimbo) Ross** (viola) Classical, blues, jazz and rock violist • Recorded with Rod Stewart, Tori Amos • Featured soloist with the Don Ellis Orchestra

**Antony Cooke** (cello) Performed as soloist under Sir Colin Davis • Former principal cellist of London Mozart Players • Leading studio musician in the Hollywood recording industry

**Roger Lebow** (cello) Principal cellist of the LA Mozart Orchestra • Founding member of the new-music group XTET • Leading studio musician

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## August 2000

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## ANNOUNCEMENTS

### Last Call for AVS National Teacher Directory

The AVS National Teacher Directory is now in production. Additional information forms will be accepted up until 1 March 2000. If you have not yet submitted your information for this valuable resource, please

do so by filling out the enclosed form in this issue and the last issue of *JAVS*. Return the form by fax or by mail to the address listed.

### Viola d'Amore Congress

The 10th International Congress of the Viola d'Amore Society of America will be held in collaboration with the German Viola Society 5-9 July 2000 in Trossingen, Germany.

For more information contact  
Günter Ojstersek  
Im Nonnengarten 1, D-67127 Rödersheim-  
Gronau, Germany

or  
Myron Rosenblum  
39-23 47th Street  
Sunnyside, NY 11104  
tel: (718) 729-3138,  
email: myrose@erols.com

### International Viola Congress 2000

The International Viola Congress will be held 4-8 August 2000 at Bjärka-Säby Castle, Linköping, Sweden. The IVG congress is an integral part of the music festival MUSIK-DAGAR and will coincide with a Gamba Festival as well.

Feature artists will include Lars-Anders Tomter, Juoko Mansnerus, Henrik Frendin, Björn Sjögren, Concilium Musicus Vienna,

Viola section Oslo Philharmonic Orchestra, David Dalton, and artists from Europe and Japan.

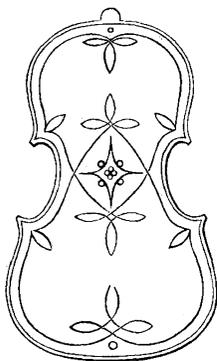
For further information, please contact  
Otto Freudenthal,  
Bäckfall, S-590 41 Rimforsa, Sweden  
tel.: +46 (0) 494 241 19  
email: freudenthal.music@swipnet.se  
[www.viola.com/congress2000/](http://www.viola.com/congress2000/)

### International Viola Encounters

International Viola Encounters will be held at the Conservatoire de Paris 14-20 April 2000 and is sponsored by the Les Amis de l'Alto (Friends of the Viola) in partnership with the Cite de la Musique and the Conservatoire de Paris. The Maurice Vieux International Viola Competition will be a main feature of this event. Encounters will

include concerts, premieres, master classes, and luthier exhibitions. Tabea Zimmermann will be one of the featured artists.

Contact  
Stephanie Decronumbourg  
225 rue Saint Martin, 75003  
Paris, France.  
email: rencontres\_alto@post.club.internet.fr



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**4–8 August 2000 in Linköping, Sweden**

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The Congress is part of the annual music festival “Musikdagar” (29 July–13 August) and gives ample opportunity to experience Scandinavian music and other kinds of wonderful music and art in various settings in the beautiful county of Östergötland.

Linköping and Norrköping, within 30 miles of each other, both have international airports. By train it is only a two-hour journey from Stockholm.

Join us at Linköping!

---

**Participating Artists:**

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Tim Fredriksen (Denmark)	Henrik Frenidin (Sweden)
Björn Sjögren (Sweden)	Johanna Persson (Sweden)
Martin Saving (Sweden)	Terje Moe Hansen (Norway)
Christoph Angerer (Austria)	David Dalton (USA)
Myron Rosenblum (USA)	Ellen Rose (USA)
Igor Fedotov (USA)	Diane Silberstein (USA)
Gary S. Hammond (USA)	Jutta Puchhammer (USA)
Christine Rutledge (USA)	Duo Hashimoto (Japan)
Günter Ojstersek (Germany)	Camerata Roman (Sweden)
Concilium Musicum (Austria)	Harju String Quartet (Sweden)
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email: freudenthal.music@swipnet.se

Swift code: NBB KSESS

Clearing Number: 9960

www.viola.com/congress2000/

Account Number: 340729 2113

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**Cost: (All prices are listed in SEK.)**

Full registration for all events SEK 900

Students SEK 600

Registration for one day SEK 250

Festival Banquet SEK 220

**TOTAL** SEK \_\_\_\_\_

## Accommodations in Linköping

The following hotels are all within walking distance of the congress center:

	Single	Double
Apartments Sweden Homes Email : info@apartmentsswedenhomes.se (breakfast not included in price)	350	500
Stångå Hotell Fax: +46 (0) 13 122804 Tel: +46 (0) 13 311275	695	795
Good Evening Hotel Fax: +46 (0) 13 138850 Tel: +46 (0) 13 129000	645	745
Hotell Du Nord Fax: +46 (0) 13 145291 Tel: +46 (0) 13 129895	440	560
Quality Ekoxen Hotel Fax: +46 (0) 13 121903 Tel: +46 (0) 13 252600	954-1250	954-1370
First Hotel Email: info.linkoping@firsthotels.se Fax: +46 (0) 13 132785 Tel: +46 (0) 13 130200	1048	1298
Linköpings Vandrarhem Fax: +46 (0) 13 148300 Tel: +46 (0) 13 149090	380-485	460-550

## *A number of additional tours are available during your stay in Linköping . . .*

### TOUR ONE:

- 1 Aug.** *Arrival Stockholm Arlanda Airport.* Transfer by your own to Stockholm and our centrally located hotel.
- 2 Aug.** *Stockholm–Drottningholm–Linköping.* ROYAL STOCKHOLM:  
We start from our hotel with a tour all around Stockholm, including Södermalm, Kungsholmen, Djurgarden and City districts. We stop at Fjällgatan to enjoy the beautiful view of the city, after which we visit the Royal Palace, and round off the tour with a walk through the Old City (Gamla Stan), finally arriving back at Gustav Adolfs torg.  
DROTTNINGHOLM: After lunch the bus will take us to Stadshusbron in front of the turn-of-the-century ship *m/s Prins Carl Philip*, built in 1901. There starts our boat ride to Drottningholm. During the boat ride the guide will discuss the route, Stockholm's history, and what awaits you when you reach the castle. Upon arrival, we visit the palace's exhibition floor, followed by the unique 18th-century theater, where performances are still given during the summer. On performance days we visit the China Palace instead or visit the magnificent palace grounds. The bus will then take us to Linköping for dinner.
- 3 Aug.** *Linköping–Vadstena–Linköping.* After breakfast we start a historical and cultural tour in Linköping and surroundings. We visit Gamla Linköping, the old town; Rökstenen, the most important of the 250 runestones in the province and the biggest in Sweden. It was raised in 800 A.D. We will visit Vadstena with its picturesque houses, monasteries, and castles from the Middle Ages, and finally the opera performance at Vadstena Academy. Late at night we will be back in Linköping. Lunch and dinner will be served during the tour.

### 4–8 Aug. International Viola Congress in Linköping

### TOUR TWO:

- 9 Aug.** *Linköping–Vadstena.* After breakfast we start a historical and cultural tour in Linköping and surroundings. We visit Gamla Linköping, the old town; Rökstenen, the most important of the 250 runestones in the province and the biggest in Sweden. It was raised in 800 A.D. Then we will visit Vadstena with its picturesque houses, monasteries, and castles from the Middle Ages, and finally the opera performance at Vadstena Academy. Lunch and dinner will be served during the tour. Overnight at Klosterhotellet in Vadstena.
- 10 Aug.** *Vadstena–Stockholm.* After breakfast, departure to Stockholm. Lunch and check in at our hotel before we start the Royal Stockholm Tour including Södermalm, Kungsholmen, Djurgarden and City districts. We stop at Fjällgatan to enjoy the beautiful view of the city, after which we visit the Royal Palace, and round off the tour with a walk through the Old City (Gamla Stan), finally arriving back at Gustav Adolfs torg. Afternoon and dinner are on your own.
- 11 Aug.** *Drottningholm.* After breakfast, the bus will take us to Stadshusbron in front of the turn-of-the-century ship *m/s Prins Carl Philip*, built in 1901. There starts our boat ride to Drottningholm. During the boat ride, the guide will describe the route, Stockholm's history, and what awaits you when you reach the castle. Upon arrival, we visit the palace's exhibition floor, followed by the unique 18th-century theater, where performances are still given during the summer. On performance days we visit the China Palace instead or take a walk through the magnificent palace grounds. After our visit to Drottningholm, the bus will take us to a restaurant for lunch. Afternoon and dinner are on your own.

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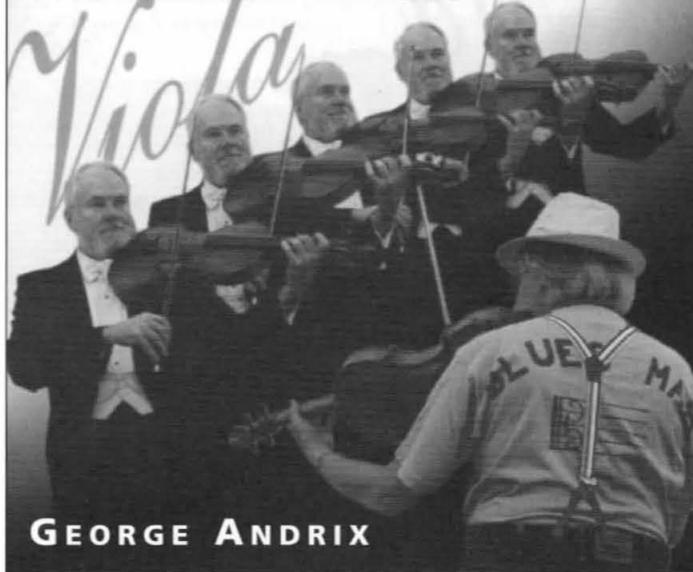
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## B R I G H A M Y O U N G U N I V E R S I T Y

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Claudine Bigelow has been appointed to BYU's viola faculty upon the retirement of David Dalton. Claudine has many outstanding performances to her credit, including chamber music performances at the Smithsonian Institution and the National Gallery of Art and with University of Maryland faculty chamber music ensembles and the National Symphony Orchestra. In connection with doctoral studies at the University of Maryland, she studied with Michael Tree and Daniel Foster. Her published scholarly writings have been favorably reviewed in respected journals. In addition to serving as coordinator for the viola area, she has been appointed to the graduate faculty of the School of Music, representing the string division. She will also teach string literature.



Vesna Gruppman holds a doctorate in violin and viola from the Moscow Conservatory, where she studied with David Oistrakh and Yuri Yankelovich. She won the International Violin Competition in 1976 and has appeared as violin soloist with the Prague Philharmonic, the Moscow Philharmonic, and the Beethoven Philharmonic (London) and in recital at London's Wigmore Hall and St. John's Smith Square, Kiev's Philharmonic Hall, and Mozart's Bertramka in Prague. She has recorded, as violist, the original version of the Brahms F minor quartet with principal players of St. Martin in the Fields. Among many prominent reviews the *Classical CD Digest* mentions her "electrifyingly intense, ripe-toned viola playing." At BYU she coordinates the activities of the violin area and teaches violin and viola.

# THE DAVID DALTON VIOLA RESEARCH COMPETITION GUIDELINES

The *Journal of the American Viola Society* welcomes submissions for the first annual David Dalton Viola Research Competition for university and college student members of the American Viola Society.

Entries must be original contributions to the field of viola research and may address issues concerning viola literature, history, performers, and pedagogues. Entries must not have been published in any other publication or be summaries of other works. The body of the work should be 1500–3500 words in length and should include relevant footnotes and bibliographic information. Entries may include short musical examples. Entries must be submitted in hard copy along with the following entry form, as well as in electronic format, on either PC or Mac diskette. Word or WordPerfect format is preferred. All entries must be postmarked by 30 April 2000.

**Send entries to**  
Kathryn Steely, Editor,  
*Journal of the American Viola Society*,  
Baylor University School of Music,  
P.O. Box 97408,  
Waco, TX, 76798

A panel of viola scholars will evaluate submissions and then select a maximum of three winning entries.

### Prize categories:

All winning entries will be featured in the *Journal of the American Viola Society*, with all winning authors receiving a free one-year subscription to the *Journal* and accompanying membership to the American Viola Society.

### In addition:

- 1st Prize:** Facsimile Edition of the Bartók Viola Concerto  
**2nd Prize:** John White's book *An Anthology of British Viola Players*  
**3rd Prize:** David Dalton's book *Playing the Viola: Conversations with William Primrose*

---

### DAVID DALTON VIOLA RESEARCH COMPETITION ENTRY FORM

Please include the following information with your submission to the David Dalton Viola Research Competition. Be sure to include address and telephone information where you may be reached during summer, 2000.

Name \_\_\_\_\_

Current Address \_\_\_\_\_

Telephone \_\_\_\_\_ Email address \_\_\_\_\_

Permanent Address \_\_\_\_\_

Telephone \_\_\_\_\_ Email address \_\_\_\_\_

University/College \_\_\_\_\_

Academic Level: Fr / So / Jr / Sr / Grad \_\_\_\_\_ Birthdate \_\_\_\_\_

Topic \_\_\_\_\_ Word Count \_\_\_\_\_

Current AVS member? Yes / No

If you are not a current AVS member, please join AVS by including \$20 student membership dues with your submission, along with a membership enrollment form, which can be found in the current issue of *JAVS*.



