

JOURNAL *of the* *AMERICAN VIOLA SOCIETY*

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

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2000



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JAVS

Section of the Internationale Viola Society

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The Primrose International Viola Archive
announces a generous gift
by Peter Bartók
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Facsimile of the Autograph Draft of the Viola Concerto
by Bela Bartók



- Hardback in black, 12 by 16 inches, 84 pages including photo page.
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FROM THE PRESIDENT

Dear Viola Colleagues,

In the last several months I have been following a particular discipline. Perhaps you have shared this experience with me. I have been working at this discipline almost every day, often several hours a day. It is something that I often don't feel like starting, but once I've started I find the mental and physical challenges engrossing. I'm preparing for a performance that will be inspiring for me, a performance that is only possible by participating along with many others. Although the hours, weeks, and years of preparation have required stamina, mental toughness, and dedication, the actual "performance" will be over in a matter of hours. Maybe you identify with some of these feelings in your own relationship with the viola, and the discipline of practice.

It is now time to tell you that I am speaking of my training for the Chicago Marathon, at this writing a few weeks away. In these final weeks before the marathon, everything I do seems to be in some way related to the race. Please read on to understand my fascination with the similarities between the Chicago Marathon and our fine American Viola Society.

First, the Chicago Marathon is special because it is so large and diverse. I have run the Chicago twice and been inspired and fulfilled by the 30,000 participants in a way that Cleveland's fine race (with 5,000 starters) could not duplicate. Our vibrant, growing society (the largest national group in the world) allows frequent opportunities for challenge and support through Congresses, competitions, and its publication.

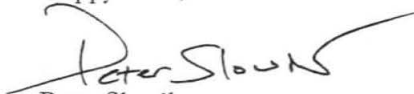
Second, it is thrilling to be an amateur running **IN THE SAME RACE** as the world's greatest athletes! In 1999, as I was running to a personal record in the Chicago Marathon, Khalid Khannouchi broke the world's record for the marathon by finishing a scant 1 hr and 55 minutes in front of me! (The previous year I had finished about 2½ hours behind the finisher, so look out for me in the 2004 Olympics!!) In a similar vein, devoted amateurs can benefit from being in the same viola society as the world's most accomplished performers and teachers.

Third, runners in the Chicago Marathon are inspired and urged on by the marvelous variety and energy of Chicago's ethnic neighborhoods. Similarly, the variety of events sponsored by our local chapters lend a different flavor or focus to each. Together they create the rich fabric that is the American Viola Society.

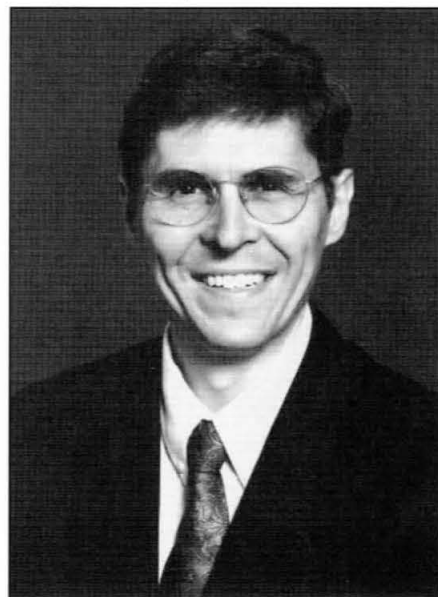
Fourth, each runner in the Chicago Marathon has an individual goal—whether it is a world record, breaking 4 hours, or just finishing! Likewise, our society has goals—to provide local membership opportunities for each member, 2000 total members, increased prize money in the Primrose competition, or a long dream list of publications. Many of the runners in the race will reach or exceed their goal, while some will suffer cramps or exhaustion and fall short. Ultimately, though, the triumph of the marathon is not the achievement of the goal, but setting the goal high and giving a total effort to reach it.

So, I urge you to take your part in this effort to make the American Viola Society great. Whether you have the potential to be a record-breaker, a mid-pack runner, or one who barely makes it the whole way, the Society needs you and your individual talents to make it a great "happening." Some members of the society have been pace-setters and others of us have been couch potatoes. It's time for ALL of us to get in the race—recruiting new members, making connections with students and amateurs, making sure that professional colleagues know of the opportunities to enrich their field through participation in local and national events and publications. Each one of us is needed to make this effort successful, so let's get going! Meet you at the finish line (and don't forget to double-tie your shoe laces)! ☞

Happy trails,



Peter Slowik
President



Peter Slowik



Chicago

MUSICAL COLLEGE

Richard Ferrin and Li-Kuo Chang, CMC Viola Faculty

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.

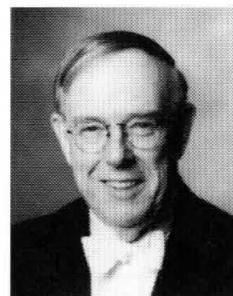
Li-Kuo Chang has appeared as soloist with the Chicago Symphony Orchestra, the Phoenix Symphony, and the Shanghai Symphony Orchestra. He has performed chamber music at the Los Angeles Music Center, at Le Gesse Festival in France and the Taipei Music Festival in Taiwan, to just name a few. He has taught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



Li-Kuo Chang

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, the University of Southern California, and at the Sibelius Academy in Helsinki. He has studied 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.



Richard Ferrin

Mr. Ferrin and Mr. Chang's string faculty colleagues at Chicago Music College include violinists Robert Chen, Cyrus Forough, Joseph Golan, Yuko Mori, and Albert Wang, cellists Stephen Balderston, Barbara Haffner, John Sharp, and Gary Stucka, and bassist Stephen Lester.

To find out more about the Orchestral Studies Program, write or call Mr. Bryan Shilander, Associate Dean, College of the Performing Arts, Roosevelt University, 430 South Michigan Avenue, Chicago, IL 60605; 312-341-3789. *Admission auditions are scheduled throughout the year by appointment.*

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ANNOUNCEMENTS

2001 National Teacher Directory

Thanks to all who participated in the first annual National Teacher Directory, published in issue 16:2 of the *Journal of the American Viola Society*. If you would like to appear in the 2001 National Teacher Directory, be sure to fill out the form found on page 79 of this issue, or fill out the form enclosed in your membership renewal. All participants, both new and renewing, must submit an NTD form to appear in the 2001 directory. Please return all National

Teacher Directory forms to Kathryn Steely, Baylor University, P. O. Box 97408, Waco, TX, 76798, or fax (254) 710-3574. Forms will be accepted until 31 March 2001. The 2001 National Teacher Directory will be published in the summer 2001 issue of *JAVS*.

Be sure to visit the on-line version of the National Teacher Directory, through the AVS link at www.viola.com.



2001 Primrose Viola Competition

COMPETITION RULES

Eligibility

Applicants must meet the following criteria:

- Have not yet reached their 28th birthday by April 1, 2001, and
- Must be a current member, or presently studying with a current member, of any of the branches of the International Viola Society (AVS, CVS, etc.)

N.B.: If you are not currently a member of the AVS or CVS and wish to join, please see application form on page 10 for details.

PRIZES

1st Prize: \$2000.00, plus an invitation to make a featured appearance at the 2002 International Viola Congress.

2nd Prize: \$1000.00

3rd Prize: \$500.00

There will be additional performance opportunities and merchandise prizes. Consult the Primrose Competition page at the www.viola.com website regularly for the latest updates.

COMPETITION REPERTOIRE

General Information: There are four categories of repertoire: Viola and Orchestra, Viola and Piano,

Unaccompanied Work, and Virtuoso Primrose Transcriptions.

Candidates must prepare one complete work from each category, within the following guidelines: One of the works prepared must be selected from the *Contemporary Selections*: Penderecki, Harbison, Adler, Ligeti, Reutter, or Persichetti.

Work with Orchestra:

Hindemith—Der Schwanendreher

Contemporary Selections:

Penderecki—Concerto

Harbison—Concerto

Work with Piano:

Brahms Sonata (either Op. 120)

Rebecca Clarke—Sonata

Shostakovich—Sonata

Contemporary Selections:

Samuel Adler—Sonata

Theodore Presser, publisher

Unaccompanied Work:

Hindemith Sonata (any)

Bach Suite (any)

Reger Suite (any)

Contemporary Selection:

Ligeti—Sonata (any movement)

Schott, publisher

Reutter—Cinco Caprichos Sobre Cervantes
Schott, publisher
Persichetti—Parable XVI
Theodore Presser, publisher

Virtuosic Primrose Transcriptions:

Benjamin—Jamaican Rhumba
Wolf—Italian Serenade*
Wieniawski—Caprice*
Paganini—La Campanella
Paganini—24th Caprice (Viola and Piano)
Sarasate-Zimbalist—Tango, Polo, Maleguena, or
Zapateado (from "Sarasateana")*

*Available in *The Virtuoso Violist* published by G. Schirmer Inc. HL 50482094.

PRELIMINARY ROUND

The preliminary round is recorded and submitted on audiocassette tape or CD. Approximately 20 candidates will be chosen by a jury to participate in a Semi-Final round. The Semi-Final and Final rounds will take place in late March 2001 in the Chicago area. Tapes/CDs must be postmarked by January 15, 2001. Semi-Finalists will be notified of their acceptance by February 15, 2001.

In order to assure anonymity, the applicant's name and address should appear only on the applicant's outer package. There should be no personal identification on the tape/CD or its container. Tapes/CDs will be coded before being sent to the adjudicating committee. Tapes/CDs will not be returned.

Applicants should understand that the quality of the recording may influence the judges; therefore, a new tape of a high quality should be used. We are now accepting CDs because of the availability of this technology.

REPERTOIRE FOR THE PRELIMINARY ROUND

The cassette tape/compact disk must include the applicant performing the following, in accordance with the Repertoire General Information above:

- The first movement of a Work with Orchestra;
- An excerpt (c. 5 minutes) from a Work with Piano

- An excerpt (c. 5 minutes) of an Unaccompanied Work

N.B.: One of the selections must be from the list of contemporary selections. Candidates may not change repertoire between the Preliminary and Semi-Final/Final rounds.

SEMI-FINAL AND FINAL ROUNDS

The Semi-Final and Final rounds will take place in the Chicago area in late March 2001.

Each of the Semi-Finalists and Finalists will be asked to perform (from memory, unless noted):

- The entire Work with Orchestra from the Preliminary round
- The entire Unaccompanied Work from the Preliminary round
- The entire Work with Piano from the Preliminary round (need not be memorized)
- A complete Primrose Virtuosic Transcription from the list above.

All Semi-Finalists and Finalists will be responsible for their own transportation and lodging expenses as well as their accompanist's fees. A list of available local accompanists will be provided if requested. No screens will be used in either the Semi-Final or Final round. See page 10 for an official application form.

For further information, please contact:

Lucina Horner
Primrose Competition
2185 Kelly Lane
Hoover, AL 35216
Primrosecomp@hotmail.com

1999 PRIMROSE COMPETITION WINNERS

First Prize:

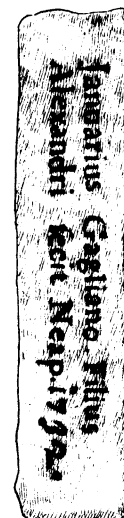
Lawrence Power, Bucks, England

Second Prize:

Roland Glassl, Ingolstadt, Germany

Third Prize:

Elizabeth Freivogel, Kirkwood, Missouri



2001 PRIMROSE MEMORIAL VIOLA SCHOLARSHIP COMPETITION

APPLICATION FORM

Name: _____ Birthdate: _____

Address: _____

_____ Telephone: _____

Current Teacher, if any: _____

PLEASE CHECK THE APPROPRIATE ITEMS:

___ I am or ___ my teacher is currently a member of:
___ American Viola Society, ___ Canadian Viola Society, ___ other Section of the International
Viola Society. Please specify _____

OR

___ I am not currently a member and wish to join the AVS.

If you wish to join the AVS or CVS, please enclose a SEPARATE check (made payable to the AVS or CVS), in the amount of \$20.00 (student member) or \$35.00 (regular member) in the appropriate currency, along with your filled-out entry form, tape, and competition application fee.

Enclosed is my non-refundable application fee of \$50.00, in the form of a check made out to the Primrose Memorial Scholarship Competition-AVS and my unmarked audition tape/CD. I have read the Competition Rules and Repertoire Lists and certify that I am eligible to participate in this year's Primrose Memorial Scholarship Competition. I am enclosing a photocopy of proof of my age (passport, driver's license) and proof of my or my teacher's membership in one of the branches of the International Viola Society.

Signature Required

SEND COMPLETED APPLICATION, TAPE, AND APPLICATION FEE TO:

Lucina Horner
Primrose Competition
2185 Kelly Lane
Hoover, AL 35216

APPLICATION AND SUPPORTING MATERIALS MUST BE POSTMARKED NO
LATER THAN JANUARY 15, 2001

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David Dalton (USA)	Lawrence Power (UK)
Timothy Deighton (USA/NZ)	Peter Slowik (USA)
Csaba Erdélyi (USA/Hungary)	Anatoly Stefanet (Moldava)
Robert Harris (Australia)	John White (UK)
Ronald Houston (USA)	Vyvyan Yendoll (NZ)
Donald McInnes (USA)	... and many others

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New Zealand Symphony Orchestra**

CONGRESS ADMINISTRATOR:

Donald Maurice
Conservatorium of Music
Massey University at Wellington
P.O. Box 756
Wellington, New Zealand
64 4 801 2794 ext. 8487
donald.maurice@wnp.ac.nz

Registration details and schedule of events appear on the Congress Website:
<http://www.homestead.com/ViolaNZ/Congress.html>

HOST CHAIRS

Dr. Donald Maurice, Massey University, Wellington
Dr. Michael Vidulich, President, Australian and New Zealand Viola Society

David Dalton Viola Research Competition

We would like to thank all who submitted papers for the first annual David Dalton Viola Research Competition. The panel of judges has selected two works as winners:

First Place

The Real Thing: A Study of the Walton Viola Concerto by Charletta Taylor

Second Place

The Romanian Nationalist Influences on the Viola Works of Stan Golestan and George Enescu by Christina Placilla

Winning authors receive a one-year subscription to the *Journal of the American Viola Society* and accompanying one-year membership in the American Viola Society. In addition, the first place winner will receive a copy of the Bartók Concerto Facsimile Edition and the second place winner will receive a copy of John White's book, *An Anthology of British Viola Players*. Both articles will be featured in upcoming issues of JAVS.



Membership Renewals

It is once again time to renew your membership in the American Viola Society. Your participation in the AVS is significant for the promotion of the viola in performance, pedagogy and research. Watch for your renewal packet in the mail, or take time to fill out the member-

ship form in the back of this issue and return it with your dues to:

Catherine Forbes
AVS Secretary
1128 Woodland Drive
Arlington, TX 76012



Photo courtesy Aaron Dalton

THE DAVID DALTON VIOLA RESEARCH COMPETITION GUIDELINES

The *Journal of the American Viola Society* welcomes submissions for the second 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 2001.

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 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, 2001.

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*.

A graduate of the Chicago School of Violin Making, Kenneth Sullivan locates his studio in the beautiful Finger Lakes region of New York. With 18 years of high-quality professional repair and restoration experience, his instruments have won V.S.A. Tone Awards for viola in the 1994, 1996, and 1998 international competitions.

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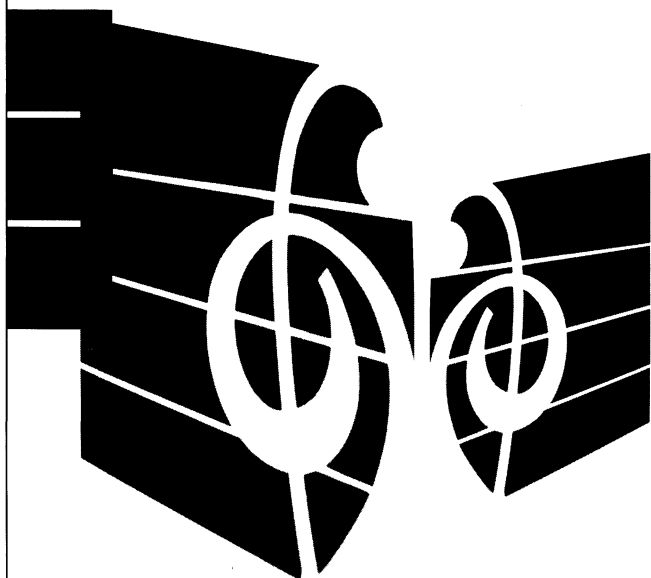
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Carleen M. Hutchins

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—*New York Times*, June 14, 1994

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Paul Zukofsky, 1994, Concert Violist

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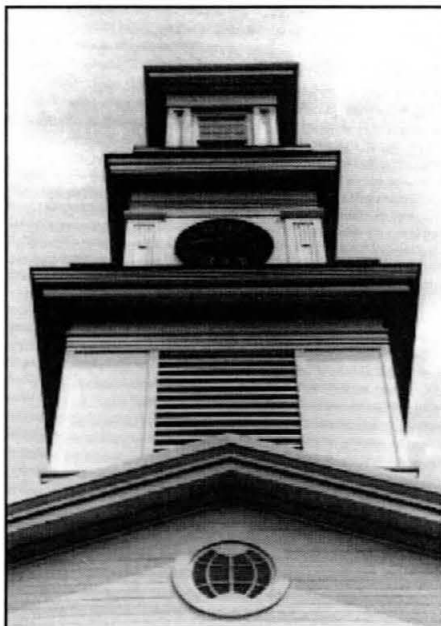
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Jasper Wood, winner of the Eckhardt-Grammaté National Music Competition and top prize in the Canada Council Competition.

