

*JOURNAL*  
*of the*  
*AMERICAN VIOLA SOCIETY*

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

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2001



FEATURES

- 17 An Overview of Twentieth-Century Viola Works, Part I  
*By Jacob Glick*
- 25 The Basics Revisited: Artistic Distinctions  
"Your Primary Instrument: You and Your Body"  
*By Heidi Castleman*
- 31 The Real Thing: A Study of the Walton Viola Concerto  
*By Charletta Taylor*
- 39 The Romanian Nationalist Influences on the Viola Works of Stan Golestan and George Enescu  
*By Christina Placilla*

# American Viola Society

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*Peter Slowik*  
President  
Professor of Viola  
Oberlin College Conservatory  
13411 Compass Point  
Strongsville, OH 44136  
[peter.slowik@oberlin.edu](mailto:peter.slowik@oberlin.edu)

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*Assistant Editor:* Jeff A. Steely  
*Assistant Editor for Viola Pedagogy:* Jeffrey Irvine  
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*Production:* A-R Editions, Inc.

*Editorial and Advertising Office*

Kathryn Steely  
School of Music  
Baylor University  
P.O. Box 97408  
Waco, TX 76798  
(254) 710-6499  
Fax: (254) 710-3574  
Kathryn\_Steely@baylor.edu

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# TABLE OF CONTENTS

*Volume 17 Number 1, 2001*

From the President .....	5
Announcements .....	9
An Overview of Twentieth-Century Viola Works, Part I .....	17
<i>by Jacob Glick</i>	
The Basics Revisited: Artistic Distinctions .....	25
“Your Primary Instrument: You and Your Body”	
<i>by Heidi Castleman</i>	
The Real Thing: A Study of the Walton Viola Concerto .....	31
<i>by Charletta Taylor</i>	
The Romanian Nationalist Influences on the Viola Works .....	39
of Stan Golestan and George Enescu	
<i>by Christina Placilla</i>	
From the IVS Presidency .....	51
<i>by David Dalton</i>	
AVS Chapters .....	55
Orchestral Training Forum .....	61
“Orchestra Repertoire Lists”	
<i>by Christine Rutledge</i>	
Searching PIVA Online .....	69

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## FROM THE PRESIDENT

Dear Viola Colleagues,

I really LOVE getting this *Journal*! I enjoy reading words of wisdom from my performing and teaching colleagues, scanning the ads for new performing editions for the viola, and just observing the names connected with various schools and festivals. Aaaahhhh, THE NAMES! In any field there are the illustrious NAMES of the high achievers that generate excitement and achieve fame. In a society that enjoys heroes, THE NAMES serve an important function as they inspire, set standards, and lead by visible example. At the same time, our society (and the American Viola Society) is blessed with many unsung heroes whose contributions to the fabric of life are just as important, though often less visible. I would like to tell you of two such "Unsung Heroes."

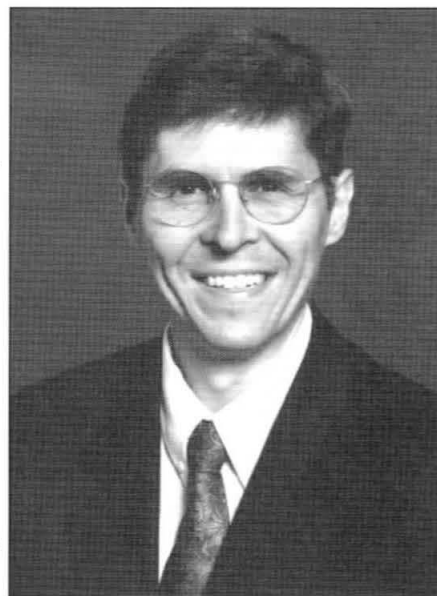
After a rewarding career as a schoolteacher, Peggy Lewis began playing the viola in her late fifties, and approached her studies with a deep love of music, boundless enthusiasm, and unflagging energy. Peggy quickly developed a circle of chamber music friends, and has enjoyed learning a vast amount of the quartet literature through informal soirees, coachings, and festivals. Like many of us, she has surely shared the joy of music-making with many friends locally and from around the country.

Peggy is a hero in my eyes because of the special way she has given her time and affection to become the prime cheerleader for a group of young violists. Throughout the 90s, Peggy was a standby at every master class, every student recital, and every guest artist presentation associated with my private and college studios in Chicago. A typical student recital would include the student's parents, a group of friends and colleagues, and Peggy (often with her husband Sid) beaming appreciation for each student's special technical or interpretive gifts. It was easy to see Peggy's delight in the way a student's personality was reflected in their performance, and her joy and delight were infectious. As the unofficial "mascot" of the studio, Peggy played an important nurturing role for a group of students who now play prominent roles among violists of their generation. Peggy lives in Evanston, IL, and her life continues to be enriched by music.

Another unsung hero whom I'd like to highlight is Mary Kay Hoffman. Mary Kay also began the viola later in life as a Suzuki mom, following a career as a Head Nurse in a Chicago-area maternity ward. "Twinkling" soon developed into a passion for mastering the instrument. Serious study, many hours of practice (Mary Kay often begins practicing at 4 AM!), and taking advantage of educational opportunities (workshops, master classes, reading the AVS journal) have helped Mary Kay develop into a violist much in demand in and around her home of Glenview, IL. Mary Kay's systematic and dedicated approach to the instrument makes her a natural teacher, and she lavishes attention and discipline on a studio of over 40 young violists! With great creativity and energy (student violists marching in local 4th of July parades, viola pumpkin-picking parties, and the like) Mary Kay makes viola study a fun part of the students' lives, with great results. She has also been a super-volunteer for AVS and the Chicago Viola Society, helping with many mailings, and gracing viola gatherings with baked goodies (including her famous viola cake!).

Peggy and Mary Kay are two marvelous examples of how the viola can bring satisfaction and joy to an individual and a community. I know there must be many others, and *JAVS* Editor Kathryn Steely has agreed to start a column in each *JAVS* to celebrate these wonderful people. (See the announcement on page 13 for more information.) I urge each of you to think of people who build up the viola community in your area, "Unsung Heroes" who are as important as THE NAMES, and help us to get to know them too!

Well, friends, 2000 has come and gone, and we of the AVS did not achieve the (ambitious? foolhardy?) goal I had set for the organization two years ago—to double our membership to 2000



Peter Slowik



by the year 2000. A failure? No, I don't think so—we have added about 500 new members to bring AVS membership to an all-time high. With the added members we are now able to consider making AVS even more of a force in the nation's musical life, through expanded chapter support and even possibly commissioning new works and publications. So to those of you who worked to bring new members to AVS over the last two years, congratulations! For ALL of us, there is still work to be done!

Let's each make our unique contribution to enrich the fabric of viola life in our country. Whether you're a NAME, an unsung hero, or a novice, I'm glad we're partners in the alto clef! B

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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.

**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.

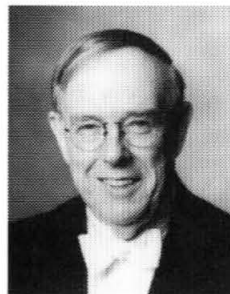
Mr. Ferrin and Mr. Chang's string faculty colleagues at Chicago Music College include violinists Robert Chen, Cyrus Forough, Joseph Golan, Yuko Mori, and Albert Wang, cellists Barbara Haffner, John Sharp, and Gary Stucka, and bassist Stephen Lester.

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

***Scholarship auditions will be held in Chicago during February and March 2001.***



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## ANNOUNCEMENTS

### AVS Celebrates Thirty Years

2001 marks the 30th anniversary of the American Viola Society. Founded in New York in 1971 as the Viola Research Society by Myron Rosenblum, the AVS continues to play a vital role in the shaping and development of the viola community worldwide. "The American Viola Society promotes interest in the viola by encouraging performance and recording at the highest artistic level, by the continued study and research of our instrument and its repertoire, and by providing a vehicle for the ongoing development of the fraternal bond among violists." Thus says the mission statement of the AVS Constitution.

Highlights of American Viola Society activity over the course of the last thirty years include:

1971—Myron Rosenblum founds the Viola Research Society as an American chapter of the Viola Forschungs-Gesellschaft, predecessor to the International Viola Society.

1975—III International Viola Congress is the first International Viola Congress held on North American soil at Eastern Michigan University, Ypsilanti, Michigan, June 27–29, hosted by Dr. Maurice Riley, author of *The History of the Viola*, Vol I & II. International congresses are then held on North American soil every other year through 1999.

1978—American Viola Research Society becomes the American Viola Society, encouraging wider participation.

1979—The William Primrose International Viola Competition for young professionals precedes the VII International Viola Congress, held in Provo, Utah, at Brigham Young University.

1981—Relocation of the Viola Archive of the International Viola Society from the Salzburg Mozarteum to its new home at Brigham Young University in Provo, Utah. The archive is combined with the William Primrose Viola Library and renamed the Primrose International Viola Archive or PIVA.

1985—The AVS *Newsletter* becomes *Journal of the American Viola Society*.

1986—AVS officers elected to four-year terms, encouraging wider participation.

1987—First Primrose Memorial Scholarship Competition for student violists under the age of 28, featuring a first prize of \$1,000 and solo performance with orchestra.

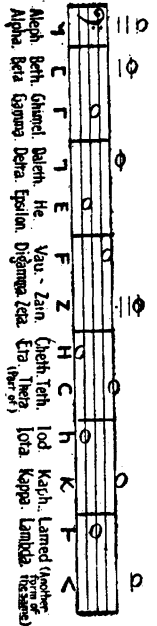
A detailed chronicle of our past is presented in Dwight Pounds' *The American Viola Society: A History and Reference*. This important work gives a thorough account of the history of the AVS and serves as a valuable resource guide to the activities of the AVS over the past thirty years. In it, Pounds also gives a detailed index of the program contents of the first ten North American International Viola congresses, of the AVS newsletters and journals, and of the International Viola Society "Yearbook."

As we enter a new millennium, recent activities such as the formation of AVS local chapters, the inception of the David Dalton Viola Research competition and AVS National Teacher Directory, and membership levels at an all-time high show that AVS celebrates its thirtieth anniversary alive and strong. We look forward to what the future will bring!

### New AVS Website Under Construction

The new AVS website is currently under construction. Be sure to check [www.americanvio-](http://www.americanvio-)

[lasociety.org](http://lasociety.org) for your online connection to the American Viola Society.



## 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 May 2001.

**Send entries to:**

Kathryn Steely, *Editor*  
*Journal of the American Viola Society*  
 Baylor University School of Music  
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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.

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- 1st Prize:** Facsimile Edition of the Bartók Viola Concerto  
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### 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.

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Current AVS member?  Yes  No

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

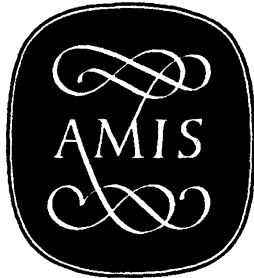
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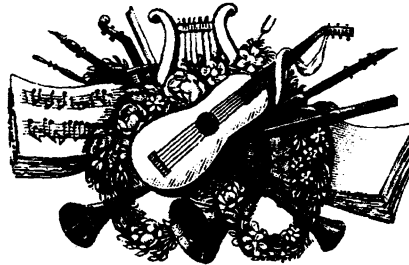
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## New PIVA Policies

The Harold B. Lee Library at Brigham Young University is home of the Primrose International Viola Archive, the official archive of the International and American Viola Societies. The holdings of PIVA now consist of approximately 5,000 scores that feature the viola. David Day, curator of PIVA, has pro-

duced a new set of guidelines for searching the holdings of PIVA online, which are located on page 69 of this issue of *JAVS*. Materials from PIVA may be checked out through the interlibrary loan process, making them available to violists worldwide.

## 2000 AVS National Teacher Directory Online

Please visit the 2000 AVS National Teacher Directory online. The directory may be accessed through the new AVS homepage

located at [www.americanviolasociety.org](http://www.americanviolasociety.org). Look for the 2001 AVS National Teacher Directory in the next issue of *JAVS*.

## David Dalton Viola Research Competition

The second annual David Dalton Viola Research Competition seeks to encourage students at the undergraduate and graduate levels to pursue viola-related research topics. Winning entries from the first annual competition are featured in this issue of *JAVS*; see pages 31–37 for Charletta Taylor's "The Real

Thing: A Study of the Walton Viola Concerto" and Christina Placilla's "The Romanian Nationalist Influences on the Viola Works of Stan Golestan and George Enescu." To enter this year's competition, please see page 10 for complete guidelines and entry form.

## AVS Unsung Heros

The American Viola Society is blessed with many unsung heroes, whose contributions through nurturing interest in and enthusiasm for the viola in this country play an important, though often less visible role. AVS would like to say thank you to these important members of the viola community by highlighting some of their contributions in a new "Unsung Heroes" column. *JAVS* will be accepting nom-

inations (300–500 words) through May 30th. Please include a description of the person's viola-related activities and why they are deserving of the title "AVS Unsung Hero." Send your nominations and a photo if possible to: Kathryn Steely, *JAVS* Editorial Office, Baylor University, P.O. Box 97408, Waco, TX 76798 or fax 254-710-3574.

## Erratum

Please note the following correction: Myron Rosenblum was incorrectly identified as

Maurice Riley in the photo caption on page 67 of *JAVS* 16:3. We regret the error.



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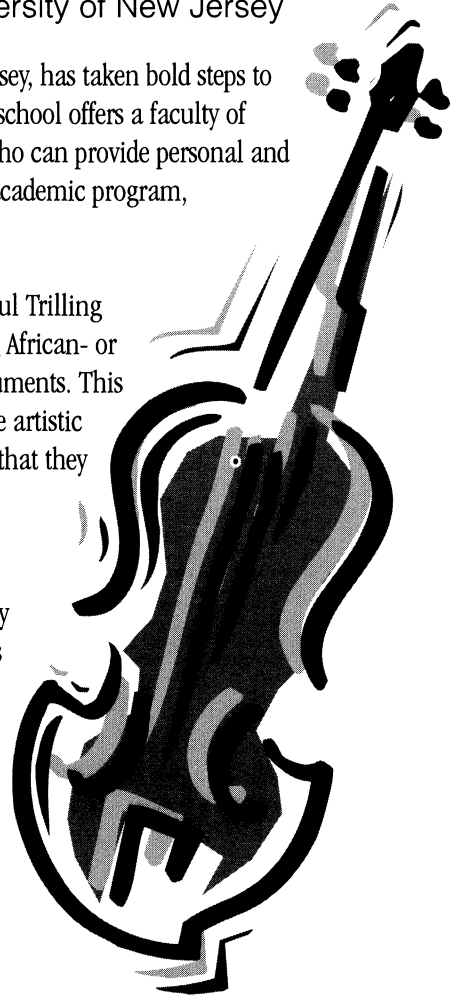
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*The Department of Music welcomes violist  
Paul Neubauer to the string faculty*

# AN OVERVIEW OF TWENTIETH-CENTURY VIOLA WORKS

## PART I

by Jacob Glick

*Editor's Note: Thank you to Myron Rosenblum and the family of the late Jacob Glick for sharing this collection of personal observations on a wide array of twentieth-century works. "Jack was a fine violist who was very committed and involved with contemporary music for a good part of his professional life. The year before he died, he told me he was working on this piece . . . I think it is a very fine and valuable piece by one who knew this music well and performed it so beautifully."—Rosenblum. Publishers have been included as available.*

### PART I

The twentieth century has seen the emergence of the viola as a solo instrument. Much of the credit for this metamorphosis must be attributed to three prime movers—the great performers—William Primrose and Lionel Tertis, plus the composer/performer Paul Hindemith.