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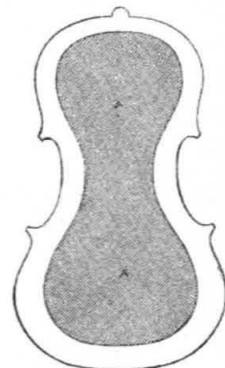
## PROFESSOR EMIL SEILER: IN MEMORIAM

*by Kai Köpp*

An era has ended. Emil Seiler died 21 March 1998. Seiler was a man who, like scarcely anyone else, represented the history of the viola and especially the viola d'amore in the 20th century. His lifelong interest in contemporary music was pointing the way, yet his importance for early music can hardly be overestimated. Besides his recordings of contemporary music, his more than 16 records (produced since the '50s in the "Archiv" series

of the Deutsche Grammophon Gesellschaft) gave an increasing audience the chance to experience the sound of the viola d'amore for the first time in this century.

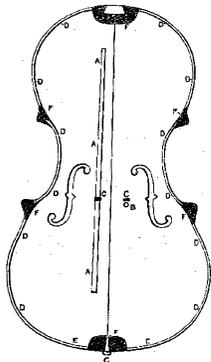
It was Paul Hindemith himself who, since 1929, introduced Emil Seiler to his own compositions and evoked Emil Seiler's enthusiasm for contemporary viola music. At the same time, Hindemith invited him to take part in his experiments with period instruments of the



Emil Seiler, ca. 1930

*Staatl. akademische Hochschule für Musik Berlin*  
*Instrumenten-Sammlung*

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## *Deutsche Vesper*

*Donnerstag, den 8. März 1934, nachm. 6 Uhr im Theatersaal*

1. JOHANN PACHELBEL, *Choral-Variationen über den Choral*  
*„Werde munter, mein Gemüte“*  
Positiv: Prof. Fritz Heitmann

2. HEINRICH SCHÜTZ, *„Herr, wenn ich nur dich habe“* aus dem  
73. Psalm für 2 Chöre

*Mitglieder des Staats- und Domchors*

Discant-Viola: Prof. Hans Mahlke	Discant-Viola: Prof. Paul Hindemith
Alt-Viola: Emil Seiler	Alt-Viola: Hans Söröder
Tenor-Gambe: Prof. Paul Grümmer	Tenor-Gambe: Volkmar Kohlschütter
Baß-Gambe: } Hans Doescher	Baß-Gambe: Frl. Sylvia Grümmer
} Frl. Ingeborg Tilsen	Contraß: Gustav Krüger
Continuo: Prof. Fritz Heitmann	Leitung: Prof. Alfred Sittard

3. SAMUEL SCHEIDT, *Orgelchoral „Vater unser im Himmelreich“*  
Regal: Prof. Fritz Heitmann

4. HEINRICH SCHÜTZ, *Wechselgesang*

- a) Psalm 134, „Den Herren lobt mit Freuden“ Vers I
- b) Psalm 29, „Bringt Ehr und Preis dem Herren“ Vers I
- c) Gamben Quartett
- d) Psalm 29, Vers II
- e) Psalm 134, Vers II

*Mitglieder des Staats- und Domchors*

*Gamben wie vorher*

Portativ: Prof. Fritz Heitmann, Positiv: Hans-Jürgen Ziehm, Regal: Friedrich Bihn  
Leitung: Prof. Alfred Sittard

5. MICHAEL PRAETORIUS, *Zwei Variationen über den Choral „Nun lob' meine Seel' den Herrn“*  
Portativ: Prof. Fritz Heitmann

6. HEINRICH SCHÜTZ, *„Was mein Gott will, das g'scheh allzeit“*  
(sechsstimmig)

*Mitglieder des Staats- und Domchors*

*Leitung: Prof. Alfred Sittard*

Discant-Viola: Prof. Hans Mahlke, Querflöte: Prof. Georg Schönemann  
Alt-Viola: Emil Seiler, Querflöte: Kurt Schlenger  
Gamben: Prof. Paul Grümmer, Volkmar Kohlschütter  
Sylvia Grümmer, Ingeborg Tilsen, Hans Doescher  
Kontraß: Gustav Krüger

Program from an early music concert at the Berlin Musikhochschule,  
including both Seiler and Hindemith.

Berlin Collection of Musical Instruments. In his dissertation of 1938 on the viola d'amore, Werner E. Köhler noted Emil Seiler's merits as an advocate of the viola d'amore, and with respect to Hindemith and Seiler—both of whom he mentions by name—Köhler writes:

“Artists of the young generation . . . have committed themselves to the revival of the viola d'amore and earned particular merits by bringing the old and valuable literature (which still awaits its utilization and publication in libraries) in its original form to a larger audience.”

A well-known photograph shows Hindemith and Seiler during a concert in the Berlin Museum of Musical Instruments playing so-called “discant viole da braccio” or, rather, viola d'amore without sympathetic strings.



Some biographical data on Emil Seiler can be found in Harry Danks's commendable book *The Viola D'Amore* (Halesowen: Bois de Boulogne, 1976, p. 102) and in the first volume of Maurice Riley's *History of the Viola* (Ann Arbor: Braun-Brumfield, 1980, p. 360). It seems appropriate to draw special attention to this fascinating man's life work for the cause of the viola and the viola d'amore. Through material his widow and his daughter made available recently (including an autobiographical sketch), a more detailed biography is provided here.

## I. MUSICAL EDUCATION

On 5 February 1906, Emil Seiler was born into a music-loving home in the city of Nuremberg, Bavaria. At the age of eight he took his first violin lessons from members of the local Nuremberg symphony orchestra. His first teacher, Herr Vibrans, was actually playing first horn in that orchestra. The lessons must have been quite successful, since Seiler's next teacher was the first concertmaster Jean Wagner. The subject of his lessons with Wagner consisted basically of duo literature: Mozart, Pleyel, Mazas, Spohr, etc. Seiler was also allowed to take part in the children's concerts of the Nuremberg orchestra, sitting next to his teacher.

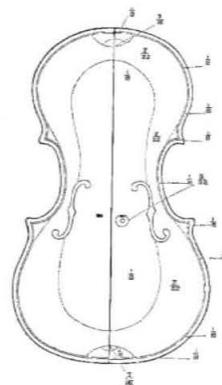
After three years of bank clerk training, Emil Seiler started his violin studies at the

Nuremberg Conservatory with Seby Horváth, a student of Albert Rosé. Seiler soon became Horváth's favorite student. According to Seiler, the classes included the school of fingering and bowing technique by Sevcik, as well as etudes by Klatt, works of Bach, and the Grieg and Pfitzner sonatas. Horváth also fostered Seiler's apparent teaching skills by entrusting him with his son's violin lessons. In his autobiographical notes, Seiler remarks, “The joy of teaching remains with me until the end of my life.”

Every week Seiler played the viola in Horváth's chamber music classes. His crucial experience was studying the

Trio for Two Violins and Viola by Zoltán Kodály. With this piece, Horváth evoked not only Seiler's interest in contemporary music but also his love for the sound of the viola. Seiler states, “From that time on it became my very own instrument.”

In 1928, Seiler continued his studies at the Berlin Musikhochschule with a student of Carl Flesch, Prof. Joseph Wolfsthal, who was at that time only 28 years old. Seiler had to change from his Viennese Rosé-technique to the progressive Flesch system. Wolfsthal's



assistant, the elderly Frau Schiemann, helped Seiler with daily practice. Seiler was fascinated by the works of contemporary composers (Hindemith, Milhaud, Stravinsky) which he studied with Wolfsthal. On the other hand his teacher encouraged him to play the works of Bach from the original. During this time, Emil Seiler was, like almost all Wolfsthal students, a member of the chamber orchestra of Michael Taube and played in the chamber orchestras of Hans von Benda and Edwin Fischer.

In 1929, Prof. Wolfsthal had Seiler play the viola d'amore sonata by Paul Hindemith and also introduced him to the composer himself, who held classes for composition at the Berlin Musikhochschule at that time. During the following years an intensive collaboration between Seiler and Hindemith developed, especially in the field of early music. As Hindemith's chamber music partner, Seiler played numerous concerts with different programs built around the Partita in C Minor for Two Violen d'Amore by Biber. Under the guidance of Curt Sachs, Seiler had the opportunity to study viola d'amore, viola pomposa, different viols, pochette, and even the nail violin on original instruments. These instruments came from the Royal Collection of Musical Instruments. They were exhibited in the Musikhochschule at that time and represent the core of today's Museum of Musical Instruments in Berlin. Sachs also produced a film on ancient musical instruments in which Seiler participated.

Following these activities, Hellmuth Christian Wolff invited Seiler to introduce the viola d'amore to the musicology students at the Berlin University. He made it possible for Seiler to examine and copy old manuscripts for the viola d'amore in the Staatsbibliothek. Here Seiler met Vladim Borissowski, who became a lifelong friend. Seiler visited Borissowski in Moscow in September 1971.

In February 1932, Prof. Wolfsthal fell ill from pneumonia during a visit to the United States and died a few days later. After the sudden death of his violin teacher, Seiler continued his studies with Prof. Hans Mahlke in Berlin, eventually changing to the viola. Half a year later Seiler played, for his final exam, a solo sonata by Hindemith and Milhaud's Viola Concerto Op. 108, dedicated to Hindemith. However, he was ridiculed for his preference for contemporary music, since in 1932, one

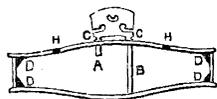
year before the National Socialists seized power in Germany, the ultraconservative view on music had gained influence in Berlin as well. At that time no one could foresee that Seiler's enthusiasm for the works of Hindemith and his contemporaries would later qualify him to succeed his teacher Mahlke at the Hochschule der Künste in West Berlin.

## 2. CONTEMPORARY MUSIC AND EARLY MUSIC IN NATIONAL SOCIALISTIC BERLIN

After 1933, "bitter times" began. The Volksmusikschule Prenzlauer Berg, where Seiler and his composer-friend Harald Genzmer taught and where Hindemith held lectures, was closed. During this time, Hans Mersmann prepared a radio program with new chamber music in cooperation with Hindemith and Seiler at the Deutschland-sender Berlin. In 1933, Mersmann had been dismissed from the Technische Hochschule Berlin because of his commitment to contemporary music, so he could only follow from the outside when, in his last broadcast, Seiler played the Sonatina for Viola and Piano by Paul Dessau and the Heckelphon Trio by Paul Hindemith. A few months later the performance of Hindemith's music was banned altogether by the National Socialists. However, Seiler was able to collect the radio's reference recordings of all productions in which he participated.

During these bitter times many leading figures of musical life left Germany: Klemperer, Ullstein, Richter, Fuchs, etc. By recommendation of Hindemith, Emil Seiler had given lessons to Ullstein's daughter and to the son of Otto Klemperer. Curt Sachs had left for Paris, where he worked on his "Anthologie Sonore," a collection of records with samples from 2000 years of musical history. Around 1935, Sachs planned a recording of the Biber partita for the anthology, with Hindemith and Seiler playing the viola d'amore. It is unfortunate that political reasons kept this plan from materializing, because such a recording would have been a very valuable document of the legendary pioneer work for the cause of the viola d'amore in Berlin.

From 1935 to 1943, Emil Seiler performed as co-principal violist in the recently founded orchestra of the Deutschlandsender Berlin. During the first three years, Walter Trampler (d. September 1997) played with him as



the second co-principal viola. Outstanding conductors in Seiler's time included Richard Strauss, Herbert von Karajan, Hans Rosbaud, Carl Schuricht, Willem Mengelberg, Clemens Krauss, Oswald Kabasta, Robert Steger, and Rudolf Schulz-Dornburg. In addition, Seiler taught at the Conservatory Klindworth-Scharwenka from 1935 to 1943, and from 1940 to 1943 at the Akademie für Kirchen- und Schulmusik in Berlin. Starting in 1941, Seiler was also responsible for the chamber music department at the Deutschlandsender Berlin. The programs broadcast were generally confined to baroque chamber music with viola d'amore, because contemporary music was not produced.

Nevertheless, Emil Seiler continued to play new compositions, for instance at the regular gatherings in the house of the "degenerate" painter Emil Nolde in Berlin, which were organized by his wife and the pianist Frau Tscherner. He also participated in the matinee concerts which took place every third Sunday, performing contemporary music in the music library of Berlin-Charlottenburg. Together with pianist Edith Picht-Axenfeld, Seiler played compositions by Harald Genzmer, Johann Nepomuk David, and César Bresgen.

### 3. HAPPY YEARS IN AUSTRIA

When the first bombs fell on Berlin in 1943, the home of the Seiler family was destroyed. Because of the unrest due to bombings, the special radio department for early music, headed by Seiler, was evacuated to Austria. Seiler handpicked a few musicians to accompany him to the Bruckner Seminary St. Florian near Linz: Walter Gerwig (lute), Lisedore Häge (harpsichord), Thea von Sparr and Werner Tietz (recorder). In his autobiographical notes, Seiler points out that none of his colleagues were members of the National Socialist Party. For his negative attitude towards the Party, Seiler was criticized by the Reichsintendant Glasmeier.

