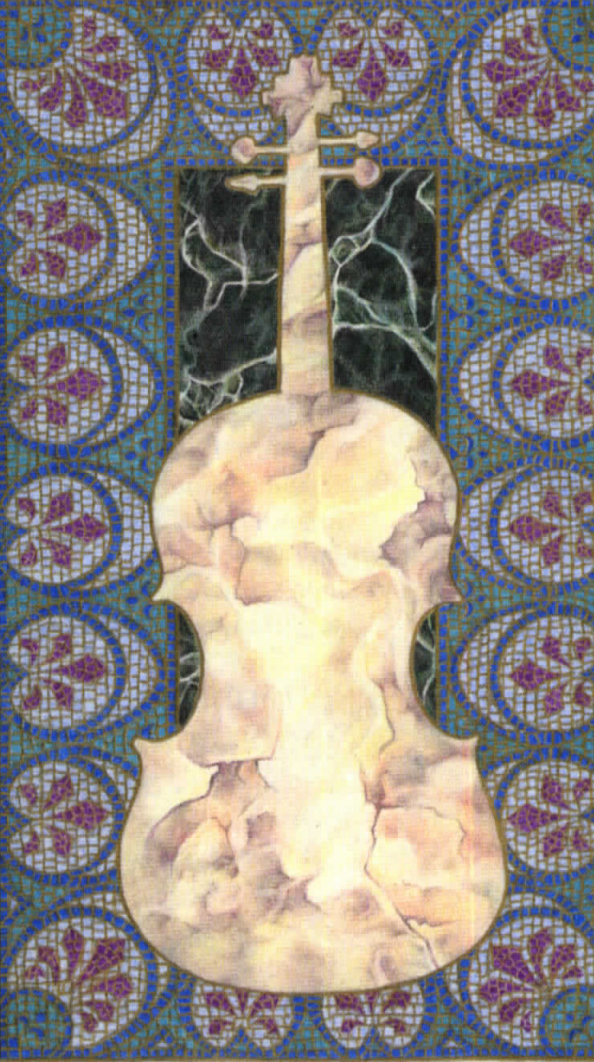
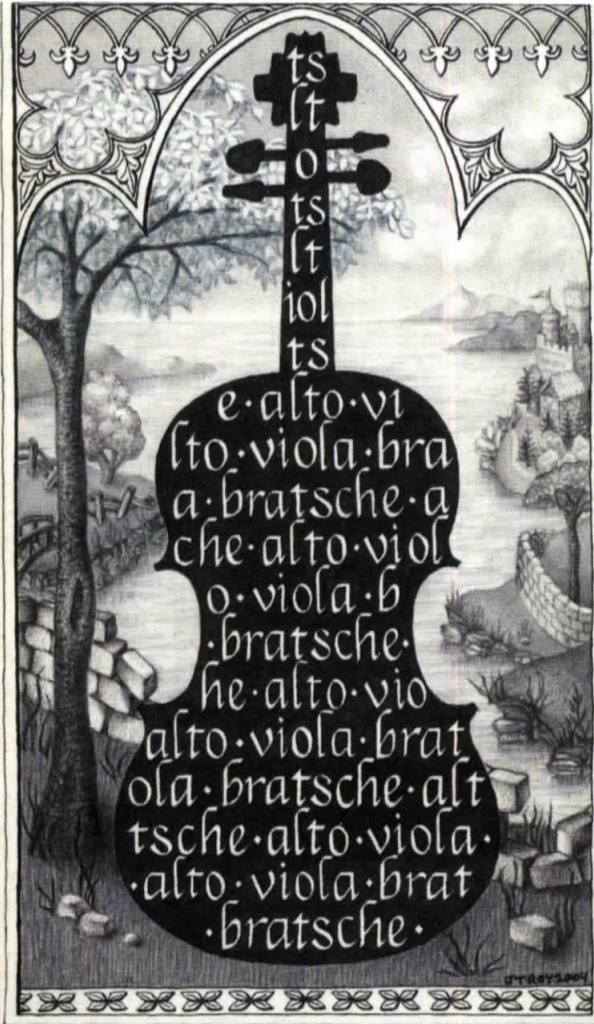
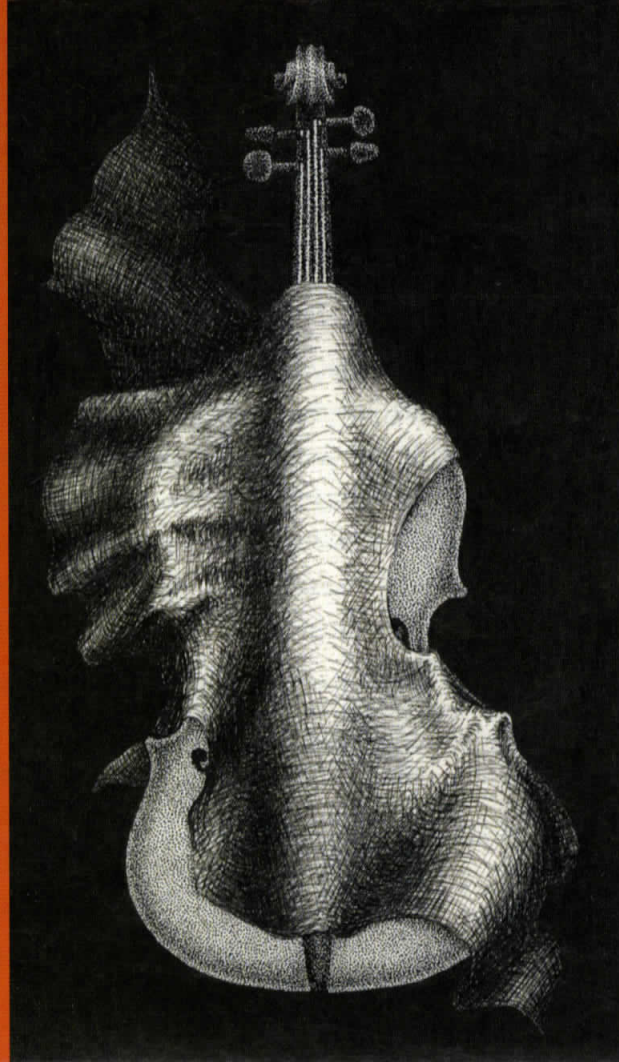


# Journal of the American Viola Society

Volume 20 Number 2





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# Journal of the American Viola Society

A publication of the American Viola Society

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## REGULAR DEPARTMENTS

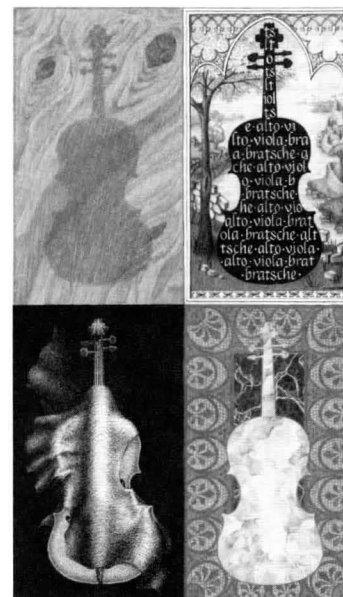
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## COVER ART

Jessica Troy grew up with her art training in lock-step with her music. Now a free-lance violist in New York City, she was an art major at LaGuardia High School. At Amherst College, where she studied with Philipp Naegele, her artistic endeavors trickled down to a small stream of recital posters; and by the time she continued her viola studies at SUNY-Stony Brook and the Musikhochschule Lübeck, where her principal teachers were Caroline Levine and Barbara Westphal respectively, she was making mostly wedding gifts. She has been the violist of the Mark Morris Dance Group Chamber Ensemble since 1998. A member of the Brooklyn Philharmonic, she has played with the Maia and Meridian string quartets, and the period instrument ensembles Ars Antiqua and Four Nations. She can be heard on the Bridge CD celebrating the 50th anniversary of the Marlboro Music Festival.



by Jessica Troy

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# FROM THE EDITOR

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I am pleased to present you with Volume 20, Number 2 of the *Journal of the American Viola Society*! This is technically my second issue, after this summer's online publication. Filled by navigating to AVS' new website, the online issue holds a thorough review of Donald Maurice's *Bartok Viola Concerto* book, interviews of both Roberto Diaz and Maurice, an article on viola maker David Rivinius, and a picture gallery from the Minneapolis Viola Congress.