Only in the last two decades have I come to fully appreciate the large contribution of England's composers inspired by the artistry of Tertis. From the very onset of the century, composers such as Arnold Bax, Arthur Bliss, York Bowen, Frank Bridge, Benjamin Dale, Ralph Vaughan Williams and countless other of his compatriots wrote and dedicated compositions to him. I would venture to say that he had more compositions inscribed to him than Eugène Ysaÿe received from his French and Belgian composing confreres.

In the USA, William Primrose carried the viola torch to the highest levels as a soloist with several major orchestras, as a recording artist and also as a viola professor at the prestigious Curtis Institute.

During the years 1929 to 1936, Paul Hindemith premiered Sir William Walton's Viola Concerto (England, 1929) and his own *Concert Music for Viola and Large Chamber Orchestra*, Op. 48 (Berlin, 1930), *Der*

*Schwanendreher* concerto (Amsterdam, 1935), and *Trauermusik*, written upon the death of King George V (England, 1936).

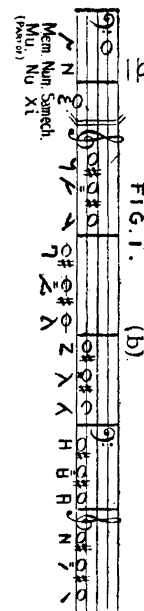
Included in the following discussion of selected viola compositions are several that I have premiered and performed. I commissioned certain works; other pieces were dedicated to me and a few were recorded commercially, namely, the Henry Brant *Hieroglyphics 3*; Jean Eichelberger Ivey's *Aldebaran*; and Robert Moevs' *Variazioni Sopra Una Melodia for Viola & Cello*.

### USA VIOLA PIECES

*Composition for Viola and Piano* by Milton Babbitt was written in 1950. It was exciting to work out and perform this piece. Both performers must use a score in performance and I recall using double-headed arrow symbols to mark the metric simultaneities with the piano part and circling in bright red pencil some of the sudden dynamic changes which came upon me quicker than dynamics in late Beethoven string quartets. Certain measures with time signatures of three four plus one-eighth translated (for me) into two quarters plus a dotted quarter (or the thinking of an elongated final quarter note). This allowed for less jagged counting in my mind (it still added up to seven eighth notes.) [*New York: C. F. Peters Corp.*, 1972]

Another Babbitt solo viola work, written almost forty years later, is the *Play It Again, Sam* (1989). This was composed for Samuel Rhodes of the Juilliard Quartet and was recorded—superbly—by Lois Martin. [*New York: C. F. Peters Corp.*, 1994]

*Ma Lune Maligne*, a piece for viola, flute, harp and percussion, was composed in 1980–1981 by Linda Bouchard, who is a French Canadian composer and was completing her Master's program at the Manhattan School of Music when she wrote this work.



There are two movements and toward the end of the second movement the lyrical voice of the viola holds forth in a low elegiac episode.

Henry Brant's *Hieroglyphics 3* was written in 1957 and reworked in 1970. In its reworked form it utilizes solo viola, tympani, chimes, harpsichord, vibraphone, and adds an improvising voice and an improvising pipe organ. (The organ and voice parts are optional.) The performers are separated throughout the performing area and the solo viola functions as "conductor" with the application of purely musical signal cues. This piece is recorded on CRI SD 260 Music From Bennington. I played the solo viola part.

The 59 ½" *For a String Player* (1953) by John Cage was published by Henmar Press in 1960. It was dedicated to Claus Adam. Cage was concerned about the printed reproduction of this piece. There were small inkblots and smears that showed up that were not part of the composition and the composer had been meticulous with his original drafting of the score. He feared that they could be interpreted as actual sounds to be played—this due to the revolutionary notation he had adopted in this work in order for it to be feasible to be read by any four-stringed instrument player.

Louis Calabro—a colleague of many years—wrote several works involving viola which were always a joy to study and perform. His *Dynamogeny* (1958) is subtitled *A Fantasy for Viola and Piano in One Movement*. *Dynamogeny* is defined as "production of increased nervous activity; the reinforcing effect of sensorial stimuli upon muscular activity." Other Calabro pieces involving the viola are his *Double Concerto for Viola, Cello and Orchestra* (1986); *Isotrio for Viola, Cello and Bass* (1983); *Isoquarto for Viola, Cello, Bass and Harp* (1984); and a *Trio for Flute, Clarinet and Viola* (1985) subtitled *Thirteen Ways of Looking At A Tone Row*.

Elliott Carter's *Pastoral for Viola and Piano*, written in 1945 [*New York: New Music, 1945*] and revised in 1961, deserves to be heard more often. It's a bouncy piece that could be equated with the *Ragtime* (third violin dance) in Stravinsky's *L'Histoire du Soldat*. Carter's *Elegy for Viola and Piano* (1943; revised 1961) is a poetic lament and I have used it as a memorial offering for a befitting occasion. [*New York: Peer International, 1987*]

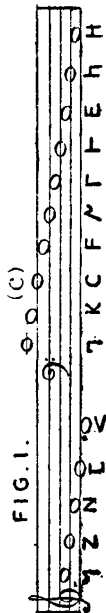
In 1962, composer Barney Childs wrote *Interbalances II for Viola and Any Other Instrument*. Performances together with vibraphone, with piano, and with oboe, respectively, all enjoyed overwhelming success—inexplicable—but the piece never failed. There are two staves in treble clef running above the viola part and two staves below the viola part in bass clef so that the "Any Other Instrument" may pick any of the accompanying material that is appropriate for its tessitura. [*New York: American Composer's Alliance, 1962*]

An exciting work for viola and drums is the *Variations for Four Drums & Viola* by Michael Colgrass, written for violist Emanuel Vardi in 1959. In 1963 I gave a copy of this work to the great Russian violist Vadim Borisovsky. He thanked me kindly, but showed up at the Tchaikovsky Conservatory where I was rehearsing the next day, curious about the discrete pitches notated for the drums. I assured him that these tunable drums were capable of producing the pitches he saw in the music. This work in its original form runs about 21 minutes. The percussionist Ray DesRoches presented me with a version that had a rewritten percussion part for Variation 3 that he said Mr. Colgrass wrote to make the drum part more interesting. He also gave me certain cuts for other sections, which worked well in performance. [*New York: Music for Percussions, 1959*]

A short set of pieces with much vitality is the earthy *Tres Mensajes Breves for Viola and Piano* by Roque Coidero written in 1966. The entire work runs about 5 ½ minutes. It is published by Peer International.

The *Hymn and Fuguing Tune #7* (1946) of Henry Cowell draws its inspiration from some of the works William Billings wrote about two centuries ago. This was a musical tradition that was lost until Cowell revived interest in this form by writing several fuguing tunes for various instrumental combinations. In the final section of the *Fuguing Tune #7*, Cowell transforms mere scales into compelling music. [*New York: Peer International, 1953*]

A lesser-known composition, *Divertimento for Viola and Piano* (1948) by Ingolf Dahl (written for Milton Thomas) has one movement based on the lovely Anglo-American folksong "The Mermaid," in which the viola



tunes the C string down a half step. (What a luxury! to have a natural harmonic on the pitch B-natural.) [*New York: G. Schirmer, 1951*]

*Music for Viola* by **Lori Dobbins**—a piece composed in 1988—utilizes an unusual effect requiring the bow to be bounced down the fingerboard col legno thereby producing a glissando of indeterminant pitches. It is a delicate effect and requires the left fingers to be held in first position in a harmonics-like attitude. The composition holds together with a series of miniature “leit motifs”. There are also some lyric harmonic sequences.

Composed in 1963, **David Epstein’s** *Fantasy Variations for Solo Viola* also exists in a violin version. The piece takes a little over nine minutes to perform. The fifth variation asks for the style of a Viennese Waltz and the Finale is a Chaconne. [*New York: MCA Music, 1971*]

**Vivian Fine’s** *The Song of Persephone for Viola Solo* was written in 1964. The work contains a legend which describes the grief of Kore (“the Maiden,” Persephone’s name as a young girl) at her abduction by Hades, King of Tartarus. It describes, too, the grief of her mother Demeter, who sought Kore for nine days and nights, calling fruitlessly all the while. As bride of Hades, Persephone is the goddess of destruction who sends specters, rules the ghosts, and carries into effect the curses of men. In the spring Persephone is freed from the bowels of the earth and restored to Demeter. The three sections of the piece reflect the triadic character of the legend. [*Shaftsbury, VT: Catamount Facsimile Edition, 197?*]

Fine’s *Lieder for Viola and Piano* was completed in 1979. The inspiration for the composition emanated from certain songs by Schubert and Hugo Wolf. Motifs from these composers are used, but never literally. The intent was to convey the composer’s involvement with the lyric and dramatic elements of traditional lieder in her own language. There are six Lieder in all and the duration is 17 minutes. [*Washington D.C.: Sisa Publications, 1987*]

Another Fine work, the *Duo for Flute and Viola* (1961), was composed for and dedicated to Claude Monteux. This lasts 6 minutes. [*New York: C. Fischer, 1976*]

*Entelechy: A Concert Piece for Viola and Piano* by **Emmanuel Ghent** was started in December of 1962 and completed in

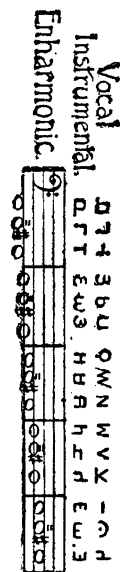
September of 1963 (Entelechy: “Realization of Potential”). It is a most difficult composition requiring several hours of preparation. The premiere, however, in August of 1964 was a gratifying experience. [*New York: Oxford University Press, 1963*]

**Peter Golub** wrote his *Filament* for solo viola in 1978 and it received its premiere in May of 1980. This piece runs five and a half minutes and contains many interesting string effects. Four non-muted sections are contrasted with three muted interludes which maintain a constant and compelling timbral interest. In 1988 Mr. Golub wrote a Short Piece for solo Viola that he subsequently decided to incorporate into a Sonata for Unaccompanied Viola.

**Roger Hannay’s** *Elegy*, subtitled *Peace for Dawn for Viola and Tape* was completed in February of 1970. The composer wrote this work for his daughter, Dawn Hannay, who is currently a violist in the New York Philharmonic. In working with tape, I made the following two observations: One was that each channel of the stereo pair usually has its own self-contained material and, when combined with the “live” soloist, the audience experiences a “trio” situation. The other observation came about after being asked how I felt playing together with the inflexible rigidity of a pre-recorded tape. After analyzing the situation it became obvious that many exciting rubati were possible, exactly because one could absolutely depend on that rigidity. One never had to guess if the “beat” or “event” would occur in the identical place; hence the freedom to rush or hold back without worry. [*Champaign, IL: Media Press, 1971*]

The **John Harbison** Sonata for Viola Alone (1961) contains a compositional technique that I had only heard in French opera (the end of Massenet’s *Thais*, to be exact). In the sonata, after one has accepted and appreciated one theme and then repeated this same process with a second theme, voila! The composer puts them together to be played simultaneously and it works beautifully. [*Manuscript*]

*Aldebaran* (a fixed star of the winter sky and Arabic for “the follower”) is a composition for Viola and 2 Channel Tape created by **Jean Eichelberger Ivey** in 1972. The playing time is ten minutes. It has been recorded by Folkways





Records FTS 33439. [New York: C. Fischer, 1974]

Another work by Ms. Eichelberger Ivey is the *Music for Viola and Piano* (1974) commissioned for Vivian Fine and Jacob Glick by the Composers' Forum of Albany, NY. It was premiered in November of 1974 in Albany. [New York: C. Fischer, 1976]

The composer **David Jaffe** has a passion for all manner of plucked sounds—harp, harpsichord, banjo, mandolin, guitar, whatever. Even in his computer music, e.g., *Silicon Valley Breakdown* (1982), one can experience the super-cosmic 5-string banjo sound. Mr. Jaffe is a composer working at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University. In the summer of 1979 he wrote a two-minute *Prelude for Viola* that is played entirely—yes, you guessed it—pizzicato. It offers a lyric and compelling two minutes of strumming. Another viola piece by David Jaffe is his *Three Musicians (after the Picasso paintings) for Viola and Guitar* (1981). It is a five-movement work which takes about fifteen minutes and utilizes country fiddle styles and jazz styles (a la Stephane Grappelli). Jaffe entitles his second movement “Philadelphia Version (with Dog)” and labels his fourth movement “New York Version (without Dog)” after the two paintings. [Manuscript]

In 1964 composer **George Kleinsinger** began a memorial piece for his late friend, Irish dramatist Brendan Behan, which he completed in 1966. It bore the title *Lament and Gig* and was scored for solo viola and orchestra. To my knowledge this work has never been performed. In my possession is a solo viola part and a piano reduction part. It was Mr. Kleinsinger's intention to play a homemade audiotape of Brendan Behan singing some bawdy Irish songs as an Interlude between the two sections of the composition. [Manuscript]

The **Ernst Krenek** *Sonata for Solo Viola* (1942) is a compact work that would enhance any standard viola recital. [Hillsdale, NY: Bomart, 1954] His *Viola & Piano Sonata* of 1953 was written for Ferenc Molnar & Jane Hohfeld. This later piece does not have the verve and vitality of the earlier solo work. [Los Angeles: Affiliated Musicians, 1953]

*Etude pour La Viola* (1981) is a frenetic solo viola composition written by **Jeffrey Levine**.

Much of the piece is written in double notes, in the manner of a perpetual motion etude. There are disjunct accents that occur at random spots and Mr. Levine employs the normal symbol “>” where the accent is applied on the first of the pair of notes, and the backwards symbol “<” where the second of the pair should be accented. The tempo marking is quarter note equals 84; hence the resultant thirty-second notes are traveling at 672 notes per minute culminating in some very spastic accented notes. Surprisingly, the audience received the work well at its premiere.

It took **Edwin London** one month to write his *Sonatina for Viola and Piano* (1962). It was dedicated to Louise Rood, violist, and Robert Miller, pianist, who premiered the piece in February of 1963. There is a feeling to it of a combining of twelve-tone ideas with jazz elements. (The opening 3-bar Adagio introduction is a pure row.) The third and final movement is marked *Allegro dondolamento*; the latter direction means “rocking; swinging.” [Northampton, MA: New Valley Music Press, 1965]

**Otto Luening's** *Sonata for Solo Viola* (1958) is an eclectic four-movement work with a waltz-like interlude between each pair of movements. The thematic content of the interludes is repeated with each interlude becoming lengthier. The entire work is under nine minutes. [New York: American Composer's Alliance, 1958]

Thirty-six years later Mr. Luening wrote a single movement *Fantasia for Viola* (1994) that I premiered in June of 1994. This work is for solo viola and takes but a few minutes to play.