During this time, numerous recordings of early music were produced, mainly for the Deutschlandsender Prague, but new compositions were played as well. The composer Johann Nepomuk David, whom Seiler knew from performances of David's works in Berlin, had moved from the bombed-out city of Leipzig to his birthplace, Eferding, near Linz.

He repeatedly visited Seiler at the Bruckner Seminary, where he had spent his youth as a choirboy. While listening to the early music performances, he remarked, "I'll write early music myself, but very different." As a result he dedicated his Solo Sonata for Viola op. 31 no. 3 to Emil Seiler and composed two more works for the group around him: the Sonata for Lute op. 31 no. 5 and the Duos op. 32 for Flute and Viola, Recorder and Lute, Clarinet and Viola. Furthermore, David wrote the Duo Sonata op. 31a for Viola d'Amore and Viola da Gamba for Seiler (1942), as well as the Variations on an Original Theme op. 32 no. 4 (now op. posth.) for the same instruments (1945).

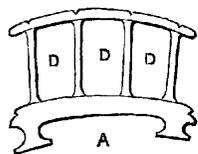
In this context, Seiler in his notes recalls an interesting incident that was talked and laughed about in St. Florian: In the '40s the German rulers felt offended by the fact that the director of the Leipzig Musikhochschule, Johann Nepomuk David, had a surname from the Old Testament. So the major of Leipzig approached David with the urgent recommendation to give up his name and adopt the name of "Hitler's much-admired Richard Wagner." Needless to say, the Austrian composer rejected this approach.

Three weeks before the end of World War II, Seiler, Gerwig, and Tietz were called up for the so-called "Volkssturm." Werner Tietz, who was engaged to the harpsichordist Lisedore Häge, was killed during the last days of the war. Emil Seiler was taken prisoner by the American army and was discharged a little while later with a serious disease. On his return to St. Florian (the Americans who had moved there in the meantime called it the "happy abbey"), he did not find his record collection of radio broadcasts with music by Stravinsky and Hindemith and others. Seiler's search for these invaluable sound recordings remained unsuccessful.

### 4. AS PROFESSOR IN GERMANY

Starting in the fall of 1945, Seiler had a contract as principal viola of the Salzburg Mozarteum orchestra. In Salzburg he again met David, who had become director of the Mozarteum. Seiler turned to contemporary viola music once more. So after the 11-year prohibition of Hindemith's music, Emil Seiler was the first to perform one of Hindemith's compositions for a German radio station again:





in 1946, he played the Schwanendreher Concerto from Hindemith's handwritten parts because no printed material was available in Austria. A few weeks later he continued on this course with the Viola Concerto by William Walton.

At Christmas 1946, all native Germans were expelled from Austria, and Seiler came to Freiburg via Munich and Nuremberg. In Freiburg he started teaching at the Musikhochschule before he became professor for viola, viola d'amore, and chamber music in 1947. Joining the chamber music group formed around flutist Gustav Scheck, the director of the Hochschule, Seiler committed himself again to contemporary and early music. (Concert tours featured the Debussy Trio and solo sonatas by Reger and Hindemith.)

In February 1955, Emil Seiler moved to Berlin, where he had been offered the vacant professorship of his former teacher Prof. Hans Mahlke. In Berlin he tried to revive the spirit of his own studies with Hindemith and Sachs. In the collection of musical instruments, he found a duplicate of Hindemith's viola d'amore that was built by Sprenger and Frankfurt. Seiler notes, "Hindemith liked to play the Sprenger viola d'amore very much because it stayed in tune so well." In the archives of the Hochschule he found Hindemith's manuscripts, which included many copies of works for viola d'amore and other historical instruments. Seiler's list from memory reflects the repertoire of those pioneers in the field of viola d'amore and early music in Berlin:

- Petzold, Suite for viola [d'amore] alone
- Ariosti, at least 3 sonatas for viola d'amore and continuo
- Biber, 1. Partita for 2 violen d'amore and continuo 2. Partita for 2 violins and continuo
- Rust, 2 sonatas for viola d'amore and piano
- At least 6 sonatas for violin and continuo by Biber (which Hindemith repeatedly played in concerts)
- Stamitz, Duo Sonata for viola d'amore and violin

Since the 1950s, more than 16 recordings with early music were produced in the Archiv

series of the Deutsche Grammophon Gesellschaft. Some of them were granted the "Grand prix du disque." With these recordings, the music for viola d'amore became accessible to a larger public for the first time. In addition, Seiler produced 11 records with viola music for the Elektrola label; he also produced three records with Collosseum in which he played the original historical instruments of the Germanisches Nationalmuseum in Nuremberg. Even before the war Seiler could be heard on a recording of *Harold in Italy* by Hector Berlioz.

Some of Emil Seiler's numerous students became interested in playing the viola d'amore. In addition to his intensive teaching activities, Seiler played in the Berlin String Quartet for many years. With his colleagues Rudolf Schulz (first violin), Willi Kirch (second violin), and Lutz Walther (cello), he went on numerous concert tours abroad.

The list of works dedicated to Seiler which he wrote down himself includes 13 compositions for viola. Works for viola d'amore are not listed, not even the above-mentioned compositions by David. It is possible that another list of viola d'amore pieces dedicated to Seiler might exist. The viola list reads as follows:

- David, solo sonata
- Frank Mich. Beyer, Sonata for viola and organ
- Genzmer, Sonata for viola and piano
- Tiessen, Amselrufe (viola and piano)
- Hannenheim (student of Schoenberg), Suite for viola and piano
- Theodor Wagner, Lamentatio (viola and piano)
- Wilh. Keller, *Psalmenweisen* (viola and piano)
- Konr. Roetscher, Triptychon (viola and piano)
- Gottfried Müller, Canzone (viola and piano)
- Tiessen, *Ophelia* (viola and piano)
- Ahrens, Sonata for Viola and Organ
- Bertram Sonata for Viola and Organ
- Richter Gotthold Ludwig, 3 pieces for viola and organ "Es ist genug."

In 1974, Emil Seiler retired and did not play in public anymore. He moved back to Freiburg and founded the music kindergarten

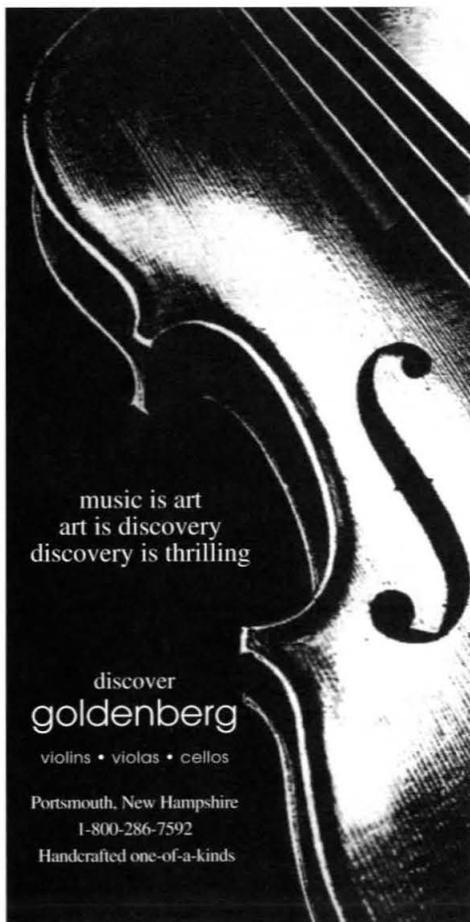
Pflüger Stiftung, where he practiced a playlike approach to the violin for children. When the Pflüger Stiftung was reconstructed in 1977, Seiler retired altogether and lived a rather secluded life.

In 1988, Seiler attended the viola d'amore congress in Stuttgart as a guest of honor of the Viola d'Amore Society of America. A special lecture dealt with Emil Seiler's contributions to the viola d'amore. On 5 February 1996, Seiler celebrated his 90th birthday and received honors from the city of Freiburg, the Senate of Berlin, and the Viola d'Amore Society.

Emil Seiler lived just a five-minute walk from my home in Freiburg. I am delighted to have been able to talk with him during the past six years, and I even received a few lessons. After 92 years, on 21 March 1998, Emil Seiler's eventful life ended peacefully. His death is a loss for all who are concerned about the state of the viola d'amore.¶

—translated by Kai Köpp

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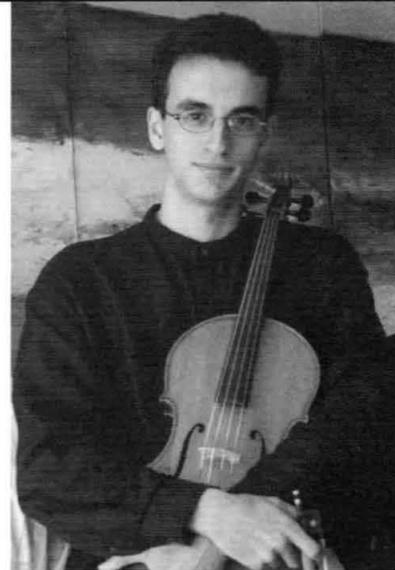


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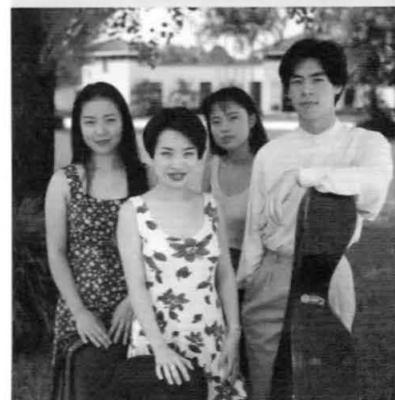
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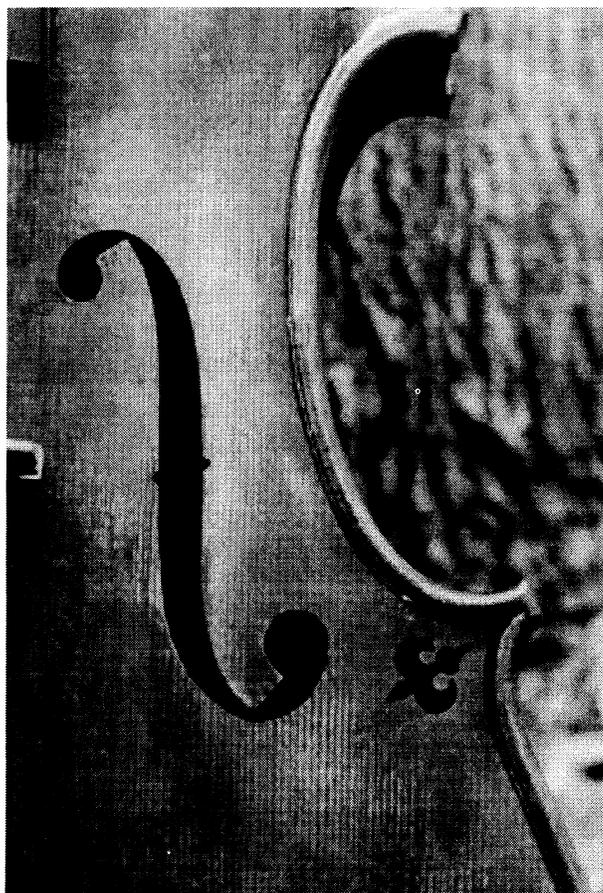
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## ABOUT VIOLISTS

### Marilyn C. Emmons: In Memoriam

Marilyn C. Emmons, 70, passed away 20 May 1999 in Fort Collins, Colorado. A beloved member of our extended viola family, Marilyn was a rare combination of great artist, consummate pedagogue, and accomplished scholar. Known throughout the region for her gorgeous warm tone, impeccable phrasing, and tremendous expressive range, she was a dedicated and inspired teacher, superbly analytical, encouraging and consistent, and a wonderful role model and mentor for aspiring violists and teachers. To all who knew her, she was kind and generous, energetic and articulate, humorous and optimistic.

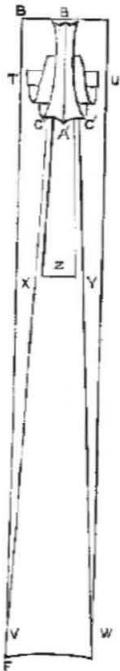
Marilyn Carroll was born 24 March 1929, in Shreveport, Louisiana, and began violin studies at age 6. At age 16, she began studies at Louisiana Polytechnic Institute, majoring in Music Education and Spanish. She received her Master of Arts in Spanish at Tulane University

in 1949. While at Tulane she married Glenroy Emmons, who was to be her husband of 53 years, and subsequently they became the parents of three sons: Steven, Scott, and Mark.

Marilyn played in orchestras in Albuquerque and Las Cruces, New Mexico, and El Paso, Texas, before moving to Fort Collins, Colorado, in 1964. She joined the Fort Collins Symphony Orchestra that year, performing on violin and later viola and was principal violist until her death. She was a founding member of the Front Range Chamber Players and performed with the group for 14 seasons. She also played viola da gamba with the Colorado State University Baroque Ensemble for many years.