As the cover so beautifully portrays, this issue features the various roles of our instrument and its players. Sonya Lawson gives an overview of the use of stringed instruments, particularly violas, in early Jazz. Our "Fresh Faces" column introduces Ethel String Quartet violist Ralph Farris, and "In the Studio" gives valuable insight into learning and teaching Berio's *Sequenza*. The New Music

column features pieces by violists who also compose, with excerpts from two strong solo pieces reprinted. The Recording Reviews include repertoire of the 21<sup>st</sup> century.

In addition, our articles on Brahms 2<sup>nd</sup> Symphony, viola maker Francis Kuttner, the Minnesota Orchestra Viola section, the Minneapolis Congress, and two very different William Primrose Festivals range from the informative to the entertaining.

I would like to thank everyone involved with JAVS for making this transition run so smoothly. Madeleine Crouch of the AVS National Office and the departmental editors, listed next to the Table of Contents, have all been helpful and welcoming- I am lucky to have such people with whom to work. Most of all, I need to thank my predecessor Kathryn Steely for leaving JAVS in such good order, and for being so willing to give her valuable advice at all hours. B

Sincerely,  
Matthew Dane  
Editor, Journal of the American Viola Society  
Assistant Professor of Viola,  
University of Oklahoma

# The David Dalton Viola Research Competition Guidelines

NEW FOR 2005, CASH PRIZE!

The Journal of the American Viola Society welcomes submissions for the 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 for either PC or Mac. Word or WordPerfect format is preferred. All entries must be postmarked by 15 May 2005.

The American Viola Society wishes to thank AVS past president Thomas Tatton and his wife, Polly, for underwriting first prize in the 2005 David Dalton Viola Research Competition.

## Send entries to:

AVS Office, 13140 Coit Rd., Suite 320, LB 120, Dallas, TX 75240.

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

## Prize categories:

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

In addition:

**1st Prize:** \$250, sponsored by Thomas and Polly Tatton

**2nd Prize:** "Bartok's Viola Concerto" by Donald Maurice and Facsimile edition of the Bartók Viola Concerto

**3rd Prize:** "An Anthology of British Viola Players" by John White and "Conversations with William Primrose" by David Dalton

---

## 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.

Name \_\_\_\_\_

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

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

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

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

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

Academic Level: Fr / So / Jr / Sr / Grad

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

Current AVS member? Yes / No

If you are not a current AVS member, please join AVS by including \$21 student membership dues with your submission, along with a membership enrollment form, which can be found in the current issue of JAVS.



# FROM THE PRESIDENT

---



As I write this in late September, I am still getting enthusiastic comments about the sensational 2004 International Viola Congress, hosted by Korey Konkol, Professor of Viola at the University of Minnesota. Our thanks to Korey for a well-organized event and outstanding performances that attracted over 400 registrants! You can read a review of the Congress on our internet site at [www.americanviolasociety.org](http://www.americanviolasociety.org). While connected, you can also take in the Summer 2004 Online Journal (JAVS Online) and find out the latest national and local AVS happenings in the AVS Broadcast E-Newsletter. If you send your e-mail address to [info@avsnationaloffice.org](mailto:info@avsnationaloffice.org), we will notify you whenever new issues of the E-Newsletter are published. Also, please send us your local AVS chapter events for publication in future issues. The next major AVS-sponsored event will be the 2005 Primrose Memorial Scholarship Competition, to be held May 24-28, 2005 on the campus of Brigham

Young University in Provo, Utah.

The competition rounds are open to the public and free of charge. This is a great opportunity to visit the Primrose International Viola Archives at BYU and see their spectacular collection of viola sheet music and Primrose memorabilia. Full details are found on the AVS web site. A prior winner of the Primrose Competition, noted viola soloist Nokuthula Ngwenyama, is one of the new AVS Board members elected this spring to three-year terms. Joining her as newly elected members of the Board are Susan Dubois (University of North Texas) and Matthew Dane (University of Oklahoma). Re-elected to second terms were Barbara Hamilton and Kathryn Steely. Matthew Dane is the new Editor of the Journal of the American Viola Society and he holds the new Board position that will be occupied by the JAVS Editor. I want to give my personal thanks to every member of AVS Board for their tremendous energy and creative ideas shown at our meetings at the Congress. I look forward to another exciting year! B

Sincerely,

Ralph W. Fielding  
President, American Viola Society  
Faculty, Bowdoin International  
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# ANNOUNCEMENTS

## 33rd International Viola Congress in Reykjavik, Iceland June 2-5, 2005

We are busy preparing and have still got many loose ends but the following is scheduled:

- Yuri Bashmet will perform with the Iceland Symphony Orchestra,
- Garth Knox will do his "experimental thing" as well as leading 10 violas in a brand new piece for solo viola, tutti violas, harp and percussion.
- Lars Anders Tompter will give a recital.
- Duo d'Amore will come from Slovenia
- Visual Music from Sweden (Henrik Frendin & Fredrik Emilson) and
- Nordic music from the Baroque period (which we know very little about but interests us!) will be heard.
- Lectures will be held on new teaching methods and the benefits of musical education and culture on greater society.
- Dissertations and performances of Icelandic music, old and new, and lectures on Nordic (Scandinavian) music, old and new.
- Masterclasses, ensemble playing and a festival club
- The "Golden Circle Tour" of Iceland's geographical famous landmarks, including an outdoor concert, weather permitting!

We have ice and fire, we are "cool" and warm, and look very much forward to seeing you in Reykjavík!

Sesselja Halldorsdottir and Gudrun Thorarinsdottir, co-hosts  
Iceland Viola Society



*Hvanngil-mynd, Iceland*

## Results of 2004 ARD Munich Competition

The winners of the 53<sup>rd</sup> ARD International Music Competition, the world's largest international competition for classical music, are now confirmed. As for the conclusion reached by the competition's Artistic Director Professor Christoph Poppen: "I am especially happy that for the first time in the history of the competition all the available prizes have been awarded. This is concrete proof that the participants are operating at the highest possible level."

ARD Viola winners were as follows: **Antoine Tamestit**, a former winner of the Primrose Competition, won their first prize in Viola. 2nd prize was awarded to **Ryszard Groblewski** of Poland, and 3rd to **Tomoko Akasaka** of Japan. Tamestit was also awarded several others, including the Audience Prize, the Interpretation

Prize for the commissioned piece (*Parthenope* for viola solo by David Sawyer), and a prize from the Munich Chamber Orchestra for a single semi-finalist selected from the entire competition. **Barbara Buntrock**, **Julia Mai**, and **Teng Li** were all awarded grants from the Theodor-Rogler-Foundation.

## Results of 2004 ISB Composition Competition

Among the winning composers of this biennial competition was violist **Kurt Rohde**. Rohde won the chamber division for his *Three Fantasy Pieces*. The prize includes a performance at the 2005 ISB (International Society of Bassists) Convention.

*Just when you thought that all  
Primrose celebrations were the same...*

**Primrose Centenary Viola Festival,  
Glasgow, Scotland- 'Conservation  
in Action' Press Release**

The Viola is one of several orchestral instruments that are difficult to promote to young people starting out on their musical careers. There are now fewer children learning the instrument at school, which leads to difficulties in recruiting players for the Viola sections in both school and amateur orchestras around the country. The *Conservation in Action* project will look to address this issue in several ways...

**The BBC Scottish Symphony Orchestra is commissioning a short film to include the character of the Endangered Viola, the African Wild Dog, the Asiatic Lion and the Bongo which will be projected during the performances of the new**

**work, therefore highlighting the issue of 'Conservation in Action' in the broadest terms.** The film will be made by two Primary Schools in South Lanarkshire alongside 'frames per second' media, a community-based film production company based in Motherwell. 14 children in Primary 5 from these schools will also be given the opportunity to learn the viola over the next 3 years. Three viola players from the BBC SSO will visit these two schools in early May, encouraging the new, young viola players, and demonstrating the instrument to other classes in the schools. Footage of these workshops will be included in the final film, and all those involved will be invited to a day out at Edinburgh Zoo in June. Live footage of the featured animals will be shot by the children during their visit, also for inclusion in the film.

The first concert/showing will be the culmination of the Primrose Centenary Viola Festival on Sunday

28th November at the Royal Scottish Academy of Music and Drama in Glasgow and would feature the new work, alongside further repertoire for multiple Violas. It is anticipated that this would be the largest gathering of Viola players ever seen in Scotland, thus creating a great deal of media attention.