The *Music for Viola and Harp* by **Ursula Mamlok** was commissioned in 1965 and premiered in December of that year at Carnegie Recital Hall in a program devoted to works for viola and harp. [Philadelphia: Composers Facsimile Edition, 1967]

Ms. Mamlok also wrote a solo violin piece entitled *From My Garden* (1984) which was edited for solo viola by David Sills and is equally effective on the viola. [New York: C. F. Peters Corp., 1987]

The **Robert Moevs** *Variazioni Sopra Una Melodia for Viola and Cello* (1961) is a difficult opus for both instruments. Robert Sylvester and I recorded this work for CRI (223 USD) several years ago, along with his *Musica da Camera* (1965). There is much tension in both

these compositions. [*New York Piedmont Music; sole selling agent: Marks Music Corp., NY, 1967*]

In his *Duo for Viola and Piano* (1960), **Lionel Nowak** made several changes involving registrations, tempo modifications, deletions, octave reinforcements and displacement of certain passages. Hopefully these alterations were conveyed to his publisher, Composers Facsimile Edition (Pioneer Editions, Inc.). It is a twelve and one-half minute composition in three movements—Prelude, Passacaglia, and Scherzo. [*New York: American Composers Alliance, 1985*]

In 1960 **Hall Overton** wrote his Sonata for Viola and Piano dedicated to Walter Trampler. It is an eighteen-minute work without breaks and it holds the audience from beginning to end. Mr. Trampler must have been delighted not only to premiere this piece but also to record it. [*New York: Composers Facsimile Edition, 1960*]

Not too well known is the Sonata for Viola Solo, Op. 12, by **George Perle**, written in Chicago in 1942. There are no bar lines in this work, which allows the interpreter elasticity in phrasing. In 1965 Mr. Perle wrote a Solo Partita for Violin and Viola in which the first movement (Prelude) and the third movement (Courante) are played on the viola and the second, fourth and fifth movements (Allemande, Sarabande and Finale) are played on the violin. This work was written for Irving Ilmer, an artist equally proficient on both instruments. [*Bryn Mawr, PA: Theodore Presser, 1967*]

The *Infanta Marina (Reflections on a poem by Wallace Stevens)* for Viola and Piano by **Vincent Persichetti** is his Opus 83. It was commissioned by the Walter W. Naumburg Foundation and the copyright date is 1960. Mr. Persichetti was not only one of the finest composition teachers in this country; he was also a great champion of the viola. This piece lasts a little over ten minutes and possesses a lyrical elegance that makes the viola glow. [*Bryn Mawr, PA: Elkan-Vogel, 1960*]

A much later opus, *Parable for Solo Viola (Parable XVI)* Op. 130, bears a 1975 copyright date. Here, too, Mr. Persichetti's ability to present the viola in a most elegant light shines forth. His directions in Italian are so unexpected and charming, e.g., "con innocenza"; they stimulate the interpreter's imagination. [*Bryn Mawr, PA: Elkan-Vogel, 1975*]

**Raoul Pleskow's Soliloquy for Viola Solo** (1983) is a thorny but well-crafted short piece making use of some very sudden dynamic contrasts. It is quite short (under five minutes), and I would suggest it be used between two longer compositions on a viola recital.

**Claire Polin's Serpentine: Lyrical Instances for Solo Viola and Imaginary Dancer** (1965) was premiered at New York City's Donnell Library in December of 1967 as part of a Composers' Forum concert; however, the word "Imaginary" was deleted from the title after the composer consented to allow a real-life dancer to interpret the solo viola rendering and the blessings and consent of the Composers' Forum ensued. [*New York: Seesaw Music Corp., 1972*]

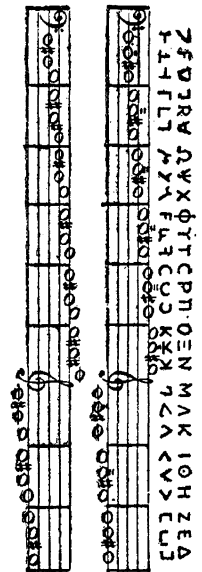
**Marga Richter** finished her Suite for Solo Viola in 1962. It consists of nine fairly short movements and the entire Suite's duration runs about seven and one-half minutes. It was always well received. I found it a most original composition. [*Manuscript*]

**Elliott Schwartz's Suite for Viola and Piano** was completed in June of 1963. During the New York season of 1967, it was performed twice, once at Lincoln Center and again at Carnegie Recital Hall, where it received favorable criticism in the *New York Times*. Revisiting this nine-minute work in 1992 with the composer at the piano, I found that it improves with age and would enhance any viola recital. It has four short movements. [*St. Louis: Norruth Music, 1988*]

In 1985 Mr. Schwartz composed *Three Inventions on a Name* for solo viola. The three short movements are Soliloquy, Dance, and Machine. The total time is about seven minutes. In this work fermata silences occur where the composer requests intensity (during the silences) which succeed in a compelling way to rivet the attention of the audience because of the absence of pulsation and the charged "freezing" of the performer.

Sonata for Viola Unaccompanied by **Walter Edmond Sear** was written in 1961 and premiered at New York's Town Hall in 1964. This is a very substantial seventeen-minute composition consisting of seven movements. The fifth movement is a Chaconne. [*Manuscript*]

A Sonata for Viola Alone (1955) by **Jose Serebrier** was published by Southern Music Company and copyrighted 1965. There appear



to be several errors in this publication, suggesting inadequate proofreading before printing. There are some interesting parts in this work but one would crave an Errata list before delving into it. [*New York: Southern Music, 1965*]

**Allen Shawn's** *Two Night Pieces for Viola and Piano* was finished in March of 1988. The duration is approximately seven and one-half minutes. There are some lyrical jazz-like moments in this piece. I did the premiere on April 12, 1989, with the composer at the piano.

Mr. Shawn also wrote a set of three pieces (1991-1992) for solo viola in memory of composer/colleague Louis Calabro. They are titled *Lamento*, *Scherzo* and *Aria*. The total playing time is thirteen and one-half minutes; however, each piece could be successfully performed as a separate entity.

The Suite for Solo Viola by **Alan Shulman** was completed in March of 1953. It was composed for violist Milton Preves. It has been widely performed by many violists and in 1962 Mr. Shulman saw fit to revise the piece, even deciding to alter the last two bars of the piece after the revision was printed. He ends the piece with an arco chord rather than the pizzicato that was printed. (I have this addition in his handwriting which he gave me in 1963.) [*New York: Templeton, 1962*]

The *Composition for Viola and Piano* in nine sections (1961) took **Harvey Sollberger** five months to write. There are some interesting metric modulations in this piece and in the final section the pointillistic placement of the short viola notes emulates an improvisation one sometimes hears at the end of a jam session. The work takes eight and one-half minutes. [*Manuscript*]

**William Sydeman** composed his *Duo for Viola and Harpsichord* in 1963 for a Town Hall Recital (mine) that took place February 14, 1964. Unfortunately, a Metropolitan Opera "standees" strike took place that afternoon and the *New York Times* music critic who had planned on reviewing the Town Hall concert was reassigned to cover the citizen pickets at 38th street who had been refused their traditional entry to the opera. (The Met was not yet at Lincoln Center.) Included in the viola/harpsichord recital was another first perform-

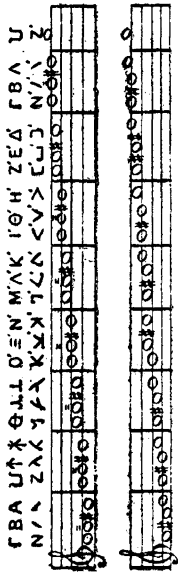
ance, the aforementioned Walter Sear Sonata for Viola Unaccompanied. The happy ending occurred May 1, 1964, when, under the auspices of Town Hall and Norman Seaman at a concert labeled "Premieres," both the Sear and Sydeman works were played again and reviewed by both the *Times* and the *New York Herald Tribune*. The Sydeman work was given favorable notice. This piece was my first experience with non-metric notation. The viola/piano version of the Sydeman was performed at SUNY-Oswego in February of 1966 with the late Robert Miller at the keyboard. [*New York: Okra, 1967*]

**Andy Teirstein's** original version of *Maramures* (1996) was for solo viola and orchestra. I first performed this in April of 1997 in Shaftsbury, Vermont. Mr. Teirstein then produced a second version for viola and piano, which was played at the Mannes College in New York City in November of 1997. The music is based on themes the composer collected in the Carpathian Mountains of Transylvania during the summer of 1994, particularly from several fiddlers in the villages of Mara and Tisa in the region of Maramures, Romania.

In 1948 **Albert Tepper** wrote a Sonata for Viola and Piano in three movements. It was completed in Boston early that year. It is a well-crafted work. The second movement has a very bouncy dance-like feeling to it. [*Manuscript*]

**Diane Thome** wrote *Alexander Boscovitch Remembered* in 1975. This work is for viola, piano, and tape. This composition was presented at the Fifth International Viola Congress, Eastman School of Music, June 5, 1977, with the composer playing the piano part. The program was entitled "Music for Viola and Tape since 1970" and included Jean Eichelberger Ivey's *Aldebaran*, Joel Chadabe's *Flowers*, and Thea Musgrave's *From One To Another*. William Primrose, who had been in the audience, mentioned to me afterwards that he found the program interesting. [*Manuscript*]

**Nancy Van de Vate** composed her Six Etudes for Solo Viola in 1969 and I gave the first performance at the Library and Museum of the Performing Arts (now the Bruno Walter



Auditorium) on December 23, 1974. The entire six etudes take only seven and a half minutes to play; however, one should consider varying the pauses between the etudes, à la Schoenberg's *Pierrot Lunaire*.

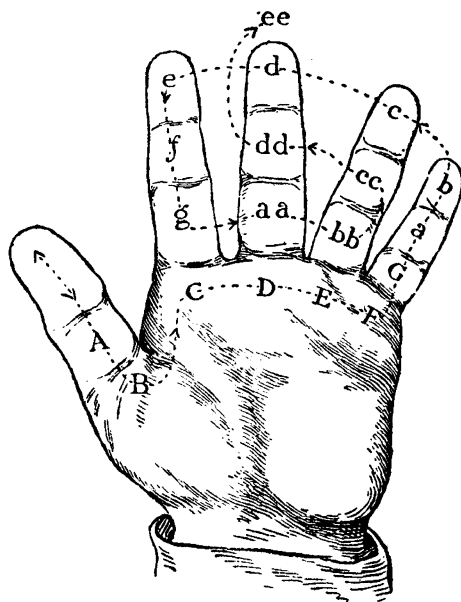
There is no composition date on my copy of Donald Waxman's Sonata in B Major for Viola and Piano but I am fairly certain of having received this copy in the 1940s. It is a three-movement piece—Con moto, Adagietto,

and Presto scherzando. After doing two performances during the last fifty years, I look forward to yet another. ¶

*Part II of Jacob Glick's "An Overview of Twentieth-Century Viola Works" will be featured in JAVS 17.2. British, French, and Italian viola works will be addressed, in addition to Mr. Glick's general commentary.*



Stott's Notation.



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# THE BASICS REVISITED: ARTISTIC DISTINCTIONS

## YOUR PRIMARY INSTRUMENT: YOU AND YOUR BODY

by Heidi Castleman

*Editor's note: The following represents part one of a series originally developed for use over the course of eight weeks by Ms. Castleman at Aspen Music Festival. Watch for additional installments in future issues of JAVS.*

*"Think with your heart; and feel with your brain." – George Szell*

Musical imagination demands shadings in tone, inflection, and vibrato. These skills are easily available when basic skills are healthy and the ear leads the hands. The goal of this technique course is to address the areas of vibrato flexibility (controlling width and speed); ballistic strokes as key to musical articulation; ease and consistency at the frog and tip of the bow; sustained, cantabile playing; and hearing sound in layers. Musical examples are provided for integration of the ideas presented. Before setting out, an examination of the primary instrument, the body, is in order.

### YOUR PRIMARY INSTRUMENT: YOU AND YOUR BODY A REFERENCE GUIDE

#### GENERAL PRINCIPLES

##### *Good Posture and Body Balance*

Good posture and body balance are essential foundations for making music effortlessly. Use the following list to evaluate posture and body balance:

##### *While Standing*

- Align the body vertically. In a relaxed manner, stack the knees, hips, rib cage, shoulders, and head vertically above the arches in the feet.
- Feet should feel planted with the legs relaxed.
- The torso is planted on the hips. Try to balance the center of gravity low, both standing and kneeling. When gently pushed, the body should return to the center of gravity instead of losing balance.
- All joints are flexible and loose. This allows for utilization of weight instead of pressure.
- Shoulders are open, hanging down, and back. Feel flexibility in the shoulder blades as they move around the rib cage.
- The rib cage expands. Keep the sternum up.
- Breathing is from the diaphragm. Feel how it expands and relaxes.
- The joint where the head and neck meet is loose. Allow the head to sit above the spine with the forehead level.

##### *While Sitting*

- Alignment is generally the same as while standing, but aligned over the tailbone.
- Establish good balance between "sitz-bones" and feet. Feet should have good contact with the floor and have enough power in the legs to enable one to spring up from the chair.



- Special chairs and ergonomic cushions designed for orchestral musicians allow for good posture and body balance.
- Beware of the hazards of crowded seating arrangements!

### *Upper Arms*

- Establish a specific upper arm level for each string level. It is important that the upper arm bone feel low in the shoulder socket and that the elbow feels very loose.
- Arms may feel weighty or floating. Use the arm weight produced by gravity to reproduce the heavy feeling of the arm at rest—on an armchair, for instance. Or, feel the arms as light as if being suspended by marionette strings.

### *Forearms*

- Be aware of rotation of the radius around the ulna.
- Maintain a loose elbow. It is helpful to visualize energy flow through the elbow as it forms both hinge and straight line. Visualize elasticity (as in rubber bands).

### *Hands*

- Relax the back of the hand.
- Thumbs are loose and flexible.
- The thumb and hand function in opposition. For instance, in a windshield wiper motion of the bow arm (turning the bow 180 degrees from hair parallel to the floor to stick parallel to the floor), the thumb serves as a fulcrum.
- Relax each base knuckle. Make sure each knuckle is flexible.
- Keep fingertips weighty but loose. Try dropping fingertips on the body of the instrument in playing position. Practice with varied finger pressure—harmonics, half-pressure, three-quarter pressure. Anticipate the next finger's sensation through feeling the buzz of the string under that finger before the new pitch actually sounds. This is the key to a good left-hand legato.
- Keep the wrists relaxed.

### *Other Principles*

- Make sure there is a good fit between instrument and player. The angle of the left elbow should not be too oblique. The left index finger should not slant back too much when fourth finger is down.
- Evaluate each set-up individually. A shoulder rest should have multiple points of contact with the body. Chin rests may be side or center and may be built up for longer necks.
- Physical warm-up before practicing or playing is important.
- Changing or learning a basic skill should be undertaken gradually, allowing the muscles to adapt slowly.
- Stay physically fit.
- If something hurts, stop playing!!

### *Common Problem Areas*

A short fourth finger, small hands, or short arms can lead to straining. On the viola especially, the fit of the instrument is critical. Assess viola body length, string length, size of shoulders, depth of bouts, angle of neck, and thickness of neck for each instrument/player fit.

## PART I. MAKING MUSIC EFFORTLESSLY: BODY-MIND INTEGRATION

In the context of well-balanced posture, apply each of the following principles to some music daily. The musical examples given are a starting point.

NEUME NOTATION. (FIFTH CENTURY.)  
 P er fice gref ful meof mte mauf tu if

- A. In general, a mental concept of the music and of body movement precedes any action. Always hear first, visualize what it will feel like, and only then, play. The timing of this sequence is essential to playing accurately and consistently.
- B. A preparation or signal, given through breathing that mirrors the duration and character of the pulse, is essential to integrating the musical and the physical. Note the difference in duration and character of the pulse in the following two excerpts. Reflect this difference in the breath cue. In general, cultivate ease in breathing; when exhalation is complete, inhalation comes naturally.