We miss you, Marilyn, brilliant musician, teacher, colleague, and friend. May your legacy of art, love, and beauty endure forever.‡

—Ann Schmaidt



### Jacob Glick: In Memoriam

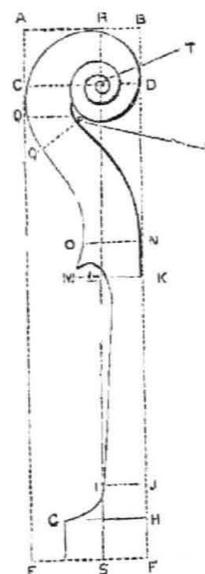
Jacob Glick, violist, viola d'amore player, and teacher, passed away on 2 November 1999. Those who were at the 1977 International Viola Congress at the Eastman School may remember him as an outstanding violist who was very committed to music of our century. Jack's lecture-demonstration was titled "Music for Viola and Tape since 1970," and he impressively played music by Jean Ivey, Joel Chadabe, Diane Thome, and Thea Musgrave.

Jacob Glick was born in Philadelphia in 1926. His viola studies were with Max Aronoff at the New School of Music in Philadelphia. He had subsequent studies with Lillian Fuchs and Valentin Blumberg. After playing with the Baltimore Symphony for a while, Jack came to New York and became an important and steady figure in the free-lance scene there. He was principal viola in many groups, including Clarion Concerts, the Ezterhazy Orchestra, and the Robert Shaw Chorale. He





*From left, Myron Rosenblum, Vazgen Muradian, and Jacob Glick after a concert of the New York Viola Society at Mannes College of Music, New York City, 23 November 1992.*



was a member of the Philadelphia Composers Forum, the Contemporary Chamber Ensemble, the Group for Contemporary Music at Columbia University and the Manhattan School of Music, and the Penn Contemporary Players at the University of Pennsylvania. He was also violist in the Contemporary Quartet and the Silvermine String Quartet.

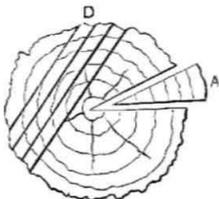
He was on the faculty of Bennington College for many years and also the director of the Chamber Music Conference and Composer's Forum of the East held at Bennington College in Vermont. He appeared widely in the U.S. and overseas and performed as soloist and chamber musician in Germany, the Republic of China, Russia, Yugoslavia, Canada, and Australia. His American recitals took place in Carnegie Recital Hall, the Philadelphia Ethical Culture Society, the Phillips Gallery in Washington, D.C., the University of Washington, and the University of Oregon. He also performed Hindemith's *Der Schwanendreher* at Avery Fisher Hall with the Clarion Concerts as well as at many of the international congresses of the Viola d'Amore Society of America.

He had the credit of having premiered over 200 new works, many of them written for him. In addition to his strong commitment to contemporary music, he was devoted to the viola d'amore and had a great interest in music of the 18th century. Over the years, he managed to perform all the Vivaldi Concertos for viola d'amore as well as all of the Ariosti Lessons for viola d'amore and basso at international events.

Jack Glick was a very special human being and an outstanding musician. Those who had the privilege of working with him knew a kind, witty, generous, and fatherly man who was always there to help out. His musical perceptiveness was extraordinary, and he had the ability to get right to the heart of musical matters with the utmost and convincing intelligence.

The viola world has lost a great exponent of the instrument and the world of music a great artist who will not be easily replaced.♯

—Myron Rosenblum

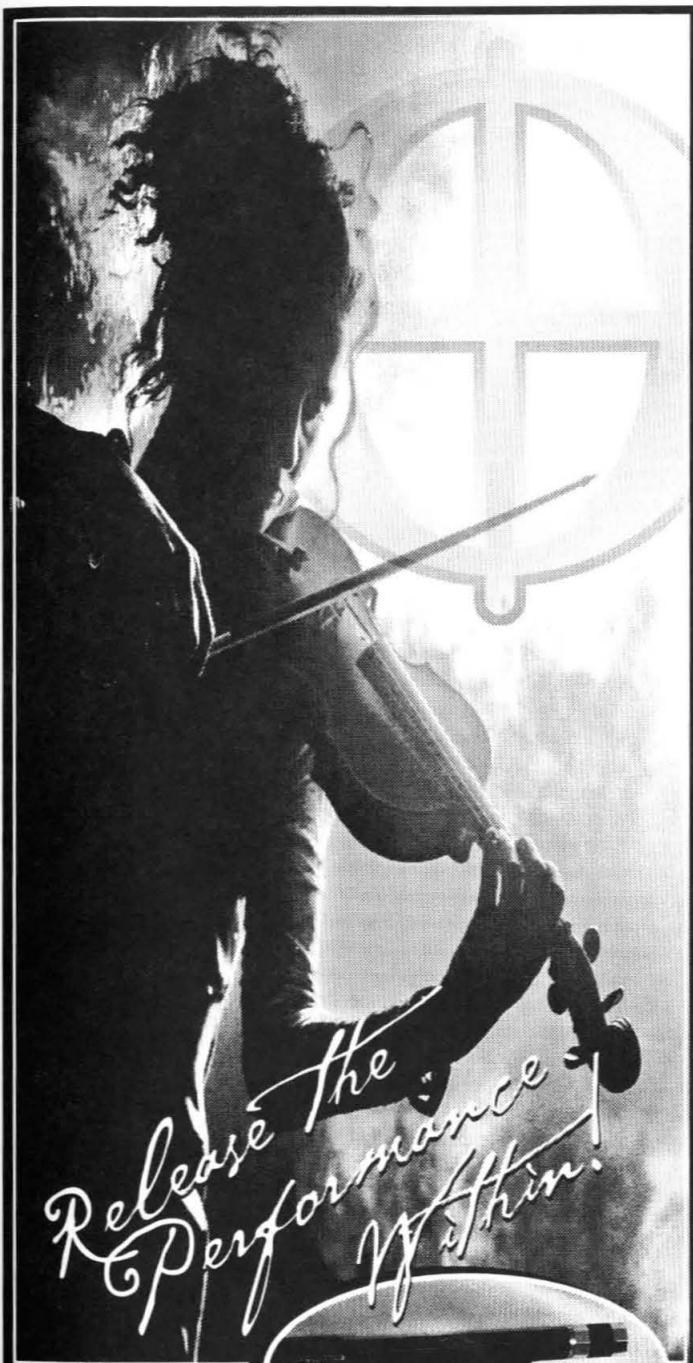


The above photo of Emile Ferir came to me from the estate of the late Harry Rumpler, my friend, colleague, and (nearly 40 years ago) my former teacher. It was a gift from Ruth Rumpler, Harry's widow. The photo of Emile Ferir (Harry's teacher) is autographed in French, "To my young friend Harry Rumpler with my best wishes for success . . . Emile Ferir . . . Los Angeles 1936."

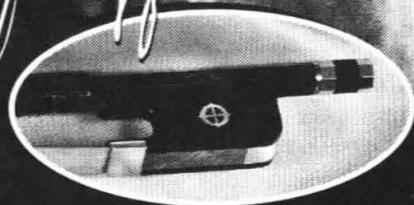
Ferir was an eminent violist of the great Franco-Belgium school of the late 19th century. His listing in Maurice Riley's *History of the Viola*, vol. 1, mentions several orchestras for which he played principal viola (including the London Philharmonic, the Boston Symphony, and the Philadelphia Orchestra) but omits mention of the Los Angeles Philharmonic, the final stop in his long and traveled career.

Harry told me once that Ferir had played the solo viola part in the world premiere of R. Strauss's *Don Quixote*. My sporadic attempts at researching this have so far neither confirmed nor disproved the story. I once spoke with Maurice Riley about the matter; he didn't know who had played the solo, but he thought it quite possible that it could have been Ferir.¶

—Tom Heimberg, Northern California Viola Society



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# The Athletic Musician

## A Review

Reviewed by Ralph Fielding and Joan Firra

*The Athletic Musician: A Guide to Playing without Pain* is designed to teach musicians how to prevent and manage injuries, combining sound medical protocol with a musician's perspective. Barbara Paull, M.C.S.P., M.C.P.A., has concentrated on orthopedic physiotherapy in many different clinical settings over 30 years and currently works as a consultant, clinician, and lecturer. Christine Harrison is a free-lance violinist and teacher working in Toronto, Canada. She has performed with various symphonic, chamber, and theater groups. Paull and Harrison together presented the "Playing without Pain" workshop at the recent Guelph congress. *JAVS* asked violist Ralph Fielding and physical therapist Joan Firra to share their insights on this new work.

### A VIOLIST'S PERSPECTIVE

Barbara Paull and Christine Harrison gave their no-nonsense, articulate, and entertaining lecture series "Playing without Pain" at this June's Viola Congress in Guelph, Ontario, Canada. They seemed to have struck a nerve with a large number of suffering (literally) violists, as evinced by the crowds that gathered around them after each day's talk. With props that included overhead projectors, a model skeleton, pass-around bones, lots of bad chairs, various strength-measuring devices, and volunteers from the audience, they presented musicians' aches and pains from a physical therapy perspective. Paull has been a physical therapist for more than 30 years and has run a clinic for musicians' injuries since 1992. Harrison was her first musician patient and is now her collaborator on their lectures around the world and in their new book *The Athletic Musician: A Guide to Playing without Pain* (published by Scarecrow Press, 4720 Boston Way, Lanham, Maryland, 20706. Telephone: 1-800-462-6420).

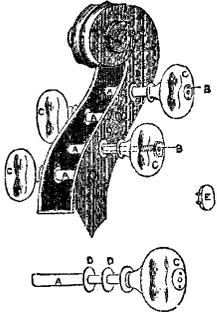
Like many violists, I have grappled with the physical difficulty of playing the instrument. My main complaint has been bouts of pain and

numbness in the last two fingers of the left hand, with tingling from the wrist to the elbow along the ulnar nerve. I also suffer from occasional neck cramps on the left side. This problem had been alternately diagnosed, over a 20-year period, as tendinitis, carpal tunnel syndrome, or repetitive stress syndrome. I submitted to many neurological tests (I twice had electrodes stuck in my hand and arm muscles), soaked my left arm in ice water every night, and swallowed so much aspirin daily (in the form of Alka-Seltzer) that I developed an intolerance for the drug. All this effort was to no avail. It was only recently that an MRI correctly identified the problem as nerve compression between the vertebrae in my neck.

So, it was very satisfying to see that Barbara Paull specifically calls attention to this very problem in her book, complete with X-ray view drawings of a person slumping forward (p. 45). Ms. Paull emphasizes the importance of maintaining the proper posture of neck and shoulders. She showed me, in a private consultation, some exercises I can do in the car (listed in the book) to try to restore the proper position of my neck. In fact, more than a third of the book is devoted to a basic anatomy of the arm, wrist, hand, neck, back, and shoulder, extensively illustrated and coupled with excellent advice on which movements are appropriate and which are not. For instance, don't sit, twist, and lift, as when sitting in the front seat of a car and reaching around to get something from the back. The authors put particular emphasis on the need for musicians to develop their rotator cuff muscles (in the back shoulder area) to compensate for the strength they have built up in the front (pectoral muscles). They also point out that most musicians are exceptionally strong in the hand and arm muscles and therefore should avoid exercises designed to strengthen them further.

From the response of the seminar audiences at the Viola Congress, it was clear that many musicians have not been exposed to the





basic concepts that the authors describe. I observed the same reaction when I presented this material (in the context of the importance of good posture) to the String Pedagogy course I teach at the University of Southern California. Again, few seemed to be aware of just what stress is placed on their bodies when they play the instrument. Last year, I saw three student violists show up with “my” hand and arm symptoms. In all cases, these students were coming to school with heavy backpacks or their instrument cases, or both, pulling on their necks. This book should be required reading for all conservatory students, so that they can become aware of these issues *before* an injury occurs.

It is much easier to prevent problems than to attempt to correct them once the symptoms start. Ms. Paull and Ms. Harrison seek to address this by providing a comprehensive set of warmups and stretches for various muscle groups (Chapter 10). Additionally, Chapter 12 is dedicated to a variety of unobtrusive exercises and stretches one can do while on the job.

Much attention is paid to the importance of being physically warmed up before starting to play an instrument. I learned this when I first started to walk to my orchestra job: the seven-minute uphill stroll had me physically warm when I showed up and I could play comfortably right away! I did not have to do the 20 minutes of viola warmup that I normally need to reach that same feeling. Now that I live farther away and drive, I try to leave extra time to arrive early and walk. Similarly, after sitting and rehearsing for an hour and a half, I find that I’ve physically cooled down despite the playing, so I make an attempt to walk around a bit on all the breaks. This practice of trying to stay physically warm has dramatically reduced the occurrences of common aches and pains in my hands and arms.

Other useful information can be found in *The Athletic Musician*. Chapter 6 has many valuable words on posture, and Chapter 9 effectively covers the ergonomics of playing an instrument. There is advice on visualization as a means to improve performances and to reduce practice time needed on the instrument (pp. 144–45). There is an illustration of how to stretch in order to cushion your spinal disks before lifting (p. 66). There is a practical

section on how to remedy the defects of various types of bad chairs found at work and everywhere else (pp. 56–65). This chapter brought back memories of the low chairs provided for a tour concert in Fukuoka, Japan, where my knees would have rested comfortably on the ground had I not had my Ali-Med seat cushion with me.