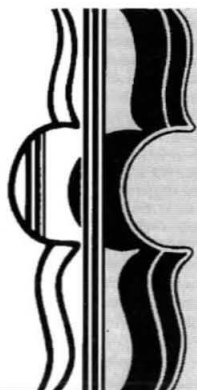
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Robert Chen, Concertmaster of The Chicago Symphony

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VIOLA CONCERTO IN E-FLAT MAJOR BY JOSEPH SCHUBERT

A NEW ADDITION TO THE LATE 18TH-CENTURY REPERTOIRE

by Andrew Levin

Joseph Schubert (no known relation to Franz) was a violist in the court orchestra of Dresden for fifty years, from 1788 until his death in 1837. As a court musician during this transitional time, he performed the music of the high Classical period as well as that of the newly forming Romantic style. Schubert was also a composer. He earned extra money composing orchestral and chamber works for both the theatre and the church. His work, which was respected though not widely disseminated, included two viola concertos, one in C Major and another in E-flat Major. The former was published in 1967, evidently for the first time. It was later recorded in 1983 by Gérard Caussé and Les Solistes de Montpellier-Moscou.¹ It is a charming, lightweight piece. The latter work, however, is much more substantial and is a welcome addition to the modern violist's repertoire.

The E-flat Concerto is significant in many ways. It is a fully-worked-out composition in the mature Classical style, a half hour in length; is scored for large orchestra; is a well-written composition that is a delight to both musicians and audiences; and is eminently challenging for the soloist. It contains many bravura passages, including bariolage, arpeggios, wide leaps, multiple stops, and notes pushing the upper limits of the instrument. It also contains moments of lyrical beauty and a variety of characters that will challenge the imagination of the soloist.

The work, however, presents certain problems for performers. It was originally composed for chamber orchestra but was later revised, taking on additional instruments, rewritten passages, and newly-composed music. The orchestral parts are in three or possibly four different hands, and reflect various stages of the work's evolution. The solo part, too, contains added articulations—slurs that contradict the orchestral parts in their fascination with the new Romantic style of crossing the barline. In the end we are left with a mix of styles, lacking a complete set of either the original or the fully-revised parts to guide us in performance decisions.

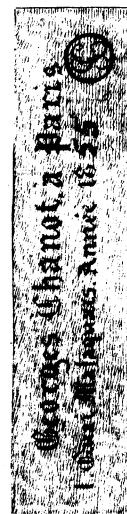
Rather than view this as a problem, one can see it as a window into the real concerns facing late 18th-century and early 19th-century performers: how do musicians reconcile the old and new performing styles, especially if they co-exist in a single set of parts?

This author recommends retaining the differences (mostly in articulation), though the performer is certainly welcome to choose other solutions. These contradictions, though, make up only a small part of this concerto's interest; regardless of the performer's stylistic approach, this is a work sure to please.

Life

Little original research has been conducted on the life of Joseph Schubert in recent times. The most thorough information available is from Gerber's *Neues Historische-Biographisches Lexikon Der Tonkünstler*,² published when Schubert was in his fifties and still composing. The majority of sources since then are based on Gerber's article, although two recent contributions by Ottenberg³ and Laux⁴ add some new information. The following paragraphs are derived mostly from Gerber.

Joseph Schubert was born in Warnsdorf in Bohemia, in 1757, where he received his first musical training from his father, a choirmaster. He later studied in Prague and then, in 1778, in Berlin. In 1779 he entered into the service of the Margrave Heinrich von Schwedt as a chamber musician, though he also composed a number of operas, which were performed at that time. Schubert then moved to Dresden in 1788, where he was employed as a court violist in the *Hofkapelle* until his death on July 28, 1837, at the age of 80.





Works

A large number of compositions have been attributed to Joseph Schubert. It is possible, however, that some of these works were written by other composers. Confusion between his name and others of like spelling (Schubart, Schobert, and Schobart) may have led to false attributions.

Laux⁵ lists a large number of works, including four operas, eleven published instrumental works (including a cello concerto and compositions for a variety of other instruments), six unpublished works (including a symphony and an organ concerto), vocal music and three masses. In addition, Gerber⁶ lists the following works, composed before 1796 and presumably existing only in manuscript: forty-nine concertos for a variety of instruments and chamber music sonatas for winds and strings.

Other sources list additional works, including *Mittelstücke* (short pieces inserted between movements of the Catholic mass), theatrical works, another dozen masses, and *Tafelmusik*.

Style

Schubert's style was strongly influenced by the music of Viennese composers. His only extant symphony⁷ is modeled after Haydn, with four movements and typical formal structures. Ottenberg suggests that Schubert began imitating the Viennese style while in Schwedt, where the court orchestra performed works by Mozart, Haydn, Albrechtsberger, and Hoffmeister.

The works of Joseph Schubert were evaluated during his lifetime and also in the ensuing years. His critics have included colleagues and contemporary reviewers, nineteenth-century lexicographers, and modern scholars.

Gerber himself had the opportunity to hear performances of Schubert works. He wrote that the *Partien* for brass instruments were

actually big symphonies in the style of Haydn, which consist of four large similar movements, wherein he shows just as much artistry in the harmony, modulation, and the appropriate use of the various instruments, as he does good taste in the creation of beautiful melodies.⁸

Not all reviews were fully positive. An anonymous reviewer for the *Allgemeine Musikalische Zeitung* wrote of the 62-year-old's new Mass, "The opinions of the artists as well as those of the audience were divided." The reviewer himself, however, found this composition "to be rich and with turns of harmony which are appropriate for the church and which are set in a lighter and clear style."⁹

Laux¹⁰ quotes a G. Pietzsch, who wrote of Schubert's "remarkable, forward-looking harmony and melodiousness," and that his *12 Deutschen Tänze* would even do honor to the "great Franz Schubert."

Ottenberg, writing about Schubert's C Major Symphony, laments the composer's lack of dramatic development, relying instead on compositional devices to extend the work. In fact, he suggests that Schubert "saw himself as a composer of small forms, *Mittelpiecen*, partitas, dances, and the like."¹¹ He does conclude, though, that despite his shortcomings, Schubert succeeded in this symphony in creating "original and expressive melodies" in the first movement, a "marked sense of orchestration" in the slow movement, and music that "satisfies the demands of the genre with a colorful musical setting" in the finale.¹²

A 1981 article in *The Strad*, in reviewing the above-mentioned recording of the C Major Concerto, noted that

though less well crafted [than the Rolla Viola Concerto on the same recording, it] is worth hearing all the same: after a perfunctory, at times even dull, first movement...the music suddenly becomes interesting with a heavily ornamented slow movement and a finale whose delightful first theme Weber might well have been pleased to have written.¹³

This author will not deny the weaknesses of the Symphony and Concerto noted above. And while he may seem to be prejudiced in this account, he also believes the Concerto in E-flat to be a much stronger work than the two listed above. See *Analysis* below for a case made on this work's behalf.

DRESDEN

Dresden has supported a rich musical life for several centuries. Composers Heinrich Schütz in the seventeenth, Johann Adolf Hasse in the eighteenth, and Carl Maria von Weber in the nineteenth century were all active in the musical life of Dresden.

Dresden, the seat of the Saxon state, was foremost a city of the court and of courtly music. It was the court that provided the greatest support for music in the city, as amateur music-making was virtually nonexistent until the late eighteenth century. Further, the court favored opera and music for the church; chamber music, concertos, and orchestral works were performed less often, and were received with less enthusiasm.

Saxony's defeat in the Seven Years War (1756–63) brought about severe economic hardship. Reviving the economy and rebuilding the capital diverted money away from the arts; Italian opera, previously supported by the court, was taken over by private interests in efforts to save the court money. The availability of opera for the general public in turn led to a greater desire for public orchestral performances.

Instrumental music

Instrumental music has historically played a subservient role to vocal music in Dresden. Orchestral music was regularly performed, but not usually in the traditional concert setting. Instead, it was used to supplement church activities and operatic performances. Symphony movements, entire symphonies, or *Mittelstücke* supplemented sacred music in the church or served as opera overtures. Purely orchestral performances were a rarity at the Dresden court. The favored form of orchestral music in Dresden was the concerto. Charles Burney attended a concert performed by members of the court orchestra at the home of an English diplomat. In addition to 'symphonies' (possibly opera overtures), the program included six concertos!¹⁴

Eighteenth-century instrumental music in Dresden was first influenced by Italian models. From the 1780s onward, local composers were increasingly influenced by German/Austrian models, Vienna in particular. Schubert's concerto is clearly based on such models. Composers also produced short orchestral works for the theater and church. Members of the *Hofkapelle*, some of whom were not employed as composers, often made a "nice second income"¹⁵ composing such works. Joseph Schubert was one such composer.

Hofkapelle

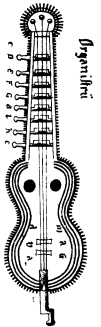
The size of the *Hofkapelle* orchestra can be inferred from contemporary personnel lists and performing parts that have survived. The yearly *Churfürstlich (Königlich) Sächsischer Hof- und Staats-Kalendar*¹⁶ lists musicians employed by the court. In 1800 (near the time of the performance of the revised version of Schubert's Concerto) it listed the following numbers of musicians: twenty violins, four violas, four cellos, four basses, three flutes, three oboes, two clarinets, four bassoons, and four horns.

This ensemble of 48 musicians was large compared to those in other European cities. Besides Mannheim and Turin, only major political capitals such as Berlin, Naples, Paris, and London could assemble orchestras to rival the size of the Dresden *Hofkapelle*.¹⁷

The list above, while designating the number of players on the payroll, does not necessarily reveal the number that actually participated in regular performances. This could be due to a number of circumstances: certain musicians traveled across Europe as soloists, and others may have still been on payroll although unable to play (due to age or poor health).

Music Outside the Dresden Court

During the first two-thirds of the eighteenth century the only art music to be found outside the court was heard in Dresden's three Lutheran churches.¹⁸ Later in the century, additional contributions were made by ensembles supported by amateur societies, the nobility, and professional opera companies. Performing ensembles could be made exclusively of court musicians, amateurs, or a combination of both.



Given the city's predilection for opera and church music, it is no surprise that, as recently as 1956, there was "no real concert hall for symphony concerts in Dresden, and that the idea of regular symphony concert performances is not very firmly planted in the musical consciousness of the city."¹⁹

HISTORY OF VERSIONS AND REVISIONS

It is not known whether Schubert composed his Viola Concerto in E-flat Major for performance by the court orchestra or an amateur group. Perhaps both participated, since the work was later revised and performed a second time. The instrumental parts reveal a work that underwent significant changes after it was first composed. It was originally written for a small orchestra, then later revised to include seven additional instruments and new passages of music.²⁰ Finally, the solo viola part was supplemented with performance indications, changes in articulation, and short cadenzas.

Unfortunately, no complete set of parts remains from the original version of the Concerto. The string parts, including those from the original version, exist in four hands and reveal the progress of the work. The wind parts were completely rewritten to accommodate the new instruments, but only these new parts survive. Therefore, this edition is, by necessity, based on the most recent version of the Concerto.

Close investigation of the parts reveals the order in which the changes and additions were made. From this the various versions can be determined with some accuracy.

History of the Versions

The instrumental parts for Schubert's Concerto were prepared by four different copyists (identified as A, B, C, and D). Internal evidence suggests the order in which these parts were prepared and the chronological sequence of the changes that were made to the music. Following is a history of the versions of this Concerto as suggested by the instrumental parts.

- (1) The composer produced a sketched score, perhaps in reduced format.
- (2) The A parts were copied from the score, presumably by Schubert himself. These include the extant string and viola solo parts in addition to parts for winds that are now lost.
- (3) Major changes were made in the first and third movements. The original passages in A were crossed out and replaced with the revised music.

Example 1. Schubert, *Viola Concerto in E-flat Major*, II, mm. 81, original version. Note how the parts attributed to the oboes are, in the revised version, given to the clarinets.

An example from the parts (shown above) will highlight one of these changes. It was noted earlier that the original music contained six wind parts, whereas the revised music contains twelve. Unfortunately, these original wind parts are no longer extant. However, we glimpse a part of them in the preceding excerpt. In it are the oboe and clarinet parts of the revised version from measure 81 of the second movement. Printed below this are the violin parts in the *A* hand, which contain wind cues presumably from the original wind parts:

- (4) The *B* and *C* parts were prepared. The changes referred to above were incorporated into these parts. The *C* parts are the ripieno parts (mentioned earlier and to be discussed more fully below) and were prepared from *A*.
- (5) Both violin *A* parts dropped out of use.
- (6) The composer added a transition from the second to third movements. The music was copied into the remaining string parts.
- (7) The extant wind parts were prepared. All of the above-mentioned changes were incorporated into these parts. As an example, note measures 46–48 from the first movement excerpted below. The violin parts (from the original version) contain cues from the oboe parts; however, these cue notes must refer to the original oboe parts, as the extant (revised) parts contain different notes.

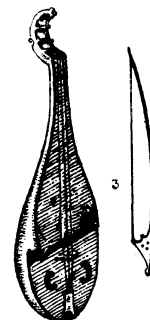
Example 2. Schubert, *Viola Concerto in E-flat Major*, I, mm. 46–48, original version. Compare the oboe cues in the violin parts with the actual oboe parts.

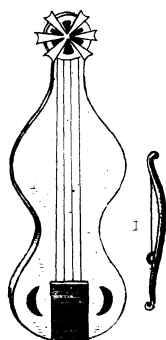
- (8) Copyist *D*, likely the soloist, added articulation markings, ornamentation, and cadenzas to the solo part.²¹

The surviving parts, therefore, are a mix of the original parts (the string parts in the *A* hand) and other parts at various stages of the concerto's development. Even though we can arrive at a 'final version' of the orchestral parts, the solo part is quite different. It contains editorial changes (presumably added by the soloist for the performance of the revised version) that reveal trends of the emerging Romantic era, specifically slurs across barlines. The modern performer, therefore, must choose how to handle these differences of approach.

Major Changes

Numerous large and small changes to the orchestral parts testify to the evolution of this concerto. Three major structural changes, one in each movement, greatly alter the shape of the work and, at the same time, provide support for the proposed history of the versions. The change to the second movement is the most notable, as it makes use of a Romantic device, namely, the linking of movements.





The second movement of this concerto is in B-flat Major, the key of the dominant (in contrast to the more typical sub-dominant or relative minor). This makes a transition to the final movement a simple matter. The second movement originally ended in B-flat major, with a fermata over the final note. It was presumably Schubert who crossed out that measure and composed four more, turning the second movement's tonic triad of B-flat into a B-flat dominant seventh, and thus preparing for the key of E-flat, the tonic of the final movement. In addition, the phrase *attaca Rondo* was added to most of the parts, further enhancing the linking quality of this new transition.

The mystery of the evolution of parts is further clarified here. The second movement in the original string parts (*A*) ends on a dotted-half note with a fermata. The *B* and *C* string parts, though, have the final note crossed out and the transition added. These changes were completed when the wind parts were copied out, as they have the added measures written directly into the parts.

The solo part (from the original set in the *A* hand) likewise includes the added transition. But in addition it contains a small "+" sign, directing the soloist to the bottom of the page, where a cadenza has been added, in the *D* hand!

Ripieno Parts

An unusual feature of this concerto is the existence of extra ripieno parts for violin I, violin II, and basso (in *C*'s hand). Whereas ripieno parts are common in Baroque *concerto grossi*, they are essentially unknown in Classical works. Here they are most often used to augment the orchestral sound during tutti passages. Though based on *A*, they were prepared considerably later, after Schubert composed the major changes to the first and last movements. These parts duplicate the tutti passages, but leave out the accompaniment to most of the solo passages.

Examination of these parts suggests that copyist *C* was not a skilled musician. There exist numerous mistakes that confirm this observation (consult the author's dissertation²² for a long list of such errors). One interesting item regarding this copyist concerns articulation: whereas copyists *A* and *B* use the 'strike' character to notate staccato, *C* uses staccato dots. It was clear, at least in *C*'s mind, that these two markings are synonymous. (Were we able to trust *C*'s musical judgment, we might conclude from this that, at least in this circumstance, 'strikes' were simply another way to notate staccato. This still might be the case).

ANALYSIS

Very few comments will be provided regarding formal analysis of this work, primarily because it follows fairly standard practices of late 18th-century Viennese concertos.