Ex. 1. Brahms, Sonata Op. 120, No. 2, first movement opening

**Allegro amabile**

*p*

Ex. 2. Brahms, Sonata Op. 120, No. 2, second movement opening

**Appassionato, ma non troppo Allegro**

*f* *espress.*

- C. In the following excerpt, balance the viola with very little effort between head and hand. Good posture and body balance accompanied by release in head weight helps to facilitate this balance. Be sure that the viola is parallel to the floor. Avoid squeezing to hold the instrument. Find a position in which the instrument rests on the collarbone and the scroll feels very light.

Ex. 3. Bartók, Viola Concerto, second movement, opening

**Adagio religioso, ♩ = 69**

*mp* *semplice* *mf*

TRANSLATION OF NEUMES, AFTER SOLEMNES.

Per . fice gres . sus me . os in se . mitis tu . is.

D. Playing is based on weight and speed on a contact point. In the following two excerpts, use gravity as an ally, releasing the bow arm weight for production of a deep and ringing sound. Pressure over and into the bow will not achieve the same open and ringing sound. The following points will aid in weight release:

- It is essential to keep both thumbs loose.
- Generally, straight lines from the elbow to the hand are helpful. Excess bend in the wrist makes this arm weight transfer into the bow more difficult.
- The bow hold should be loose enough that you can feel the vibrations of the stick in the thumb and fingers.
- Left hand fingers should feel weighty as well. Allow them to just drop onto the string, not squeeze!

Ex. 4. Hindemith, *Trauermusik*, second section

**II Ruhig bewegt**

GOthic NOTATION.

Ex. 5. Hindemith, *Trauermusik*, third section

**III Lebhaft**

E. In the following excerpt, try to keep the body relatively still—only the arms, hands and fingers should move. Relax the lower back before long shifts and other challenging spots.

Ex. 6. Schubert, *Arpeggione Sonata*, first movement

**Allegro moderato**

F. Feel pulse deeply, in the muscles and blood vessels.

G. Fingers are sensors. They are a primary source of information.

*Left Hand:* It is critical that one avoid squeezing between the fingers and the thumb. Have a partner try to move your thumb while playing the following musical example. Does it move easily? Try the following exercise:

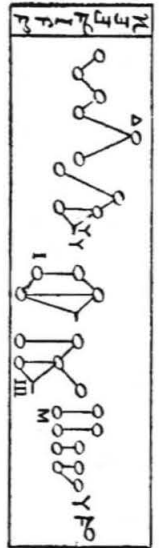
- Sirens—Choose a finger and slide slowly and smoothly from first position to somewhere beyond seventh position and back, first with thumb inside the palm and then with thumb brushing the side of the neck lightly and following the hand around up high.
- The thumb must rebalance in position from first to fourth fingers, especially if the hand is small or the fourth finger short.

*Right Hand:*

- Fingers pull the bow toward the bridge, promoting clearer and deeper tone production.
- Allow the hand to rebalance around the thumb.
- Make sure the thumb is rounded and especially loose in the lower half, even to the point of being able to take it off the bow.

Ex. 7. Hindemith, *Trauermusik*, second section

**II Ruhig bewegt**



Pictorial Notation suggested by Huchald.

Part II of Ms. Castleman's "The Basics Revisited: Artistic Distinctions" will be featured in the next issue of JAVS. "Flexibility of Vibrato: Controlling Width and Speed" will be the featured topic. ☪



—submitted by Andrew Levin

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Linda Ghidossi-DeLuca is a graduate of the Juilliard School of Music, where she received Bachelor's and Master's Degrees in Music Performance under the tutelage of the renowned Lillian Fuchs. Ms. Ghidossi-DeLuca has performed with Yo-Yo Ma, Pamela Frank, and Lorraine Hunt and is, in the words of the San Francisco Chronicle's music critic Joshua Kosman, "one of the wondrous hidden treasures of the Bay Area's musical scene." She is currently principal violist of four Bay Area orchestras, including the Grammy-nominated New Century Chamber Orchestra.

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## 2000 DAVID DALTON VIOLA RESEARCH COMPETITION

*The first annual David Dalton Viola Research Competition has been completed, with two winning entries selected through a screened judging by a panel of five AVS scholars. Charletta Taylor's first place entry appears below, followed by Christina Placilla's second-place entry, found on page 39.*

### THE REAL THING: A STUDY OF THE WALTON VIOLA CONCERTO

*by Charletta Taylor*

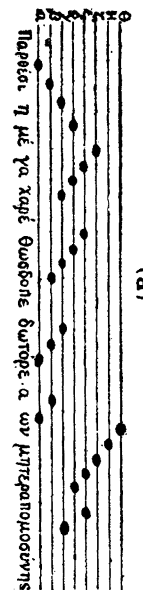
William Walton's Viola Concerto is essential to the movement that propelled the viola into the realm of solo playing. Although the concerto was initially completed in 1929, Walton revisited the work in 1961, re-orchestrating the score and revising the solo part. Although the solo part remains recognizably the same in each of the versions, there are significant changes in dynamics, tempos, articulation, phrasing, and notes. Similarly, there are two published piano arrangements of the Concerto, one from 1930 and the other from 1964. These two arrangements also differ in many ways from one another and from the orchestral scores from which they were taken. To better understand this piece, it is important to know the revisions Walton made in the Concerto, why these changes were made, and how such changes are reflected in each of the piano arrangements.

Walton started work on the Viola Concerto while in Amalfi, Italy in November 1928. Sir Thomas Beecham, conductor of the British Broadcasting Company Orchestra, proposed that Walton write a concerto for the great English violist Lionel Tertis. Walton returned to London with the completed concerto in the spring of 1929 and sent a manuscript to Tertis. Much to Walton's surprise, Tertis returned the manuscript. Tertis' rejection left Walton with a completed concerto but no soloist, as there were few virtuoso violists Walton could turn to for a performance. Walton briefly considered converting the piece into a violin concerto, but abandoned the plans at the suggestion that Paul Hindemith play the concerto. Tertis claims that he was the one to suggest Hindemith.<sup>1</sup> However, Walton claims that Edward Clark at the BBC sent the concerto to Hindemith, who eagerly agreed to play the first performance.<sup>2</sup>

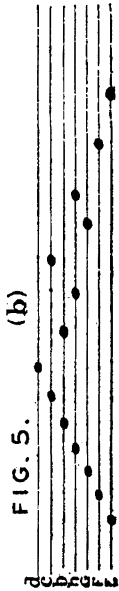
The Viola Concerto's first performance was scheduled for London's Henry Wood Promenade Concert on October 3, 1929, in Queen's Hall. Walton conducted the concerto himself, with Hindemith as the soloist. Although he admired Hindemith's technique, Walton felt that "his playing was brusque; he was a rough, no-nonsense player. He just stood up and played."<sup>3</sup> There were only a few rehearsals and these were tediously spent fixing orchestra parts that were missing bars and splattered with incorrect notes. Despite it all, the performance went well and the Viola Concerto was well received.

Lionel Tertis went to the premiere of the Viola Concerto and "was completely won over".<sup>4</sup> Tertis had his first chance to perform the piece at the International Festival of Contemporary Music at Liege in 1930 with Walton conducting again. William Primrose performed the Concerto for the first time in 1935 with the Royal Philharmonic Society under Beecham. With the performances by three of the most prominent violists, Hindemith, Tertis, and Primrose, Walton's Viola Concerto was firmly established as an essential part of the solo viola repertoire.

William Walton revised the Viola Concerto in 1961. This version was premiered on January 18, 1962, with John Coulling as viola soloist, along with the London Philharmonic Orchestra,







conducted by Sir Malcolm Sargent. The composer never withdrew the original score. Rather, he “authorized that both the original and the new orchestration may be used,” even though he preferred the later version.<sup>5</sup> The revised edition is now the standard version for performance.

At first glance, it appears that the new version is simply a re-orchestration. A note appears on the score “. . . in 1961, the composer re-scored the work for a smaller orchestra, using double instead of triple woodwinds, omitting one trumpet and tuba, and adding a harp.”<sup>6</sup> However, the reasoning behind Walton’s revision or the effect the revision had on the solo part is never addressed.

Although Walton did not comment on his reasoning, there are several possible explanations behind the 1961 revision. Revisions in Walton’s compositions are not uncommon; a number of his works were published and then republished after he made alterations. Walton’s string compositions were most often the works that underwent revision. For example, both the Violin Concerto and Walton’s string quartet were revised following their initial completion. Like the Viola Concerto, *Belshazzar’s Feast*, another Walton masterpiece, underwent alterations that included re-scoring. Although this work was composed between 1930 and 1931, Walton had revised so many passages by 1948 that it was necessary to incorporate them into a new edition of the entire score.<sup>7</sup>

Why did Walton frequently revise his compositions? Why did he make revisions in the Viola Concerto, which had been well received for thirty years? A closer look at his training and experience only begins to unravel the mystery.

Considering William Walton’s early biography, it is amazing that he became a great composer of a variety of different genres: songs, concertos, operas, symphonies, string quartets, and movie music. Walton was born in a small English town where his father was choir-master. From an early age, Walton showed talent for singing. Although he eventually decided to study music in school, Walton never obtained a degree in music or arts. He left school after three failed attempts at passing his Responsions, the required final examinations. He had very little orchestral experience, “self-taught in orchestral matters, by trial and error and instinct . . . Walton claimed only to play the pianoforte very badly, and his practical musical work was chiefly as a chorister.”<sup>8</sup>

If Walton had little knowledge of general orchestral matters, he had even less knowledge of the viola. He claimed that when he started the concerto he knew little about the instrument “except that it made a ‘rather awful sound’.”<sup>9</sup> Walton was familiar with the most common pieces of viola solo repertoire at the time, Berlioz’s *Harold in Italy* and Mozart’s *Sinfonia Concertante*, and admitted that the concerto was influenced by Hindemith’s *Kammermusik No. 5*.<sup>10</sup> These three pieces were the extent of his familiarity with the instrument. In light of the composer’s limited knowledge of the concerto’s solo instrument, the 1961 revision becomes more understandable.

The revision of the Viola Concerto was a chance for Walton to demonstrate his growth as a composer in writing both for orchestra and for the viola. Initially composed when he was just 26 years old, the first version of the Concerto was an amazing demonstration of Walton’s compositional ability. The 1961 revision of the concerto followed a period of maturing in Walton’s musical style that corresponded to Europe’s involvement in World War II. While Walton’s style remained recognizable throughout his career, a more refined emotional quality emerged between 1940 and 1945.<sup>11</sup>

Performers of the Viola Concerto also had a part in its revision. Walton had the chance to hear his work performed by some of the world’s greatest violists, most notably Paul Hindemith, Lionel Tertis, and William Primrose. These men not only played the Concerto, but also adopted it as a cornerstone of their performance repertoire. They played the Viola Concerto regularly and were experts in its performance, aware of its strengths as well as its weaknesses. When Primrose was asked what he believed to be the reason behind the revision, he stated,

I think that he [Walton] had been requested by a number of violists to possibly re-score it, because there were instances that I, too, felt were simply too heavy for the soloist. He made some subtle adjustments and I like them very much.<sup>12</sup>

Hindemith, Tertis, and Primrose were aware of the barrier they faced as early virtuosos of the instrument. They were “keenly aware of the reputation the viola had gained as a nasty, growling,

and grunting instrument, especially when used in a solo function” and they struggled to overcome this perception.<sup>13</sup> The first step in this process was to promote the creation of pieces like Walton’s Viola Concerto to broaden the limited repertoire. They also had to be “ever on the lookout for ways of offsetting this presumption,”<sup>14</sup> by subtly altering the solo part to make it clearer. This was often accomplished by moving passages an octave higher “in order to avoid that unseemly scrubbing that so often resulted from placement on the two lower strings.”<sup>15</sup> Although Walton did heed the performers’ advice about re-scoring the Concerto, he did not care for the other revisions suggested through performance practice. According to Primrose, none of the customary alterations made it into the 1961 revision.<sup>16</sup>

The re-orchestration of the Concerto for the 1961 version consisted mostly of “lightening the orchestral accompaniment.”<sup>17</sup> Woodwinds were reduced to two on a part, with the second players doubling on piccolo, English horn, or bass clarinet. There is one less trumpet and no tuba. Additions include a stand of violas, a stand of basses, and a harp. Walton plays with the instrumental assignments, generally reducing the use of brass and making the texture clearer through simplification of accompaniment.

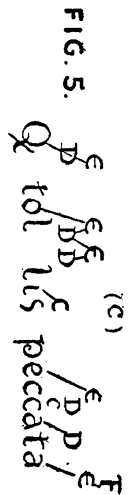
The re-scoring of the Concerto is the most noticeable and substantial change in the Viola Concerto. Changes to the solo part are so slight that they are initially unnoticeable, yet they are essential in adding brilliance to this masterpiece. Metronome markings are the most helpful revisions for the soloist. The original version of the Concerto indicates only one metronome marking in the entire score; the 1961 revision, however, includes metronome markings along with the original descriptive tempo markings such as *andante comodo* or *con spirito*. This addition is important in clarifying performance interpretation of the piece. There are numerous places throughout the Concerto in which a meter change or *ritardando* obscures a tempo marking. Conflicts like this are resolved by the composer in the revised version by indication of the beat unit at meter changes and inclusion of a metronome marking. The new metronome markings are included as tempo specifications at the beginning of each movement as well as at critical tempo changes throughout the movement. They are also used to replace written tempo markings. Although tempos are clarified and expanded upon by the addition of metronome markings, tempo fluctuations that occurred in the 1929 version of the Viola Concerto are simply missing from the 1961 version.

Walton also revised the dynamic scheme of the solo viola. Considering that the primary consideration in revision of the Concerto seems to be clarification and to make the solo viola more distinctive, the alterations made in dynamics are surprising. Many of the soloist’s dynamics in the revised version are reduced a level so that *fortes* become *mezzofortes* and *pianos* become *pianissimos*. Most of these changes occur in the first movement of the Concerto. Walton further clarifies dynamics in the revised edition through adding to or extending the original dynamic markings to give the soloist a better idea of where they are coming from and where they are going. In several instances, Walton adds a completely new dynamic marking or eliminates an original one, usually a *crescendo* or *decrescendo*.

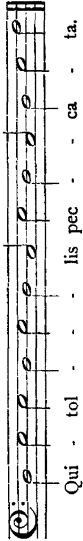
Less obvious are the revisions in the solo viola’s articulation and expression. These modifications include small changes like a shifted accent, a missing slur, added *spicatto*, or the addition of descriptive markings. Although these revisions would likely go unnoticed by an audience, Walton made them to clarify technical execution of the solo part. The revised version thus gives the soloist more specific direction on how Walton wished these passages to be played.

Another notable 1961 revision is Walton’s alteration of notes in the solo part. This includes the substitution of new pitches for the original and the addition of, or change in, octaves to passages. Some of the octave changes and additions are marked as optional; others are clearly meant to be played. At one point Walton changes two notes to harmonics and in another passage he adds a glissando. Most of the note alterations, whether optional or not, occur in the second movement of the Concerto.

The following examples highlight revisions in the viola solo part.