In collaboration with the Royal Zoological Society Education Department, we will stage a second concert at Edinburgh Zoo on 5<sup>th</sup> December 2004. This event will include the second performance of a newly commissioned work performed by the BBC SSO Viola section and another group of Viola players from around Scotland, the showing of the related films, and satellite concerts and film showings staged throughout the Zoo at various points in the day. ☺

## **2005 Primrose Competition and Festival Events**

**May 24-28, 2005**

**Brigham Young Univ., Provo, Utah**

- Guest artist recitals include  
Daniel Foster • Nokuthula Ngwenyama • Brant Bayless • Fonteyne Duo
- Master Classes with guest artists
- Guest lecturers include  
David Dalton • Dwight Pounds • The librarians of PIVA
- Special tours of Primrose International Viola Archive (PIVA)- see rare documents, transcriptions and instruments of:  
William Primrose • Harold Coletta • Franz Zeyringer • Paul Doktor
- Study the over 5,000 scores available in the archive
- Listen to the rising stars of the viola community in the open semi-final and final rounds of the Primrose Competition!

**Check for updates at [www.americanviolasociety.org](http://www.americanviolasociety.org).**



# IN MEMORY

## RICHARD LANE



*Richard Lane; violists Baird Knechtel (Toronto), Myron Rosenblum (New York), Hans-Karl Piltz (Vancouver). Taken at the 19th International Viola Congress, Ithaca College, Ithaca, New York, 1991 by Dwight Pounds.*

### A Composer Who Loved the Viola

by Myron Rosenblum

American composer Richard Lane died on September 12, 2004. Richard was a composer and fine pianist, but I believe at heart was also a violist. During his productive life as a composer, he produced some wonderful solo and chamber works for the viola.

Richard Lane and I met for the first time as soldiers in the U.S. Army at Ft. Dix, New Jersey. This was in early 1956. Richard had graduated from the Eastman School, and I from Queens College in New York City. We had just fin-

ished our first eight weeks of basic training and were sent to the Band School at Ft. Dix where we met. During those next eight weeks we became good friends and on weekend leaves, I would spend many fine hours in Dick's home in Paterson with his warm and giving parents. We parted after those eight weeks to fulfill our army obligation – he to The Presidio in San Francisco and I to Stuttgart, Germany to play in the 7<sup>th</sup> U.S. Army Symphony. We remained close friends since that time.

Richard Lane was born in Paterson, New Jersey in 1933. He graduated from the Eastman School of Music with a Master's degree in 1956, where he studied piano with José

Echaniz and Armand Basile and composition with Louis Mennini, Wayne Barlow, and Bernard Rogers. He was the recipient of a Ford Foundation grant and an Eastman School grant, which brought him as composer-in-residence into the school systems of Lexington, Kentucky and Rochester, New York. Lane's music was widely performed in the USA, Europe, Africa, Australia, Mexico and the former Soviet Union.

Richard's output was large and, in addition to the viola works, encompassed choral compositions, piano pieces, a piano concerto, songs for voice and piano, music for saxophone quartet, viola d'amore solo and chamber works, band music and much chamber music. After his army service, Richard's career focused on private teaching, composition and accompanying.

I started asking Richard to write viola pieces and so started a long progression of some wonderful music. I liked his music and he was always ready to have a go at something new. The first piece he wrote for me was a wonderful trio for clarinet, viola and piano, still unpublished, which I premiered in Carnegie Recital Hall in 1964. Other suggestions followed and new works appeared – a viola and piano sonata, a quartet for violas, another trio for clarinet, viola and piano and the *Triptych* for Six Violas, which he completed in 2003 and revised in 2004.

He wrote other works for other violists and musician-colleagues, including Scott Slapin and Emmanuel Vardi. A complete list of his viola output can be found at the end of this article.

Richard Lane was the honored composer at 19<sup>th</sup> International Viola Congress, held at Ithaca College, Ithaca, New York, June 12-16, 1991. At this congress, I had the privilege of giving a talk on Richard, his life and viola works, with live performances of his Duets for Flute and Viola; the Viola Quartet; the first Trio for Clarinet, Viola and Piano; and the Eight Duets for Two Violas. Also, his *Aria and Allegro* for Viola and Strings was performed by Kirsten Docter (winner of the Primrose Memorial Scholarship Competition), violist, with the USAF String Orchestra.

Richard's last viola work was a duet for violas that he had just written for Scott Slapin and Tanya Solomon. Scott and Tanya paid a visit to Richard this summer, just a few weeks before he died, in Wellfleet, Massachusetts where they played the new duet for

Richard. This four-movement work will be recorded by Scott and Tanya soon.

I feel a great sense of personal loss of a dear friend and good colleague, a wonderful human being and a most talented composer. I do know that his music will live on and continue to be performed by violists and other musicians and that Richard is up there somewhere smiling that pixie-ish smile of his and looking very content, surrounded by all those wonderful viola sounds.

## Richard Lane's Music for Viola

- 3 Sonatas for Viola and Piano (No. 1, 1979; No. 2, 1997; No. 3, 1998)
- Eight Duets for Two Violas (1985)
- Five Duets for Flute and Viola (1984)
- "A Final Thought" – Viola Duets (2004)
- Quartet for Four Violas (1978)
- 2 Trios for Clarinet, Viola and Piano (No. 1, 1963; No. 2, 1982)
- Trio for Viola, Cello and Piano (ca. 1993)
- Nocturne for Viola and Piano (1995)
- *Song and Dance* for Viola and Piano (1984)
- *Aria and Allegro* for Viola and String Orchestra (1990)
- *Triptych* for Six Violas (2004)

Several memorial concerts are being planned to honor Richard Lane and his music; to date, one will take place in Ridgewood, New Jersey in the late fall, and one at a New York Viola Society concert in New York City on January 30, 2005, where selections of his viola music will be performed by NYVS violists. ☺



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# 2004 MINNESOTA CONGRESS

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## IN REVIEW

**By Rachel White**

This summer, I had the immense pleasure of attending the XXXII International Viola Congress. This year it took place over the week of June ninth through the thirteenth, on the beautiful campus of the University of Minnesota in Minneapolis. With 339 attendees, it was seamlessly hosted by Korey Konkol, Professor of Viola at the University of Minnesota.

This was the first event of this nature that I have ever attended. Going into it I had no idea what to expect. I am thrilled to say that it was one of the best experiences of my life. I met incredible people from all corners of the world, was reunited with old friends, and heard fantastic playing that I will never forget.

### **Wednesday, June 9<sup>th</sup>:**

The Congress opened with a ceremony where Konkol and Dr. Richard Schmidt, President of the International Viola Society, gave warm and hospitable welcomes.

The first recital of the congress entitled *Music of Minnesota, Part 1*. It was a collection of music by composers native to Minnesota. In particular, I enjoyed the selection from this concert called *Seven for the Flower's Near the River* by Stephen Paulus, the performance of which was divided between Kerri Ryan (viola) - Jason Alfred

(piano), and Thomas Turner (viola) - Lydia Artymiw (piano). The piece was both lyrical and flowing, and it was wonderful to hear two different interpretations by excellent players with the same piece.

After this recital was a master class on the topic of orchestral excerpts, given by Yizhak Schotten. Krista Windingland, a student from St. Michael, Minnesota, played the infamous excerpt from the Andante movement of Beethoven's *Fifth Symphony*. Mr. Schotten spoke primarily of bow control. He talked about using less bow in general throughout the movement, and warned against making unintended accents. Mr. Schotten offered many helpful suggestions for practicing, including bowing reversal.

Concurrently to this class was a concert of orchestral reductions given by The Four Violas. The Four Violas is a group comprised of members from the Oregon Symphony: Joël Belgique, Mara Lise Gearman, Charles Noble, and Brian Quincey. They had some hilariously funny arrangements of what you might call "old classics," such as a disco version of the first movement of Beethoven's *Fifth Symphony* and a truly miniaturized version of Tchaikovsky's *1812 Overture*, complete with soprano, alto, tenor, and bass cannons (a.k.a. PVC pipe with rubber stoppers). However, the piece I enjoyed

the most was called *Also Sprach Sancho Panza*. It started with the famous opening of Richard Strauss' *Also Sprach Zarathustra* but quickly transformed into the music of Strauss' *Don Quixote*, with different members of the quartet competing to play the solos.