I’ll finish with a story of an unexpected hazard in my quest to reduce the physical stress of playing the viola. When I first began to experiment with correct posture in orchestra (positioning my chair so that I could face the stand directly while still seeing the conductor peripherally), I also began to experiment with reducing the amount of tension I was using to play the instrument. After discovering that I could produce a reasonably fast tremolo with a relaxed arm and wrist, I also found that I could produce a large tone without scraping or forcing, always a temptation in the heat of the moment. The culmination of my experiments was reached one morning at the end of a long rehearsal for Tchaikovsky’s 4th Symphony. As we were about to start the last movement, it occurred to me that the logical progression of expending less effort in the loud and fast 16th-note passage to follow would be to not use any bow at all! Thus I found my left hand confidently and lightly bouncing over the notes, while my right arm kept my bow hair resting quite still on the D-string. This economy of motion was not lost on conductor Eri Klas. He immediately stopped the orchestra and, with great glee, pointed at me and shouted, “Aha! Acting!!!”

Anyway, I’ve been sitting here typing for a couple of hours without a break. I suppose it’s time to heed the authors’ advice and do some stretching . . .

—Ralph Fielding, AVS Board Member

#### A PHYSICAL THERAPIST’S PERSPECTIVE

*The Athletic Musician* is at once interesting to the injured musician and to the treating physical therapist. For the musician-patient, it is a reminder of the instructions given by the physical therapist. For the musculoskeletal physical therapist, it is a guide with illustrations that will help in the treatment of the musician. The illustrations and photographs are clear, helping the musician to duplicate

what the therapist taught. It is a good handbook for the patient to have as a supplement to the physical therapy. The authors speak to the musician just as if they were treating him or her: they instruct, correct, and encourage. Their analogies explain better than anatomical language. For instance, the authors compare injured soft tissue to a chain link fence that has been hit by a car. The tissue is as buckled and out of shape as the chain link fence. This explains the therapist's soft tissue release techniques as predecessors to exercise and stretching.

The authors explain that maintaining the tissues in good working order requires a regular exercise regimen. This can be a regular workout with weights, walking, swimming, or sports. The exercises taught by the therapist are for a different purpose, i.e., to correct any residual muscle imbalance after the soft tissue is released. Barbara Paull's approach is not so different from those of other musculoskeletal therapists, but she has a repertoire of suggestions for successful treatment that will help a

musician and the treating therapist learn from her experience. The contribution by violinist Christine Harrison will help the musician connect with Christine's problem and her happy solution. ■

—Joan C. Firra, M.A., P.T.

*Joan C. Firra (M.A., P.T.), whose career in physical therapy has spanned 45 years, has owned and managed Firra Therapeutics in Dallas, Texas, since 1984. She has also served as its chief therapist, with an emphasis on treatment of problems of the neck, back, extremities, and TUL, and has treated many classical musicians in the course of her work. Joan presently serves as a member of the board of directors of the Texas Physical Therapy Professional Network (PTPN of Texas). In 1978, she received the Ruby Decker Award, presented by the Texas Physical Therapy Association to the Outstanding Physical Therapist in Texas. She may be reached at Firra Therapeutics, 10557 New Church Road, Dallas, Texas 75238. (214) 348-3516 fax (214) 348-5727*



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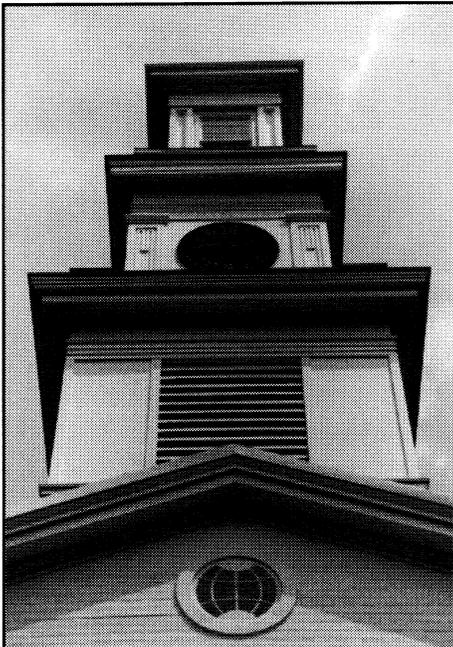
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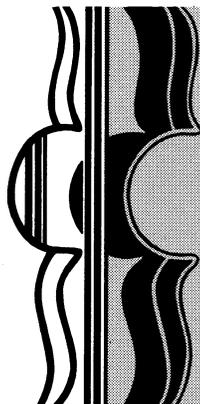
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## ORCHESTRAL TRAINING FORUM

### Mendelssohn Scherzo, Mozart Symphony #35, and Strauss *Don Juan*

by Robert Vernon

Anyone who aspires to a true artistic level will have to develop opinions and choices and take artistic responsibility for interpretive decisions. Interpretation in music can vary, and everything that has to do with interpretation belongs to relative or changing values. It is important then to emphasize the basic elements of music, those values that don't change when preparing an audition. These basic elements are intonation, rhythm, tone, and elements of bow articulations, including spiccato strokes of every speed and variety.

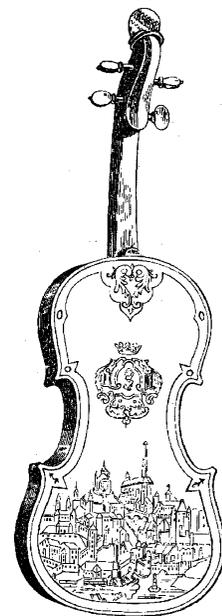
Certain commonsense things are applicable in your preparation. Start everything from the string and avoid accents at the ends of phrases, no matter how loudly you are playing. Don't exaggerate nuances. Play *sforzandi*, hairpins, and other phrase indications with musical taste and within the musical structure. Choose simple fingerings that allow you to achieve clarity and good intonation. Do not play double stops unless *non-divisi* is so indicated. Rhythm must not be so rigid that it sounds accented; it should serve the musical line with pulse and direction. If there are more than one or two bars of rest in an excerpt, simply make a pause without meter. It is not necessary to count every bar of rest.

Playing an orchestral audition is, in some ways, different from the type of playing one has to do in the section. In orchestra, we are often expected to exaggerate dynamics, to play tempi impossible to execute, and to play with varying degrees of excess bow and vibrato. Dynamics are certainly important, but use common sense in this matter. We are not competing against the loudest forces of the orchestra in an audition. In the section, we tend to play *pianissimo spiccato* strokes more on the string in order to produce the type of *pianissimo* sounds required as a group. The audition playing should have, as its priority, well-executed strokes. It is better to be asked to play softer than to give the audition committee the impression that there is a fundamental problem with your *spiccato*. Tempo and dynamics are interpretive; great section playing in an orchestra depends largely on accuracy of strokes and articulation. Remember, there is a distinction between sounding off the string and playing off the string. I will try to make this clear in the three individual excerpts I have chosen. I have suggested metronome markings for the excerpts when I thought it appropriate. When you walk on stage, don't ask for a tempo. Play the tempo you have prepared and feel comfortable with, but be prepared to be flexible.

I have attempted to map out some general principles and tried to clarify some of the problems in the individual excerpts. In all cases I have identified the excerpt's style and place in history. I did this in an effort to enhance the perception and study of these musical excerpts. Because the excerpts are taken out of a larger context, I encourage you to examine and study the full scores from which the excerpts are derived.

#### MENDELSSOHN SCHERZO

Mendelssohn had known Shakespeare's *Midsummer Night's Dream* since childhood. His overture to the play was one of his first masterpieces. The Scherzo, a very important excerpt for the viola, is in the light and nimble-footed vein of the overture. This excerpt should be played in the middle of the bow. All eighth notes should be *spiccato* and each one should be placed or taken from the string. The first 16th note of each 16th note group should be dropped horizontally, not placed as I suggest for the eighth notes. The 16th notes should then stay on the string, taking advantage of the natural bounce of the bow. This *sautillé* stroke must sound off string, even though it does not leave the string. Different interpretations do bring different tempi. If the tempo is slower, you will find it easier to play this excerpt in the lower middle half of the bow. As the tempo increases, move more toward the upper middle part of the bow. I have chosen a





115 *p* *cresc.* *f* *cresc.*

125 *ff* *sf* *pizz.* *p*

135 *arco* *p* *cresc.*

143 *f* *cresc.* *ff* *div.* *sf*

153 *pizz.* *p* *arco* *f*

165 *f* *ff* *sf* *ff* *sf* *ff*

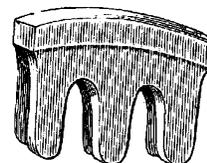
175 *pp* *dim.*

188 *pp*

196 *p*

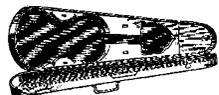
204 *p*

212 *dim.* *pp*



### MOZART SYMPHONY No. 35

Mozart's Symphony No. 35 was first conceived in the summer of 1782, probably in the form of a six-movement serenade or *sinfonia*. Mozart rewrote the piece the following spring, with the new version we know of today as the "Haffner Symphony." This Symphony is bright and exuberant, and the music sparkles with joy. The audition excerpts for this symphony occur in the first and fourth movements. In the first movement, the sound should be spirited and strong without being aggressive. Attacks throughout should be soft in nature, not in dynamics. There should be clarity in articulation, with rhythm that is not only precise, but takes us to a musical destination. In determining the phrasing in the first movement, remember that 1 and 3 are strong beats, 2 and 4 are weak. A metronome marking of 84 to the half bar is suggested.



Allegro con spirito

7

15

21

26

33 A

44

51

57

62 B

The second excerpt starts in bar 134 of the last movement. The eighth notes beginning in bar 147 should be played on the string in the middle of the bow when *forte*. You may want to vary the stroke by playing the second sequence *piano*. Use the same stroke, just lighten it slightly. The natural springing motion of the bow will give you the desired *sautillé* stroke. These strokes should not be noisy or strident. The passage in bar 134 should be played with clarity, evenness, and musical direction. I suggest starting upbow and then continuing a bar to a bow as it comes. Stay in the upper part of the bow for this passage, avoiding the extra weight of the elbow and arm that you would have to deal with in the lower parts of the bow. Musically, this excerpt should be felt in 1 with subdivisions in 2 going on in your mind. A metronome marking of 152 to the half note is suggested.

Some editions contain a wrong note in the last eighth note of bar 137. The last eighth note should be an F#.

134  $\sqrt{431}$   $\sqrt{21}$   $\sqrt{221}$   $\sqrt{21}$   $\sqrt{2}$   $\sqrt{02}$   $\sqrt{324}$   $\sqrt{1}$   $\sqrt{211}$   $\sqrt{V}$   $\sqrt{V}$

141  $\sqrt{21}$   $\sqrt{2}$   $\sqrt{01}$   $\sqrt{21}$   $\sqrt{413}$   $\sqrt{4}$   $\sqrt{01}$   $\sqrt{3}$   $\sqrt{0}$   $\sqrt{p}$

150  $\sqrt{3}$   $\sqrt{3}$

159  $\sqrt{4}$   $\sqrt{4}$

167  $\sqrt{30}$   $\sqrt{41}$   $\sqrt{41}$   $\sqrt{41}$   $\sqrt{41}$

176  $\sqrt{sf}$   $\sqrt{sf}$



### STRAUSS *Don Juan*

The premiere of *Don Juan* in 1889 catapulted Richard Strauss into the world's musical headlines and established him as the most important composer to have emerged in Germany since Wagner. Lines taken from the lyric poem *Don Juan*, by Nikolaus Lenau, were included by Strauss in both manuscript and published scores and undoubtedly served as inspiration for this tone poem. This excerpt, of course, appears on almost every audition list. It combines technique with flair and virtuosity. Very often, this excerpt is played too fast and too loud. Choose a tempo that allows you to execute with clarity and control. 168 to the quarter is a good tempo. Quarter and half notes should be broad and sustained. Separated triplets in the first page should be played on the string, in the lower middle part of the bow. The 16th note preceded by an eighth or dotted eighth note should be played on the late side with crisp articulation. Strauss has heavy dynamic markings throughout this piece. Inasmuch as there is no orchestra with which to compete, you should be able to play with a round, full, and unforced tone. Splitting the bow, starting with the fourth bar of rehearsal [C] allows you to return to the lower half of the bow for the *sautillé* stroke necessary for the triplet passages. Note the difference in articulation from the triplets on the first page, which are on the string.

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Robert Vernon was appointed Principal Violist of the Cleveland Orchestra in 1976. He has appeared as a soloist with the orchestra in over 100 concerts at home in Cleveland, as well as on tour in Canada, Europe, and the United States, including solo appearances at New York's Carnegie Hall, Avery Fisher Hall, Boston's Symphony Hall, and Washington's Kennedy Center. He has collaborated with most of the great conductors of our time and with the Cleveland Orchestra has recorded virtually all of the major symphonic repertoire. He has made a number of recordings for Telarc and Decca/London and, as a soloist with the Cleveland Orchestra, has recorded Richard Strauss's *Don Quixote* (with cellist Lynn Harrell), Berlioz's *Harold in Italy*, and Mozart's *Sinfonia Concertante* (with Daniel Majeske for Decca/London). He has recently recorded orchestral excerpts with spoken commentary on the Pro Series for Summit Records.

Vernon also chairs the viola department of the Cleveland Institute of Music. He is recognized as one of this country's foremost teachers of viola; his students hold positions as chamber musicians, as teachers, and as players with virtually every major orchestra in the U.S. and Canada. He has presented master classes for most of this country's leading music schools and conservatories. He has served as a board member of the American Viola Society and has participated as a lecturer and player at several International Viola congresses. He also serves on the summer faculties of the Encore School for Strings, Kent Blossom Music, and the National Orchestra Institute in Maryland.