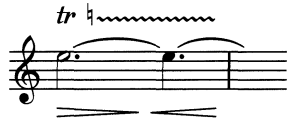


Translation of Fig. 5 (c):—

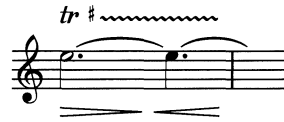


## Ex. 1a and 1b. Movement one, 7 measures after 15

1929 original



1961 revision—trill altered to F#

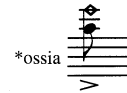


## Ex. 2a, 2b and 2c. Movement two, 1 measure before 19

1929 original



1961 revision—optional harmonic provided



## Ex. 3a and 3b. Movement two, 1 measure after 24

1929 original



1961 revision—optional octave double stops indicated



## Ex. 4a and 4b. Movement two, 3 measures before 30

1929 original



1961 revision—glissando added



## Ex. 5a and 5b. Movement two, 3 measures before 26

1929 original



1961 revision—harmonics added



Publication of piano arrangements followed the release of each of the Viola Concerto scores. Although both publications are piano arrangements, they contain orchestral cues so that a soloist can use them in rehearsals. The arrangement corresponding to the 1929 score was first published in 1930 and was edited by Lionel Tertis. The second arrangement was published in 1964 and was again edited by Lionel Tertis, following release of the 1961 revision. Despite a common editor, the two arrangements vary in the degree to which they accurately reflect their corresponding score.

The 1930 arrangement is contradictory to the solo part of Walton's 1929 score. Dynamics are shifted, changed, deleted, or even added. The bowings are misleading, especially in the first movement; slurs are extended to connect more notes than initially indicated, altering Walton's original note-groupings. Few measures are free from some kind of alteration. In contrast, the

1964 arrangement is an accurate reflection of the 1961 version of the Viola Concerto. Few liberties were taken in this later arrangement and those that were taken are minor. The following examples demonstrate alterations in the solo viola part between scores and piano arrangements.

Ex. 6a and 6b. Movement one, measures 4–6

1929 score



1930 piano arrangement—difference in slurring/phrasing



Ex. 7a and 7b. Movement three, 2 measures before 47

1929 score



1930 piano arrangement—first group of sixteenth notes now appears as a group of six, with “C” added to start the sixteenth note run.



Ex. 8a and 8b. Movement two, 3 measures before 35

1961 score



1964 piano arrangement—octave double stop eliminated from final eighth note



Ex. 9a and 9b. Movement two, rehearsal number 35

1961 score

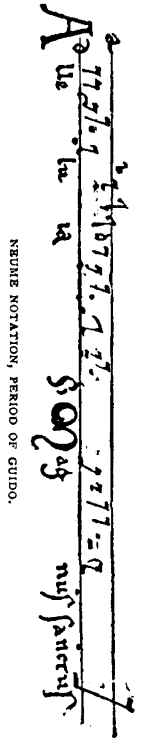


1964 piano arrangement—accents added to the down beat of each measure



Ex. 10a and 10b. Movement three, rehearsal number 45

1961 score



1964 piano arrangement—entrance raised an octave



Knowing that Lionel Tertis worked on both arrangements, it is surprising to see the difference between them. While the first arrangement takes great liberty to alter the Concerto, the 1964 arrangement is quite close to the 1961 score. This is likely because there was a revision of the Concerto by the composer. According to Primrose, performers took great freedom, adding or changing octaves and altering phrasing and bowing, prior to the 1961 revisions. However, the revised Concerto was published without including these alterations. When a young performer asked Walton if he should play the Concerto with the customary performance alterations, Walton stated that he wanted no such thing. He simply wanted the piece performed his way, as he had written it.<sup>18</sup>

Walton's Viola Concerto was a working composition. Although it was immediately recognized and established as a masterpiece, it did not remain stagnant. Instead, the Concerto underwent change as Walton rethought and reworked the piece. The result was a revision three decades later in which Walton clarified, expanded, and altered his original ideas. The revision was not meant to replace the original version, but to conclude a long process of personal and musical growth and development. With the revision, Walton essentially shares with his audience something a listener once told him after hearing the Viola Concerto, "Here's the real thing."<sup>19</sup> ♮

*Charletta Taylor received her BM in viola performance from Northwestern University where she studied with Peter Slowik. She studied with Michelle LaCourse at the University of Massachusetts at Amherst for her MM in viola performance. Charletta was a member of the Civic Orchestra of Chicago and violist in the Blue Lake String Quartet. She is currently a free-lance performer in mid-Michigan.*

David Dalton provided the following note of interest: "Oxford University Press is currently working on production of definitive editions of Walton's oeuvre, presumably in preparation for the 2002 centenary of the composer's birth. Included will be the Viola Concerto, where both the 1930 and 1961 editions will be consulted along with other sources. Perhaps violists can look forward to still another version, perhaps even the definitive."

#### NOTES

1. Lionel Tertis, *Cinderella No More* (London: Peter Nevill, 1953), 38.
2. Susana Walton, *William Walton: Behind the Façade* (Oxford: Oxford UP, 1988), 68.
3. *Ibid.*, 69.
4. Frank Howes, "Concerto for Viola and Orchestra." *The Music of William Walton*, 2nd ed. (London: Oxford UP, 1974), 80.
5. Stewart R. Craggs, *William Walton: A Catalogue* (Oxford: Oxford UP, 1990), 49.
6. *Ibid.*
7. *Ibid.*, 51.
8. Michael Kennedy, Critical appreciation, *William Walton: A Thematic Catalogue of his Musical Works*, By Stewart R. Craggs (London: Oxford UP, 1977), 4.
9. Michael Kennedy, "Viola Concerto, 1928–9." *Portrait of Walton* (Oxford: Oxford UP, 1989), 49.
10. *Ibid.*
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12. David Dalton, *Playing the Viola: Conversations with William Primrose* (Oxford: Oxford UP, 1988), 211.
13. *Ibid.*, 197.
14. *Ibid.*
15. *Ibid.*
16. *Ibid.*

17. "Editorial Notes," *The Strad*, Feb. 1962, 377.  
 18. Dalton, 197.  
 19. Kennedy, *William Walton: A Thematic Catalogue*, 35.

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# THE ROMANIAN NATIONALIST INFLUENCES ON THE VIOLA WORKS OF STAN GOLESTAN AND GEORGE ENESCU

by Christina Placilla

Riding on the wave of nationalist tendencies that swept Europe in the beginning of the twentieth century, the Romanian born composers Stan Golestan and George Enescu<sup>1</sup> led their countrymen in celebrating the traditions and folk music of their homeland. In 1921, Enescu and Golestan, along with many of their contemporaries, founded *Societatea Compozitorilor Romani*, the Romanian Composers Society. This organization's goals centered upon the publication of new works by Romanian composers and the preservation of existing folk material of the Romanian people. It was through the influence of the Hungarian composer Bela Bartók, and the Romanian Constantin Brailoiu, that the systematic catalogue of this folk material was preserved as a treasure house for future Romanian composers.

In an article addressing the spirit of *Societatea Compozitorilor Romani*,<sup>2</sup> Enescu called upon his countrymen to develop a Nationalist School equal to any in the West. Enescu and his compatriots utilized the ethnomusicological research completed by Bartók and Brailoiu and employed this historical, musical material inherent to Romanian folk music in their own compositions by using:

1. monotonous chant, also known as *parlando*, as the basis of the thematic material, and embroidering the harmonic lines that surround it (Parlando, also referred to as *parlando rubato*, is a style of instrumental playing found in this region that traditionally accompanies a vocal part. This style is much like recitative, with a very free rhythm, giving an almost "spoken" quality to the instrumental accompaniment);<sup>3</sup>
2. dance structures from the tradition, such as the Hora, which can be found throughout the region;
3. a popular melody as the thematic material; or
4. a combination of the above to create a synthesis with an overall flavor of Romanian Nationalism.

The members of *Societatea Compozitorilor Romani* incorporated these ideas into their music. Stan Golestan and George Enescu, two leading composers of this group, wrote masterful works for solo instruments, chamber ensembles, and orchestra in this idiom. Two pieces in the viola and piano duo repertoire, *Arioso et Allegro de Concert* by Stan Golestan and *Concertstück* by George Enescu, are fine examples of their incorporation of traditional Romanian music into art music, giving it the flavor of their homeland.

## STAN GOLESTAN: *ARIOSO ET ALLEGRO DE CONCERT* FOR VIOLA AND PIANO (1932)

Composer and author Stan Golestan (1875–1956) was heavily influenced by Romanian culture. An émigré to Paris, Golestan was educated at both the Conservatoire National de Music de Paris and the Schola Cantorum. He became acquainted with many of the elite musicians working in France during the 1920s and 1930s. He was a member of *Societatea Compozitorilor Romani* and strove to further the objectives of the Romanian Nationalist School.

Golestan's only work for viola, the *Arioso et Allegro de Concert*, was dedicated to Maurice Vieux and became a part of the Conservatoire's curriculum in 1933. It is heavily influenced by





the traditional music of Romania. In an article written in 1921,<sup>4</sup> Golestan wrote that Romanian composers should utilize natural forms and the national spirit in their works, but leave each work in its most natural, untouched state. It was Golestan's intent that his works would echo the sounds one might hear in villages, sung or played by the Romanian people, not just melodies based on the spirit of the people. It is not surprising, then, that he based the *Arioso* on melodies and dances he might have heard while traveling in the countryside.

This work is written in a traditional double form called *Cand pacurarul a pierdut oile* (When the shepherd lost his sheep) and *Cand pacurarul a gasit oile* (When the shepherd found his lost sheep). The first section, a parlando section, expresses the shepherd's loss and grief over having lost his sheep. The second section is a dance whereby the shepherd breaks into an expression of the overwhelming joy he feels in recovering the lost sheep. The two sections are played without a break in between.

In the *Arioso et Allegro de Concert*, the first section is based on the *Doina*, a lament. This lament is a type of storytelling poetry, set to music that is particular to the Romanian people. This parlando, storytelling element is crucial to the work. The violist is the storyteller and the pianist represents the music under which the chant-like viola part is able to express the grief of the shepherd, who has lost his sheep. The use of repetitive musical motives and the dramatic tempo changes lend the section an element of recitative, and allow a musical story to emerge.

Example 1. Golestan, *Arioso et Allegro de Concert*, measures 21–28

The musical score for Example 1, measures 21–28, is presented in two systems. The first system is marked "a Tempo" and features a vocal line (viola) and piano accompaniment. The second system is marked "Poco a poco agitando" and "Insistendo", with a tempo change and a key signature change to D major. The piano accompaniment includes a prominent triplet in the right hand.

The second section is a *Hora*. The *Hora* is a round dance movement, found throughout Romania.<sup>5</sup> Dancers form a circle, interlocking their hands or arms. The circle then executes a series of steps and motions. A violinist at the village dances of Romania traditionally plays the *Hora*; thus the viola is a natural choice for this dance, due to the similarity between the two instruments.<sup>6</sup> The tempo for this dance is quite brisk, with a quarter note equaling between 80–116. It is not uncommon for this dance to be found in strange time signatures, such as 7/16 or 4+2+3/16. This may explain some of the uneven accentuated groupings found in this partic-



ular piece. Note the accented fourth beat in the piano part in the following example. Also note that the high E in the viola part lands on the second sixteenth of the third beat. Although the note itself does not have an accent mark, the shape of the line provides a natural accent on that note.

Example 2. Golestan, *Arioso et Allegro de Concert*, measures 43–45

The melodies contained in the B section are structured motivically. Generally, these motives span a pentachord, and are repeated seemingly without plan or order. This use of repeated motivic units is a natural element of the music of this country. A bagpipe player that Bartók met in his travels, Lazar Lascus, exemplifies the tradition of this type of music.<sup>7</sup> Lazar played thirty-one dance pieces, which Bartók recorded. When Bartók later analyzed the pieces he found that they contained one hundred and six motifs. The motives that Golestan uses are not so random as those of Lascus. Golestan pays homage to this Romanian tradition by repeating motives and utilizing fragments of the preceding motives to build a new motivic series. Examples 3a–3d demonstrate Golestan's use of motivic material.

Example 3a. Golestan, *Arioso et Allegro de Concert*, measures 46–51

example continued on next page

Plica.

Long Short  
Descending

Long Short  
Ascending

Example 3b. Fragment of measure 46 that is the source of motivic material in Examples 3c and 3d below.

Example 3c. Measure 47 is based on the first half of the above example.

Example 3d. The following fragment from measure 48 has its motivic origins in the second half of Example 3b.

The element of solo improvisation, which is also found in the folk tradition of the region, is present in the introduction of the *Arioso et Allegro de Concert*. In the style of parlando rubato, this music leads into the *Doïna* proper, the Arioso. The use of cadenza is directly related to this solo improvisation, and such material is found at the end of the introduction. Also, a more involved and lengthy cadenza is incorporated at the end of the A' section as a transition into the B' material. See Example 4 below.

Example 4. Golestan, *Arioso et Allegro de Concert*, measures 1–9

The *Arioso et Allegro de Concert* is a prime example of how explicit references to the folk elements of a country can be convincingly incorporated into art music. The synthesis of traditional form, dance structure, parlando, and instrumental improvisation gives this work an overall Romanian flavor, fulfilling the objective of *Societatea Compozitorilor Romani*.

#### GEORGE ENESCU: *CONCERTSTÜCK* (1904–1906)

Born in 1881 to Romanian parents at Liveni, George Enescu (1881–1955) began his musical life at the early age of four, when he began to play the violin by ear. He was trained in both Vienna and Paris, where he not only studied the violin, but excelled at composition as well. Although his studies took him far, his heart and soul remained in his native land, Romania. *Poème romain*, the first of Enescu's compositions to gain recognition, was composed at age sixteen. His following pieces began to reflect the character of his homeland. Enescu wrote, "If we have something to say, let us say it in our own manner; if nothing, let us be silent."<sup>8</sup> It was through the influence of the folk music indigenous to his land that Enescu was able to speak in his "own manner." He wrote his major work for viola and piano, *Concertstück*, in the spirit of the *Societatea Compozitorilor Romani*.

Enescu's *Concertstück* was written between 1904 and 1906 for the competition jury at the Paris Conservatoire, where he served on the jury panel from 1904–1910. It was dedicated to T. H. LaForge. Unlike Golestan's *Arioso et Allegro de Concert*, the *Concertstück* was not conceived with as much explicit reference to the Romanian folk element. Enescu does, however, utilize the elements of parlando rubato as well as dance characteristics found in the folk tradition.

The parlando element appears throughout the work, in both the piano and the viola part, with the opening reflecting the *Doïna* song type. This theme reappears several times throughout the work (mm. 1–6, 34–43, 90–96, 133–148, 156–160, and 181–182) in different keys, and is at times slightly altered. It begins in the first measure with a series of step-wise quarter notes. The linear motion suggests that this section is meant to represent a vocal line. The folk element is reinforced by the use of the Mixolydian mode, which contains a lowered seventh scale degree, commonly used in Eastern European music.

There are two distinct dances incorporated in the work. The first one is *Gracieux*, “gracious,” appearing first in mm. 7–14. The *Gracieux* is a slow dance, with much of the motion being step-wise, again alluding to the folk element. This dance is related to the *Brau*, a spinning house dance performed by girls. In Bela Bartók’s *Rumanian Folk Music, Vl.1*, the dance appears twice in the form incorporated by Enescu.<sup>9</sup> Here, a violin and a flute play the two examples of this dance, with the violin example closer to the Enescu interpretation. The rhythm, rather than the tempo, characterizes this dance.

Example 5. The *Brau* rhythm found in example #19 in the Bartók catalogue.