At eight o'clock that night was a concert commemorating the 100<sup>th</sup> birthday of the great William Primrose. The program consisted of pieces that had either been transcribed by Mr. Primrose or written for him. From this concert, I really enjoyed watching Roberto Diaz play Franz Schubert's *Litany for All Saints Day*, Johannes Brahms' *Soft Strains of Music Drifting, Op. 105, No. 1*, and later- joined by Elmar Oliveira on violin- Handel/ Halvorsen's *Passacaglia*. Not only was it wonderful to hear Diaz play, but the fact that he was playing on William Primrose's viola made the performance even more amazing. The viola was an heirloom in the Primrose family; it became William Primrose's first viola only after he convinced his father that he should be allowed to switch from the violin. The instrument has a unique and wondrously deep, rich sound. I also enjoyed hearing Che-Yen Chen, winner of the 2003 Primrose Memorial Scholarship Competition, play George Rochberg's *Sonata for Viola and Piano*. This was the first time I had ever heard this piece, and I absolutely fell in love with it.

---

Following the concert was a short panel discussion called *Primrose Remembered*, which reflected upon Primrose's life as a performer, teacher, and friend. It was fun to see that whenever his former students told a story about him, they would always mimic his deep voice and Scottish accent.

### Thursday, June 10<sup>th</sup>:

The first event of the day was a master class given by Donald McInnes on the topic of music transcribed for viola. Kristina Willey, a student from Pleasant Grove, Utah, played the *Flight of the Bumblebee* by Rimsky Korsakov. Similarly to Mr. Schotten, Mr. McInnes talked about bow control, though the context differed significantly. One thing that Mr. McInnes talked about that struck me greatly was the idea of physical easiness. He said that you should practice the hard parts until they look as easy to play as the easy parts. It is an unbelievably simple idea, but it seems that a lot of people overlook it, myself included.

Concurrently to that was the part two conclusion of the *Music of Minnesota* series. As with Part I, the performers were members of the Minnesota Orchestra and the Saint Paul Chamber Orchestra. The finale was *Viola Zombie* by Michael Daugherty; it was performed by Thomas Turner and Kerri Ryan, who both seemed to really enjoy playing this piece together.

Following lunch was a superb "Pedagogue and Protégé" recital featuring Atar Arad and Yuval

Gotlibovich, first prize winner of the 2003 Lionel Tertis International Viola Competition. In the Weisman Art Museum of the East Bank Campus, the program included six caprices written and performed by Mr. Arad. Each of these cleverly written caprices is named after a composer of a very famous viola work, and contains a musical reference to the piece; for example, one of the caprices was named *Rebecca* after Rebecca Clarke, and musically alluded to parts of her 1919 Sonata.

Shortly afterwards, John Graham gave a recital of works written for acoustic or electric viola, accompanied by electronic sounds. My favorite pieces in this recital were the first and last. The former was a mesmerizing work by Kevin Ernste for acoustic viola and electronic sounds entitled *Birches* after Robert Frost's poem "Birches" (coincidentally one of my favorite poems). The latter was called *Calico Dances* for electric viola and electronic sounds. Rhythmically driving, the piece was composed by Nicolas Scherzinger.

After Mr. Graham's recital was a luthier demonstration, where twelve bows and forty violas were played one after the other by Paul Neubauer. It was very educational to hear so many instruments played closely together by such an amazing player. At first it was slightly overwhelming to my ear, but after a time I started to develop a sense of the minute differences in sound that make a great viola.

The evening concert was a creative program entitled *Phantasy World*

presented by Patricia McCarty and Martin Amlin. I was not familiar with any pieces that were played but I really enjoyed all of them, particularly the transcriptions of solo violin Fantasies by Georg Philipp Telemann.

### Friday, June 11<sup>th</sup>:

The day started off with a concert entitled *Bach Morning*. The entire program was comprised of music by the Master, Johann Sebastian Bach. The program concluded with *Ciaccone "Transformation for 4 Violas"* from Partita 2 for solo violin, BWV 1004, arranged by Nodaira, The Four Violas. I really liked the arrangement of the piece; it was both skillfully done and greatly enhanced the overall effect of the music.

Concurrently to that recital was a master class following the Bachian theme, led by Patricia McCarty on the subject of the Cello Suites. One of the student performers, Erica Burton from Minneapolis, Minnesota, played the Prelude and Fugue of the *Fifth Suite in C Minor*, BWV 1011. Ms. McCarty first gave some great advice on creating new bow strokes for the Fugue section. When speaking of the Prelude, she gave some insightful information on mixing romantic and baroque styles.

The afternoon's presentations were of an Eastern theme. At 1:30 was a lecture/recital titled *Homage to Borisovsky*. I was only able to hear the informative lecture about Borisovsky's life and work, delivered by Dr. Carlos Maria Solare. I found it very

interesting that Borisovsky played on a viola that was eighteen and three quarters inches long and sounded like a cello!

At the same time as the lecture/recital was another recital titled *East Meets West*. In this program, I really enjoyed hearing Paul Neubauer play Joan Tower's *Wild Purple* for solo viola. It is an amazing piece, and it was great to hear it performed by the dedicatee. This performance was one of my favorites of the entire Congress.

The final concert Friday was Paul Coletti accompanied by Lydia Artymiw in a program called *The Romantic Viola*. This was another of my favorite concerts of the Congress. For the first half of the concert Mr. Coletti played Felix Mendelssohn's *Sonata in C Minor* for viola and piano, and *Märchenbilder*, Op. 113 by Robert Schumann. It was breathtaking for me to hear these pieces performed live by Mr. Coletti. In his sound and presentation, he seems to sing rather than just play. The last piece of the program was Brahms' *Sonata in E-flat Major*, Op. 120, #2. This performance was especially remarkable because Mr. Coletti played it scordatura—all four strings were tuned up half a step to D-flat (from the top). B-flat, E-flat, A-flat, and D-flat.

### **Saturday, June 12<sup>th</sup>:**

The first recital of the day was given by The Irrelevants, a viola and saxophone duo comprised of Tim Deighton and Carrie Koffman. They were really fun to

watch perform, they seem to really have a great time playing together.

That afternoon was a recital given by the Puchhammer-Desjardin Duo, consisting of Jutta Puchhammer-Sédillot (viola) and Élise Desjardins (piano). Only able to hear Jean Coulthard's *Sonate Rhapsody pour alto et piano*, I admired them particularly for their fluidity and grace.

Concurrently to that recital was a program devoted to the music of American Women Composers. My favorite piece from this performance was a very entertaining and light-hearted work called *Bocadillos Panoramicos* by Margaret Griebing-Haigh performed by Lynne Ramsey. It was written to illustrate various aspects of a vacation that the composer had taken in New Mexico, and was performed warmly by Ramsey.

Fitting for the climax of the Congress, the theme of the last evening concert of the assembly was *Viola with Orchestra*. The first piece on the program was John Harbison's *Concerto for Viola and Orchestra* performed by Sabine Thatcher. This was my first time to ever hear this piece, but I really enjoyed it. The second piece on the program was the *Concerto for Viola and Chamber Orchestra* by Krzysztof Penderecki played by Roberto Diaz. Roberto Diaz is such an electric performer that I could not take my eyes off of him for the entire work. His virtuosity is overwhelming and truly does the piece justice. The third work on the program

was the *Concerto for Viola and Orchestra* by Tibor Serly performed by Atar Arad. This was another piece that I was unfamiliar with, but greatly enjoyed. The last piece for the evening was the Peter Bartók version of the Bartók *Viola Concerto*, performed by Paul Neubauer. This performance rendered me speechless, it was one of the most awe-inspiring things I have ever seen and heard. Following Mr. Neubauer's performance, he gave an improvised encore; his comical "overview" of the Congress consisted of musical snippets from no less than a dozen pieces heard earlier in the week.

### **Sunday, June 13<sup>th</sup>:**

Following the theme of the previous evening's concert, the last day of the Congress started with a master class given by Roland Vámos on the subject of viola with orchestra. Among the student performers, Rachel Kuipers from Rochester, Minnesota played the first movement of Bartók's *Concerto*. Mr. Vámos was an amazing person to watch teach; he has a truly unique way, which I cannot really explain, of bringing out the best in a student's playing.

Concurrently to the last master class was a recital titled *Dramatic Repertoire*. Included in this program was Stephen Paulus' *Exotic Etudes*, for solo viola—played by Michael Hall—and piano quartet, which I found to be a lyrical and beautiful work.

The penultimate recital of the Congress was another "Pedagogue and Protégé" concert, this time

with Jessica Bodner, Katie Kadarau, Jonathan Vinocour, students of Kim Kashkashian from New England Conservatory. Unfortunately, Ms. Kashkashian hurt her hand a week or so before the Congress and was unable to attend. (I wish her a speedy recovery!) Carol Rodland took her place, and the recital was performed masterfully.