First movement

Typically, the first movement of a late Classical concerto is cast in "double exposition sonata form." Here, the exposition is presented twice: the first exposition is for the orchestra alone and remains in the tonic, whereas the second introduces the soloist and modulates to the key of the dominant. Schubert alters this scheme in two ways. First, the viola solo presents the second theme during the *first* exposition, and this is in the key of the *dominant*. The second exposition then proceeds as expected.

The movement then proceeds in typical fashion, with a new theme presented and heard only in the development. There is no cadenza in this movement.

Second movement

The second movement is cast in a modified song form, specifically Introduction-A-B-A-Coda-Transition. Aside from the final transition, the only deviation from normal practice is found in the Introduction. Whereas the body of the movement is in $\frac{3}{4}$ time, the introduction is in $\frac{4}{4}$! This is similar in manner to many first movement introductions (e.g., Haydn's Symphony No. 104) in which the introduction is often in a different tempo and meter from the body of the movement. It serves, as the name suggests, as an introduction, with no thematic material in common with the body of the movement. This is the case in the second movement of the Schubert Concerto.

Third movement

The final movement is an extended rondo form, specifically A-B-A-C-A-D-A-Coda. Each statement of the rondo is comprised of two eight-measure phrases, the first in the solo viola, the second by the tutti orchestra. The $\frac{6}{8}$ theme is light and energetic and dominated by dotted rhythms, a perfect foil to the lyrical second movement.

ORCHESTRATION

The revised version of Schubert's Concerto is for large orchestra. It actually ranks among the largest of concerto orchestras when compared to those of the masters of the mature Viennese Classical Style. This is particularly unusual because it accompanies the viola, an instrument with limited powers of projection.

Available evidence suggests that this Concerto was likely revised and reorchestrated between 1795 and 1800. This is the time just after Mozart's death, of Haydn's maturity, and when Beethoven began publishing his first works. The earlier date can be fixed with relative certainty, as clarinets, included in the revised edition, were not added to the Dresden *Hofkapelle* until then. While the original version (and thus also the revision) could possibly have been composed after 1795, the concerto could not have been revised before 1795. The latter date is suggested in a contemporary source. Gerber documents the performance of a Schubert viola concerto at a public concert in 1800;²³ unfortunately, he does not identify which of Schubert's two viola concertos he heard. Most likely, though, it was the revised version of the Concerto in E-flat Major. This concerto is certainly the grander of the two and a public performance would certainly provide motivation for revising the score.

While this concerto may show certain flaws in form and phrasing, the orchestration is generally quite effective. Tutti passages are solidly written and the accompanying passages show sensitivity to the limitations of the viola as a solo instrument. The revised version of the Concerto is scored for pairs of flutes, oboes, clarinets, bassoons, horns, trumpets, timpani, and the regular complement of strings. This is larger than any concerto orchestra of Mozart or Haydn. Only five symphonies of Haydn and two of Mozart have an orchestra as large as this one.²⁴ By 1800, Beethoven had composed his first two piano concertos and first symphony. The orchestra of Schubert's Concerto is larger than that of both Beethoven concertos and the same size as that of the symphony.

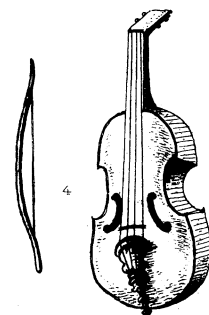
CO-EXISTENCE OF DIFFERENT STYLES

A notable feature of this concerto is the presence of both Classical and Romantic phrasing. The orchestral parts and the original, unmarked viola solo part contain phrase markings typical for Classical music: they group entire beats, half and full measures, but do not cross barlines. Anacruses and final notes of phrases after barlines are usually not included in phrases. In contrast, the slurs added to the viola solo part by *D* regularly cross the barline, in effect, lengthening the melody. The emerging Romantic style is partly characterized by extended melodies.

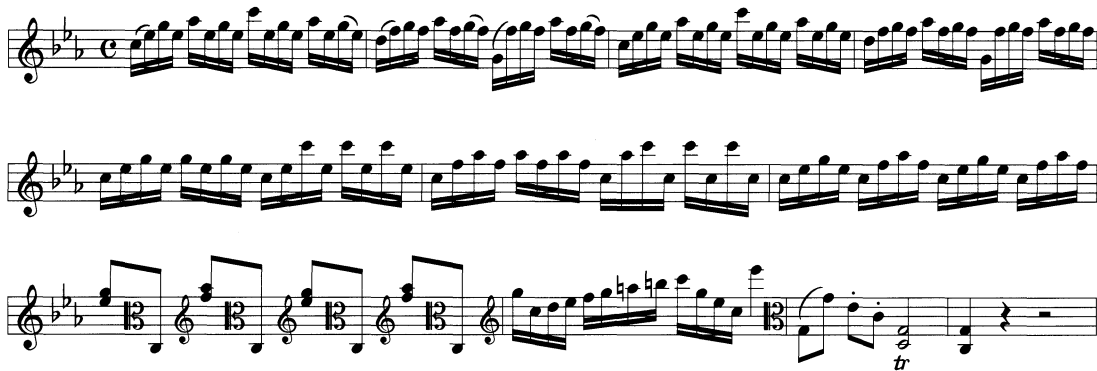
The example below, measures 76–82 of the first movement, demonstrates the simultaneous notation of the two styles. The slurs in the violin I part (in both *A* and *B*) are similar to those in the original viola solo part (placed underneath the notes by *A*). The slurs placed over the notes by *D* indicate a preference for crossing the barlines and dividing beats.

The musical notation example shows measures 76–82 of the first movement of Schubert's Viola Concerto in E-flat Major. It consists of two staves: Viola solo (Vla. s.) and Violin I (Vln. I). The time signature is 6/8. The Viola solo part features slurs that cross barlines, while the Violin I part features slurs that do not cross barlines. The notation is in E-flat major and common time (C).

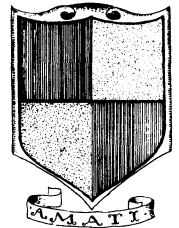
Example 3. Schubert, *Viola Concerto in E-flat Major*, I, mm. 76–82, original version. Note the differences in articulation between the original Viola solo and Violin I parts, and the revised Viola solo part.



Later in the development (mm. 224–34), this C minor passage concludes with virtuoso technique: string crossings between single notes and double stops, and an extraordinary leap to the solo part's highest note.



Example 5. Schubert, *Viola Concerto in E-flat Major*, I, mm. 224–34.



This final bravura passage of the first movement (mm. 319–26) contains scales, leaps across strings, arpeggios, and a second employment of the highest note.



Example 6. Schubert, *Viola Concerto in E-flat Major*, I, mm. 319–26.

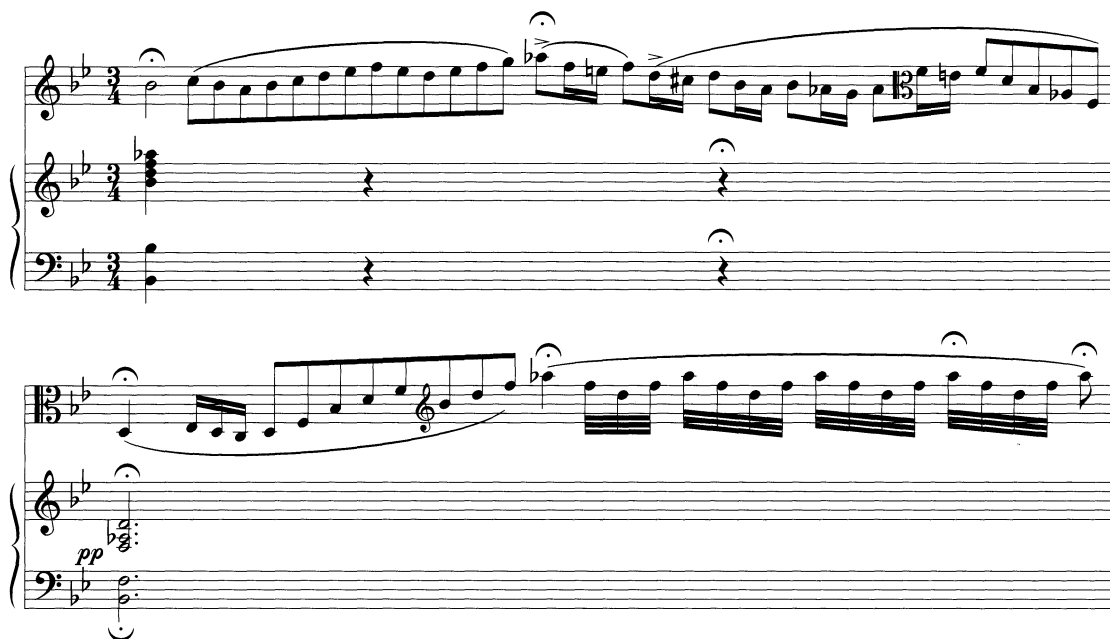
This concerto also contains many beautiful melodies. The following eight-measure phrase (mm. 11–18) marks the entrance of the soloist after the introduction to the second movement.



Example 7. Schubert, *Viola Concerto in E-flat Major*, II, mm. 11–18.

As noted earlier, Schubert added a transition to the final movement in the revised version (second movement, mm. 89–90). The soloist expanded upon this and added a cadenza over the dominant seventh chords that prepare the listener for the final movement. Note the rhythmic freedom and the interesting shape of the phrase.

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Example 8. Schubert, *Viola Concerto in E-flat Major*, II, mm. 89–90.

Rondo themes are often light, playful melodies that are easy to remember, which enable listeners to follow along with the form. The rondo theme in the last movement of Schubert's concerto (mm. 1–8) is no exception. In each case the solo iteration of the theme is repeated by the full orchestra.



Example 9. Schubert, *Viola Concerto in E-flat Major*, III, mm. 1–8.

The following passage (mm. 111–20) highlights the playful side of the final movement. After much seriousness (the passage preceding the excerpt being in C minor), the phrase stops unexpectedly. It is then repeated, *tempo rubato*, in the new key of E-flat major before stopping again. The music finally resumes after this second fermata. In this manner the music teases the listener into guessing the direction the music will take.



Example 10. Schubert, *Viola Concerto in E-flat Major*, III, mm. 111–20.

This final excerpt (mm. 224–27) is made entirely of double stops. While the character of the music at this point is rather buoyant, the slurs and turn provide a special challenge for the performer.

Example 11. Schubert, *Viola Concerto in E-flat Major*, III, mm. 224–27.

CONCLUSION

Joseph Schubert is a composer of some merit. However, violists today are familiar only with his Concerto in C Major. While it is a charming work, it is hampered by formal flaws and a simplistic harmonic language. And while Schubert's *Viola Concerto in E-flat Major* will not place him as an equal with Mozart, it does reveal a mature composition of the high Classical style. It is a significant work, in terms of both length and formal structure; the accompanying orchestra is large, though used discreetly; and the solo viola part is both challenging and rewarding.

While a true assessment of Joseph Schubert's works awaits further research, the modern violist now has, in this concerto, a piece capable of standing favorably alongside similar works by Hoffmeister, the Stamitzes, and others of the Classical era. ♪

Dr. Andrew Levin is an Associate Professor of Music at Clemson University in South Carolina, where he is Director of Orchestral Studies and teaches Music Theory, Music Appreciation and MIDI Applications. He earned his Doctor of Arts degree in Conducting under Leonard Atherton at Ball State University, with a secondary emphasis in Viola performance. His viola teacher was Michelle LaCourse,

who presented the modern premiere of the Schubert E-flat Concerto and who edited the solo part for publication. Dr. David Sills oversaw the preparation of the critical edition of this work. A performing edition of this concerto should be available by the time this article appears in print. For publication information, please contact the author at alevin@clemson.edu.

NOTES

1. Joseph Schubert, *Concerto pour alto et orchestra en ut majeur*, Gérard Caussé, violist and conductor, Les Solistes de Montpellier-Moscou, EMI Classics, CDC 7 54817 2, 1983.
2. Ernst Ludwig Gerber, "Joseph Schubert," *Neues Historisch-Biographisches Lexikon der Tonkünstler*, (1812–14; reprint Graz, Austria: Akademische Druck- und Verlagsanstalt, 1966), III, 131–33.
3. Hans-Günther Ottenberg, "Joseph Schubert," *The Symphony in Dresden: Ten Symphonies*, Series C, Vol. 10 of *The Symphony: 1720–1840*, Barry S. Brook, ed. (New York: Garland Publishing, 1984), xxxi–xxxii.
4. Karl Laux, "Schubert," *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, ed. Friedrich Blume (Kassel, Germany: Bärenreiter, 1965), XII.
5. Laux, 103.
6. Gerber, 132.
7. Ottenberg, 153–96.
8. Gerber, 132–33.
9. "Nachrichten," *Allgemeine Musikalische Zeitung* (7 July 1819; reprint Amsterdam, F. Knuf, 1969), 462–63.
10. Laux, 103.
11. Ottenberg, xxxii.
12. Ottenberg, xxxii.
13. Andrew Mikolajski, "Joseph Schubert, Viola Concerto in C and Alessandro Rolla, Viola Concerto in F," *The Strad* 92, July 1981, 201.
14. Charles Burney, *The Present State of Music in Germany, The Netherlands, and United Provinces*, vol. 2 (1775; facsimile, New York: Broude Brothers, 1969), 44–48.
15. Richard Engländer, "Dresdner Musikleben und Dresdner Instrumentalpflege in der Zeit zwischen Hasse und Weber," *Die Dresdner Instrumentalmusik in der Zeit der Wiener Klassik* (Uppsala, Sweden: Almqvist & Wiksells, 1956), 412.
16. Laurie Ongley, "Liturgical Music in Late Eighteenth-Century Dresden: Johann Gottlieb Naumann, Joseph Schuster, and Franz Seydelmann" (Ph.D. diss., Yale Univ., 1992), 1.
17. Ongley, 114.
18. Elector Friedrich August I (ascended to the throne in 1694) converted to Catholicism for political reasons. Throughout the eighteenth century the court remained Catholic while the townspeople continued to be Lutheran.
19. Engländer, 419.
20. The music for both this article and the critical edition of Schubert's Concerto is based on a set of parts used by permission from the Sächsische Landesbibliothek Dresden (no. 3983-0-1). The parts were accompanied by a title page, which reads "Concerto | a | Viola Principale | Due Violini | Viola | Due flauti | Due oboi | Due Corni | et | Basso | da Giuseppe Schubert." In addition to these were parts also for pairs of clarinets, bassoons, trumpets, and timpani.
21. This last hand might actually be that of A (perhaps the composer himself), using a pencil or other writing utensil. Karlheinz Schultz-Hauser, editor of Schubert's C Major Concerto, asserts that the added cadenzas in that work were "written by Schubert probably for his own use." Since the author does not have access to those parts, nor can he positively identify Schubert's own hand, he cannot assert the same regarding these parts in the D hand.
22. Andrew Levin, *Concerto in E-flat Major by Joseph Schubert: A critical edition with commentary*, Ball State University doctoral dissertation, 1993.
23. Gerber, 132.
24. One of Haydn's symphonies, No. 100 ("The Military"), does have three more percussion players, but these are for special effect and not intrinsic to the work.
25. In light of these difficulties it is unfortunate that the set of parts reputed to exist in Switzerland could not be found. If it contained the original wind parts, an invaluable source has been lost.

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Strad Magazine, "you will have to go a long way to hear any of this material better played...and Erdélyi draws a wonderfully warm tone from his 1991 Joseph Curtin instrument." Erdélyi is currently artist-in-residence at Butler University in Indianapolis, Indiana.

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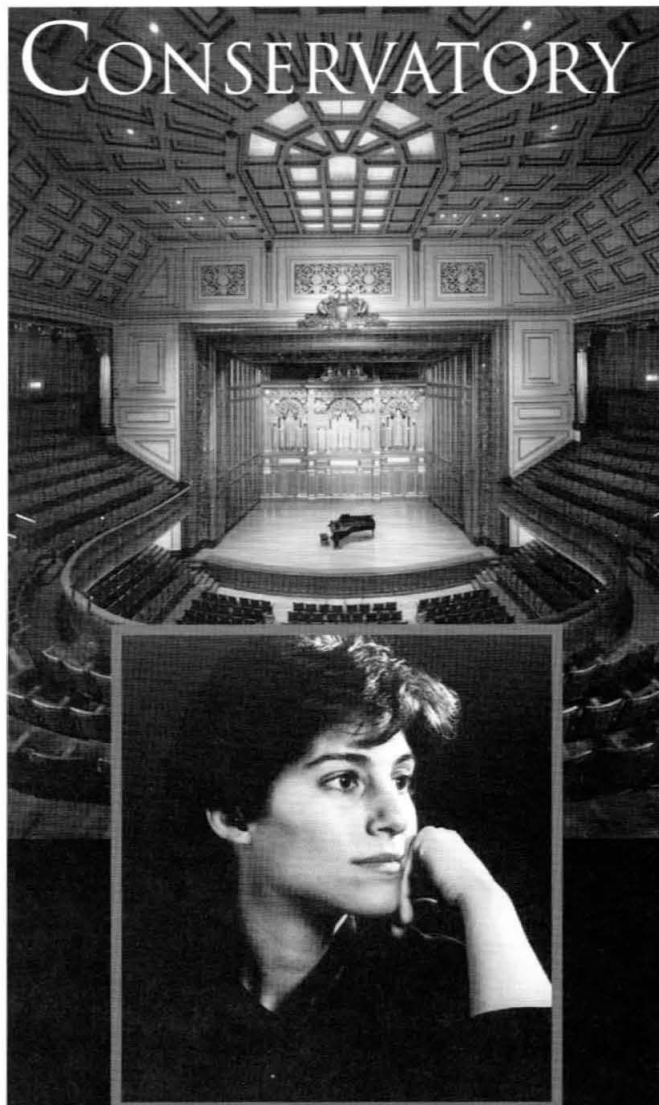
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CULTIVATING A PRIVATE STUDIO

by Christine Due

After many years of teaching, I have come to the understanding that a private studio is much like a forest. With each new beginner, I am reminded that new seeds must be planted so that when the older, mature trees are harvested, there will be plenty of saplings ready and properly developed to move into their places.