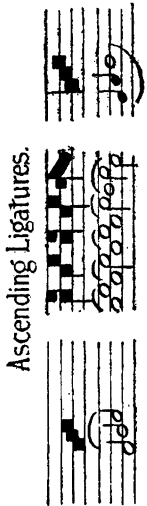


The examples found in the Bartók catalogue indicate a much faster tempo for the dance than is utilized in the *Concertstück*. Enescu’s *Gracieux*, written in 3/2 with anacrusis in the preceding bar, rhythmically consists of a dotted quarter note tied to an eighth note, three times, then followed by four eighth notes, the first two slurred, another dotted quarter note tied to an eighth note and finally four more eighth notes, slurred as previously indicated.

Example 6. Enescu, *Concertstück*, measures 7–9

Later in the work, there is a faster version of this dance; see mm. 45–50, 81–83, 162–167, and 200–203. This version is not an exact rendition of the slower version, but it contains fragments of the rhythmic elements inherent to the *Brau*.

The second dance type, which appears throughout the work and is often marked *bien marqué*, is related to the *Batuta*, which is a dance performed exclusively by men. This dance is found in the regions of Mures, Bihor, and Torontal. It is a complicated dance for young men in which the last move of the dance results in the young man kicking the room’s ceiling.<sup>10</sup> This dance is rhythmically characterized by the use of two eighth notes followed by a quarter note, with the accentuation being on the quarter note.



Example 7. Enescu, *Concertstück*, measures 98–103

Rests.

Perfect Long: Imperfect: Breve: Major Semib: Minor: End of Song.

Seminima: Croma: Semicroma: End of Period

The dance is in a quick tempo, recorded in *Rumanian Folk Music* at quarter note equals 156.<sup>11</sup> Another example of the Romanian heritage of this work lies in Enescu's layering of dances and the parlando element previously mentioned, on top of one another. It was common custom to have more than one musician playing at a time. Sometimes the music played would be of a different dance or melody, causing a similar layering effect. An example of this layering effect between the two instruments can be found in mm. 133–140.

Example 8. Enescu, *Concertstück*, measures 133–140

Maxima  
Duplex Longa

The musical score is presented in three systems. Each system consists of a viola line (top staff) and a piano accompaniment (bottom two staves). The key signature has one flat (B-flat), and the time signature is 3/2. The first system includes a viola line with ornaments labeled C.1 and C.2, and a piano accompaniment with the instruction "Un peu marqué". The second system continues the viola and piano parts. The third system concludes the piece with a final cadence in the piano part.

It was common for musicians to shift between differing dances, rhythms, or patterns. Some rhythmic patterns and motives are specific to certain dances and also to the gender of the dancers. Throughout this work, the *Brau*, a dance for young women, and the *Batuta*, a dance for men, are alternated. Traditionally in Romanian villages, a village dance occurred every Sunday. As one gender group danced, the other group watched. In between dances, the village historian and storyteller would sing as the dancers rested. The parlendo element in this piece is used as the storytelling device between the dances. There is a constant shift between the two dance themes and the parlendo rubato theme, much like the Sunday dance in the Romanian village.

Finally, the use of ornamentation found in the viola part is specific to this region of Europe. The composer uses several rhythmic variations, just as a native peasant violinist would in his own interpretation of a dance or melody. The basic rhythm is a dotted eighth note tied to a sixteenth note followed by a series of neighboring and passing tones, which propels the music to the next dotted eighth note. Examples may be found in mm. 45–50, 81–83, 162–167, and 200–203. The main harmonic impetus of each of these passages relies on the dotted eighth note, while the melodic interest is conveyed through the number and the direction of the notes found in the ornamentation.

Although this piece contains many elements of Romanian heritage, Enescu, who lived much of his adult life in Paris, was no doubt inspired and influenced by his French contemporaries. There are instances in which the music suddenly shifts moods from a purely Romanian mood to a French esthetic. An example of this occurs at the end of measure 127.

Example 9. Enescu, *Concertstück*, measures 127–132

The musical score consists of two systems. The first system shows measures 127-130. The second system shows measures 131-132. The tempo is marked 'Larga' on the right. The score includes dynamic markings 'Très expressif' and 'Diminuez'. The piano part has 'Red.' and '\*' markings under the bass line. The viola part has a long note in measure 127 and a fermata in measure 132.

This effect is achieved by a sudden change of the rhythmic drive of the *Batuta* to a slower, sostenuto line, longer in duration than either the dances or the parlando section. The music becomes suspended and flows simply with much less intensity and direction than any of the Romanian themes.

Enescu was able to synthesize his connection with his homeland and his adopted Paris. Thus an understanding of the origin of this work as a reflection on a portion of Romanian village life opens new doors and allows Enescu's voice to be heard.

## CONCLUSION

The voice of the Romanian people became a present force within the psyche of the composers of that culturally rich and fruitful land. Both Stan Golestan and George Enescu were leaders among their countrymen, producing pieces based upon the music heard in Romanian villages and towns. The music of the people thus became the music of the elite, flavored with the styles and conventions of Western Europe. Regardless of Parisian influence, the work of Golestan and Enescu remains Romanian in concept. It requires of the performer an understanding and an effort to reproduce the dances and the mood of the *Doina*. Stan Golestan once said of his own work, "I want to achieve a musical recollection of the raw, melancholy, pastoral atmosphere that vibrates in our open skies."<sup>12</sup> The skies of Romania still reverberate with the energy and sadness that envelops the works of these two noteworthy composers. The spirit of nationalism still pervades their works, and is as effective today as in the era in which they were written.



Christina Placilla, DMA viola performance student at the University of Colorado at Boulder, began playing the viola at the age of eleven. She completed her undergraduate studies at California State University, Long Beach as a student of Adriana Chirilov. Her dedication to chamber music led her to study at the Hartt School of Music for her Master's degree. While at the Hartt School, Christina studied with both Steve Larson and Lawrence Dutton of the Emerson String Quartet. She has participated in the Mancini Institute and the Brevard Music Festival and has also been a practice supervisor at the Interlochen Arts Festival for two consecutive summers. She is currently a student of Erika Eckert.

## NOTES

1. Note that there are two spellings of the composer's name: Georges Enesco, the francophone version, and George Enescu, the Romanian version. Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*, Vol. 6. (London: Macmillan, 1980), 163.
2. Enesco, Georges, "De la musique roumaine," *Revue Musicale*, July–August 1931, 158.
3. Bartók, Bela, *Rumanian Folk Music*, ed. Benjamin Suchoff, Vol. 1 (The Hague: Martinus Nijhoff, 1967), 15.
4. Golestan, Stan, "Roumanie." *Revue Musicale*, March 1921, 175–176.
5. In Bartók's *Rumanian Folk Music*, V. 1, he found examples of this dance specifically in the region of Banat, which includes the villages of Torontal and Timis. This dance is similar to the *Seleus* and *Hora cu pierina*. (Bartók 31, 97–98, 100, 117, 133, 176–178, 284, 293–294, 316, 407–408, 410–411)
6. In Bartók's *Rumanian Folk Music*, V. 1, out of the seventeen examples of the Hora recorded, all but two were played on the violin.
7. In Bartók's *Rumanian Folk Music*, V. 1, he speaks of meeting the eighteen year old Lazar Lascus, and the great impression Lascus made on Bartók through both his virtuosity and his imagination. (Bartók 50–51).
8. Gavotty, Bernard, *Yehudi Menuhin and Georges Enesco* (Geneva: Rene Kister, 1955), 24.
9. The examples of this dance rhythm are found in examples 19 and 165. However, the first example is missing its dance title. The rhythms and overall dance structure are similar enough to conclude that the two dances are related. (Bartók 89, 172)
10. Example 334b (Bartók 298).
11. Ibid, 298.
12. Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*, Vol. 7 (London: Macmillan, 1980), 508.

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## FROM THE IVS PRESIDENCY

### Minutes of the IVS Presidency Meetings Linköping, Sweden, 2000

by David Dalton

#### IVS PRESIDENCY MEETINGS

August 3–5

**Present:** David Dalton, president; Emile Cantor, vice-president; Ronald Schmidt, secretary; Ann Frederking, treasurer; Dwight Pounds, executive secretary; Uta Lenkewitz-von Zahn, assistant executive secretary; Günter Ojsteršek, past president; Michael Vidulich and Donald Maurice, guests representing ANZVS; Christine Rutledge, representing AVS; Otto Freudentahl, host chair, XVIIIth Congress.

I. Minutes of IVS Presidency meeting in Celle, Germany, October, 1999 are reviewed and approved.

#### II. *Finances*

Frederking presents and explains the IVS financial account.

**Motion: Treasurer's Report approved (Motion: Pounds; Second: Ojsteršek; carried)**

Dalton raises the question regarding dues of the national sections to the IVS. Bylaws call for 10% of income from national sections being paid to IVS annually except in a year when a section hosts an international congress. The AVS has proposed 5% of section's income every year. Dalton has calculated that a 7% dues results in same amount as calculating 10% except in a year of congress sponsorship. The annual 7% dues to IVS would start in 2001; dues for 2000 remain the same. Frederking suggests that in case a congress makes a profit, a portion of the profit should be transferred to the IVS for future support of other congresses and IVS projects. Vidulich thinks 7% model would easily be accepted by ANZVS. Frederking suggests that CVS might continue to pay higher percentage of dues to IVS as it has in the past.

**Motion:** That the IVS Presidency approach the Assembly of Delegates with proposal for national sections to pay 7% of their annual membership income to the IVS beginning in 2001. (Motion: Pounds; second: Schmidt; carried)

**Motion:** Sections are asked to respond to 7% proposal by Sept. 30, 2000. If there is no response, Presidency will assume an agreement. Policy will be in effect until end of next IVS Presidency's term (2004). (Motion: Frederking; Second: Lenkewitz; carried)

#### III. *IVS Publications*

*The Strad* plans to produce a viola issue in 2001. Proposals have been made to the publisher and editor for IVS participation in a co-production of mutual benefit. Acceptance by *The Strad* of IVS proposals pending. IVS newspapers, containing articles and reports, are being published by national section journals.

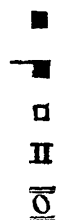
#### IV. *IVS Honors*

Ann Frederking nominated (in absentia) to receive Silver Viola Clef; Günter Ojsteršek to be named Honorary Councilor (invited to attend all presidency meetings in the future); John White to receive an engraved crystal bowl as recognition of his promotion of the viola; Allan Lee to receive plaque in appreciation of work on the viola website, [www.viola.com](http://www.viola.com). (All these nominations carried and recipients honored.)

#### V. *Viola Website*

The IVS will piggy back on [www.viola.com](http://www.viola.com).

Brevis



## August 5

VI. *Australian & New Zealand Congress, 2001*  
Maurice informs about organizational matters. Maurice and Vidulich acting as co-hosts, and meeting with steering committee once a month. Congress sponsored by Massey University in Wellington. Officially, Congress should be addressed as "Australian & New Zealand Congress."

VII. *Bylaws*

Pounds asked to revise the awards proposal according to Presidency's recommendations. (**Motion: Schmidt; Second: Cantor; carried**)

VIII. *Election of new IVS Officers*

Timetable: Nominating committee will consist of 3 or 4 members of the Presidency appointed by the President who will act as ex-officio. Election takes place by September 30, 2001, and new officers will assume positions January 1, 2002. (**Motion: Pounds; Second: Cantor; carried**) The committee will solicit recommendations from national section officers, and will be sensitive that various categories of violists be considered. Make-up and function of nominating committee need to be approved and added to Bylaws.

IX. *New IVS Logo*

A number of models for a new logo and letterhead are presented and preliminarily voted upon.

X. *Emerging National Sections*

Lenkewitz and Pounds, who oversee new sections, report.

Cantor is working with connections in Barcelona and Israel.

Dalton reports on his relations with *Les Amis de l'Alto* in France.

Lenkewitz is asked to contact Miroslav Miletic in Zagreb.

Vidulich offers his assistance in making contacts in Asian countries and South Africa for which he is empowered to act as a delegate of the IVS. Assistance accepted. (**Motion: Pounds; Second: Cantor; carried**)

XI. *Access to the Primrose International Viola Archive*

Schmidt is encouraged to contact David Day, PIVA curator, and work out a more effective Interlibrary Loan policy, and to copy Dalton.

## General IVS Meeting

August 4 &amp; 6

*Agenda*Bylaws, Finances, Publications,  
Congress 2001, Elections 2002

Process of revising **Bylaws** and IVS mission statement are explained by Pounds. Vidulich: Why are bodies such as libraries and companies included in IVS membership? Pounds: There is need to have a home for institutions without an existing national section.

Vidulich recommends that there should be an IVS officer as liaison with PIVA. Access and efficiency should be improved. Schmidt encourages everyone to directly contact him in this regard.

Frederking gives report on **IVS finances**. Dalton announces probability of new 7% yearly dues policy and cites advantages, i.e., IVS can better oversee the income and be better able to calculate the support sections receive that organize the annual congresses. Vidulich supports policy as delegate of ANZVS.

Dalton reports on *The Strad's* intention to publish a 2001 viola issue possibly with cooperation of, with advantages to, IVS members. A similar but more tentative approach has been made to *Strings* magazine and another publisher of professional periodicals. Costs for an IVS-produced annual publication are too high, and distribution too expensive, for us to finance at present. We provide IVS news releases to editors of national section journals. Cantor informs about very high costs of producing a journal through Orpheus Publications, such as the "Double Bassist," which pays for itself by selling 7,000 copies annually. Maurice asks about publishing an IVS journal on the Web as an alternative.

Brief information given about supporting new sections. Freudenthal suggests a meeting of Nordic violists at Linköping to kick off a Nordic regional section (which does take

place). Freudenthal and staff, including Gertrud and Bertil, thanked for excellent work in organizing this congress. ¶

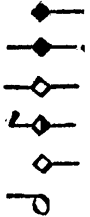
—Ronald Schmidt, IVS Secretary

### IVS Financial Report 2000 (in US Dollars)

Dec. 31, 1999	Balance Forward	2587.88
	<b>Credits*</b>	
	Interest	55.40
	German section	972.34
	Australia–New Zealand section	51.60
	Canadian section	236.49
	*AVS dues for 2000 will be received in January 2001.	
	From 1999 (Canadian) Congress	1283.33
	<b>Total Credits</b>	<b>2599.16</b>
	<b>Debits</b>	
	Support to Congress 2000 (Swedish)	1283.33
	Gifts—Günter Ojsteršek, Franz Zeyringer	138.25
	Awards at Congress (except silver alto clef which was not completed until 2001)	290.82
	Logo, letterhead design	51.34
	Presidium travel refunds	1869.86
	<b>Total Debits</b>	<b>3633.60</b>
Dec. 31, 2000	Balance	1553.44

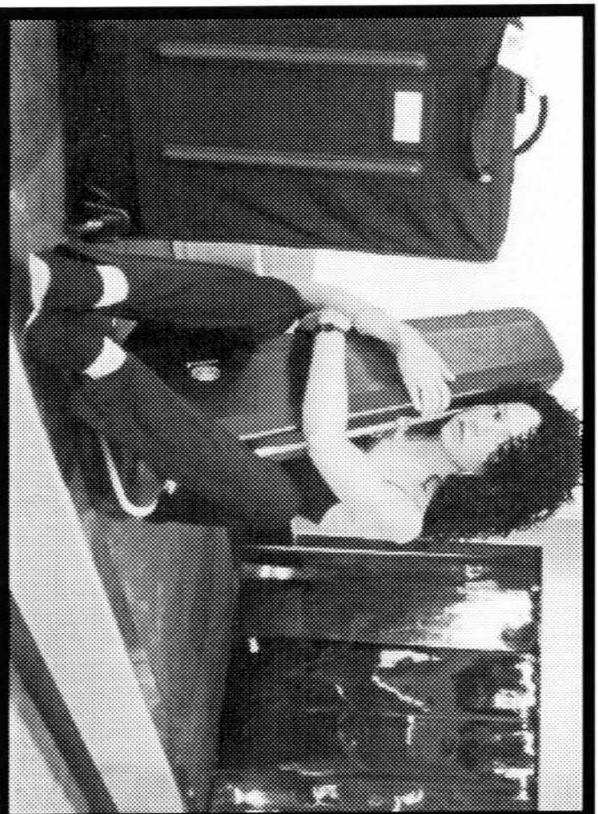
Respectfully submitted by  
Ann Frederking, IVS Treasurer

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## AVS CHAPTERS

### Iowa Viola Society

After months of planning, the Iowa Chapter of the American Viola Society has been formed! On September 17, 2000, we congregated at the home of Christine Rutledge in Iowa City, with people coming from all over the state of Iowa. We elected officers and board members and wrote our bylaws. It was an amazing turnout—much more than we expected. The supportive atmosphere and “viola-friendliness” were abundant. We now have over twenty charter members, with new members trickling in.