Vernon's commentary on a wide range of orchestral excerpts appears on Summit Records Orchestra Pro Series CD "Orchestral Excerpts for Viola," Summit Recording DCD 217. For more information visit [www.summitrecords.com](http://www.summitrecords.com).

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Csaba Erdélyi and his 1991 Joseph Curtin viola.

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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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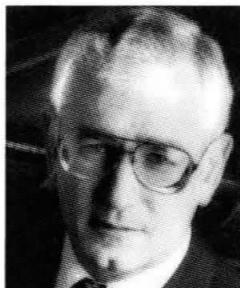
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### Viola Faculty



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.

Geraldine Walther, Principal Viola of the San Francisco Symphony since 1976, is former Assistant Principal of the Pittsburgh Symphony Orchestra, the Miami Philharmonic, and the Baltimore Symphony Orchestra. Walther was first prize winner of the William Primrose International Competition in 1979. She appears frequently with Bay Area orchestras and chamber music ensembles and has performed with the Santa Fe Chamber Music Festival for the past decade. She was selected by Sir George Solti as a member of his "Musicians of the World Orchestra" to celebrate the 50th anniversary of the United Nations in July 1995.



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# LIVING RHYTHM: JUST DO IT!

by Heidi Castleman

The basic elements of musical language are pitch, sound, and rhythm. Unfortunately, too often we spend the least amount of attention on developing the rhythmic element. The purpose of this study is to offer a list of activities that promote good rhythm.

On a daily basis, focus on a few of the approaches or activities listed, selecting them according to the areas of your playing that most need improvement. Be clear with yourself—Does your playing need more rhythmic accuracy and consistency? Does it need more convincing rhythmic characters? Does it need more freedom? Are there certain parts of the energy spectrum you avoid? Then set about addressing these issues. Have fun!

## I. ACCURACY AND EASE: FEELING MULTIPLE PULSE-LEVELS

- Set the metronome at  $\text{♩} = 60$ .

1. Good body balance facilitates accurate rhythm. Relax your throat and hands so that you can feel multiple pulse levels easily.
2. Have a mental concept of the pulse within its meter ( $2/4$ ,  $3/4$ ,  $4/4$ , etc.). Visualize and mentally rehearse subdivisions of 2, 3 and 4.
3. Give yourself a preparatory cue through breathing.
4. Walk the pulse. Lift your legs in a relaxed way, feeling the metronome pulse through arches while remaining aware of grouping pulses by measure.
5. While walking the pulse, clap 4 measures each of 8ths, triplet 8ths, 16ths, triplet 8ths and 8ths. Repeat at  $\text{♩} = 80$ , 100.

- Use Ely, *Accuracy in Rhythm*<sup>1</sup> exercises, clapping and walking at different metronome settings.

1. While walking the pulse, clap the bottom line.
2. Think the bottom line, and clap the top line.

### Example 1—Ely, *Accuracy in Rhythm*, exercise 1



1. Richard Ely, *Accuracy in Rhythm: 55 Rhythmic Exercises in Duet Form for All Instruments*, may be purchased from Wimbledon Music, 1888 Century Park East, Century City, CA 90067.

- Practice 4 against 3, and 3 against 2 rhythms in scales. This is particularly helpful in developing a sense of sub-pulse. See examples 2a and 2b, subdivisions of triplets.

Examples 2a and 2b—Ellen Rose, *Extreme Viola! a 12-week guided course in scales, arpeggios, and double stops* (to be published)

### Subdivisions of Triplets

Example 2a—4 against 3



#### 4 against 3

1. With metronome at 50, walk the quarter (in common time).
2. Clap 2 measures of half notes.
3. Clap 2 measures of triplet 8ths.
4. Clap 2 measures of triplet half notes.
5. Play a 3 8va scale first in half notes, then in triplet half notes.

Example 2b—3 against 2



#### 3 against 2

1. With metronome at 50, walk the quarter (in common time).
2. Clap 2 measures of quarter notes.
3. Clap 2 measures of triplet 8th notes.
4. Clap 2 measures of triplet quarter notes.
5. Play a three 8va scale first in quarter notes, then in triplet quarter notes.

## II. RHYTHMIC CHARACTER: FEELING EMOTIONALLY DIVERSE ENERGY

• Pulses are bursts of energy. Each pulse has its own distinctive character and direction. Practice scales in rhythmic patterns, choosing a specific rhythmic character.

1. Select a rhythmic pattern and an emotional character. Choose from the categories of love, joy, anger, fear, or sorrow; or draw inspiration from a musical context.
2. In common time (at either  $\text{♩} = 68$  or  $50$  as specified in the example), mentally rehearse the meter, clarifying the quality or character of the energy at both the pulse and sub-pulse levels.
3. Walk the pulse.
4. Play the scale while continuing to walk. Try the scale without walking, but with clear rhythmic character.

Example 3—Ellen Rose, *Extreme Viola!* a 12-week guided course  
in scales, arpeggios, and double stops (to be published)

### Rhythm Patterns

♩=68		♩=50	
♩=50		♩=50	
♩=50		♩=50	
♩=68		♩=50	
♩=68		♩=68	
♩=68		♩=68	
♩=50		♩=68	



• Practice in a similar fashion using the two columns of patterns from the Galamian *The Principles of Violin Playing*.<sup>2</sup>

2. Ivan Galamian, *Principles of Violin Playing and Teaching* (Englewood Cliffs, N.J.: Prentice Hall, 1985), p. 97.

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## Example 4—Galamian Grouping patterns



The following groupings are to be practiced in both forms as given above.

$$\underline{2+6+4}$$

$$\underline{4+2+6}$$

$$\underline{4+6+2}$$

$$\underline{6+2+4}$$

$$\underline{6+4+2}$$

$$\underline{1+3+8}$$

$$\underline{1+8+3}$$

$$\underline{3+1+8}$$

$$\underline{3+8+1}$$

$$\underline{8+1+3}$$

$$\underline{8+3+1}$$

$$\underline{2+6+4}$$

$$\underline{4+2+6}$$

$$\underline{4+6+2}$$

$$\underline{6+2+4}$$

$$\underline{6+4+2}$$

$$\underline{1+3+8}$$

$$\underline{1+8+3}$$

$$\underline{3+1+8}$$

$$\underline{3+8+1}$$

$$\underline{8+1+3}$$

$$\underline{8+3+1}$$

### III. RHYTHMIC DIRECTION: FEELING ENERGY GATHER AND DISSIPATE

*Measures* group pulses; each beat within a measure has its own quality. For example, in a 3/4 meter, the downbeat is a point of stability and tends to expand. The second beat is a weaker beat, if anything pushed over by the downbeat; the third beat has a strong leading quality.

Strong-weak relationships are important to musical shape. Particularly in music from the Baroque and Classical periods, beat hierarchy is inherent to the music's vitality. For example, in common time, beats one and three are strong and have a tendency to expand, while beats two and four are weak and do not take up as much space.

*Phrasing* is the flow of musical energy.

- An *impulse* is that portion of the phrase where energy gathers.
- A *resolution* is that portion of the phrase where energy dissipates.
- All energy gathered should be completely discharged by the end of the piece; cadences release accumulated energy.

The following practice methods are helpful in clarifying character and direction. When trying the musical examples, always mentally sing the example to yourself. Ideally, you should always hear the whole score as you practice. Ultimately, hearing the whole score is essential to understanding musical rhythm.

### Counting Aloud

#### 1. Character of pulses: Gentle vs. explosive

Count example 5 in a gentle and gluey manner, emphasizing the connectedness of the pulse (1-2-3).

#### Example 5—Schubert, Sonata (per Arpeggione), II. Adagio



Count example 6 in an explosive and fiery manner, including the sub-pulses to reflect the more highly charged nature of this music (3-223-323/1, etc.).

Example 6—Hindemith, *Der Schwanendreher*, I. Mässig bewegt, mit Kraft

## 2. Direction of pulses: Horizontal vs. vertical rhythm

In example 7, experiment by counting it first with a noticeable horizontal direction toward the phrase's goal note. Then count it again completely with a vertical feel. The first version has a more active emotional quality to it, while the energy of the second version has a more spent or resigned quality to it.

Example 7—Bartók Concerto, II. Adagio religioso

When counting example 8, count the phrase with a strong vertical quality to the quarter; this will bring out a wonderfully stubborn or obstinate quality that is typical of some Hungarian music. Be sure to image an active 16th sub-pulse while counting the quarter.

Example 8—Bartók Concerto, III. Allegro Vivace

## 3. Flow of energy in phrases: Impulse and resolution

Impulse refers to the gathering of energy, and resolution refers to the dissipation of energy. Phrasing consists of waves within larger waves.

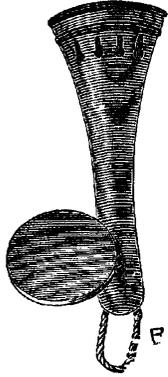
In the following 12-measure example, notice the contrast of the wavelengths, the first four waves last two measures each, while the final wave lasts four measures. Within each wave, follow your intuition when counting the quarters to discover what portions of each wave gathers energy, and what portion dissipates energy.

Example 9—Schubert Sonata (per Arpeggione), I. Allegro moderato

## Conducting

*no sub-pulse vs. active sub-pulse*

Conduct example 10a., feeling quarters without subdivision. Conduct example 10b. in quarters but feeling the quality of the 16th subdivision played in the piano part. Notice the difference in how your joints release, as compared to the feel of conducting example 10a.



Examples 10a. and 10b.—Brahms Sonata, Opus 120, No. 1, I. Allegro appassionato

Example 10a.

Example 10b.

## Clapping and Body Percussion

For example 11, clap in a lively, explosive manner with good musical direction. One way to do body percussion is to clap the rhythms of the phrase on your thighs. Your spine must be elastic and resilient in order to allow you the agility to do this passage!

Example 11—Enesco, Concertpiece

## Walking the Large Beats

Especially when the melodic aspect of a line is complicated, walking the large beats is an excellent way to clarify the fundamental rhythm of the line. Walk example 12, aiming for the large beats.

Example 12—Boccherini, Sonata No. 6 in A, I. Adagio

#### IV. PLAYING FREELY: FEELING MUSICAL RHYTHM FLEXIBLY

*Playing freely* within the framework of a regularly felt pulse is inherent to musical movement. It is always helpful to notice if music is rhetorical in nature (modeled on speech or singing) or inspired by dance. The flexibility of speech patterns tends to extend over longer stretches than the flexibility inherent in dance patterns.

#### Qualities of Sub-pulses and Pulses Exaggerated

In example 12 (Boccherini), the first eighth of each quarter has a tendency to expand, pushing the second eighth over. In addition, the first and third quarters will occupy more space than the weaker second and fourth ones.

#### Playing on the Front or Back Side of the Metronomic Beat

Experiment with example 13. Play this example first with every eighth note lining up exactly with a metronomic sub-pulse. You may either imagine a metronomic pulse or actually use a metronome. Then play the example again, this time playing around the metronomic pulse. Follow your intuition to decide where you want to play on the front side of the beat, where on the back side of the beat. Which version flows in a more alluring manner?

#### Example 13—Rachmaninov, *Vocalise*, opening 7 m.

Tranquillo, lentamente, e molto cantabile

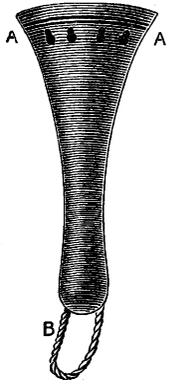
poco più animato

#### Strong-Weak Relationships

Strong-weak relationships are inherent to the music of the Baroque and Classical periods. Apply the same principles to example 14 as for example 12 above. (See Qualities of sub-pulses and pulses exaggerated.)

#### Example 14—Bach, Suite in d minor, Allemande, opening 2 m.

Allemande



## V. OTHER SUGGESTIONS FOR DEVELOPING GOOD RHYTHMIC PERSONALITY

• The logical, emotional, and physical all intersect in rhythm. Preparation of all three is key to good rhythm.

1. Take time to mentally visualize the pulse and the pulse pattern.
2. Take time to hear the whole musical score (idea) and notice the emotional response it evokes.
3. Take time to relax, balance your body, feel the pulse physically, and cue through breathing.

• Be a leader. Whether in exercises or music, be in charge of how energy moves. Visualize and lead rhythmic spacing and phrasing clearly enough that a third grader could follow you. You will be able to pace your own musical impulse better if you notice how others are reacting.

• Adopt a relaxed, open (sense of discovery), appreciative (relish each event) attitude.

• Looseness, especially in the joints, is a virtue. Information about sub-pulse is transmitted here. Conductors that are easy to follow have flexible joints. Those who are stiff are often more difficult to follow. The physical relaxation of a jazz musician is a useful model.

• Hear the whole score; be aware of how your part fits within it. Awareness of multiple pulse levels (pulse, sub-pulse, and measure) is key to linking all the parts together. If you are playing a monophonic part, invent other imaginary parts—drones, rhythmic ostinatos.

• Always subtly conduct yourself, using your bow hand and bow as baton.

• Play freely, exaggerating the qualities of sub-pulse and pulse. Notice when it is appropriate to play on front or back side of the (metronomic) beat. Enjoy exploring the strong-weak relationships inherent in Baroque and Classical periods.