Just as a forest thrives with its varying needs of sun, water, and nourishment, maintaining a private studio presents the unique challenge of consistently teaching to disparate ages at various stages of technical and musical accomplishment. I believe that if one is able to incorporate an overall philosophy and outlook on life into the teaching curriculum, then the challenge is conquerable.

I aspire to teach from a position of *noblesse oblige*, believing it is both a privilege and a great responsibility to influence young minds and artistic souls. I strive to instill in each student, whether seven or seventeen years old, a benevolent and honorable character and code of behavior. It is not my goal simply to turn out violists. Instead I strive to create noble human beings who, through the discipline required to be successful in music and emboldened with a sense of professional decorum, can gracefully enter their adult lives and chosen professions, however far removed from music those may be.

The foundation of my studio's philosophy is that everything we do in life is reflected in our playing. If we are careless in our appearance and grammar, chances are we will also be careless in our practicing and performance. If our behavior is rude and obnoxious, our playing probably will reflect that as well. How we speak, how we dress, how we act, how we think, and how we play are all inter-connected. If our speech is proper and refined, if our appearance is tasteful, elegant, and appropriate, and if our thoughts and actions are guided by kindness and tolerance, there is a good

chance that our playing will be likewise. Embellishing this premise, I sprinkle in a huge dose of humor, a pinch of outrageousness, and several heaps of courage, creativity, beauty, and excitement to create my formula for teaching.

Of course, remaining true to this philosophy is the challenge. Disorganization and slovenly practicing habits are never acceptable, but sometimes they are age-related. The best example is that period when students reach the seventh grade, a time when even the brightest brains can turn to mush. I humor my students through this awkward stage in physical and emotional development with a fanciful story that aliens snatch all brains of seventh graders. When their brains are returned in the eighth grade, they are full of holes, acting like giant sieves out of which leak much information. By the ninth grade, however, the holes have healed and all has been made right again.

This brain-snatching-alien story may seem like an excuse, but it is important to communicate with students in language and on a level they understand. The challenge is balancing empathy and friendship with each student yet maintaining a respected position from which one can successfully guide and motivate. I perceive this as having a powerful hand of steel that is gently cloaked in a soft velvet glove.

Every problem or situation that arises during the study of music has an analogy in life, and I take every possible opportunity to make these connections. When I break a musical passage into small practice sections, I talk about managing homework time and constructing effective plans for achieving short-term goals. Entering competitions or taking auditions is never about winning or losing, but rather about the intense preparation and time management necessary to achieve long-range goals. Just like learning a foreign language, mastering the viola is a cumulative

Petrus Guarnerius Cremonensis fecit
Mantuae sub. tit. Sancti Petri 1695



process. If you fail to learn some vocabulary along the way, you reap the results, albeit negative, later in the process.

Although a teacher is an important influence, we are merely external figures. I teach my students to internalize their work, becoming their own teachers. For the younger students I suggest that they imagine Bach or Beethoven standing next to them listening to their practicing. When students search my face for approval during a lesson, I ask them to critique their own work first, because in the end they are the only judge that matters. Except for the youngest students, whose rewards are hugs and kisses from their parents, I stress that the best reward for fine performances is the students' own self-esteem.

Like a pyramid, a student with a broad base of knowledge is a far more stable and secure construction than a cylinder whose learning is singular and narrow. Starting with beginners, healthy amounts of music history, theory, and listening assignments are incorporated into lessons. With the older students, there are numerous discussions about art, politics, society, and life. Students' minds are fertile territory easily influenced by new ideas and concepts. Private teachers can be helpful to parents by recommending appropriate books, movies, and recordings that will help broaden the learning base of each child.

To further increase their knowledge, students should also be exposed to the musical and technical ideas of other musicians.

Students should play in their school orchestra even if the orchestra falls below their own standards. Without a question, students should make time to play in the best possible youth orchestras and chamber music programs available. They should take every opportunity to perform in master classes and to attend summer camps and programs with other teachers. Gaining technique is a simple mechanical skill. It is through exposure to different artistic venues that a truly fine musician is created.

Not all my students will pursue careers in music. However, I hope that when they graduate from high school, many of the seeds I planted will take root and bloom in college or even later in life. Regardless of their ultimate professions, I know that all of my students will have gained a respect for the arts and, hopefully, in the course of their lives, will in turn give back to the world some of that beauty. B

—Christine Due maintains a private studio in Chicago where she is also an active freelance violist. In 1997 she was awarded the Outstanding Private Teacher of the Year Award by the Illinois Chapter of the American String Teachers Association. She currently is the Secretary of the Chicago Viola Society. Her most influential teachers were David Becker, Eduard Melkus, Nannie Jamieson, and the music of Johann Sebastian Bach.

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Wagner's Overtures to *Tannhäuser*

by Charles R. Pikler

Richard Wagner started work in Dresden on his Romantic opera, *Tannhäuser and the Tournament on the Castle, Wartburg*, in 1843 and completed it in 1845. The opera was premiered in October 1845 in Dresden's Semper Opera. The first version of the overture, the version most commonly performed in concert today, was composed only five months before the premiere, thus being one of the final sections to be completed. In the Dresden version of the opera, there exists a pause between the end of the overture and the beginning of the first act. Although the opera was not successful in the 1845 production, Wagner had another chance, in 1861 at the Paris Opera, to present *Tannhäuser* and supervise the opera's preparation. For the Paris rendition, Wagner revised a portion of the first act, eliminating the final section of the 1845 overture and adding a newly extended Venusberg Music (expanding the Bacchanale) which eventually leads without pause into the first act. According to Peter Conover, principal librarian of the Chicago Symphony Orchestra, Breitkopf and Härtel published the so-called Dresden version and Schott published the so-called Paris version. Nowadays, both versions are readily available through music reprint houses. One can even purchase parts beginning with the opening fifty-two bars of the 1845 first act, rewritten such that all note values are halved (i.e. a whole note becomes a half note, a half note becomes a quarter, etc.) thereby yielding twenty-six bars, which merge perfectly into the 1861 Venusberg Music. (Perhaps this is a concoction by someone other than Wagner—possibly Durand Publishers of Music—who desired a publication of the 1861 first act which could be combined with the complete 1845 overture or merely wanted to present a separate piece consisting of only the Venusberg Music and first scene that would not be linked to an overture at all.)

I am pointing out the preceding information since all prospective viola audition candidates must somehow obtain a viola part to the Overture to *Tannhäuser*. If one blindly orders a part, there exist at least five possibilities that one might receive:

- The 1845 Overture (Breitkopf and Härtel reprint) with the original 1845 lettering system (some editions even have measure numbers). Please note that the letters of the 1845 version are different from those in the 1861 version. (For reference, the famous triplets in the 1845 version occur at the sixteenth bar of I, or figure 29 or bar 257, whereas in the 1861 version, they occur at the sixteenth bar of E.)

RICHARD WAGNER.

OUVERTÛRE
zu der Oper
TANNHÄUSER.

OVERTURE
to the Opera
TANNHAUSER.

VIOLA.

Andante maestoso. (♩ = 50)

Franciscus Stradivarius Cremonensis
Filius Antonii factus est Anno 1742

b) The 1861 Overture (Schott reprint), which is essentially the 1845 version aborted leading directly into the extended Venusberg Music then into the first act

c) The 1845 Overture with the 1861 Schott lettering system up to the point where the two overtures are identical, (letters G and H are arbitrarily added in this edition)

Tannhäuser und der Sängerkrieg auf Wartburg.

OUVERTURE.

Bratsche (Viola).

Richard Wagner.

Andante maestoso. (♩ = 50.)

d) The opening of the first act as described above which begins as the 1845 version (opening twenty-six bars) and then cuts directly (on the twenty-seventh bar) into the 1861 version. This is titled in some editions *Der Venusberg (Tannhäuser)* or in the Durand edition "ACTE I IER TABLEAU SCENE I-BACCHANALE," which is probably extracted from the complete opera

Der Venusberg.

(Tannhäuser.)

Allegro.
Violine.

Viola.

Richard Wagner.



ALTOS

7

ACTE I**1^{er} TABLEAU****SCÈNE I - BACCHANALE**

Allegro



(Durand edition extraction)

e) The 1845 Overture (Carl Fischer) with a numbering system instead of letters. (The print is different from (a).)

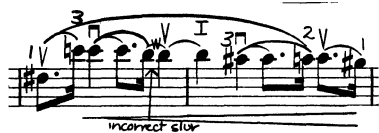
I have seen all of the above. As a footnote to the Durand edition "ACTE I 1^{ER} TABLEAU SCENE I-BACCHANALE" displayed above, observe that the material begins on page 7, logically implying an overture to be combined with this French edition. Unfortunately, I was unable to locate pages 1 to 6, and therefore cannot confirm what might appear on these pages and if they include material printed by Durand or leased from one of the other publishers. Furthermore, I cannot even verify if these pages were ever printed and released by Durand.

My first experience with *Tannhäuser* was performing the entire opera (Paris version) in the Minnesota Orchestra's second violin section in January 1973 under the direction of Stanislaw Skrowaczewski. I also played this 1861 material on the Chicago Symphony's principal viola audition in 1986 for Sir Georg Solti. However, one might want to obtain (a), (c), and/or (e) for most standard viola auditions and (b) and (d) should be on hand if specifically requested. May I assure the reader that (b) is by far the most musically satisfying when performed in concert or in the opera house. An edited copy of the viola excerpt version (a) can be found at the end of this article.

I wish to take this opportunity to discuss several misprints. In version (a), examine the seventh bar of H. The printed slur connecting the two c#'s is a misprint. The tied quarter note c#'s should be rearticulated after the sixteenth note c#. I have inserted bowings corresponding to the obvious articulations intended by the composer.



NICOLAS LUPOT
Luthier
1758 - 1886

Example 1. Corrected bowing, seven after H, version (a)

Also in version (a), the eighth bar of I, the first printed b natural should be a c# (forming a c# minor triad at the beginning of the bar rather than an e major triad as suggested by the part). The viola part, version (e), has the identical mistake in the twelfth bar of 28. This is a printing error in the viola part only and is correct in every score I have seen. Please note that the violas and celli play in unison in this entire territory, including the upcoming triplets.

Example 2. Note the misprint in the eighth bar of I. The printed b-natural should appear as a c#.



In versions (b) and (c), the c# is indeed printed correctly but there exists another misprint in the actual score which may even be an oversight by Wagner. The entire bar, five measures before E in the 1861 version, should probably be in octaves with the violins just as it correctly appears five bars before I in the 1845 version.

Example 3. Version (a), six measures before I



Example 4. Versions (b) and (c), six measures before E



The printed eighth rest in versions (a) and (b) makes no musical sense. In addition, a terrible page turn in the viola part occurs at this exact point which ought to be photocopied before bringing it to an audition. Additional study of these varied editions will, no doubt, bring other discrepancies to light.



JEAN-BAPTISTE MULLAUME
Violon
1808-1845

Since the traditional viola audition excerpt occurs in the 1845 overture, I will hereby refer only to the 1845 lettering system until the end of this article. Before I discuss technical preparation of the excerpt, I would like to mention a few details about the content of the music. The motive at **H** is one of several Bacchanale motives. (A Bacchanale is a ritual-drinking dance that was celebrated by a cult headed by the Greek god, Bacchus). Such a form occurs in other famous operas such as *Orpheus in the Underworld* by Offenbach and *Samson and Delilah* by Saint-Saëns). The third and fourth bars of **H** represent music associated with nymphs and sirens. The material at **I** is none other than Tannhäuser's song praising the goddess Venus. (The tune actually appears earlier in the overture at **E**.) The doubled eighths and upcoming triplets provide busywork accompaniment to this song. The motive at **K** is another Bacchanale motive. Once again, the third and fourth bars of **K** represent music associated with nymphs and sirens. The fifth and sixth bars correspond to the first and second. The seventh and eighth bars correspond to the third and fourth. The motive at the ninth of **K** is again another Bacchanale motive. The material nineteen before **L** is the expansion of the dance of sirens.

So much for musical analysis! Make certain that you know the exact passage that you are expected to prepare for your audition and be aware of the fact that there are several versions and editions. The traditional passage that all viola candidates should know is designated below as (a). Should it be ambiguous what to prepare for your audition, I suggest that you contact your audition coordinator for clarification.

For starters, try playing the entire passage at the piano before trying it on the viola. Find someone who will play it on the piano together with you as you practice it on the viola. The passage is loaded with diminished triads and seventh chords in the tonality of E major and B major, which is difficult for intonation. Wagner was not a string player!

Let's discuss details.

- 1) Ultimately, the passage at **H** should start at a tempo set at **G** (i.e., somewhat slower than the *Allegro* at **B** as suggested by the "*un poco riten.*" directly before **G**).
- 2) At **H**, notice the *molto espressivo* and the accents on the first note of the bar. Observe the eighth rest at the end of each bar, which is often overlooked by audition candidates.
- 3) The third bar should start without an accent at a minimum volume making the crescendo easier to execute. (If your edition has a printed accent, it is probably a misprint.)
- 4) The concept of the first four bars of **H** applies to the upcoming four bars.
- 5) The ninth bar of **H** should start softly. Make a ten-bar crescendo as well as a ten-bar gradual accelerando until four before **I**.
- 6) Practice **I** in single notes simple détaché with a bold full sound without scratching. Start by practicing slowly. Later, add the double notes. My suggestion is to stay on the string since spiccato could sound rough.
- 7) The triplets should also be practiced in simple détaché. Try playing them going between third and fourth position as well as in the first position and/or half position. Certain violas and violists do better one particular way. (I personally prefer the former fingering for my viola and me.)
- 8) Avoid hitting adjacent strings from **I** throughout the triplet passage. When ready, try the triplets spiccato just below the middle of the bow. (The ideal spiccato point will vary from bow to bow.)
- 9) Three before **K**, try both first and third position; two before **K**, try the three fingerings that I have suggested.
- 10) **K** is abruptly faster as suggested by the *Molto vivace* marking. Make note of the accents and crescendos. Play accents where marked and don't play accents where not marked. In the third bar of **K**, make sure to play three distinct e's followed by one distinct c# followed by eight distinct e's followed by four distinct c#'s. (This bar should not sound like

Gaspardo da Safo, In Breve!cia.

Continue first or half pos. **IV** 1 2

Continue first or half pos. 1-1 1 2 3 4 5 6 7 8 9

Orch. B. 3003.

VIOLA.

5

2 4 0 2 3 4 0

1st or 3rd pos. half or 4th pos.

K Molto vivace. over three strings like cello fingering

ff missing dot. missing dots. ignore dot on g⁴

Try this articulation

ignore dot on g⁴

ignore dot on g⁴

A string

play off 2 only

L 1 pizz. 1 1

piup

Hicommus di vir in Brta

I suggest that all candidates view a video production of the opera and develop a general understanding of the work. After all, Wagner did not compose *Tannhäuser* in order to provide audition material. In fact, no orchestral work was composed for that purpose. Going to an audition with refined concepts of all the material is likely to reach a conductor and a panel of orchestra musicians. Correct all misprints. Know tempos and dynamics. *Play the correct notes and accidentals.* Play a mock audition for an experienced orchestra player before going to the actual audition. At the audition, play the excerpts with musical understanding and try to give the panel the impression that you enjoy playing them.

I wish all prospective viola candidates good luck in the preparation of this challenging, intense, dynamic, and exhausting Wagner excerpt. ♪

—Charles Pikler joined the Chicago Symphony Orchestra in 1978 as a violinist and in 1986 was named principal violist. Pikler launched his career as a violinist with the Minnesota Orchestra in 1971, later becoming a member of the Cleveland Orchestra (1974 to 1976) and the Rotterdam Philharmonic (1976 to 1978). Pikler served as guest principal violist with the Boston Symphony Orchestra in 1995 and 1996. He has been featured as a soloist with the Chicago Symphony Orchestra as well as with other orchestras in the Chicago area. Pikler actively performs on the violin both as soloist and as concertmaster of Chicago area orchestras including the Northbrook Symphony and the Chicago Chamber Orchestra.