The closing ceremony was one last concert, featuring the Congress Viola Ensemble. The group of almost 50 performed fun arrangements of Nimrod from the *Enigma Variations* by Sir Edward Elgar, Overture to *William Tell* by Gioachino Rossini, *Stars and Stripes Forever* by John Philip

Sousa, and *Brandenburg Concerto No. 7* by J. S. Bach. It was a wonderful finale to a wonderful Congress.

Since returning from the Minneapolis Congress, I feel that I have grown as both a violist and a musician. Attending the Congress was a great experience for me as a student, because I was able to see such a high concentration of fine players. I learned so much just from watching these masters of the viola, and getting to talk with people who know so much about the viola and viola playing. I look forward to attending the Congress next year in Iceland; hope to see you there!

*Rachel White is a junior at the University of Oklahoma.*

[For complete Congress programs and further photos, visit the online summer issue of JAVS at the AVS web site: [www.americanviolasociety.org](http://www.americanviolasociety.org).] ☞



Lucia Lin, Steven Ansell, Michael Reynolds, and Peter Zazofsky

#### Violin

Lynn Chang  
Bayla Keyes  
\*Lucia Lin  
\*Malcolm Lowe  
Dana Mazurkevich  
Yuri Mazurkevich  
\*Ikuko Mizuno  
Roman Totenberg  
Peter Zazofsky

#### Viola

\*Steven Ansell  
\*Edward Gazouleas  
\*Michelle LaCourse  
\*Michael Zaretsky

#### Cello

\*Jules Eskin  
George Neikrug  
Leslie Parnas  
Michael Reynolds  
Rhonda Rider  
David Soyer

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# IN THE STUDIO

## A Technique for Learning Modern Music FAST, or How 137 Pushups in 2 Minutes Helped Me Prepare for the Berio *Sequenza*

By Rita Porfiris

*As violists and responsible musicians in today's modern world, we must learn and perform the music of modern and living composers. I always encourage my students to play and attend as many new music concerts as possible. These events are essential for the evolution and survival of our genre. Often, we are asked to perform these challenging and wonderful pieces with a little less preparation time than may be comfortable. As a member of the Houston Symphony and Artist Affiliate of viola at the Moores School of Music of the University of Houston, my time is usually overbooked, so organizing my practice is of utmost importance.*

The call came late one afternoon. A local modern music group was interested in programming Luciano Berio's *Sequenza VI* for *Viola Solo* on an upcoming series entitled "Barmusic." Always interested in reaching out to and cultivating a new audience, intrigued by visions of appreciative bar patrons and lured by the chance to wear a flashy, symphony-unapproved cocktail dress, I agreed to perform. My decision wasn't entirely impulsive: I had studied a few of Berio's works for diverse

solo instruments entitled "Sequenza" in theory class at Juilliard 15 years ago. Vague memories of interesting compositional techniques and "cool" sound effects came to mind. Since then I'd played and recorded a few of Berio's orchestral works, had even been conducted by Berio himself; I naïvely assumed, therefore, that the *viola Sequenza* couldn't be that difficult.

Four weeks before the concert, the music arrived. Ripping open the oversized envelope, I stared in shock at the incomprehensible jumble of ink. After listening to the accompanying CD, I realized that *Sequenza VI* was not only the *hardest* *Sequenza* in the series, it was one of the most physically demanding pieces in the solo viola repertoire. How to approach this feat of heroic proportion?

### Step One: Articulation

The extent of the "instructions" that accompanied the work involved the main figure of the piece, the vehicle that ran throughout, the "broken tremolo."



Maintain a homogeneous and equal emphasis on all the pitches of each chord, avoiding prolonged patterns of regular articulation.

Figure 1-broken tremolo

After attempting the first 21 seconds of the piece (the first chord, in broken tremolo), I realized that if my bow arm was to survive to the

22<sup>nd</sup> second, I would not be able to use a standard "orchestral-style" tremolo. Instead, I tried a fiddle-like technique, a la "Orange Blossom Special," alternating mini tremolos between the bottom 2 and top 2 strings, "avoiding prolonged patterns of regular articulation." The effect enables the arm to release as it changes string angles, and I could take some of the stress off my bicep alternating articulations between my arm and my fingers.

### Step Two: Notes and Fingerings

The linear figures, when grouped together, generally form the chords that directly follow them. The majority of fingerings can be learned in chord blocks, with a "base finger" around an easily reachable note and the other fingers arrayed on surrounding strings in 1/2 steps.

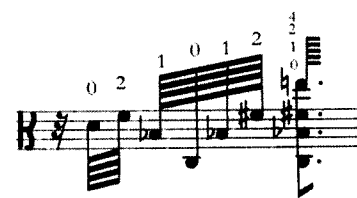


Figure 2-block style fingering

In this piece, as in many other modern works with large leaps, I decided that it would be best leave as many fingers down as possible,



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avoiding acrobatics. This way I would always have a solid foundation on which to base intonation, though it would mean more string crossings.

### Step Three: Rhythm, Interpretation, and “The Line”

At first glance my tendency was to treat the piece quasi-aleatorically. There are no bar lines, and it would be one less thing to worry about if the rhythm could be fudged. Besides, which *bar patron* would be able to tell whether I played a 16<sup>th</sup> rest instead of a 32<sup>nd</sup>? However, in the beginning Berio notates quarter note=62 and accelerates up to quarter note=144, so I dragged out the metronome. When forced to keep to a beat, the piece began to take on an intense driving pulse that would actually relieve some of the strain of relying solely on the tremolo to provide the intensity.

Based on my newfound rhythm, I began to divide the piece into sections. Each section was announced by a profound change in rhythm and often (but not always) by a tempo change as well. One of my favorite sections, beginning mid-way down the third page, only became clear once I started really following the dynamics. When done properly, it sounded like an entire brass section. Mini-fragments are built around not only tonal areas, but often just a single note. With three to five different articulations and dynamics on each repetition, it sounds like it is being passed around on four different instruments. The most painful section, but also the most popular

with audiences, is the pizzicato section. It is announced by five bowed Bartok-like cluster chords in a driving pulse before descending into a wild melee of left hand and up-and-down pizzicato. (Audiences loved this for the blood factor.

Ignore the pain, and hope you get a callus below your fingernail.) The section encompassing the last page and the coda is one of the wildest, “scrubbiest” in the repertoire. The best thing to do is memorize the tune, plop your fingers down in the appropriate chord block, and slide, baby, slide!

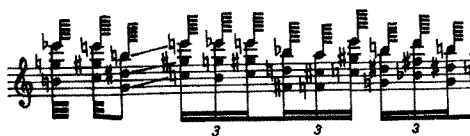


Figure 3- the last page

A quick note about “the line:” certain notes in the music are slightly bigger and darker than others.

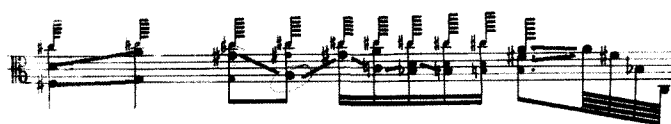


Figure 4 - the line

If one follows the notes in bold as a melodic line and release the others, the figures become “easier” physically, as well as aurally and musically - the listener and performer feels pulled along in a certain direction.

### Step Four: Physical Preparation/ Requirements:

It wasn’t just the learning of the piece that would build up my endurance. I belong to an exercise group run by ex-Navy SEALs.

Since joining the group over 3 years ago, I noticed an improvement in my overall endurance on the viola. I have begun to implement specific calisthenics to target key viola areas. For orchestral musicians, strengthening the abs are quite important to counteract lower back pain. Sit-ups and crunches are great ways to strengthen the core. For the Berio, however, I knew that although my biceps would be getting a workout from the “broken tremolo,” it would really be my back- (lats)-shoulders (deltoids), and neck (trapezius) that would take a beating. I

decided to “up” my doses of push-ups, pull-ups, and dips. Especially helpful would be “dive bomber push-ups” and row-type incline pull-ups. I informed my workout

group of my plan and they were more than willing to help me push towards these goals.

Run-throughs would also be an important part of the preparation. Luckily for me (and unluckily for my colleagues in Houston!), I was not playing two of the pieces on that week’s symphony program the week of the Berio performance. I went trolling for audience victims among the brass and wind players who were also off. Strangely, throughout the week the “Berio buzz” grew. I overheard conversations like “Hey, you have to go down to dressing room 4 at the

#### Dive Bomber Push-Ups

A 2-count exercise. Start by assuming a leaning rest position with feet spread ~ 3 ft. apart, palms on deck, elbows fully extended, and hips slightly lifted. Count 1: upper torso sweeps down toward deck between and through hands while bending elbows. Resting position is same as down position of basic push-up. Count 2: upper torso sweeps back and up while elbows extend to return to starting position.