The IaVS (so as not to be confused with the International Viola Society) decided that our membership area would include the state of Iowa and its contiguous states. I think we now have some space filled in between the Chicago Viola Society and the Rocky Mountain Viola Society areas, so, all of you people in Nebraska, come on over! Lots of excellent ideas about future events and activities were tossed about. These ideas included: a competition for young violists; commissioning projects (one of our members is also a composer); master classes; and a viola day. We decided that we would start by sponsoring a reception for Jeffrey Irvine during his stay in Iowa City where he is presenting a master class for the viola students at the University of Iowa this winter. We are also

planning a viola day in March at the University of Northern Iowa, which will focus on pedagogical aspects of the viola. We envision master classes and presentations on such topics as viola technique for the younger student; repertoire for student violists; and aspects of performance. The day will conclude with a recital of the “teachers” performing the “student” works, to turn the tables for once and let the students hear how we would do it ourselves. Hopefully this will be a lot of fun for everyone involved.

Our initial meeting concluded with a potluck dinner, which we hope to make an annual tradition. All in all, it was a great day and we are very excited about finally having this chapter set up! After all, Bill Preucil *is* the Czar of Chapters—it would be a pretty bad example if we didn’t have a chapter in his home state!

The IaVS would like to encourage anyone interested in viola activities in the Iowa area to join. Our dues are \$10 (\$5 students). Hopefully joining local chapters will be easier this year with the new AVS membership application process, which will include chapter membership application and renewals. We welcome everyone, and we look forward to a productive and active society.

—Christine Rutledge, *IaVS President*

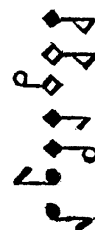
### Ohio Viola Society

The Ohio chapter of the American Viola Society sponsored several events throughout Y2K. In April, the OVS joined with the Ohio String Teachers Association to present Viola Day. Middle school and high school students in Northeast Ohio gathered for an afternoon of ensemble reading sessions and recitals by some of the area’s prominent teachers, includ-

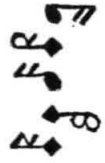
ing Kirsten Docter, Marcia Ferritto, Jeffrey Irvine, Carol Ross and Peter Slowik. The event was hugely successful and the OVS is currently preparing the Second Annual Viola Day to be held March 2001.

Also in April, viola enthusiasts as well as Bach enthusiasts were delighted to hear a recital by the English violist Simon Rowland-Jones.

Chroma  
Quaver







Semichroma  
Semiquaver.

Mr. Rowland-Jones, who recently published his own edition of the Six Suites for Violoncello by J.S. Bach, performed Suites two, four, and five, and spoke on his research and interpretive ideas between his playing of the Suites. Critics praised Mr. Rowland-Jones' wonderfully warm and fluid sound; he played with great flair and his own individual style.

The final event for the year was a repeat of last year's successful and rewarding Master Class and Ensemble Reading Day in November at Baldwin-Wallace College. Teachers, performers, and observers came from across Ohio to share in a day of learning and viola camaraderie. Our day started with four simultaneous master class sessions for Junior High, Senior High, College, and Adult divisions taught by Nancy Buck, Marcia Ferritto, Jeffrey Irvine, Mark Jackobs, Deborah Price, Carol Ross, Laura Shuster, Peter Slowik, Lembi Veskimets, and Louise Zeitlin. Students at this year's event included Jane Morton (student of Jeffrey Irvine), Dan Plonka (student of Nancy Buck), Glenda Goodman (student of Peter Slowik), Hillery Lenz (student of Louise Zeitlin), Gareth Zehngut (student of Jeffrey Irvine), Lizzy Burg (student of Louise Zeitlin), Abby Browning (student of Deborah Price), Kyle Hogan (student of Louise Zeitlin), Jocelyn

Mahylsas (student of Deborah Price), Rusty Roberts (student of Louise Zeitlin), Mathew Oatman (student of Carol Linsenmeier), Michelle Neudeck (student of Louise Zeitlin), and Jeff Williams.

After a brief reception, over 50 violists of all skill levels joined to fill Kulas Hall with the sounds of Fauré, Schubert, and others. Under the expert direction of Deborah Price students, amateurs and professionals mixed together to create a rewarding and memorable experience.

In news from the board, Jeffrey Irvine completed his term as OVS President in June 2000, at which time President-elect Louise Zeitlin took over the two-year position. We are indebted to Jeff for his hard work in organizing the chapter, gathering an enthusiastic board (including Lizzy Burg, Kirsten Docter, Marcia Ferritto, Jane Pitman, Carol Ross, Laura Shuster, Jeff Williams, and Louise Zeitlin), and seeing the chapter through its inaugural year. Many thanks, Jeff!

In the general elections held in May 2000, Ohio Viola Society members elected Marcia Ferritto as the President-elect. Congratulations, Marcia!

*Jeff Williams*

## Seattle Viola Society

### DAY OF VIOLA

The University of Washington, School of Music Viola Department, BRATS (Bratsche Resources And Teaching in Schools) Outreach Program and the SVS (Seattle Viola Society) held their second annual DAY OF VIOLA on September 30, 2000, at the University of Washington.

Helen Callus, Assistant Professor of Viola, founding director of BRATS and President of the SVS, hosted the free, day-long festival which featured celebration and study of the viola for all viola students of any age and level. The day's events included classes on all man-



ner of technique, information booths for professions associated with the viola, a class devoted to the history of the viola and famous

artists, concerts given by Ms. Callus and her students, and a master class with Ms. Callus. Private lessons with Ms. Callus were available to any young violist. There were prizes (donated by the kind people at SHAR products), T-shirts for sale with the infamous and popular logo "I'm a brat," and numerous other activities for the day including a tour of the campus.

The day began at 9:30 a.m., with registration in the main entrance of the UW, and continued on until 5 p.m., with a final concert and raffle. For more information on upcoming VIOLA DAYS, please contact bratsuw@hotmail.com or hcallus@u.washington.edu or call the viola studio at 206 543 1233. All violists are welcome!



—photos submitted by Helen Callus

Diesis ♯♯♯♯♯♯♯♯♯♯

(a)

Hucbald FF2F  
 Finals DEFG

Hucbald 7977 2377  
 Below Finals Γ A q C Above Finals a q c d  
 Hucbald 4474  
 Highest Notes e f g aa

(b)

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sit	oria	in	cula	bitur	dominus
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mini		ta			
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do		ta			
mini		bitur	dominus		
sit	oria	in	cula	ta	
glo	do	sae	ta		
mini		ta			
sit	oria	in	cula	bitur	dominus
glo	do	sae	ta		
ta		ta			

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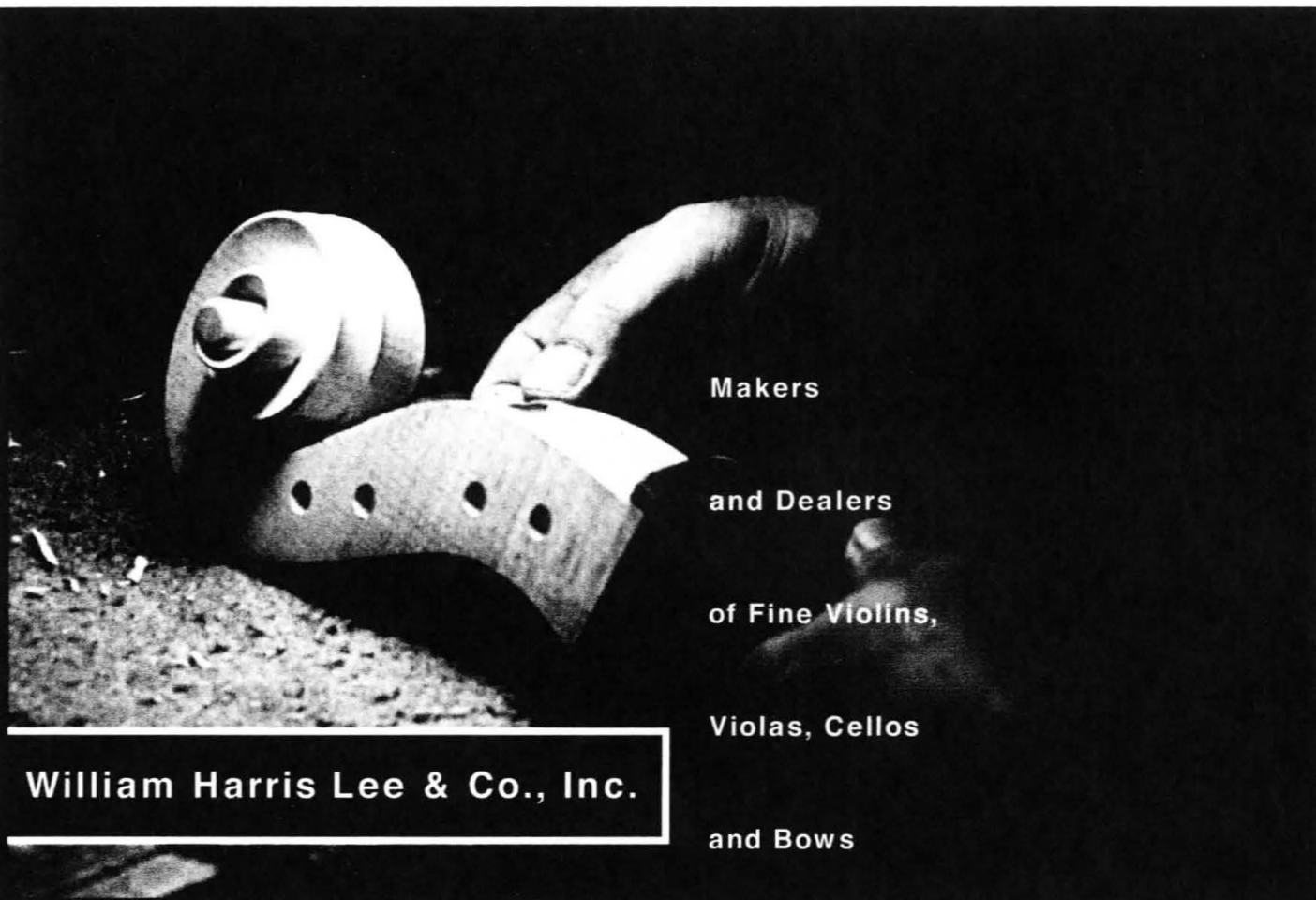
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## ORCHESTRA REPERTOIRE LISTS: A SAMPLING FROM ACROSS THE U.S.

Compiled by Christine Rutledge

As a teacher of orchestral repertoire and audition preparation I find that it is important to stay abreast of the current “trends” in orchestral repertoire. These trends can only be discovered when a prospective auditioner sees many lists from a cross-section of orchestras around the United States. (Foreign orchestras tend to have much different audition repertoire requirements than U.S. orchestras.) I thought that it might be helpful to publish a sampling of lists for those who may not have access to current repertoire lists. Included are the most recent lists for auditions for section, principal, and assistant principal positions from: The Chicago Symphony Orchestra; The Dallas Symphony; the Nashville Symphony; The Indianapolis Symphony Orchestra; The Los Angeles Philharmonic Orchestra; The Pittsburgh Symphony; The Minnesota Orchestra; The San Francisco Symphony; and the Boston Symphony.

I tried to include lists from orchestras across the country, ranging from regional to major orchestras, in an effort to emphasize the differences and similarities in each orchestra's requirements. It was not surprising to see the same works popping up over and over again. These works were the same when I was auditioning for orchestras over ten years ago, and I doubt that they will change any time soon. It was also interesting to see some new and not-often-seen works starting to make their way into the audition repertoire, works such as Copland's *Appalachian Spring* (Minnesota Orchestra); Rachmaninoff, Symphony No. 2 and Shostakovich, Symphony No. 8 (Dallas Symphony); and Bach, *Wachet auf* (San Francisco Symphony). I was also not surprised to see more and more orchestras requiring more and more Strauss—not just *Don Juan*. This is a trend worth noting, since it takes many months of laborious practice to learn any one of the tone poems.

I trust that seeing these lists will be of use to you and your students. I hope that *JAVS* will be able to print more of these lists in future Orchestra Forums. All lists are given as they appeared on each original list obtained. I believe that it is important to see the various ways in which an excerpt or work can be listed; some lists are clearer than others. When in doubt about any listed composer, work, movement or excerpt indication, it is best to contact the personnel manager as soon as possible and clarify any doubt that you may have—never assume anything. Thank you to all of the orchestra personnel managers and violists who helped me obtain these lists and who allowed them to be published.

### CHICAGO SYMPHONY ORCHESTRA

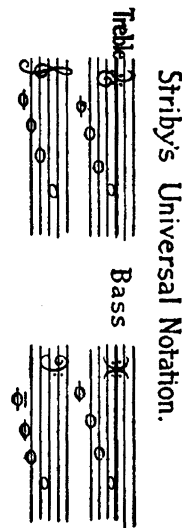
Section Viola (obtained from the CSO website at [www.cso.org](http://www.cso.org))

#### I. *Solo Works* (both works)

- A. Mozart      Sinfonia Concertante, 1st and 2nd movements (with cadenzas)
- B. 1st movement of one of the following:
- 1) Bartók      Concerto
  - 2) Hindemith    *Der Schwanendreher*
  - 3) Walton      Concerto

#### II. *Excerpts Required of Each Player:*

- A. Beethoven    Symphony No. 9, 2nd, 3rd, and 4th movements
- B. Brahms      Variations on a Theme by Haydn, variations V, VII, and VIII
- C. Bruckner     Symphony No. 4, 2nd movement
- D. Mahler      Symphony No. 10
- E. Mendelssohn Scherzo from *Midsummer Night's Dream*
- F. Mozart      Symphony No. 35, 1st and 4th movements



## Delcamp's Notation.



G. Rossini Overture to *La Gazza Ladra*  
 H. Strauss *Ein Heldenleben*, bar 77  
 through 4th bar of 79, and  
 upbeat to 94 to  
 6 bars before 98

I. Tchaikovsky Symphony No. 6, 1st movement

III. *Sight-Reading*: Excerpts from the standard orchestral repertoire will be determined at the audition.

## DALLAS SYMPHONY

## Section Viola

A movement from a major concerto (No Piston concerto or Baroque concerti, please)

A movement of unaccompanied Bach

Mozart: Sinfonia Concertante, 1st mvt. only—letter B to 16 measures after E

## Excerpts:

Beethoven Symphony No. 5, 2nd mvt. opening phrase only; 3rd mvt. measures 141–212

Berlioz Roman Carnival Overture, 2nd bar of 1 to 8th bar of 3

Brahms Symphony No. 2, all mvts.