Mr. Pikler has specialized in transcriptions. Some of his transcriptions for viola include the Mozart Concerto (originally for violin) K.V. 218, the Boccherini Concerto (originally for the cello), Bruch's Kol Nidrei (originally for the cello), and Bloch's Prayer (originally for the cello).

Pikler has performed in the Chicago Symphony String Quartet and as guest artist with the Daniel Quartet of Holland, the Vermeer Quartet of De Kalb, and the Boston Artist Ensemble. He is also on Faculty at Northpark University in Chicago, Northeastern Illinois University, and the Sewanee Summer Music Festival in Sewanee, Tennessee. Pikler has also given master classes at the University of Michigan in Ann Arbor.

Francesco Ruger detto il Per
Cremiona 16 g.

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A THUMB'S DECLINE: TO FUSE OR NOT TO FUSE?

by Dan Whitman

I was in the doctor's office with a problem thumb, injured much earlier when the steering wheel of a car smashed into it while I was driving. An unseen rut in Boston's snowy streets had been the culprit. I had evaded the consequences for over twenty years; now the digit was weak, painful at times, and generally succumbing to time's depredations. The question was, whether to muddle through as things were, operate and "clean" the damaged second joint, or just move in and fuse it in a fixed position to guarantee a problem-free (but musically imperiled) future. With scientific confidence, tracing the filigrees of its muscle and ligament, Dr. Freddie Liebenberg said, "Let's take this claw of yours and make it into a hand."

I was on a four-year assignment with the U.S. Embassy in Pretoria, South Africa. On free evenings, I practiced Ševčík, Kreutzer, and Bach on viola . . . and joined the student orchestra of the University of Pretoria down the street. A clever osteopath in Cleveland, Ohio, had been the first to note the ligament damage and chipped bone only in late 1997, when I was back home on a short leave. The first signs of arthritis—humankind's most banal disease—had begun to set into the weakened structure of the second joint.

"Musicians are the athletes of the hand," Cleveland hand specialist Dr. Carmen Paradis had averred. Noting the slow deterioration of my now complaining thumb, she said that if it were her own, she wouldn't hesitate to have surgery. The "trigger finger" condition (sinew seized inside a sheath—something like a frozen piston in a car engine) might be alleviated by a cortisone injection, but surely it would come back to haunt me.

Dr. Paradis proved to be right. Her very witty and inventive colleague, occupational therapist Sandy Cooklin, fixed me up with an elaborate splint I could wear at night, molded closely to the form of my individual hand. The contraption did its best work and

achieved some dressage, but my thumb weakened further over the following year to the point that even the best splint would not correct it.

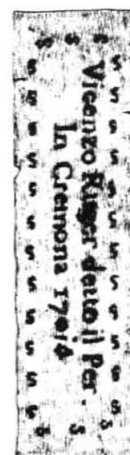
My playing over the course of 1998 was, shall we say, enthusiastic—but the thumb of the bow hand too often "collapsed," coming up short on the support needed for both long phrases and spiccato. Teachers puzzled over what to do with the thing, when trying to fix my thumb and second finger into a complementing arc. More often, the thumb curved backwards like the spout of a manual water pump, as soon as we all stopped paying attention for a moment.

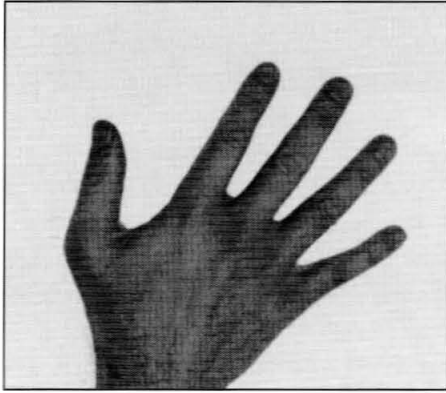


Whitman's thumb before surgery

There was no acute pain as that which had taken me to Dr. Paradis in Cleveland, but the bow was simply not elegant and I noted when I went to the washroom at work that I avoided drying the thumb, because it was just chronically sensitive. In its perverse way, arthritis had crept in to take over the vulnerable joint. The technical term for this cascading, downward spiral is "thumb kaput," or as one Texas colleague put it, "thumb-a-no-workin-itis."

Blessings sometimes come from nearby. My stand partner in the orchestra, Nicola Naude, had just spent four years studying physical therapy at the university. As a fellow

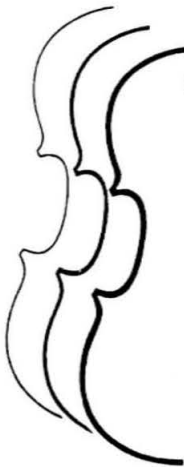




descending line of my thumb's useful life against the risks and allure of intervention, I am convinced I came out ahead. I am immensely relieved to have the ordeal behind me with the help and benevolence of everyone involved, and I look forward to years more of music making and, with luck, even an improved spiccato—if only I get the time to practice.

(Note: the names above have not been changed to protect the innocent. All the fine professionals mentioned have struck me with their caring expertise, their crafty improvisations, their good humor and uncompromising standards. I have the highest regard and deepest gratitude for them all.)

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ABOUT VIOLISTS

In Memoriam: Milton Preves

As a tribute to Milton Preves, long-time Chicago Symphony principal violist who passed away on 11 June 2000, Scott Wooley has graciously agreed to allow JAVS to reprint his interview with Preves, first published in JAVS 5.1, Spring 1989.

MILTON PREVES A Remarkable Musical Career *by Scott Wooley*

"I should have done this long ago," said Milton Preves as we sat down in a small dressing room below the stage of Chicago's Orchestra Hall. He has been wanting for some time to record some of the thousands of memories of his career as one of the nation's leading orchestral musicians, but "somehow I can't make myself sit down and write it all out." A gentlemanly and congenial man approaching eighty, Mr. Preves was eager to reminisce about a musical career that centered around his fifty-two seasons, until his retirement in 1986, as a mainstay of the Chicago Symphony Orchestra's viola section. An astonishing forty-seven of them were spent as principal violist. And reminisce he did, about CSO conductors from Frederick Stock to Sir Georg Solti, about colleagues and composers and soloists, about playing chamber music and teaching and all the myriad activities that occupied him during his long and productive career.

"Some of my colleagues have accused me of playing in the orchestra under Theodore Thomas (the founder, in 1891, of the Chicago Symphony)," says Mr. Preves as our conversation begins with the question of his tenure with the orchestra. In fact, he was invited by Frederick Stock to join the viola section in 1934, and was appointed principal violist five years later after three seasons as assistant principal. And though he was not present during Mr. Thomas' directorship, his forty-seven years as principal constitute, as far as anyone knows, an unprecedented tenure in that posi-

tion with a major orchestra. "Well, yes, I think that set a record," he modestly agrees.

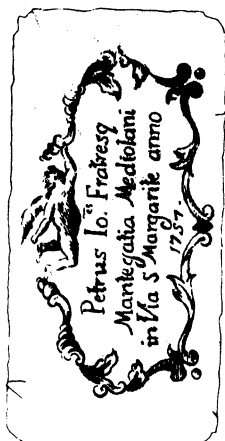
A native of Ohio and a Chicagoan from age twelve, Preves began his musical training as a violinist, and attended conservatories in Chicago as a teenager. "One night, the conservatory orchestra needed a viola player, so I tried to sit down and play the viola . . . The clef was Greek to me, but after that, I sort of went for it." He had found his niche. He never formally auditioned for the CSO. Mischa Mischakov, the orchestra's concertmaster at the time, had ruffled some feathers by going outside the symphony to choose Preves as violist for his quartet, and the "rookie" came to the attention of Frederick Stock at a house concert given by Mischakov's quartet. (This house concert, incidentally, was hosted by Ralph Norton, an orchestra trustee who owned the fine Montagnana viola Preves played for many years.) Based entirely on what he heard that night, Stock offered Preves the next viola vacancy: "They put me on the last chair. I was very insulted," he recalls. He laughingly refers to that first season as his stint as "concertmaster of the percussion," and he did not remain at the back of the section for long.

SOLOIST WITH THE CSO

The first of many appearances as soloist with the orchestra is particularly memorable to Preves. It was at the Ravinia Festival, then as now the north suburban summer home of the CSO, soon after his appointment as principal. "Ormandy was conducting Strauss's *Don Quixote*, and Feuermann was the cello soloist. I was, of course, a relative unknown, but I must have done pretty well," because after the performance, Ormandy raved to the orchestra management about this new violist.

Preves naturally had many opportunities to solo with the CSO. He was an eloquent exponent of the Bartók Concerto, and cites a performance of it conducted by Carlo Maria

*Petrus Antonius n. Cofla fecit ad
similitudinem illorum quos fecerunt :
Antonius & Hieronymus Fratres Amati
Cremoneſes Filii Andreæ . T. arviſi Anno 1757*



Giulini, who served for a time as the CSO's Principal Guest Conductor and remains one of Preves' favorites, as a highlight. He also notes that the last installment of Fritz Reiner's complete recorded cycle of Bartók's orchestral work was the recording of the Viola Concerto with himself as soloist.

The viola repertoire has been enriched by a number of compositions written for Preves, notably some pieces by Ernst Bloch. "During Kubelik's reign here, we had a Bloch festival week where I performed the Bloch Suite and got a very nice mention from him about how I did it, thank goodness. At the end of the week I asked him if he would consider writing some pieces for viola along the lines of his *Baal Shem* suite for violin." Bloch responded a year later with a suite called *Five Jewish Pieces*, three of which he later orchestrated as *Suite Hebraïque*. Two of the five pieces, *Meditation* and *Processional*, are dedicated to Preves. "I was very honored," he says simply. He also singles out an unaccompanied suite for viola (1953) dedicated to him by Alan Shulman, "a very fine composer" who was also a cellist with the NBC Symphony. The piece was composed after Preves had for many years championed Shulman's *Theme and Variations for Viola and Orchestra*, "a gem of a piece."

CSO MUSIC DIRECTORS

Much of our conversation dealt with the colorful series of music directors who stood on the CSO's podium during Preves's career. He was effulgent in his praise for Frederick Stock, whose tenure lasted until 1942. "He was a great conductor, and a great writer and arranger of music, which most conductors don't do nowadays. In those days, he did all the concerts: popular concerts, children's concerts—well, maybe he took a week or two off during the season, but he was here all year and was very civic-minded, which is another unusual thing. And in those days we had the reputation of having the biggest repertoire of any orchestra in the country. Stock would start the season, I remember, rehearsing with a pile of newly composed music, and we would just read it, and if he didn't like something he would drop it on the floor. But a lot of music was performed. He would invite composers to conduct their own works, as well—Milhaud,

Stravinsky, of course, Prokofiev, Rachmaninov He was very strong in the standard German repertoire, but he played French music wonderfully, too. We went to New York on the orchestra's fiftieth anniversary, and one critic said 'a great German orchestra' and another critic said 'a great French orchestra.'" Stock was especially popular with the musicians who played under him during the Depression. The orchestra's season then was only twenty-six weeks per year, and Stock went to great lengths to arrange as many extra jobs as he possibly could for the musicians. Preves felt a particular kinship to Stock because Stock was a fellow violist. At one point there were weekly chamber music evenings which Stock attended, and they often played Mozart's string quintets. "Stock would never play first viola. The famous G Minor Quintet has an eight-bar rest for the second viola, and Stock would always miss his entrance. He said, 'There should be a cue there!'"

SOLTI'S SUCCESSOR


Preves offers mostly unreserved praise for the musicianship of the CSO's music directors under whom he played: Désiré Defauw, Artur Rodzinski (whose one-year tenure was "a stormy one"), Raphael Kubelik, and Jean Martinon, Sir George Solti's immediate predecessor, who was a violinist and composer as well as a conductor, and whose Symphony No. 4 "Altitude" was composed to include solo parts for most of the CSO's principal players. But the years 1953 to 1963, under Fritz Reiner (about whom more later), were for Preves a golden period, and the orchestra "has clearly reached its peak" under Solti, who is in his twenty-first season with the CSO and will retire after the orchestra's 100th season in 1991. He gives a warm vote of confidence, too, to Daniel Barenboim, whose appointment as Music Director Designate and Solti's successor had been announced the day before our discussion (after having been a badly-kept secret for months). Barenboim has been a frequent CSO guest conductor for twenty years, and Preves rejects the argument of Chicago's music critics, who uniformly and vociferously preferred Claudio Abbado, that Barenboim, while a fine pianist, is "unseasoned" as a conductor.

Preves is highly optimistic about the orchestra's future under its new director. Apart perhaps from Toscanini, Fritz Reiner has probably inspired the greatest wealth of anecdote of any conductor, mostly centered on his fiery temper. Even when gently pressed, Preves is reluctant to add to that lore, though he no doubt could. Instead, he offers a story to illustrate Reiner's "very quick mind." "When guest conductors came, I wouldn't rub out our bowings, but when any guest conductor wanted a different bowing, I would put it in parentheses above ours, and I would make a note in the margin as to which conductor had requested the different bowing. Once, when Reiner was conducting a rehearsal of the Academic Festival Overture, we came to a repeated figure of an eighth note followed by a sixteenth rest and a sixteenth note, and we were using an 'up, down-up, down-up' bowing that Reiner didn't like. He asked me, 'Where did you get that bowing?', and I told him it was from Krips. 'It gives me the creeps,' Reiner shot back."

QUARTET PLAYING

While the Chicago Symphony was the center of his career, Preves' work with the orchestra by no means precluded other musical activities. As has been noted, his love of quartet playing began early, and the Chicago Symphony String Quartet, composed of the orchestra's principal string players, afforded him ample opportunity to pursue that interest: for many years, the quartet gave fifty concerts per year. With a changing of the guard in the orchestra over the past several years, the membership of the Chicago Symphony String Quartet has changed, but Preves, recently retired co-concertmaster Victor Aitay, and two current CSO players are active in what they have named simply the Symphony String Quartet. They continue to present a series of concerts begun over twenty years ago by the Chicago Symphony String Quartet at the Chicago Public Library.

As if a full-time orchestra position and active chamber music schedule weren't enough, Preves was also a popular teacher, juggling as many as forty students at a time. He also conducted two amateur orchestras in the Chicago area for many years. That he was able

to maintain such a pace so energetically for so many years, and to do everything with good humor and true professionalism, is nothing short of amazing. As has been demonstrated by his ongoing chamber music activity, Milton Preves' retirement from the Chicago Symphony has not meant retirement from the musical community. He still maintains close relations with his erstwhile colleagues and attends CSO concerts regularly. He obviously intends to take an active part in the city's musical life in the years to come. The pace may have slackened, but the remarkable career of this remarkable man goes on, and Chicago is the richer for it. 

—Scott Wooley is an attorney who writes about the arts whenever he gets the chance. His wife Alison Dalton, a violinist, joined the Chicago Symphony shortly after Milton Preves' retirement.

Mary Kay Hoffman, Glenview, Illinois, offers the following remembrance:

My personal association with Milton Preves began about 5 years ago when I joined his "Emeritus Orchestra" and his "Chamber Music for Strings Workshop" housed at Oakton Community College and later at the Music Institute of Chicago. It was quite an experience—Milt had aged and had hearing aids so fine-tuned he could pick out one out-of-tune note in a group of 15 string players—he spared no words in letting us know who it was. He let us get away with nothing; his favorite expression was "Your viola playing makes me seasick—don't cross all those strings—shift!" He was a bear when it came to dotted rhythms and counting. When he conducted the orchestra he would pause at certain passages in special pieces where there were prominent viola solos—two of them being Bloch's *Concerto Grosso* and Enesco's *Roumanian Rhapsody*. He would make the section (sometimes one violist) play it many times while he had a faraway look in his eyes—then he would tell us an anecdote about Fritz Reiner or Georg Solti.

He loved children, and three years ago I invited him to be our guest of honor in the Glenview, Illinois July 4th parade. He proudly

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wore his CSO jacket and waved a flag while riding in a convertible, preceded by 17 young violists telling the world "You don't have to be in a band to be in a parade." The judges were so moved they awarded us the top plaque for parade entry of 82 entries. He thanked me for promoting the viola to young children.

I will never forget Milt and his love of the viola. He taught his last student on Wednesday, went to hospice on Thursday and passed away 2 days later—this is the way he wanted it. He had a job to do and he touched many lives doing it well. B



Mary Kay Hoffman (viola in hand) and Milton Preves, Glenview, Illinois, 4 July 1998.

In Memoriam: Francis Bundra

Francis Bundra, former violist of the Eastman Quartet and professor of viola for many years at the University of Michigan, died at his home in Interlochen, Michigan, on July 13, 2000, at the age of 72. As long time faculty member at the National Music Camp at Interlochen, he worked with hundreds of young viola students who, regardless of the professions they eventually chose to pursue, recall vividly the effect his performances and teaching had on their lives during those summers and beyond.