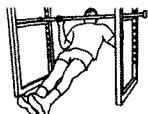


Chest, forearms, triceps, and anterior deltoids

**Figure 5 - dive bombers**

#### Incline Pull-Ups

A 2-count exercise. Requires a low bar (i.e., a dip bar). While lying or sitting on ground (depending on how low bar is), grab bar with both hands and pull upper body toward bar at a 45° angle. Emphasis: pulling shoulder blades together during movement.



Posterior shoulder muscles and triceps

**Figure 6 - incline pull-ups**

break; Rita is doing an impression of a missile attack," from poor unsuspecting people caught in the crossfire. Never underestimate the power of Berio, however; many of my victims became champions, even becoming compelled to attend the "real" performance.

**The work schedule:** With the limited timeframe, I decided on a basic race-training-like approach. I had four weeks and wished to spend the last two weeks doing run-throughs. Here is the schedule I decided on:

- Day 1: page 1
- Day 2: page 2
- Day 3: page 3
- Day 4: page 4
- Day 5: page 5
- Day 6: page 6
- Day 7: pages 1-2
- Day 8: pages 3-4
- Day 9: pages 5-6
- Day 10: slow non-tremolo run through to get chords and fingering patterns for connections and to root out difficult transitions
- Day 11: pacing and metronome work
- Day 12: interpretive problems and dynamics
- Day 13: run through pages 1-3, some problems solved, some found
- Day 14: run through pages 4-6, ditto
- Day 15: first run through with audience, note problematic passages and fix

Day 16: rework problem passages from day before, another run through with unsuspecting audience

Days 17-26: warm up on difficult intonation spots, try for 2 run-throughs a day.

Day 27: one run-through

Day 28: Dress rehearsal (with more victims)

Concert day: one run-through early in the day (then go for a run, 2 sets push-ups/pull-ups), take a break, slow warm up on various traps, enjoy!

#### Performance Issues: Blood, Sweat, and Heavy Breathing

The first week of run-throughs revealed an astonishing fact: I could sweat behind my knees! Subsequent performances were done with the air conditioner jacked up. Slipping off the viola was not an option in this piece.

One of the most frequent comments I received was about maintaining the musical tension in the few rests. At first I was using those rests to relax my arms, take a deep breath, shake out my fingers, release tension. Unfortunately, it had the unwanted effect of releasing tension in the flow of the piece as well. The last week of run-throughs was spent learning to release tension internally while outwardly freezing in place. It put the final polish on the piece- visually as well as aurally. The rests, due to their shocking silence amongst the fray, are of the utmost importance and must not be marred with the sounds of sucking wind.

In the end, I came to really enjoy *Sequenza VI*. The audience at the concert was not the drunken bunch of rowdies for which I had originally hoped, despite my threat to require everyone in the bar to have a drink on me before I started the program. But the space was packed to fire code-violating capacity, and the red stage lights cast an effective glow as I made my way through the piece. As one of my Navy SEAL workout buddies (they were all there to witness the results of all those push-ups!) said happily afterwards, "It was great. The red light made your bow on fire-you were a fiddlin' fool!"

*A frequent performer at modern music events worldwide, Rita Porfiris is on the faculty of the University of Houston's Moores School of Music. She is also a member of the Houston Symphony. Her top pushup score to date is 140 in two minutes. B*





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*in photo: Kim Kashkashian giving a lesson*

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# ALTERNATIVE STYLES

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## VIOLA JAZZ: A LONGER HISTORY THAN YOU MIGHT IMAGINE

By Dr. Sonya R. Lawson

Beginning in the early years of the twentieth century there has been an increasing number of violists performing and recording jazz. String players have always been part of the jazz tradition but have rarely been noted in print and, until the 1960s, were not frequently recorded. We can see by examining concert programs and reviews the extent of string instrument participation not evident by perusing recordings alone. This article will cover the history of violins, violas, and cellos used in jazz with particular emphasis on the viola. Jazz historians often talk about the 1960s as being a turning point in the stylistic development of jazz, this article will focus on the earlier period, 1930-1959.

### STRINGS IN THE SWING ERA (1930-1944)

The most commercially popular jazz during the Swing era was big band music that consisted of fully-written arrangements rather than "head" arrangements.<sup>1</sup> Strings participated most commonly as a section, playing whole notes and half notes that functioned as timbre-softening harmonic filler; little, if any, swing feel<sup>2</sup> was necessary from these players. Occasionally howev-

er, a violinist would appear as a soloist with a big band, improvising over the group and not just playing harmonic filler.

Small groups consisting of 3 to 6 players were also an active part of the jazz scene. These small combo settings required more creativity, and string players were expected to be able to swing, improvise, and play polyphonically. The violinists Stuff Smith, Eddie South, Joe Venuti, Stephane Grappelli, and Ginger Smock led their own small groups while violinists such as Claude Williams, Ray Nance, and Edgar Sampson more often played with big bands rather than the smaller chamber groups.

Artie Shaw, the clarinetist, composer, and bandleader, used strings in both big band and small combo jazz settings. In 1935, Shaw performed a piece he had written for clarinet, string quartet, and rhythm section called "Interlude in B flat" during a swing concert given at the Imperial Theatre in New York City. Shaw described the experience:

*I was a studio musician at the time. Nobody knew me. Joe [Sullivan] asked me to perform with a small group while they were changing the band setup. I thought, just for kicks, that I'd write a piece for clar-*

*inet and string quartet, plus a small rhythm section. Nobody had ever done that sort of a jazz chamber-music thing...Anyway, to my total astonishment the piece broke the show wide open.*<sup>3</sup>

His piece was innovative for the era in both instrumentation and compositional style. Shaw's composition combined sections of typical classical string writing with sections of jazz clarinet playing; Shaw himself said, "You'll note that the slow section sounds a little like Ravel."<sup>4</sup>

The form of Shaw's composition has two main sections that alternate, beginning with an 8-bar introduction that sounds much like French Impressionist string quartet music. The violins and viola play with a shimmery vibrato and long bowstrokes, without a feeling of rhythmic drive. The cello plays two pizzicato notes to punctuate the first phrase and then joins the other strings in playing arco. This introduction is followed by the entrance of the clarinet, which plays a flourish of notes over the sustained chords of the string quartet. The string parts alternate this "sweet" writing, sustained notes played with lots of vibrato, with peppy accompanimental quarter notes in the second section; this contrast actively supports Shaw's changes of character and

mood. Rather than sounding like a mish-mash of musical styles, the writing for strings moves seamlessly from section to section.

According to Walter Bruyninckx in his discography, *60 Years of Recorded Jazz, 1917-77*, the probable string players for the Shaw "Interlude" were Julie Schechter and Lou Klayman (violins), Sam Persoff (viola) and Jimmy Oderich (cello), the same players Shaw later hired to play on a number of recording dates in 1936 and 1937.<sup>5</sup>

## STRINGS IN BEBOP JAZZ (1945-1959)

During the 1940s, a number of swing musicians began experimenting with new approaches to harmony, melody, rhythm, and improvisation. In big band swing music, a primary goal had been to produce danceable music, and used fully scored ensemble parts to achieve it; the new priorities focused on individual expression, and created music for listening. Their brilliant style relied on dazzling individual technique to create hard swinging, harmonically complex music in lightning-fast tempos. The musicians – such as saxophonists Charlie Parker, Dexter Gordon, and Sonny Rollins; trumpeters Dizzy Gillespie and Miles Davis; pianists Thelonious Monk, Mary Lou Williams, and Bud Powell; drummers Max Roach and Kenny Clarke; and bassists Ray Brown and Oscar Pettiford – started playing the music that came to be known as "Bebop."

Bebop music focused more on

harmony and rhythm than melody, and as a consequence compositions were much less "tuneful" than they had been in the Swing era. For example, bebop musicians typically used chord progressions, instead of the melodic line, as the basis for improvisation; they invented new tunes for jazz standards by employing a growing array of chord types, such as altered chords and substitute chords.<sup>6</sup> This was the case both with the composed "head" of compositions and the solos. (In this case the "head" is the principal melody of a piece.) Heads were often extremely complex, unison melodies. These traits had the effect of removing bebop from the mainstream of popular music. Both intellectual and visceral, bebop was, above all else, virtuosic music.