• Tempo seems slower if the beats are felt softer; tempo seems faster if the beats are felt harder. Experiment.

• Practice a phrase with separate bows for each sub-pulse, feeling the direction of each sub-pulse clearly. Then play the phrase with normal slurs but with same directional awareness to building the phrase. For example, practice the following excerpt, playing 16th note bow strokes; play every 16th with convincing musical direction. Then repeat the passage with your regular bowings, but with your bow arm feeling the same musical direction.

Example 15—Hindemith, *Der Schwanendreher*, I. Langsam

The musical score is written on a single staff in 3/4 time. It begins with a piano (*p*) dynamic and a series of 16th-note bow strokes. Above the notes, there are various markings: '0', '1', '2', '3', 'V', 'V etc.', and 'B 3'. The score transitions to a forte (*f*) dynamic towards the end. The notes are grouped with slurs and ties, and there are some accidentals (sharps and naturals) throughout the piece.

• At unstated pulses—dots or ties—release your body by relaxing your abdomen and head joint to assure that you will be spontaneous in discovering how the energy moves.

• Tempo can easily wander at transitions. Focus on consistency of pulse and sub-pulse at these points, preparing the upcoming relevant pulse level.

• Fast notes after slow notes are often too fast. Check to see that they are spacious enough. Slow notes after fast usually are too slow. Make certain they flow sufficiently.

• Tape yourself. As you listen to the playback, do you like the way the music unfolds?

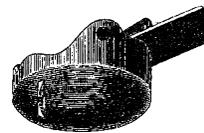
• Practice using the metronome.

• Practice scales and arpeggios in rhythms, always visualizing the meter.

• Use Hickman, *Music Speed Reading*,<sup>3</sup> lessons 11–21 to improve how your eye perceives groups of notes. The purpose of these exercises is to train the eye to perceive a measure at a time. Note heads without beams are given; the rhythms must be grasped from assessing the spacing of the note heads as they are arranged between the bar lines.¶

3. David Hickman, *Music Speed Reading*, may be purchased from Wimbledon Music, 1888 Century Park East, Century City, CA 90067.

Heidi Castleman is currently Professor of Viola at the Juilliard School. She has taught at the Cleveland Institute of Music, Eastman School of Music, New England Conservatory, State University of New York at Purchase, and at Rice University. During summers, Castleman teaches and performs at the Aspen Music Festival and School; in the past she has also taught at The Quartet Program, the Sarasota, Eastern and Blossom Festivals, and the Banff Centre. A founding trustee of Chamber Music America, she served as its President from 1983 to 1987.



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## NEW ACQUISITIONS IN PIVA

*Editor's Note: This installment updates the holdings of the Primrose International Viola Archive through 1999. (PIVA is the official archive of music for the viola of both the International and the American Viola Societies.) The entries are listed according to the Zeyringer classification of instrumentation.*

### Viola-Solo.

Burgan, Patrick. Sept petits caprices pour alto. Paris: A. Leduc, c1995.

First rounds for all instruments: viola. Compiled and arranged by Harry A. Feldman. New York: Century Music, c1948.

### Klavier und Viola.

Alto 2. Paris: G. Billaudot, c1987.

Alto 3. Paris: G. Billaudot, c1989.

Sonaty sovetskikh kompozitorov: dlia al'ta i fortepiano i al'ta solo = Sonatas by Soviet composers: for solo viola and for viola and piano. Moskva: Sov. kompozitor, 1992.

Bach, C. P. E. Sonata in G minor for viola and piano; realization of the figured bass by Giuseppe Piccioli; edited by William Primrose. New York: International Music, c1955.

Schumann, Robert. Adagio und Allegro für Pianoforte und Horn (oder Violine, oder Viola, oder Violoncell); Op. 70. Braunschweig: H. Litolf's Verlag; Boston: Arthur P. Schmidt, [192-?].

### Klavier und Viola (arr.).

Romanze für Bratsche mit Orchester; Op. 85, Max Bruch. Mainz: B. Schott's Söhne, c1911.

### Verschiedene Besetzungen.

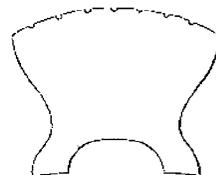
Walter, Caspar Johannes. Der Geist aus der Plastikflasche: Neufassung: für Bratsche, Bandoneon, Steeldrums, 3 grosse Trommeln, Zusatzinstrumente und Tonband. Köln: Thürmchen Verlag, c1988.

Hoffmeister, Franz Anton. Notturmo Es-dur für Flauto traverso, Flauto d'amore, 2 Corni,

2 Violen und Violoncello; herausgegeben von Ingo Gronefeld. Lottstetten/Waldshut, Deutschland: Edition Kunzelmann, [1988], c1986.

### Etuden, Capricen, Studien, Übungen.

Pro musica nova: Studien zum spielen neuer Musik für Viola = Studies for playing contemporary music for viola; zu Werken von Ulrich Gasser . . . [et al.]; herausgegeben von Eckart Schloifer. Wiesbaden: Breitkopf & Härtel, c1991.



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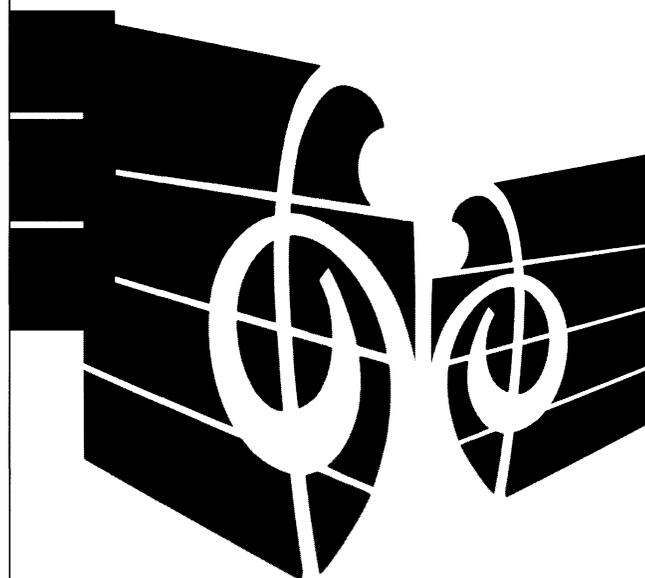
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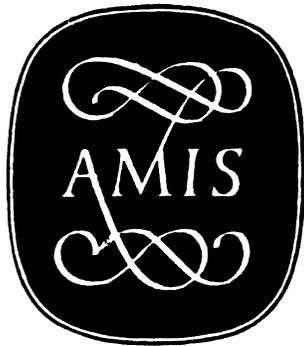
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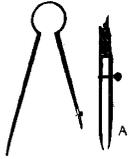
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## AVS CHAPTERS

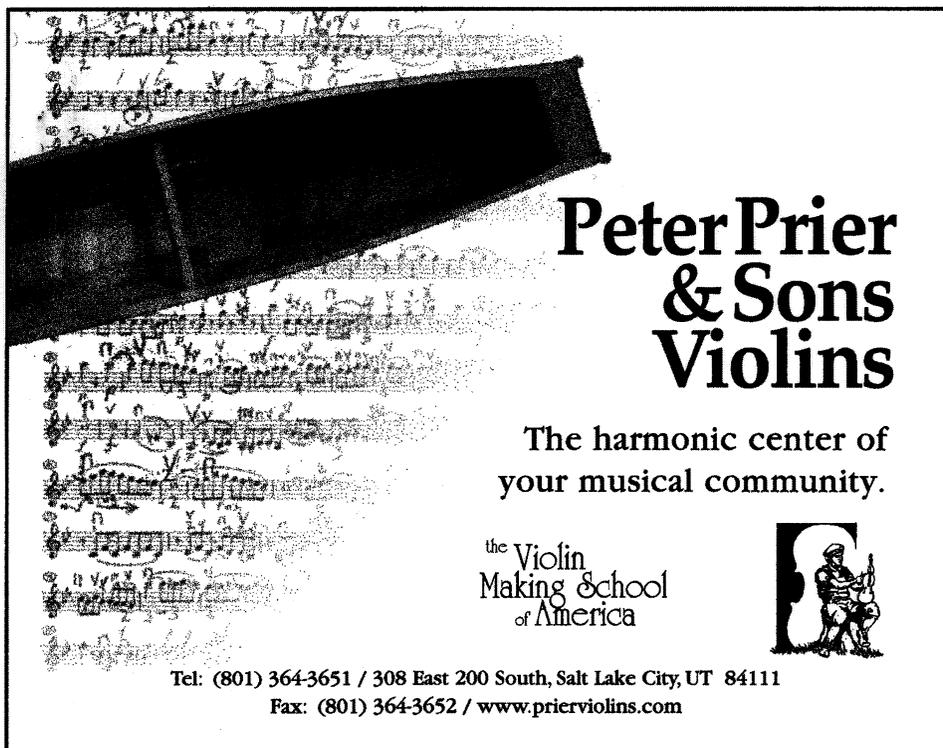
### Southern California Viola Society



Southern California is well known for its beautiful climate and for its wealth of creative energy and talent. Both of these were very much in evidence on Sunday afternoon, 12 September, at "Inner Voices," the Southern California Viola Society's annual gala event. At noon, the mild summer weather and the pleasing strains of violists rehearsing blended becomingly in the air, and by two o'clock the Music Quadrangle at Occidental College was alive with a flurry of violists and friends setting up tables and preparing for the evening's festivities. Bird Studio, a woody recital hall very sympathetic to alto resonance, was prepared for the smaller ensembles and solo performances. A low stone wall surrounding the courtyard became the perfect shelf for music, CDs, back issues of *JAVS*, newsletters, and name tags. Hannah Skupen and her team filled the tables with food and drinks. Twelve violas warmed the space with a dress rehearsal of Maria Newman's "Four Hymns" in the courtyard by the fountain. Our first concert began at four o'clock and the offerings were rich, beginning with a fragrant bouquet of

old-fashioned melody played by Peter Hatch and pianist Bryan Pezzone (Sitt "Elegy," Vieuxtemps "Romance," Kreisler "Liebesleid," Debussy/Orff "Romance"). The concert continued with a riveting performance by Karen Elaine Bakunin of Wadada Leo Smith's powerful "Hetep: Serenity: Tranquility 2." Next Hannah Skupen, Lindy Grishkoff, and Kathy Anders gave us a charming performance of I. D. Jacobsen's "Three Varieties" for three violas. Then John Hayhurst mesmerized us with his journey through Bach's monumental "Chaconne."

The afternoon concert concluded in the courtyard with an engaging first performance of Maria Newman's transcendent "Four Hymns" for 12 violas, gracefully conducted by Jeffrey Schindler, with Janet Lakatos as concertmaster shimmering in the stratosphere and Maria energizing the music from the bottom. ("Four Hymns" was written for the Southern California Society.) The afternoon was picture perfect, and the audience was only mildly annoyed by a helicopter that repeatedly buzzed the last phrases of the "Chaconne" and a relentless



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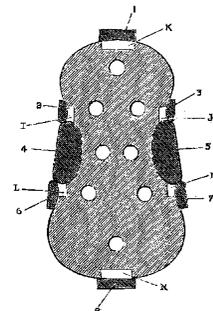
sunshine in our eyes during the Newman. At the end of the concert our President, Simon Oswell, announced the winner of the "Name the Newsletter" contest: "Inner Voice," submitted by Pamela Goldsmith. The prize: two bow rehairs donated by Kyozo Watanabe of the Cremona Violin Shop. After all announcements were made, we adjourned to the serious business of enjoying our potluck supper, al fresco. Children played by the fountain, Simon and his tireless crew set up percussion and stand lights, and everyone enjoyed animated conversation in the afterglow of the music.

Performances began again at seven, and the audience was immediately swept up in Piotr Jandula's heartfelt and seamless interpretation of Schumann's "Adagio and Allegro" (with Janet Kocyan, piano). Following that, Simon Oswell and Bryan Pezzone treated us to a warm and eloquent performance of Nigel Butterley's complex "Forest I," based on a Giacometti sculpture. I'm not able to characterize my performance of Daniel Troob's "January Sonata" (for obvious reasons), but I can speak to the lyricism, color, and drama of this

work and to the composer's polish and musicality as a pianist. In charming, energetic style, Andrew Picken and Keith Greene chased each other through Andrew's "Canonic Duo" (a perfect quarter note apart), and Marcy Vaj gave a vibrant reading of Helmut Braunlich's "Prelude." Carolyn Osborne and Cynthia Morrow concluded the Bird portion of the concert with a lovely performance of the rarely heard Milhaud "Sonatine" for violin and viola. The day ended with the haunting strains of Max Raimi's "Elegy" for 12 violas, harp, percussion, and celeste, a moody and languorous sunset event conducted compellingly by Jeffrey Schindler and led by Pamela Goldsmith, with her characteristic style and grace. And so the evening drew to a close, sweet sounds evaporating into the starry night, leaving a filigree of violas, harp, and bells etched onto the sky.