Mr. Bundra received the degree Master of Music from the Eastman School of Music of the University of Rochester in 1957. In the fall of 1958 he was named a member of the Eastman String Quartet, then in its fifth year. At the time of his appointment, he was teaching in the Rochester public schools. By that time, he had been a member of the Rochester

Philharmonia Orchestra for five seasons. He continued as a member of the RPO while performing as a member of the Eastman String Quartet, whose other members included first violinist Joseph Knitzer, second violinist John Celentano, and cellist Georges Miquelle. In the fall of 1963, Mr. Bundra left to assume a faculty position at the Interlochen Arts Academy, and Francis Tursi, whom Mr. Bundra had replaced in 1958, returned to the quartet as violist. After joining the University of Michigan faculty in 1965, he continued to teach at the National Music Camp and the University of Michigan's summer division at Interlochen until his retirement in 1981.

As University of Michigan professor, Mr. Bundra devoted his considerable energies to teaching, with equal intensity and demanding standards, both viola performance and education majors alike. In pursuit of fixing a prob-

lem bow hand, for example, he would give a daily lesson of five or ten minutes until the problem was solved, with the added bonus of teaching the student as much about the teaching and learning process as about the bow. Refusing to accept any protest about possible lack of aptitude as an excuse, he brought to his teaching, on a daily basis, the absolute conviction that, with informed, consistent and extreme hard work, all students could expect improvement in both technique and music making. To help us appreciate the history of the art he was passing down to us, he said that we were the musical "great-grandchildren" of Leopold Auer. He would regale us with stories of his childhood violin teacher in Philadelphia, an Auer student, who reputedly poked his students in the head with his bow if they did not practice. Never completely sure about the extent of this corporal punishment, we were nonetheless grateful to be beneficiaries of his rigorous training. This evolved into a teaching style capable of guiding and criticizing with both persistence and good humor, the only painful prospect that of not meeting the standards he believed we should demand of ourselves.



Frank lectures Roberta Zalkind on the virtues of etude practice. October 1980, Ann Arbor, MI.

His good-natured mimicry of a problem passage just played—as we really played it—followed by his own gorgeous performance of the same, spoke volumes more than a verbal analysis would have done, and served to simultaneously sharpen a student's powers of observation, listening and problem solving. Verbal description is inadequate to describe Francis Bundra's gift for sound and for shap-

ing a phrase through variation of tonal colors; to see his manipulation of bow speed, contact point and vibrato variation while hearing the glorious results gave us but a glimpse of what was possible. It is regrettable that he was not inclined to promote himself as a recording artist; while he recorded with the Eastman Quartet, his solo performances exist in treasured live concert tapes of the Piston Concerto, Arthur Benjamin Romantic Fantasy with violinist Angel Reyes, and Brahms Sonata No. 1.

Mr. Bundra was conscious of his role in training musicians as well as viola players. He insisted that before tackling the Bartók, Hindemith and Walton concerti, a student should develop both technical and musical expertise in the David, Piston, Porter and Serly concerti, and in sonatas of de Menasce, George Wilson and Hindemith (1939), pieces which his students came to regard as standard repertoire. Bach gamba sonatas and works by Eccles, Locatelli, and W.F. Bach were prerequisites to Bach cello suites. The liturgy of etudes was outlined both in order of composer and in prescribed sequence within each book, to ensure that a student gradually built a solid foundation for future successful performance of more difficult works. His primary goal, we eventually realized, was to teach us to become our own future teachers, to convey the technical and analytical skills, as well as musicianship, needed to continue the learning process throughout our lives, and to pass it along to our students as well.

Mr. Bundra's former viola and chamber music students hold positions in major orchestras, in chamber music ensembles, and on university and public school faculties throughout the United States, Canada and Europe. He was delighted at the diversity of career paths chosen. He might never have imagined that, in the process of passing our art along to others, his former students would transcribe "La Vida Loca" for public school strings, invent the Poly-Pad shoulder rest, perform in the Kronos Quartet, create and successfully market a string school in a community which never had one, discover and champion ergonomically designed violas for professional use, pursue Baroque performance practice, become a renowned Scottish fiddler, record tracks on Motown and other pop



releases, integrate community and university string programs into a successful combined effort for students and student teachers (University of South Carolina String Project), and arrange the *Star Spangled Banner* for the Chicago Symphony viola section to perform at a White Sox game! The immense and creative totality of his students' accomplishments is indeed greater than the sum of its parts, and the influence of his example and his teaching extends well beyond playing the viola. \mathfrak{B}

—Patricia McCarty, with thanks to Roberta Zalkind for sharing the photo, to David Peter

Coppen of the Eastman School of Music and to Byron Hanson, Interlochen Center for the Arts.

Former students and friends are working to establish an endowed Interlochen viola scholarship in the name of Francis Bundra. Contributions may be sent to the address below and should include a note indicating that they are intended for this fund:

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In Memoriam: Otto Erdesz

Otto Erdesz passed away on 12 July 2000. Erdesz was a prominent Toronto viola maker and inventor of the "Viola Virtuoso," a viola with the right upper bout cut away to enhance

accessability of the higher registers. He championed the use of North American woods such as curly maple and sitka spruce in his instruments.

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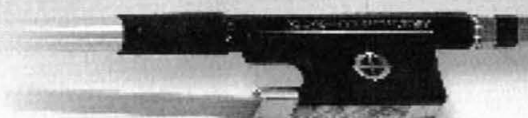
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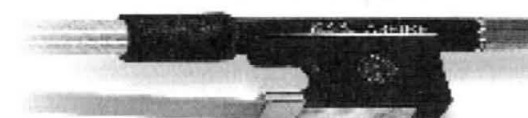
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FROM THE IVS PRESIDENCY

Swedish *Smörgåsbord*

by David Dalton

May I recommend to you the following excellent and thorough review by Dwight Pounds of the XXVII International Viola Congress, 4–8 August 2000, held in the lovely town of Linköping. If you were offered an authentic Swedish *smörgåsbord*, deliciously flavored, of infinite variety, one that would leave a pleasant and lingering taste on the palette, and all at a reasonable price, could you resist? Sadly, too many violists did. That is, the attendance around the table of this viola *smörgåsbord* was unfortunately too low. Those of us who were there felt for those other teachers, students, and aficionados who missed a most excellent repast. It would be presumptuous to expect that many North Americans, for instance, would make the long trip, although theirs was a sizable representation among the presenters. But one could hope and expect more from European violists. After all, congresses remain the preeminent function of the IVS.

Our good colleague, Otto Freudenthal, knows the preoccupation of over a year—as other host chairs of viola congresses past—that the organizing, hosting, and presenting of a congress demands. Our deep appreciation to him and his supportive colleagues. It was a unique experience to be exposed in a concentrated way to the artistry and repertoire of Nordic violists and composers. The playing standard was high, the music compelling.

We now look forward to the first viola congress held in another part of the world than Europe or North America: New Zealand, and coming soon in April. The program and events in that antipodean site are already tantalizing. All violists are invited to come to the table.

David Dalton

President, International Viola Society



INTERNATIONAL VIOLA CONGRESS XXVIII

LINKÖPING, SWEDEN

4–8 AUGUST 2000

by Dwight Pounds
IVS Executive Secretary

The Linköping Congress had several unique features, as have all international viola congresses. It was the first International Viola Congress to convene in Scandinavia and the first to include a koto in chamber music with the viola. It was the first to witness the formation of a new international section during the congress, a Nordic Section consisting of Sweden, Norway, Finland, Denmark, and eventually Iceland. The Chicago Symphony Viola Section has bragging rights on opening a major league baseball game, but the Oslo *Filharmoniens Bratssjølister* (*OBS!*) was the

first full orchestral viola section to perform at an international viola congress.

Congress host **Otto Freudenthal** provided interesting and varied programming, excellent accompanists (himself among them), and a truly international selection of artists and lecturers. He also arranged for the delegates to have a dedicated “clubhouse,” an official meeting place for meals and socializing—a unique and very nice touch, much enjoyed and appreciated by those present. The IVS Presidency conducted four business meetings at Linköping, two with the Assembly of Delegates

Jacobustainer in Abbot
 Regis Ojstersek's

who represented their national sections. The only disappointment was a low turnout, with fewer than thirty registered delegates attending the congress.

Viola pioneers Tertis and Primrose were well represented at Congress XXVIII, with **John White** discussing the life and contributions to the viola by Lionel Tertis, and **David and Donna Dalton** featured in a program on the legacy of William Primrose. Other lectures included a lecture-recital by **Myron Rosenblum** on the viola d'amore, assisted by IVS Past President **Günter Ojsteršek** and Freudenthal. AVS Treasurer **Ellen Rose**'s workshop on the "Art of Orchestral Auditioning" stressed many important factors, among them preparation, presentation, and expectations. **Terje Moe Hansen**¹ discussed a unique teaching method that emphasized the *upper register* of the violin and viola in equal proportion to the lower from the onset of early instruction.

The congress opened with a program by **Martin Saving**, a young Swedish violist now ready to begin a potentially remarkable career. His well-selected and compelling recital included J.S. Bach's *Sonata for Viola da gamba*, BWV 1029, Martin Virin's *Sonat för viola och piano* and Ludwig Norman's *Sonat för viola och piano i g-moll*, Op. 32. Virin and Norman are Swedish composers. The pieces were marked by excellent dialogue between the viola and piano, although a harpsichord would have been more effective with the Bach. Using a baroque bow, Saving's interpretation was lively, even perky, in its exuberance, though some of the more delicate passages were obscured by the piano. Virin's sonata had clearly defined melodic content and was tonal though modern, exploiting the full range of both viola and piano; Norman's sonata had a palpable Schumann flair. It therefore is not an exaggeration to say that both the Virin and Norman sonatas have potential as undiscovered gems for violists seeking to expand their Romantic repertoire.

Johanna Persson's² tribute to William Primrose included five popular transcriptions by the great violist. Delicate staccato, excellent octaves, and a bowing technique that emanated from a low right elbow, traits espoused by Primrose, marked Persson's playing. The Primrose transcriptions were balanced by

selections from four Swedish composers. Noteworthy of these, Allan Pettersson's *Fantasie* (1936), reminiscent somewhat of Hindemith in abrupt dissonance and musical language, was haunting in its sense of solitude. In addition to Persson's artistry, her sparkling personality and confidence mark her in my mind as one destined for future leadership in the Nordic Section, if not the IVS.

One of two programs given by Swedish violist **Henrik Frendin**³ closed the first day of the congress. Supported by the **Capella Corinna** string ensemble, Frendin presented the only premier of the congress, Daniel Nelson's *Romantatronic*, a very modern composition leaning on electronic music and the "constantly changing groovy" edge of popular dance styles for content. In his own notes, Nelson described the opening as "undeniably romantic." The solo viola moved "between an orchestral role and a more soloistic role," specifically in the very fast second section of the piece, giving it what the composer called a "technotronic flavor."

The second day of the congress began with a panel discussion on the "Future of the Viola," chaired by **Donald Maurice**, co-host of next year's International Viola Congress XXIX, to convene in April 2001 in Wellington, New Zealand. Panelists included Maurice, IVS President **David Dalton**, **John White**, and **Björn Sjögren**. Topics included establishing an identity apart from that of violinists and cellists, the value of competitions, encouragement of students, and injury prevention and cure. Mr. Sjögren raised a point that sometimes can be overlooked in our zeal for the viola: "I am not 'in church' with regard to the instrument," he said. "I am a musician first and only then a violist."

A lecture and demonstration by Swedish luthiers and bowmakers, **Peter Westerlund** and **Ulf Johansson**, followed the panel. As in much of music, many interesting, colorful, and admittedly subjective expressions emerged, i.e. "the viola A should be bright, but not violin bright." "The viola C should have 'bite;' the tone of the viola should be dark, though clear . . . perhaps 'smoky.'" Quoting a 1937 *Newsweek* article, David Dalton contributed the most unique description of viola tone as the instrumental equivalent to a "whiskey soprano."

The OBJ! inadvertently opened their viola ensemble program echoing a multiple viola presentation last year at Guelph. Apparently not to be outdone by the Canadian presentation of Ian Pillow's arrangement for ten violas of Wagner's *Ride of the Valkyries*, the Valkyries' descendants responded with an arrangement for thirteen violas of music from *Tristan und Isolde*. Befitting the international atmosphere, the OBJ! membership includes Norwegians, Swedes, Danes, Germans, Britons, and Americans. In addition to Wagner, the ensemble played a Mozart *Minuet*, Grieg's *Rosentiden*, and Strauss' *Wienerwälder*. Members of the ensemble also played duets by Bartók, a Beethoven trio, the York Bowen *Quartet for Violas*, and the Benjamin Dale *Viola Sextet*.

How frequently could one say that the accompanying instrument upstaged standard ensemble instruments such as the flute and viola? Such was the case in the congress' third day as violist Tomako Fukumoto⁴ and flautist Marie Loring-Okabe combined forces with Nobuko Baba on the koto in a program that included a *Siciliano* by congress host Otto Freudenthal. Firstly, the koto is by its very appearance and commanding timbre a substantial presence—all the more compounded by the artistry of Baba who, in accordance with tradition, wears a kimono during performance. The program included compositions by six Japanese and three Europeans.

Professor Tim Frederiksen from Denmark presented very technically demanding selections of solo music by J.S. Bach (*Ciaccone* from Partita No. 2) and Danish composers Jörgen Bentzon (*Fabula* for viola solo, Op. 42), Axel Borup-Jørgensen (*Rhapsodie*, Op. 114 No. 3), and Jan Macgaard (*Labirinto I* per viola solo). Bentzon's *Fabula* is modern, tonal, and emotionally pleasing. It exploits the full range, the melodic and gritty qualities of the viola, and presents challenges aplenty: fast pizzicato, double stops, and rapid string changes. It is quite difficult and would do credit to either an advanced masters or doctoral performance recital. The *Labyrinth* was particularly interesting, with multiple sections which the performer constructs during the performance. It would appear that the goal of the composer/soloist is the solution of a musical riddle without being trapped in its

labyrinth with no musically convincing means of escape. Introducing the piece, Prof. Frederiksen stated that he even then had not decided which sections to use or how he would establish his conclusion.

The final day of the congress began with John White's presentation on Lionel Tertis, followed by a recital with Christine Rutledge (USA) and Jutta Puchhammer (Canada/Austria). Duos by W.F. Bach, congress host Freudenthal, and Michael Spisak were performed with great exuberance, warmth, and an ensemble so accurate as to be almost impeccable, making the Rutledge-Puchhammer combo one of the most effective duos I have heard in recent years. Each artist also performed selections for solo viola, Puchhammer playing Blending's *Suite*, Op. 40, and Rutledge choosing Benjamin Britten's *Elegy for Solo Viola* (1930), Jeremy Roberts' *Wiegenlied for Solo Viola*, and Lillian Fuch's *Sonata Pastorale* for Unaccompanied Viola. Puchhammer's playing is very clean, typified by remarkably accurate string crossing, precise shifts, and finger and bow action. Blending's *Suite*, though quite the modern piece, nevertheless is quite accessible and enjoyable apparently for both artist and audience. The concluding dance, a gigue, was somewhat Slavic in character.



Jutta Puchhammer

Christine Rutledge's first solo pieces each explored levels of grief. Britten's *Elegy* carried an innocent quality while Roberts' *Wiegenlied*, a very esoteric composition written for Rutledge, expressed a grief horrific in nature, such as that perpetrated by the Nazis. Switching to a more pleasant emotional climate, Rutledge's reading

John Gottfried Reichel
aufgefunden von Jacob Stahner in Agram.

JOANN PAUL SCHORN,
H.F. Mufers auch Lauten
und Geigenmacher in Salz-
burg. A 1716

of Lillian Fuch's very violistic *Sonata Pastorale* was of such clarity and musicality as to convince the listener once again that it had been written for her.

Igor Fedotov⁵ plays with great warmth and feeling, much in the manner of Michael Kugel, and in keeping with his Russian-Azerbaijani ancestry and teaching. He and soprano Diane Kesling⁶ presented pieces for viola, soprano and piano by Frank Bridge, Johannes Brahms, and Cecil Forsythe. This beautiful and varied program also featured the Hindemith *Trio for Saxophone*, with saxophonist Leo Saguiguit, and pianist Gary Hammond, and the Honneger *Viola Sonata*. Congress delegates were very complimentary of Fedotov and his colleagues for their excellent musicianship; they in turn entered fully into the full schedule of activities. Hammond had yeoman's duty throughout the congress, serving as pianist also to Jouko Mansnerus and featured artist Lars Anders Tomter.

Jouko Mansnerus, perhaps Finland's best-known violist, presented a recital demanding both technical skill and prodigious memory. Jukka Linkola's *Dark Dance* (1990), although tonal, was predictable in its diabolical quality, featuring the darker strings and muted sonorities. Eduard Tubin's *Sonata for Viola and Piano* was very violistic in concept, demanding a good vibrato and octave capability from the artist. These were off-set by the very atonal Hindemith *Solo Sonata* (1937), followed by Carl Reinecke's *Three Fantasy Pieces*, Op. 43, in a nice bit of programming. Mansnerus played a Romance by Sibelius as encore.