### Cannonball Adderley with Strings

Cannonball Adderley (1928-1975) was a saxophonist who mixed bebop harmonic ideas with an energetic and highly rhythmic gospel and blues style, thereby becoming known as a "hard bop" player. During his career he made two recordings with strings. The second of them, 1958's *Jump for Joy*,<sup>7</sup> is noteworthy in the history of jazz strings.

*Jump for Joy* was an album based on Duke Ellington's 1941 theatrical revue of the same name. Adderley was approached by an executive from Mercury records who suggested that they make an album scored for an unusual

instrumentation: string quartet and a jazz band made up of trumpet, guitar, piano, bass, and drums.<sup>8</sup> The string quartet consisted of veteran string players (Leo Kruczek and Gene Orloff, violins; Dave Schwartz, viola; George Ricci, cello) who had played on other jazz and studio albums. On *Jump for Joy*, the strings were more integrated with the rest of the ensemble than in similar albums by Charlie Parker, Clifford Brown, and Chet Baker. Bill Russo, the arranger for the album, avoided many of the pop clichés of string arranging, such as diatonic notes of long duration. Even though they were not required to improvise, Russo did make the quartet part of the band by requiring them to swing, play harmonically inventive parts, use both arco and pizzicato, and play involved rhythms. The result was an album that was interesting and musically satisfying to listeners.

### Harry Lookofsky (1913-1998)

In 1958 violinist/violist Harry Lookofsky made a recording called *Stringsville*<sup>9</sup> that was remarkable for a number of reasons. First, this record sounded like it was performed by a group of violinists and violists playing standard bebop tunes like "Round Midnight" and "Moose the Mooche." Second, it sounded like the string players were improvising in a bebop style and swinging hard. This was a sound that had not been heard before, and it was tremendously exciting. However, instead of multiple string players, the album was



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made up of multiple string parts, all of which Lookofsky played himself, overdubbing them in a studio! He said this about the process:

*In those days, there were no multi-track tape recorders, only single track. So, Epic had me play each string part (three violins, two viola parts) on a separate track while I listened to the rhythm track, which was itself on a separate tape: Then, lining up six single track Ampex machines, each with a part and all connected to a common "starter" box, they their best to put it all together. After many starts and stops, together with the splicing, they wound up with the album.<sup>10</sup>*

After the head of each piece was played, the string parts sound improvised but in fact were completely written out. For example, on the opening track on *Stringsville* is the famous Monk composition "Round Midnight," Lookofsky starts by playing the opening eight measures of the head sedately, but then launches into an extremely fast solo, almost entirely 32nd notes, played much in the style of Charlie Parker.

Lookofsky's solo sounds improvised because it swings effortlessly, makes use of chromaticism, employs rests in the breathless manner associated with bebop, and sounds spontaneous. It was Lookofsky's abilities to make a written solo sound improvised that made this recording important, and why people still talk about it today. Lookofsky combined the timbre and bowing

styles of early and swing jazz with the harmonic and melodic language of bebop, thus contributing a new voice to string jazz.

## STRINGS IN COOL JAZZ (1950-1959)

After the heady intellectualism and confusing sounds that the public associated with bebop, the sounds of cool jazz pulled it back into the mainstream.

Geographically, cool jazz was played on both coasts, but most people associate it with the West Coast. Players of cool jazz are often thought to be mostly veterans of big bands such as those of Claude Thornhill, Boyd Raeburn, Woody Herman, Stan Kenton, and Elliott Lawrence, though in reality this wasn't always the case.<sup>11</sup>

Whereas bebop was considered to be extroverted and virtuosic, cool jazz was the opposite: more introverted, less flashy, and often mellower sounding. Softer-sounding Classical instruments, such as flutes, oboes, clarinets, French horns, flugel horns, and tubas, were employed; less vibrato, thinner timbres and less density to group sounds became identifying qualities of the style.

Even though there had been interesting uses of strings by Cannonball Adderley in the "hard bop" genre in the 1950s, it must not be forgotten that swing-style big bands and Hollywood orchestras that played "easy listening" music were still around; audiences were more likely to

hear strings in that kind of large, homophonic setting than in smaller, less conventional combinations.

## Stan Getz and Strings

In 1961 saxophonist Stan Getz recorded an album called *Focus* that sounded unlike the earlier jazz recordings with strings. It used an entirely different model of jazz composition thanks to the man who composed and arranged it, the famous Eddie Sauter. Getz had asked Sauter to write him an extended work; Sauter himself described the result as a "musical hybrid" of jazz and classical influences.<sup>12</sup> *Focus* was comprised of seven different pieces. Though Getz would play, Sauter gave him no written parts, did not leave him any spaces to improvise, and did not follow the standard "head-improvisations-head" format so common in jazz. In effect, Getz had to improvise over and through a stand-alone orchestral musical composition. As Sauter wrote in the liner notes:

*In writing these seven pieces, I hated the idea of a rhythm section with strings and I also hated the sound of flat backgrounds with no meaning in themselves. I knew I didn't want to do it that way. What I wanted to do was write like a string quartet with space to move things. I'd let them make their own time and rhythm. It's not the same thing as with a rhythm section. The attack of a rhythm section and strings differs; one is sharp and the other is slow. And they don't blend.<sup>13</sup>*

The compositions were scored for solo tenor saxophone plus 10 violins, 4 violas, 2 cellos, bass, harp, and drums. The nucleus of the strings was the Beaux Arts string quartet, which had played in 1960 on the Modern Jazz Quartet (MJQ) album called *Third Stream Music*. The members of the classically trained quartet were violinists Alan Martin and Gerald Tarack, violist Jacob Glick and cellist Bruce Rogers. Unlike Adderley's *Jump for Joy*, Sauter did not call upon the string quartet to swing.

In the cool jazz era, the majority of string-accompanied jazz recordings featured a sweet, lush string backdrop contrasting with soloist improvisations. However, as with Russo's earlier arrangement of *Jump for Joy*, Sauter's *Focus* for Getz stands out as innovative because the pieces merge Classical and Jazz traits to create a unique, hybrid musical language.

*Dr. Sonya R. Lawson is Assistant Professor of Music History and Viola at Westfield State College, and her dissertation was a history of the use of strings in jazz from 1900-2000. As a member of the free-jazz group "The Knotty Ensemble" she has played at the Vancouver Jazz Festival and released two CDs.*

the two most important are a constant tempo, and the presence of many syncopations before and/or after the beat.

<sup>3</sup> Gene Lees, liner notes, *Artie Shaw- A Legacy*, Book of the Month Club Records 71-7715, 1984.

<sup>4</sup> Ibid.

<sup>5</sup> Walter Bruyninckx, *60 Years of Recorded Jazz, 1917-77* (Mechelen, Belgium: Bruyninckx, 1979).

<sup>6</sup> An altered chord is a dominant 7th chord with any combination of the following scale degrees: sharp 5, flat 5, sharp 9, and flat 9.

<sup>7</sup> Julian "Cannonball" Adderley, *Cannonball Adderley and Strings* (EmArcy MG 36063, 1955; reissued Verve 314528 699-2, 1995); *Jump for Joy* (EmArcy MG 36146, 1958, reissued as Verve 314528 69902: 1995).

<sup>8</sup> Michael Ullman, liner notes, *Cannonball Adderley and Strings and Jump for Joy*.

<sup>9</sup> Harry Lookofsky, *Stringsville*, Atlantic SD-1319, 1958.

<sup>10</sup> Jon Rose, *On the Phone to Jazz Legend Harry Lookofsky, Strings* 4:6 (May 1990): 37.

<sup>11</sup> Ted Gioia, *The History of Jazz* (New York: Oxford University Press, 1997) 174.

<sup>12</sup> Don Cerutti, liner notes, *Focus*, Verve 821982-2, 1961.

<sup>13</sup> *ibid.*

<sup>1</sup> A head arrangement is a piece where the opening theme is predetermined and memorized, followed by improvisation on that theme.

<sup>2</sup> To say that a piece "swings" takes a number of factors into account;

# MODERN MAKERS

## FRANCIS KUTTNER: LUTHIER DU MONDE



Francis Kuttner, born in Washington D.C in 1951, was a founding member of “Les Luthiers du Monde” (Violin Makers of the World), an organization that exhibits during international trade shows and includes some of the world’s very best violin and bow makers. In many ways, Kuttner is a violin maker of the world. His work combines his background in art history with both an Italian flair and a drive for perfection found among the best American makers.