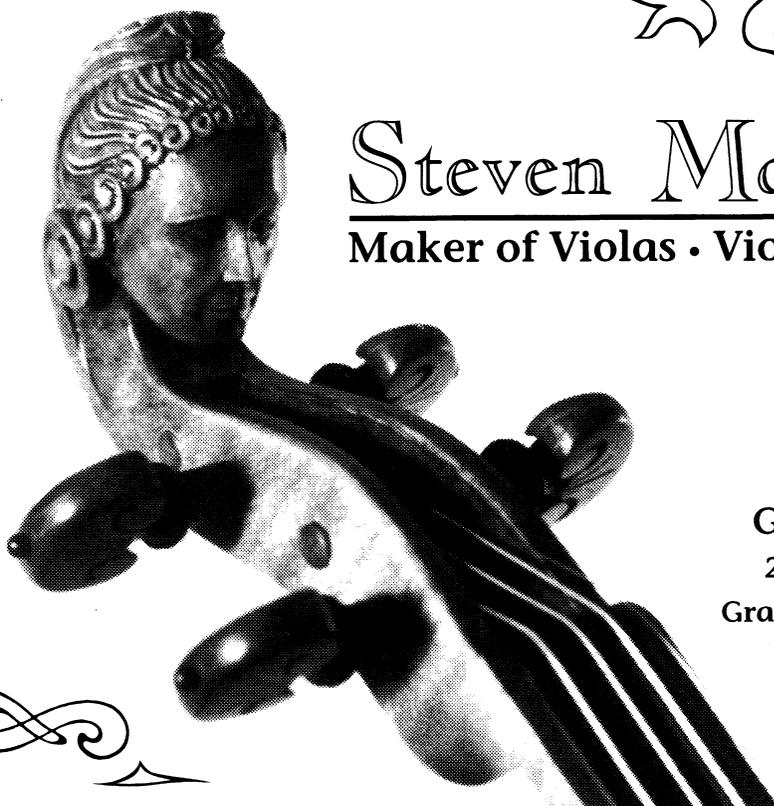
Many thanks to all those who contributed time, energy, and financial assistance to make this day such a wonderful community event.¶

—Jennie Hansen  
SCVS Secretary



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## North Carolina Chapter of the AVS

The North Carolina Chapter is working to put together a spring event, which will be tied in with Scott Rawls's annual *Voila Viola* Concert at University of North Carolina—Greensboro. This yearly concert features the UNCG viola class ensemble. In past years, we have invited any and all violists from around the state to join our ensemble for one or two works on the program. We have had a lot of success and a lot of fun bringing together so many violists. Here in Greensboro, we have

recently moved into and are greatly enjoying the new School of Music building on campus. We have two new beautiful recital halls to break in with our glorious viola sounds. We are planning to expand the aforementioned concert to include other viola activities, making it a varied and wonderful event. This will probably include an additional concert(s), a master class, an AVS Chapter meeting, and a roundtable discussion on a topic yet to be decided.

—Scott Rawls

## Oregon Viola Society

The fall quarter of 1999 began the first full academic year for the Oregon Viola Society, formed in March of 1999. Our first activity was a master class by Steven Ansell, violist of the Muir String Quartet and principal violist of the Boston Symphony Orchestra, presented on 19 October 1999 at Portland State University. Six violists played for Ansell, with many levels/areas represented: high school students, local freelancers, university students, and pro-

fessional orchestra members. The participants were students of OVS members Joël Belgique, Leslie Straka, and Leo Whitlow. The master class was generously supported by a chapter grant from the American Viola Society, with additional funds provided by Portland State University, David Kerr Violins, and the Schuback Violin Shop. A spring viola recital marathon is planned for our next major event.

—Charles Noble

## Rocky Mountain Viola Society

Rocky Mountain Viola Society Calendar of Events, 1999–2000:

**8 October 1999:** Colorado Chamber Players, St. John's Cathedral, Denver.

Barbara Hamilton, Viola: Debussy's Trio for Flute/Viola/Harp and Ravel's String Quartet.

**4 November 1999:** Juliet White-Smith, soloist in Berlioz's *Harold in Italy*, University of Northern Colorado Symphony Orchestra, Russell Guyver, conductor, Union Colony Civic Center, Greeley, CO.

**16 January 2000:** Colorado Chamber Players, Museo de las Americas, Denver. Barbara Hamilton, Viola: Scene Andalouse for Solo Viola and Piano Quintet by Joaquin Turina; Ginastera's String Quartet.

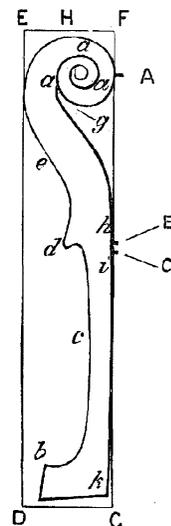
**5 February 2000:** Ellen Ravnan, soloist in Concerto in D Major by Franz Hoffmeister; Arapahoe Philharmonic Orchestra, Vincent LaGuardia, Jr., conductor.

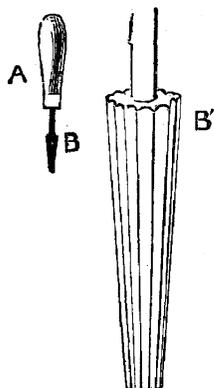
**18 March 2000:** 8:00 p.m. Erika Eckert, Faculty Recital, University of Colorado—Boulder; Grusin Music Hall, Imig Music Building.

**20 May 2000:** Colorado Chamber Players, Museum of Contemporary Art, Denver. Barbara Hamilton, Viola: Pierrot Lunaire, Arnold Schoenberg, and Schulhoff's Tangos for String Quartet.

For updates check out the RMVS website at [www.viola.com/rmvs](http://www.viola.com/rmvs).

—Juliet White-Smith





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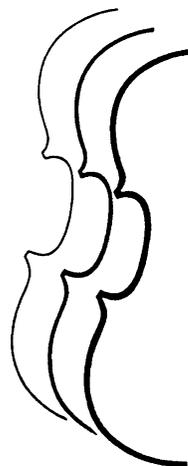
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### Irving M. Klein String Competition

The Irving M. Klein String Competition will be held 10–11 June 2000 at San Francisco State University. The competition is for violin, viola, cello, and bass players ages 15–23. Semifinalists will be chosen following a preliminary taped round. Tapes must include three contrasting movements, no more

than 10 minutes each, including one Bach movement, one classical, romantic, or major 20th-century concerto, and one 20th-century work. Entries must be postmarked before 15 February 2000.

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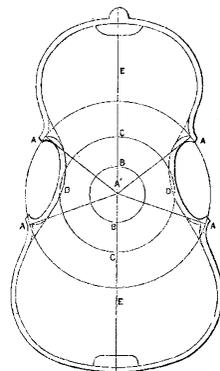
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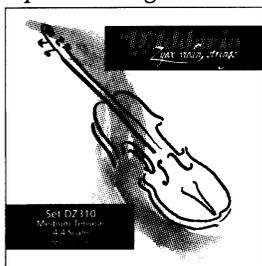
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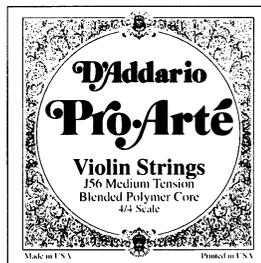
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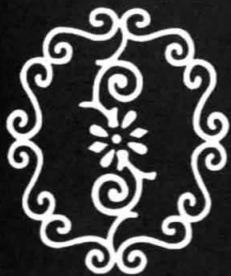
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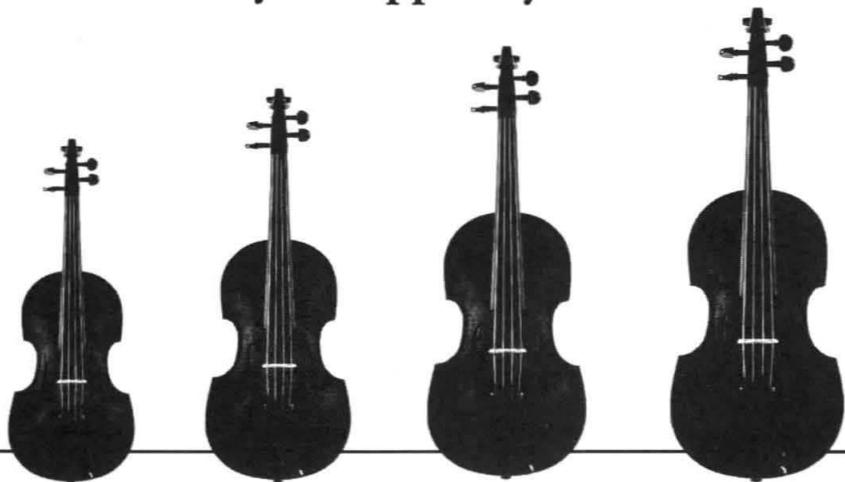
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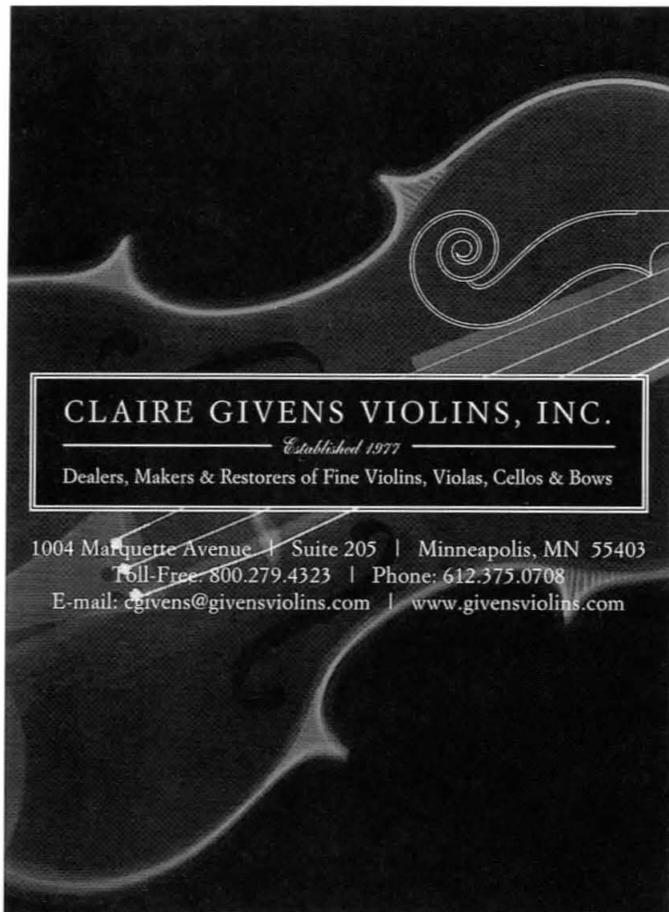
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# AMERICAN VIOLA SOCIETY DIRECTORY

## Membership Report of the American Viola Society December 1, 1999

Regular Members 862; Student Members 452; International Members 37; Complimentary/Honorary 14; Joint AVS/CVS 35; Dual AVS/CVS 34; Institutions/Organizations 68; Total Membership 1502

Welcome to all the new members who have joined this year! If you paid your membership dues during the last trimester of 1999, you are in good standing through January 1, 2001. Dues reminders should have arrived before January 1, 2000, for the remaining members needing to renew for 2000. Please be sure to notify me of any errors listed below.

Thank you and warmest regards for a wonderful millennium.

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**Li-Kuo Chang**, appointed assistant principal viola of the Chicago Symphony Orchestra by Sir Georg Solti in 1988, held similar positions in China, Europe, and the United States, including assistant principal viola of the Denver Symphony Orchestra. A graduate of the Shanghai Conservatory, he was the first violist to win the Young Artist Competition in Shanghai. In the United States he studied with Francis Tursi at the Eastman School of Music, and with Milton Thomas, Donald McInnes, Paul Doktor and William Magers.

Li-Kuo Chang has appeared as soloist with the Chicago Symphony Orchestra, Phoenix Symphony, and the Shanghai Symphony Orchestra; in chamber music performances at the Los Angeles Music Center, at Le Gesse Festival in France and the Taipei Music festival in Taiwan, to just name a few. He has taught and performed at the Affinis Music Festival in Japan since 1992.

**Richard Ferrin**, violist with the Chicago Symphony Orchestra since 1967, has enjoyed a distinguished career as soloist, chamber musician, symphony member and teacher. Concertmaster of the Interlochen World Youth Symphony as a teen, he studied viola and violin at Eastman and the University of Southern California, at the Sibelius Academy in Helsinki, and visited the Soviet Union in 1962 to study pedagogy in Leningrad, Moscow, Kiev and Odessa.

Richard Ferrin has been soloist with the Chicago Symphony Orchestra, Eastman-Rochester Symphony Orchestra, the Finnish Radio Orchestra, and the Houston Symphony, and in 1986 gave the first performances of the Bartok *Viola Concerto* with the Shanghai Symphony Orchestra and the Central Philharmonic Orchestra in Beijing. As a violist of Chicago Pro Musica, he has performed at international festivals in Japan, Australia, Spain, Germany, and the former Soviet Union.

Mr. Ferrin and Mr. Chang's string faculty colleagues at Chicago Musical College include violinists Cyrus Forough, Joseph Golan, Yuko Mori (in 1999), and Albert Wang, cellist Natalia Khoma and John Sharp, and bassist Stephen Lester.

To find out more about the Orchestral Studies Program, write or call Mr. Bryan Shilander, Assistant Dean, College of the Performing Arts, Roosevelt University, 430 South Michigan Avenue, Chicago, IL 60605; 312-341-3789.

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