Brahms Haydn Variations, No. 5 and 7 only

Mendelssohn *Midsummer Night's Dream*, Scherzo

Mozart Symphony No. 40, mvts. 1 and 4

Rachmaninoff Symphony No. 2, 2nd mvt. only—33 to 5 bars before 34, 4 bars before 35 to 12 bars after 35

Ravel *Daphnis and Chloe*, measures 158–166, 5 bars after 212 to 3rd beat of 216

Shostakovich Symphony No. 5, 1st mvt. only—No. 15-17, No. 32 to 3 bars after 38

Shostakovich Symphony No. 8, 3rd mvt. only

R. Strauss *Don Juan*

Tchaikovsky Symphony No. 6, 1st mvt.—measure 19 to D, measure 130 to 8 bars after G

Wagner *Tannhäuser* Overture

## Sight reading

Piano accompaniment will be used in the final round

## THE NASHVILLE SYMPHONY

## Principal Viola Auditions

*Solo*: First movement from a major concerto (candidate's own choice)

## Orchestral Repertoire:

- |              |   |
|--------------|---|
| Beethoven    | Symphony No. 5<br>a) mvt. 2, bars 1–10<br>b) mvt 2, bars 99–106                               |
| Berlioz      | Roman Carnival Overture<br>#1 to #3   |
| Brahms       | Symphony No. 1<br>a) mvt. 1, 4 bars before E to F<br>b) mvt. 1, K to M<br>c) mvt. 2, B to C   |
| Mendelssohn  | <i>Midsummers Night's Dream</i> , Scherzo   |
| Mozart       | Symphony No. 40<br>a) mvt. 1, bars 1–20<br>b) mvt. 1, bars 105–134                            |
| Shostakovich | Symphony No. 5<br>Mvt. 1, # 15 to # 17  |
| Smetana      | <i>Bartered Bride</i> Overture  |
| Strauss      | <i>Ein Heldenleben</i><br>a) #77 to 5 bars after #79<br>b) pickup to #94 to 2 bars after # 97 |
|              | <i>Don Juan</i><br>a) page 1<br>b) 14 bars after V to 4 bars before Y                         |

## Viola Solos only from the following:

- |         |  |
|---------|--|
| Berlioz | <i>Harold in Italy</i> , op. 16  |
| Mozart  | Sinfonia Concertante, K. 320d (364) in E-Flat Major<br>1st mvt., exposition only |
| Strauss | <i>Don Quixote</i><br>a) 6 bars before #15 to #18<br>b) #29 to #34               |

## Possible sight reading in the Final Round

## INDIANAPOLIS SYMPHONY ORCHESTRA

## Section Viola

*Solos:*

One movement from a major 20th century concerto

A movement of a J.S. Bach cello suite (semi-final and final rounds only)

*Orchestral Works:*

- Beethoven Symphony No. 5: second movement
- Brahms Variations on a Theme of Haydn: Variations V and VII
- Mendelssohn Incidental Music to *A Midsummer Night's Dream*: Scherzo
- Mozart Symphony #35: last movement
- Shostakovich Symphony #5: first movement
- Strauss *Don Juan*
- Bruckner Symphony #4: 2nd movement

*Sight Reading:*

Sight reading may be requested and finalists may be asked to play in an ensemble or invited to play in an orchestra setting.

## LOS ANGELES PHILHARMONIC ORCHESTRA

## Section Viola

*Solo Repertoire:*

One of the following concertos—play 8 minutes of the first movement of any of the following:

Bartók, Hindemith, or Walton  
and:

Bach, Cello Suite 1, 2, or 3 Prelude

*Orchestral Excerpts:*

- Bartók Concerto for Orchestra  
I. measures 37–59  
III. measures 62–73  
IV. measures 40–60  
V. measures 196–254 and 300–344
- Beethoven Symphony No. 5: complete
- Mozart Symphony No. 35: complete

- Shostakovich Symphony No. 5  
I. numbers 15–17; 22–27; and 36–end  
II. number 55–57  
IV. numbers 102–103 and 107–109
- Strauss *Don Juan*: complete  
*Don Quixote*: all tutti sections
- Tchaikovsky Symphony No. 6: complete

*Sight reading and/or chamber music may be required.* All participants should be prepared to begin each stage of the audition with any of the listed materials.

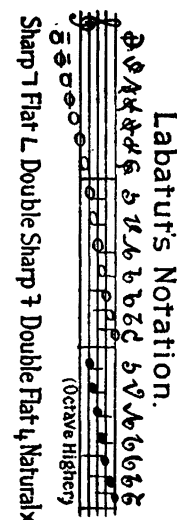
## THE PITTSBURGH SYMPHONY

## Section Viola

*Solo Piece:*

First or third movement from any standard classical or 20th-century concerto

- Bach, J.S. Brandenburg Concerto No. 6 (Viola I)  
First movement—for 40 measures
- Mozart Symphony #35 “Haffner”  
Finale—48 before E to E
- Mendelssohn Scherzo from *Midsummer Night's Dream*  
C to D, 9th of H to 13 before K
- Brahms Symphony No. 4  
Second movement—D for 8 measures  
Third movement—beginning to A, and H to I  
Fourth movement—B to 24th after C
- Wagner Overture to *Tannhäuser*  
C to D and H to 11 before L
- Ravel *Daphnis et Chloe*—Second Suite  
158 to 3 after 163, and 5 after 212 to 216
- Strauss, R. *Ein Heldenleben*  
Beginning to 5 after 1, 16 to 19, and 3 before 45 to 4 after 49
- Don Juan*







## MINNESOTA ORCHESTRA

### Assistant Principal Viola

1. Bach One movement from any of the unaccompanied suites
2. Please prepare the first movement of one of the following three concertos (no cadenza, no accompaniment):
 

Bartók	Viola Concerto
Hindemith	<i>Der Schwanendreher</i>
Walton	Viola Concerto

#### Viola Solos:

1. Enesco Rumanian Rhapsody No. 1
2. Kodály\* *Háry János* Suite
3. Prokofiev\* *Romeo and Juliet* Suite No. 2
4. Ravel *Mother Goose* Suite

#### Orchestral Excerpts:

1. Beethoven Symphony No. 5, second movement
2. Brahms Symphony No. 2, first and second movements
3. Bruckner Symphony No. 4, second movement
4. Mendelssohn *Midsummer Night's Dream*, Scherzo
5. Mozart Symphony No. 35, fourth movement
6. Strauss *Don Juan*, to letter E
7. Strauss *Don Quixote*, first two pages
8. Copland\* *Appalachian Spring*, pages 1 and 2, Full Orchestra version

\*Those pieces noted with an asterisk (\*) are rental only and may be requested from the Minnesota Orchestra Personnel Office using the enclosed form.

Please note: A screen will be used for all rounds of this audition. However, the screen may be removed after the final round should one more round be deemed necessary by the committee.

## SAN FRANCISCO SYMPHONY

### Section Viola

*Solo repertoire* (an accompanist will be provided):

- |      |  |
|------|--|
| Bach | Prelude from Cello Suite No. 2 (D minor) |
|------|--|

First movement from one of the following concertos: Bartók, Walton, or Hindemith (*Schwanendreher*)

#### Orchestra repertoire:

- |             |   |
|-------------|---|
| Bach        | Cantata No. 140, <i>Wachet auf Choral</i> Prelude, "Zion hört die Wächter singen"                             |
| Berlioz     | Roman Carnival Overture<br>Pick-up to third bar after Rehearsal #1 through eighth bar after Rehearsal #3      |
| Brahms      | Haydn Variations<br>Variations V, VII, VIII (complete)  |
| Mahler      | Symphony No. 5<br>Scherzo: mm. 39–46; mm. 526–682<br>Finale: mm. 71–94; mm. 272–307; mm. 497–509; mm. 623–637 |
| Mendelssohn | Symphony No. 4 (second mvt.)  |
| Mozart      | Symphony No. 35 (first and last mvts.)  |
| Prokofiev   | Classical Symphony (first and fourth mvts.)   |
| Strauss     | <i>Don Juan</i> (complete)  |
| Tchaikovsky | Symphony No. 6 (first and third mvts.)  |

Please Note: Materials other than those listed may be required at auditions.

## BOSTON SYMPHONY

### Section Viola

AUDITION REPERTOIRE—November 2000

Preliminaries/Semi-finals/Finals

I. *Solos* (need not be memorized)

- |        |   |
|--------|---|
| Bach   | Suite No. 3—Sarabande                   |
| Bach   | Suite No. 5—Gavotte I                   |
| Bartók | Viola Concerto—mvmt I (through cadenza) |
| Mozart | Sinfonia Concertante—mvmt I             |

II. *Orchestra Passages* (solo and tutti)

- Beethoven      Symphony No. 3—mvmt III Scherzo
- Brahms        Symphony No. 4—Finale
- Brahms        Variations on a Theme by Haydn—variations V & VII
- Mendelssohn   *A Midsummer Night's Dream*—Scherzo
- Mozart        Symphony No. 35
- Ravel         *Daphnis & Chloe*. Suite No. 2—rhl 158—rhl 166 (top line)
- Shostakovich   Symphony No. 5—mvmt I
- Strauss        *Don Juan*

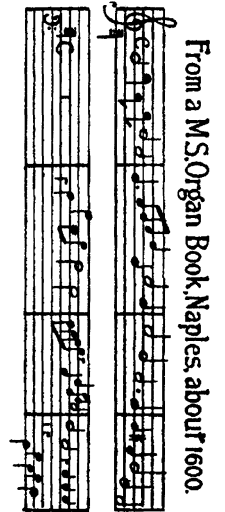
III. *Chamber Music*

(Those applicants in the final round may be asked to play chamber music with BSO members as part of the audition.)

- Mozart        Quintet in G minor—mvmt I (1st viola)

IV. *Sight Reading*

You may use your own music, but please be prepared to use BSO parts if necessary. The Audition Committee reserves the right to dismiss immediately any candidate not meeting the highest standards at these auditions.



**FIG. 3.**

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VIRGA.		┆	┆	┆		┆	┆	┆	┆
PUNCTUM.	•	•	•	•	•	•	•	•	•
CLIVIS.	∧	∩	∩	∩	∩	∩	∩	∩	∩
PODATUS.	┆	┆	┆	┆	┆	┆	┆	┆	┆
SCANDICUS SALICUS.	┆	┆	┆	┆	┆	┆	┆	┆	┆
CLIMACUS.	┆	┆	┆	┆	┆	┆	┆	┆	┆
TORCULUS.	∩	∩	∩	∩	∩	∩	∩	∩	∩
PORRECTUS.	N	N	N	N	N	N	N	N	N
PODATUS SUBPUNCTIS.	┆	┆	┆	┆	┆	┆	┆	┆	┆
CLIMACUS RESUPINUS.	┆	┆	┆	┆	┆	┆	┆	┆	┆
SCANDICUS FLEXUS.	┆	┆	┆	┆	┆	┆	┆	┆	┆
SCANDICUS SUBPUNCTIS.	┆	┆	┆	┆	┆	┆	┆	┆	┆
TORCULUS RESUPINUS.	∩	∩	∩	∩	∩	∩	∩	∩	∩
PORRECTUS FLEXUS.	N	N	N	N	N	N	N	N	N
PORRECTUS SUBPUNCTIS.	N	N	N	N	N	N	N	N	N
	1	2	3	4	5	6	7	8	9



*Csaba Erdélyi and his 1991 Joseph Curtin viola.*

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

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

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Erdélyi can be heard on his most recent recording, *Liszt and the Viola*, with pianist Ian Hobson [Hungaroton HCD 31724]. Says Tully Potter, writing for

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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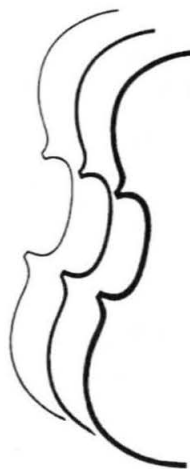
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## Searching PIVA Online

*The Harold B. Lee Library at Brigham Young University (home of PIVA) recently migrated to a new online catalog. The catalog system can be accessed via the Internet by violists throughout the world. The following instructions explain how to search for viola materials in the catalog and 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](http://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 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 to 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 specific type of media such as 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.

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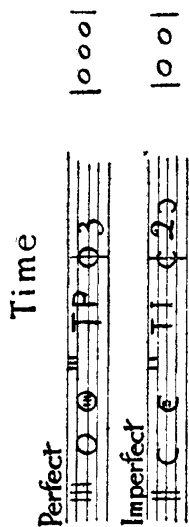
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A native of Russia, **Leonid Gesin** studied with A.G. Sosin at Leningrad State Conservatory, where he later served as a

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**Paul Hersh**, former violist and pianist of the Lenox Quartet, studied viola with William Primrose. He is a former

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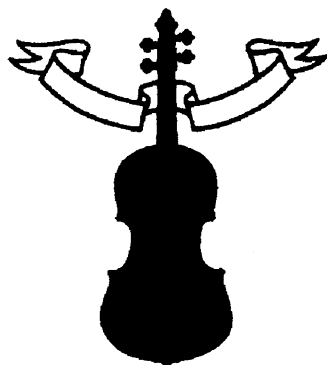


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INDEX TO ADVERTISERS

American Musical Instrument Society . . .	12	Latham Music Enterprises . . . . .	30
Boston University . . . . .	68	William Harris Lee & Co., Inc. . . . .	60
Butler University . . . . .	50	Steven McCann . . . . .	38
Clarion Instrument Insurance . . . . .	54	William Moennig & Son, Ltd. . . . .	74
Coda Bow . . . . .	24	Moes & Moes . . . . .	49
John M. Connolly & Co., Inc. . . . .	59	James Nicholas . . . . .	37
Joseph F. Conrad II, Luthier . . . . .	38	Geoffrey Ovington . . . . .	68
Consort International (Sofia Violins) . . .	73	Dwight R. Pounds . . . . .	67
Joseph Curtin Studios . . . . .	66	RBP Music Publishers . . . . .	50
D'Addario . . . . .	67	Maurice W. Riley . . . . .	67
Dampit . . . . .	59	Robertson & Sons . . . . .	6
Heritage Insurance Services . . . . .	70	Roosevelt University . . . . .	7
Mark Anton Hollinger . . . . .	38	Charles Ruffino . . . . .	8
Carleen M. Hutchins . . . . .	49	Rutgers . . . . .	16
International Strings Workshop . . . . .	15	San Francisco Conservatory . . . . .	71
John-Brasil . . . . .	50	Shar Products . . . . .	59
Ira B. Kraemer & Co. . . . .	49	Kenneth E. Sullivan Violins . . . . .	58
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 I wish to make a tax-deductible contribution to the AVS Endowment. \$ \_\_\_\_\_

TOTAL CONTRIBUTIONS \$ \_\_\_\_\_

Please write one check for your TOTAL AMOUNT ENCLOSED \$ \_\_\_\_\_

Check Number \_\_\_\_\_

Make your check or money order payable to the *American Viola Society* and mail to:

Catherine Forbes, AVS Secretary  
 1128 Woodland Drive  
 Arlington, Texas 76012

Be sure to notify the AVS of any address change. JAVS is not forwarded.

**13**