Henrik Frendin's "Elektro-Acoustic Viola Music" program was engaging, an excellent example of how to construct a program of electronic/acoustic viola music and make it both interesting and instructive. Jörgen Dafgård's *For the Sleeping* for viola and tape was mostly tonal, mostly romantic, and of moderate difficulty. Kent Olofsson's *Alina* featured improvisation. It was percussive and utilized special effects such as smears, pizzicato behind the bridge, slap pizzicato and tapping the wood. It was also aleatoric, with no two performances ever the same. Frendin considered the next piece, Gerard Grisey's *Prologue* (1976), a landmark composition. It is based on the overtone series with the viola sound fil-

tered through a computer, and causes the artist to be accompanied by overtones of his own creation. It was necessary to tune the C-string to B-natural since the composition featured overtones based on this pitch. Though the piece required seventeen minutes to unfold, the various hues and shadings of sonorities in continuous evolution were intriguing.

IVS Past President Günter Ojsteršek⁷ joined flautist Kazuyoshi Hashimoto and violinist Hissako Hashimoto in an afternoon concert of serenades. Ojsteršek, performer at many congresses in Europe and North America who recently celebrated his 70th birthday, said that this would be his final appearance in a performing role at international congresses. He 'exited the stage' in style, with strong phrasing and exchanges between the instruments, excellent ensemble considering limited rehearsal time, and beautifully controlled staccato work.

Norwegian violist Lars Anders Tomter was the obvious choice for featured guest artist at a Scandinavian congress, having likewise been tapped by Roger Myers for a similar role in 1997 with Congress XXV in Austin. Tomter's very impressive all-Nordic program included two violin-violita duos by Johan Halvorsen (*Sarabande* and *Passacaglia*) performed with violinist Per Enoksson, *Elegie and Capriccio* by Johan Kvandahl, *Capriccio* by Bjarne Brustad, and Eduard Grieg's *Sonata for Cello*, very effectively transcribed for viola. By any measurement—ensemble, musicianship, technical artistry—Tomter's program was thrilling and easily reminiscent of past viola legends.

Nor was his performance stint in Linköping finished with the congress—Tomter was guest soloist the following evening in a performance of Frank Martin's *Ballade* for Viola and Wind Ensemble at the Linköping Domkyrkan (Cathedral) with the Östgöta Blåsar Symfoniker, my first opportunity to hear this intriguing work. The ornate setting in a church dating from 1230 AD, acoustics with a four-second sound decay, a very well-rehearsed ensemble and an artist violist supported by winds, percussion, and harp in one of the most unique works ever written for viola—all of these synthesized into an unforgettable evening, the stuff of legend.

The superb violin-viola duos by Tomter and Enoksson prompted recollection of an incident at Congress XV in Ann Arbor (1987) during the premier of Maurice Gardner's *Concerto for Violin, Viola and Orchestra*.⁸ I was seated with Franz Zeyringer⁹; Gardner and his son were immediately in front of us. Zeyringer, quite smitten with the concerto, leaned forward at the end of the first movement and said to Mr. Gardner, "Das ist Musik!" The composer later told me that it was the finest compliment of his career. A similar and very telling moment unfolded in Linköping when John White approached Lars Anders Tomter following his splendid concert and said to him, "Mr. Tomter, you play in the tradition of Lionel Tertis." I have no idea how Tomter reacted, but this was not praise easily won . . . or lightly given.

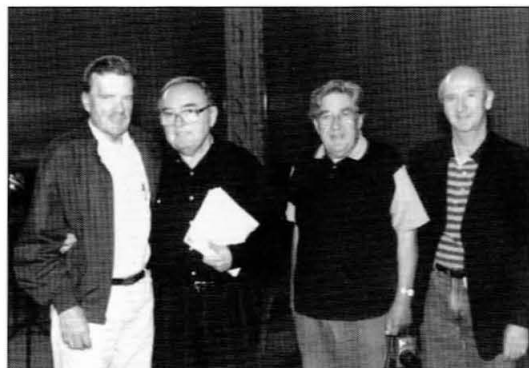
Several people were recognized by the IVS both for their contributions to the current congress and for service to the viola, the first of these being congress host **Otto Freudenthal** and his committee. **Allen Lee** was recognized for his dedicated work in organizing and maintaining the viola website. **Ann Frederking**, IVS Treasurer and the Business Manager for the 1999 Guelph Congress, was awarded the Silver Alto Clef for distinguished contributions to the Society and the viola. **John White**, editor, Tertis scholar and host for the 1998 Glasgow Congress, was presented an engraved crystal vase likewise for distinguished scholarship and contributions to the viola. **Günter Ojsteršek**, IVS Past President, became the first recipient of a new IVS award,

"Honorary Counselor for Life." We thank these outstanding servants of the viola and music for their many contributions, secure in the knowledge that there are more to come.

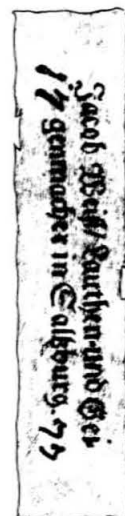
The bottom line: Freudenthal and his colleagues, Gertrud Nilsson, Carolina Johansson, and Sven-Birger Svensson, pieced together a most memorable celebration of the viola. It is a pity that there were not more people present to enjoy it. ■

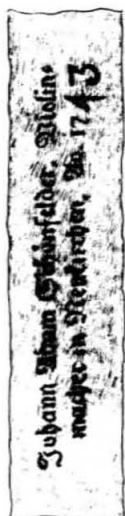
NOTES

1. Hansen's method, *A Modern Approach to Violin Technique*, is published in English text by Warner/Chappell Music, Norway A/S
2. **Persson's Program:**
Primrose Transcriptions:
Beethoven: Notturmo, Op. 42
Paganini: La Campanella
Bizet: Adagietto from *L'Arlesienne Suite*
Valle: Ao Pé da Fogueira
Schubert: Litany for All Souls Day
Swedish Composers
Pettersson, Allan: Fantasia pour alto seul
Nystroem, Gösta: from Va. Concerto, *Homage à France*
Jonsson, Josef: Fanatasia elegiaca
von Koch, Erland: Viola Concerto, Presto
3. **Freudin/Capella Corinna Program:**
Bach, J.S.: Brandenburg Concerto No. 3
Nelson, Daniel: Romantatronic (World Premier)
Elgar, Edward: Serenade for Strings, Op. 20
Bach, J.S.: Viola Concerto (reconstructed after BWV 169, 49, 1053)
4. **Baba/Okabe/Fukumoto Program**
Miyagi, Michio: Haru-no-umi
Chikushi, Katsuko: Fantasy on *Sakura*
Freudenthal, Otto: Siciliano
Fukutomi, Hideo: Lacrima
Hoffmeister, E.A.: Duo Concertante for Flute and Viola
Nielsen, Carl: *Faith and Hope are Playing*, for Flute and Viola
Fukushima, Kazuo: *Mei*, for Solo Flute
Hiari, Kozaburo: Sonata for Viola and Koto
Yamakawa, Naoharu (arr.): Fantasy on *Nambu-ushi-oi-uta*
Fukutomi, Hideo: Fantasy Hanawi
5. **Fedotov Program:**
Arends, Andre: Excerpts from the ballet *Salambo*
Brahms, Johannes: Zwei Gesänge, Op. 91
Bridge, Frank: Three Songs for Mezzo, Viola and Piano
Hindemith, Paul: Trio for Saxophone, Viola and Piano
Honegger, Arthur: Viola Sonata
Lindberg, Oscar: Cradle Song
Forsythe, Cecil: Chanson Celtique



David Dalton, Günter Ojsteršek, Sven-Birger Svensson, and Maurice Riley





- Freudenthal, Otto Himlens skönhet (scheduled, not performed)
6. Diane Kesling performed with violist Lawrence Wheeler at Houston in Congress XI in 1983.
 7. The Ojsteršek-Hashimoto Program:

Rosenberg, Hilding:	Serenade, Op. 82
Beethoven, Ludwig van:	Serenade, Op. 25
Reger, Max	Serenade, Op 141A
 8. Maurice Gardner's Concerto for Violin, Viola and Orchestra was premiered by Endre Granat, violin,

and Donald McInnes, viola, and accompanied by the U.S. Air Force Orchestra.

9. Franz Zeyringer, author of *Literatur für Viola* and *Die Viola da braccio*, is co-founder of the International Viola Society and Honorary President of the Society. He recently celebrated his 80th birthday and is retired from viola research. See JAVS 7:3, Winter 1992, for a review of *Die Viola da braccio*.



Photo courtesy Aaron Dalton

REVIEWS

Recording Reviews

by David O. Brown

Edward Strenkowski has been hard at work finishing a 900-page (approximately) survey of all recorded viola material up to the end of the year 1999. I have received a preliminary copy of about 500 pages and couldn't believe the number of violists and viola compositions I had never heard of before. A composers' index and violists' index will be added. I think this is a monumental undertaking, which should benefit all violists, record collectors, archivists (librarians), and musicologists. Although a great deal of chamber music will be included, string quartet music will not. This addition would have raised the number of pages considerably. As it stands, the book will cost \$350.00. To place an order or to request further information, please write Records Past, 1222 Consort Crsc., Burlington, Ontario, L7M 1J7, Canada. Publication is scheduled for September 2000.

Bach: Suites #1–6 for Violoncello (Arr. for Viola); **Barbara Westphal**, viola; Bridge 9094 A/B

Note: Two discs for the price of one.

Review: I applaud anyone willing to put their artistry on the line with two hours of solo performance. While there is much on these discs to be appreciated, there is quite a lot that I believe is misguided. Ms. Westphal sounds like a violist trying to imitate a baroque violinist such as Simon Standage. There is minimal vibrato and a very light surface touch that makes me feel she is not into the instrument. I went back and listened to another recording I have of hers and there was a warm, rich tone that sounded entirely different than her playing here. For many years, I have said that the original instrument performers have been entirely wrong in their approach to Baroque playing. If you are going to play viola da gamba music (or cello music for that matter), then make the best and most typical sound the

instrument can produce. Ms. Westphal's pitch is excellent and the faster movements were elegant in their dance-inspired motions.

Additional review: . . . Westphal plays with a gorgeous tone that is captured in a resonant space . . . This is a successful recording . . .

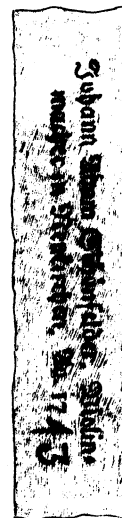
—*Michael Ullman, Fanfare*

Bach: 6 Cello Suites (Arr. for Viola); **Patricia McCarty**, viola; Ashmont 6100 2 discs

Review: Can you imagine three new recordings of the Bach Suites (one to be completed) issued in the past year by three young American players? Patricia McCarty's version ranks with the best of the old and new realizations. With outstanding tone quality, subtle phrasing, and superlative sensitivity, I found her interpretation wonderful on all counts. No apology for the modern and lush sound. I raved about her performance long before completely hearing all six suites.

Bartók: Concerto for Viola; **Kurtág:** Movement for Viola and Orchestra; **Eotvos:** Replica; **Kim Kashkashian**, viola; Netherlands Radio Chamber Orchestra, Peter Eotvos, conductor; ECM New Series, ECM 1711 289 465 420-2

Review: Kashkashian gives a warm affectionate performance in the Bartók even if it has not quite the bite that its dedicatee William Primrose gave in this Tibor Serly realization's first performance. There now being two different arrangements—the second done by Peter Bartók and Paul Neubauer—I wonder why Ms. Kashkashian didn't opt for the latest version? She has become quite a spokesman for new compositions—especially those from the eastern block composers like Schnittke, Kancheli and Gubaidulina. Kurtág's *Movement* I found to be a logical outgrowth of the Bartók, which I believe I will like even more on repeated hearings. The Eotvos *Replica* is a waste—a



conglomeration of discordant notes with little form or substance. Nuff said! I wish Ms. Kashkashian had spent time checking great works for viola and orchestra that need to be explored, such as concerti by Fricker, Hill, Forsyth, Milhaud, Hovland, just to name a few. **Bridge:** Amaryllis; Heart's Ease; Gondoliera; Pensiero; Allegro Appassionato and other short compositions; **Louise Williams**, viola; David Owen Norris, piano; Jean Rigby, soprano; ASV CD DCA 1064

Review: . . . throughout she displays a strong affinity with this music, her immaculate bowing technique helping to shape the works with the utmost affection . . . strongly recommended —*David Denton, Fanfare*

Casadesus, Hoffmeister, Telemann, Hindemith: Viola Concertos; **Hartmut Rohde**, viola; Lithuanian Chamber Orchestra Vilnius; George Mais, conductor; Arta Nove 74321 67502 2

Review: . . . having dispatched Hoffmeister in model style, the young German soloist Hartmut Rohde and the first rate Lithuanian Chamber Orchestra perform the same for the Telemann viola concerto . . . at its bargain price the CD is a real snip. —*Tully Potter, Strad*

Handel (Casadesus); Concerto for Viola; **WF Bach:** Sonata for Viola and Harpsichord; **Harris:** Soliloquy and Dance; **Benjamin:** Elegy, Waltz and Toccata; Cookie; Matty Rag; From Santo Domingo; Jamaican Rhumba; **William Primrose**, viola; Victor Symphony Orchestra; Frieder Weissman, conductor; Yella Pessl, harpsichord; Vladimir Sokoloff, piano; Johanna Harris, piano; Biddulph LAB 146

Review: I own all of these compositions on 78 RPM—but what a pleasure to hear them sounding even better in the transfer to CD. This is in the continuing series that Biddulph is putting out in the complete reissue of one of the greatest masters of the viola. If you don't have these discs you are missing the ultimate performance of these delightful compositions.

Additional Review: . . . Altogether, another outstanding issue in Biddulph's invaluable series devoted to the art of one of the all time great violists. —*Julian Haylock, Strad*

Hindemith: Konzertmusik; Kammermusik 5; Der Schwanendreher; Trauermusik; **Brett Dean**, viola; Queensland Symphony Orchestra, Werner Andreas Albert, conductor; CRO 999 492-2

Review: With excellent recorded sound . . . This is a winner. —*Tully Potter, Strad*

Hindemith: Sonata for Viola and Piano, Opus 11#4; Trauermusik; **Beale:** Ballade for Viola and Strings; **Bloch:** Suite Hebraique; **Kreisler:** Praeludium and Allegro (arr. by Shumsky). **Eric Shumsky**, viola; Soloists of the Pacific Rim; Stephanie Leon, piano; Jonathan Shames, piano; Ambassador ARC 1011

Review: Although this disc was originally produced in 1994, it is one that it seems I missed along the way. If it seems that it is a tad closely miked—who cares, when the music is as lovingly played as this is. I love the edgy low notes that give the works a more dramatic feel. All the 20th-century compositions are deliciously melodic. I also love the Kreisler with orchestral accompaniment. Highest recommendation.

Maderna: Viola; String Quartet; String Quartet in Two Tempos; Amanda (Cadenza); other short pieces. **Garth Knox**, viola; members of the Arditti String Quartet; Auvidis M0782049

Review: . . . The Ardittis, with their huge repertoire, are long since the heavyweight champions of that hard core, Darmstadt-influenced modernism of which Maderna was a perpetrator . . . recommended. —*Richard Kirzinger, Fanfare*

Mendelssohn: Viola Sonata; Violin Sonatas #1–3; **Kuniko Negato**, viola, violin; Hiroto Kasai, piano; Talent DOM 2910 54

Review: I think Negato and Kasai do their most musical and sympathetic work in and for the viola sonata. —*David K. Nelson, Fanfare*

Casimir Ney: 24 Preludes; **Erik Shumsky**, viola; Vestige Classics

Review: In 1999 a violist friend told me he had purchased the music to the 24 Preludes by Casimir Ney (who turns out to be Louis

Casimir Escoffier) who died on February 3, 1877 at the age of 76. My friend said that he heard that someone had recorded the preludes written in all the keys à la Bach. He also said upon examining the music he found it impossible to play. I guess that Mr. Shumsky felt, as many do, that the difficult is done now and the impossible takes a little longer. I have heard four-finger left-hand pizzicato, notes seemingly above the capability of the viola, other technical wizardry I'm not even sure how to describe. Needless to say I felt out of breath hearing this devilish music. Escoffier was called the Paganini of the viola. You deserve to hear this superlative and extraordinary playing. The two disks have 43.11 and 48.35 minutes of music respectively. Surely with almost an hour of space available on the records Mr. Shumsky could have included some of the caprices of Paganini as well or possibly found more works by Ney.

Roslavetz: Sonatas for Viola and Piano #1, #2; **Shostakovich:** Sonata for Piano and Viola; **Victoria Chiang,** viola; Randall Hodgkinson; Centaur CRC 2450

Review: I have always looked forward to receiving recordings of violists with whom I'm not familiar. Ms. Chiang is an artist-faculty member of the Peabody Conservatory of Music and has had an extensive career of performing and teaching. When I first saw the disc I thought "Roslavetz—who?" It turns out that the politicians in the Soviet Union relegated Roslavetz to oblivion. He is a major composer, certainly the equal of the more famous Shostakovich, whose last composition—the Sonata for Viola and Piano—is also played by Ms. Chiang on this disc. I asked Ms. Chiang a couple of questions before writing this review. One was what kind of viola did she play? I expected to hear she played an instrument that was at least 100 years old since it had a lovely tone throughout its entire range. I was very surprised to hear it was made by Etienne Vatelot in Paris in 1997. I also asked her if she had ever worked before with Mr. Hodgkinson. She mentioned that her conductor husband had worked with him before and that he heartily endorsed the pianist to her. I was quite impressed with their total blend and their agreement of style. Ms. Chiang is a daring and consummate artist of whom, I'm sure, we shall hear much more in the future.

William Primrose: 1947 RCA Recordings; **Bach: Beethoven: Mendelssohn: Saint-Saëns:** and nine other short viola compositions; **William Primrose,** viola; David Stimer, piano; Biddulph 80147-2

Review: I remember collecting on 78 RPM in my early years many of the compositions played on this disc. Two, however, are new to me and I am hearing them for the first time. They are both by Milhaud and are called *Lema* and *Ipanema*. It's wonderful to have these short compositions available again for a new generation to hear. Primrose's tone, technique, phrasing, and innate musicianship make this reissue indispensable to all lovers of great viola playing.

William Primrose Collection: Vol. 2; **Brahms:** Sonata for Viola #1, #2; **Boccherini:** Sonata #6 for Viola and Piano; **Paganini:** Caprice #24; **Kreisler:** Policinelle; **Foster:** I Dream of Jeannie with the Light Brown Hair; **Tchaikovsky:** Andante Cantabile; Doremi DHR 7722

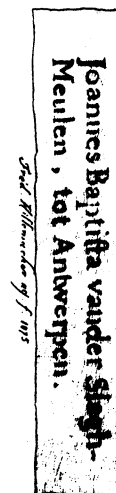
Review: The Armed Forces Radio Service was responsible for the shorter compositions. They were recorded about 1943. I believe RCA Victor and HMV were responsible for the two Brahms sonatas. Primrose was to record them in the 1950s with Rudolph Firkusny for Capitol. Jacob Harnoy has lovingly restored these gems to modern CD. Don't think about it too long—these reissues have a way of disappearing too quickly.

Rawsthorne: Sonata for Viola; Piano Quintet; Concertante; Piano Trio; Cello Sonata; **Helen Roberts,** viola; Martin Outram: viola; Peter Adams, cello; Yoshiko Endo, piano; Julian Routham, piano; Naxos 8.554352

Saxton: A Yardstick to the Stars and other Chamber Works; **Paul Silverthorne,** viola; Joan Constable, piano; Brunel Ensemble; Christopher Austin, conductor; NMC NMCD 065

Review: The players communicate this complex and rewarding music with clarity and real understanding. A highly recommended recording. —*Catherine Nelson, Strad*

Schumann: Maerchenbilder; **Brahms:** Sonata for Viola Op. 120 #2; **Barroso:** Viola



Desnuda; **Cage:** Freeman Etudes; **Patch:** Samhain; SNE 654

Review: Back when I was a student of music at the University of Illinois, the students had to attend convocations when certain artists came to perform at the university. I remember in quite clear detail when John Cage came, set up eight tape recorders (the eighth played a tape made up of scraps from the first seven) and set up speakers all around the auditorium. We then had to listen to the most excruciating noise we ever heard. One staid professor got up, walked over to a speaker, gave a Bronx cheer and walked out, to tumultuous applause. Later in a separate lecture where he (Cage) answered questions he was asked about how he felt and he said he thought it was wonderful since the professor was giving an honest opinion of how he felt at that particular time. Later on in the year at a faculty year-end concert, a parody of Cage's concert was given that had two titles—one was "John in the Cage" and the other was "Cage in the John", naturally with appropriate sounds. I never did ask two of my fellow students how they felt about the original concert—they were George Crumb and Michael Colgrass. The hits on this record are the Schumann and Brahms; the errors are the Barroso, Cage and Patch. Be forewarned.

Shostakovich: Sonata for Viola; **Rubenstein:** Sonata for Viola; other works by Taneyev and Glinka; **Thomas Reibl,** viola; Cordella Hoefer, piano; Pan Classics 510111

Review: . . . the slightly resonant recording is very listenable and the few occasions when Reibl and Hoefer pull out all the stops are quite thrilling. —*Tully Potter, Strad*

Tepper: Sonata for Viola; Trio Barocco; The Toy Flute; Three Inventions on DBA; A Shakespeare Garland; Moorish Drone Dance; American Cens 4THY CD4014. **Lois Martin,** viola; other members of the American Chamber Ensemble (in residence at Hofstra University)

Review: The levels of recording are so blatantly high . . . this Tepper release is, nevertheless, recommended. —*William Zagorski, Fanfare*

Tribute to Lionel Tertis; Tchaikovsky; Schubert; Grainger; Liszt; Mendelssohn; et

al. 13 viola pieces with five compositions arranged by Tertis. Recordings from 1922–1927. The ones recorded in 1927 were done electrically. **Lionel Tertis,** viola; Ethel Hobday, piano; Frank St. Leger, piano; Wing (Japan) WCD 24

Review: I recently received this recording and an extraordinary one it is. Hear why most violists owe a debt of gratitude to this wonderful violist. Unfortunately, I have been told that this recording may have already been discontinued. If you have any connection to second-hand recording shops in Japan, give them a try.

Vanhal: Concertos for Viola in F and C; Double Bass Concerto; **Pierre Henri Xuereb,** viola; Ovidiu Badila, double bass; Prussian Chamber Orchestra, Hans Rotman, conductor

Review: I think the French violist Xuereb, who always impresses me, produces the best performance (of the C Major) so far, with some very individual tone colors. —*Tully Potter, Strad*

Walton: Concerto for Viola and Orchestra; **Bruch:** Concerto for Violin and Viola and Orchestra; Kol Nidre; Romance for Viola and Orchestra; **Yuri Bashmet,** viola; Victor Tretiakov, violin; Andre Previn, conductor; Neeme Jarvi, conductor. London Symphony Orchestra; RCA Victor Red Seal 09026 63292 2

Review: I was most fortunate to have heard Bashmet play the Walton with the NYP under Kurt Mazur a few years ago. It was stunningly played with all the intensity of brilliant technique and tone quality. It is just as beautifully played here under Andre Previn's direction. The Bruch Concerto for Violin and Viola is an alternate version, of the concerto for clarinet and viola. While I rather liked the original version, I can see how an additional composition for violin and viola might gain additional respect for the work. *Kol Nidre*, originally for cello, displays Bashmet's lyrical gifts to the maximum.

Wolf-Ferrari: String Trios; 2 Duos; German String Trio; CPO 999 624 (Naxos)

Note: Individual artists were not mentioned.

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NEW ACQUISITIONS IN PIVA

Editor's Note: This installment updates the holdings of the Primrose International Viola Archive through September 2000. (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, mit Orchester

Concerto pour alto en ré majeur (ca. 1744) : (Éditions originales de Haueisen et Heina) / Carl-Philipp Stamitz ; présentation par Jean-Philippe Vasseur.

Courlay, France : Éditions J.M. Fuzeau, c1997. Quarto M 1014 .S73 op.1 1997

Violine, Viola und Contrabass

Seguiriyas d'Estúgar y la Plaza Helderlin : für Viola, Violoncello und Kontrabass = for viola, violoncello and double bass / Manuel Hidalgo.

Wiesbaden : Breitkopf & Härtel, c1985.

Quarto M 351 .H54 S43 1985

Quintette mit zwei Violen

Quintett h-moll, op. 107, für Flöte, Violine, 2 Violen und Violoncello / Ferdinand Ries ; Herausgeber, Jürgen Schmidt.

Holzkirchen : Accolade Musikverlag, c1999.

M 562 .R53 op.107 1999

Verschiedene Besetzungen

Chronographie III : for two instruments and piano / Michel Lysight.

Bruxelles : Kerckhoven, 1998, c1997.

M 317 .L97 C47 1998



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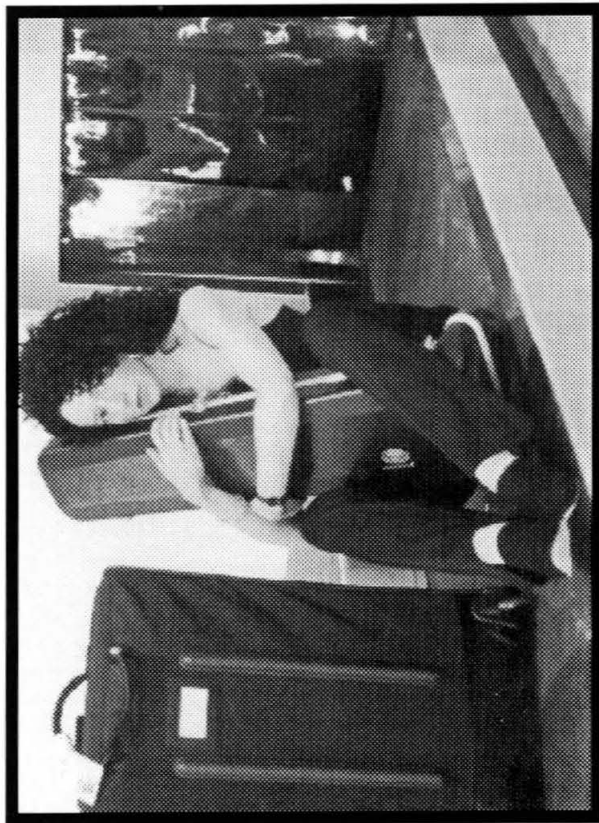
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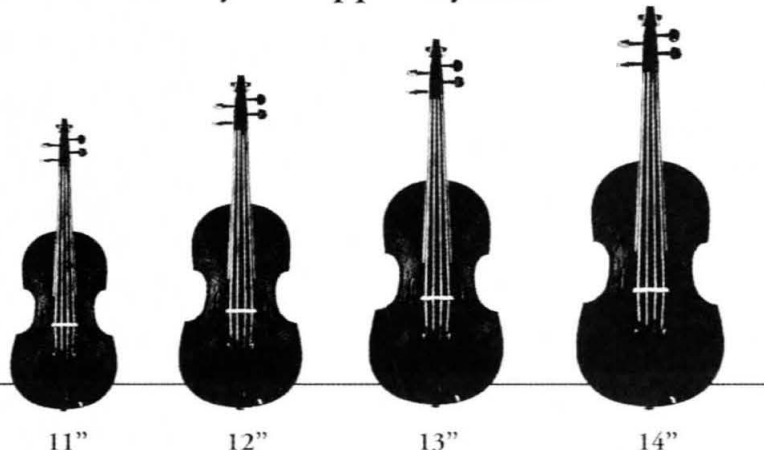
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A native of Russia, **Leonid Gesin** studied with A.G. Sosin at Leningrad State Conservatory, where he later served as a

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 a former

faculty member of 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.

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Membership Report of the American Viola Society Fall, 2000

Regular Members: 713; Student Members: 362; AVS/CVS Members: 33; CVS/AVS Members: 32;
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Total Membership: 1258

Message from the Secretary

Greetings and a warm welcome to all new and renewing members of the American Viola Society! Membership is strong and our beloved society is reaping the benefits of a thriving, enthusiastic fraternity. Members who join or renew during the last trimester of the year 2000 will be in good standing through January 1, 2002. For those of you needing to renew for the year 2001, the deadline is January 1, 2001. Please send any updates or corrections for the AVS Membership Directory to:

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Searching PIVA Online

The Harold B. Lee Library at Brigham Young University (home of PIVA) recently migrated to a new online catalog. The catalog system is now stable and can be accessed via the Internet by violists throughout the world. This report will explain how to search for viola materials in the catalog and will outline procedures for requesting specific titles through interlibrary loan.

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

Holdings of PIVA now consist of approximately 5,000 scores that feature the viola. Some of the older editions and manuscript scores can be photocopied for a modest fee. Although many scores are protected by copyright and may not be photocopied, PIVA is able to loan these materials through interlibrary loan.

USING THE CATALOG

The catalog will display all of the published scores and sound recordings in the viola collection. Most of the published scores are available to borrow through interlibrary loan. Commercial sound recordings are not loaned at present. Manuscript scores, rare editions, and materials in fragile condition are also not available for loan, but in most cases may be photocopied for a modest fee.

The Internet URL for the BYU library homepage is www.lib.byu.edu/newhome.html. Anyone with access to the Internet should be able to use the catalog. Some users who receive their Internet access from America Online have reported problems making the connection. To use the online catalog it is necessary to have either Internet Explorer version 4.x or Netscape version 3.x (or a higher version of either) running on your own computer. The catalog may not function properly with earlier versions.

Once you have made the connection to the BYU Library home page, select the option LIBRARY CATALOGS-BYU LIBRARY. The catalog can be searched in four different modes. BASIC SEARCH and ADVANCED SEARCH are the two most useful search modes for PIVA. To use BASIC SEARCH

(the default mode) follow these steps:

Leave LIBRARY pop-up menu set at ALL.

Leave the SELECT SEARCH TYPE option set to KEYWORD.

Enter keywords from the composer's name and title of the work. For example, "bloch AND suite" (upper and lower case are not important). Common boolean operators including AND, OR, and NOT can be used to combine keywords.

Then click on the SEARCH EVERYTHING button. If your choice of keywords is limited to the composer's name or title only, then click on the corresponding AUTHOR or TITLE button.

Subject searching can be more complicated. Subject information in the catalog is based on the Library of Congress Subject Headings and the Zeyringer classification scheme for viola music. If you are familiar with either of these systems enter keywords (e.g., "viola AND duets") and then click on the SUBJECT button. If you are not certain of terminology used in the subject headings, then enter common descriptive terms for musical genres and click on SEARCH EVERYTHING.

The truncation symbol of the dollar sign (e.g., "sonat\$") retrieves sonata, sonaten, sonates, etc.

The results of the search are first displayed in a list showing only call number and title page information.

To view the full citation for the item, click on the VIEW button on the left side.

In the full citation display titles, author names, and subject terms are highlighted and underlined in blue. Clicking on any of these highlighted phrases will initiate a new search on the corresponding author, title, or subject.

To print the results of a search you must first tag citations by clicking in the checkbox positioned at the upper left. Click on the

PRINT CAPTURE button and follow the prompts to modify the display and sorting of the records. Note the option to send the results of your search to an e-mail address or save to a disk.

Just for fun, try entering the keyword search "primrose AND viola AND archive" and click SEARCH EVERYTHING.

The ADVANCED SEARCH mode allows greater flexibility in combining keywords and permits limiting a search to a specific media format. Here are some tips for advanced searching:

Pop-up menus in the left-hand column let you specify the category for the keywords you enter.

Pop-up menus in the right-hand column let you select a boolean operator.

In the SEARCH LIMITS area of the display leave the LIBRARY pop-up menu set to ALL.

Use the ITEM TYPE pop-up menu to limit the search to a CD or SCORE, etc.

Experiment with the different options and pop-up menus to modify your search. The interface is generally simple and intuitive.

REQUESTING MATERIALS THROUGH INTERLIBRARY LOAN

The BYU library is able to loan most of its published scores and books through interlibrary loan. Almost any type of library will qualify: academic, public, or orchestra. The library does loan materials to foreign libraries in all parts of the world. Unfortunately, we do not send materials to private libraries.

The interlibrary loan process is not complicated. Simply bring the information you received from searching the online catalog to

your local library and ask them to send the request to the following contact and address:

Interlibrary Loan
Attn.: Maria Childers
Harold B. Lee Library
Brigham Young University
Provo, UT 84602
TEL: (801) 378-4155
FAX: (801) 378-6347
OCLC Symbol: UBY
e-mail: Maria_Childers@byu.edu

If the request is sent by regular mail, please ask your library to make the request on their official library letterhead. The response time for these requests varies and depends mostly on how quickly your library can process the request. The BYU interlibrary loan office (ILL) is usually very efficient and prompt. There is no charge for loans from our library. In some cases the item you request cannot be loaned but may be photocopied. In these cases the ILL office will notify you in advance of the cost.

Requests for copies of manuscript scores and assistance with archival materials can be sent directly to the curator of the Archive at the address below:

David A. Day
Curator, Primrose International Viola
Archive
Brigham Young University
Harold B. Lee Library
Provo, UT 84602
TEL: (801) 378-6119
FAX: (801) 378-6708
e-mail: David_Day@byu.edu

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Please enroll me / my group in the American Viola Society (AVS) for one year and begin my subscriptions to JAVS and The Viola. My check for one year's dues, payable to the American Viola Society, is enclosed, in the amount indicated here:

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