Asked what distinguishes his work from other makers, Kuttner replied: “I still use the classic Cremonese construction technique that was promoted by Fernando Sacconi in the ‘60s. It calls for a traditional and logical approach to arching and edge work that is not commonly used by most makers today. I do my

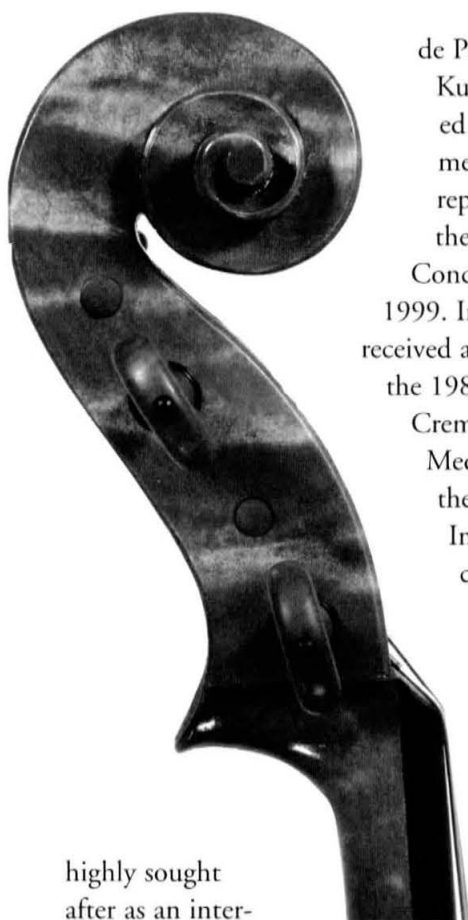
purfling and edge work when the body of the instrument is permanently closed. This was the technique used by Stradivari and most probably others who trained with the Amati family. It gives me great freedom in achieving the final form of the instrument as well as an increased awareness of the instrument’s response through plate control, not to mention a more fluid control of the arching itself.”

All luthiers have interesting sagas of journeys leading to the violin world, like many others, Kuttner came via the guitar route. Armed with a BA in Art

history from Antioch College, one of America’s outstanding small liberal arts colleges, Kuttner struck out for Berkeley, California where a job building guitars awaited. Having built dulcimers in college, it was a logical next step. The lure of the violin then inspired enrollment at the International Violin Making School in Cremona. Initially, his training was with two highly regarded teachers, Giorgio Scolari and Giobatta Morassi. It was, the classical approach of Francisco Bissolotti, however, that struck the compatible chord. “Bisso,” as he is affectionately known in the trade, offered both the approach of Sacconi and the experience of a professional woodworker, both from which Kuttner wanted to learn as quickly as possible.

“I play violin, viola and cello equally well,” Kuttner comments deprecatingly. “That is to say, I can play, but it’s not music. It sounds like Bartok in a deep depression.” While Kuttner is not enamored of his playing prowess, his accomplishments in the violin making world are another story. The consistent high quality of his work has earned him three Gold medals from the Violin Society of America along with Hors Concours status, which precludes him from entering any further competitions. At the first Concours International de Lutherie et d’Archeterie de la ville





highly sought after as an international competition judge. He has twice served as a Violin Society of America judge, twice as a judge at the Mittenwald competition in Germany, and most recently at the latest Triennale in Cremona where he now makes his home for part of each year. This December he will be on the jury for the Étienne Vatelot competition in Paris.

When asked if there was such a thing as an ideal viola model or size, Kuttner found the concept quite foreign to his approach. What is important to him is that the instrument feels comfortable whatever the size and string length. The only model that he believes is perhaps not suited to many players is the "Tertis" model, which the viola virtuoso developed with luthier Arthur Richardson.

Kuttner's approach to instruments has evolved in very subtle ways over the past 25 years. A decade ago, the idea of antiquing an instrument was anathema to him. Now he finds that the techniques used in the antiquing process help his overall understand-

de Paris in 1991, Kuttner was awarded two silver medals, a feat he repeated again at the second

Concours at Paris in 1999. In addition, he received a Silver medal at the 1985 Triennale in Cremona and a Silver Medal for a cello at the Manchester International cello competition in 1992.

With such accomplishments as a contestant, Kuttner is

ing of varnish and its application. Some of this change of heart comes from the maker "getting antiqued myself." While still a stickler for fine craftsmanship, Kuttner admits that "he might leave a few more toolmarks now" After making 125 instruments, experience has also allowed more sense of spontaneity and less obsession with making the "perfect" instrument. Varnish recipes have evolved from spirit to oil/resin. Is there a "Kuttner" sound? "Obviously my clients would say so," he notes. Comments like "it plays itself" are quite common.

The violas and his other instruments have a recognizable face and are always known for their beautiful wood and craftsmanship. The present retail for violas ranges from \$22,000 to \$25,000. The waiting time is approximately one year. He spends half the year at his shop in San Francisco and half in Cremona where the roots of his instrument-making career are located. "Spending half my time in Cremona," Kuttner says, "living a full and rich life, has given me a certain sense as to where violin making fits in a much wider artistic tapestry."

Asked how he wanted to be remembered, Kuttner commented: "I hope that musicians will continue to appreciate the sound of my instruments and I hope that the instruments I make will be recognized by their style as my own." He will be remembered as a product of the American arts renaissance of the 1960s and 1970s who played a major role in establishing the preeminence of American violin making. ☞





# SEARCHING PIVA ONLINE

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The Harold B. Lee Library at Brigham Young University is home to the Primrose International Viola Archive. Their library 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 describe procedures for requesting specific titles through the interlibrary loan process.

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. The 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 inter-library 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 homepage, 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.

## BASIC SEARCH

To use BASIC SEARCH (the default mode) follow these steps:

1. Leave LIBRARY pop-up menu set at ALL.
2. Leave the SELECT SEARCH TYPE option set to KEYWORD.
3. 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.

4. 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 SEARCH

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.

### ADVANCED SEARCH

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:

1. Pop-up menus in the left-hand column let you specify the category for the keywords you enter.
2. Pop-up menus in the right-hand column let you select a boolean operator.
3. In the SEARCH LIMITS area of the display leave the LIBRARY pop-up menu set to ALL.
4. 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 interlibrary loan process is not complicated. Simply bring the information you received from searching the online catalog to your local library and ask them to send the request to the following contact and address:

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

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

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

Myrna Layton  
Primrose International Viola Archive  
Brigham Young University  
Harold B. Lee Library  
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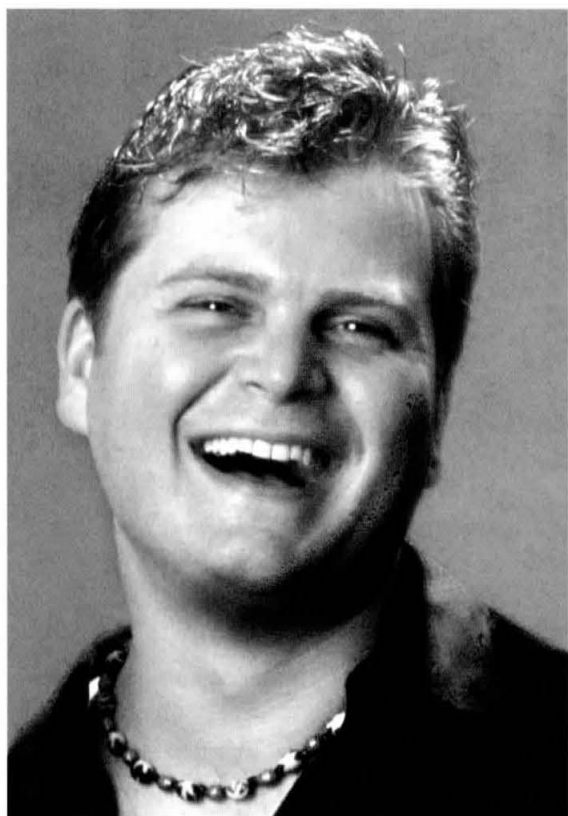


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# FRESH FACES: RALPH FARRIS

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## A VIOLIST FINDS A DIFFERENT GROOVE



by Lembi Veskimets

When one first discovers the ensemble named Ethel, the obvious question is, "Why Ethel?" As its violist, Ralph Farris puts it, "This band was our baby, and so we chose to name our group as one would name a child." The more important question is, *what* is Ethel? You can get a clue to the answer by looking at their Jetson-styled logo, which implies something both nostalgic and futuristic. Ethel is a traditional string quartet that fuses classical music with today's pop culture. It is also the latest project of the multi-talented Ralph Farris, whose career

as a violist has spanned the range from performing with the Chamber Music Society of Lincoln Center to being an original member of the Broadway company of Disney's "The Lion King." He is also a conductor, as well as a Grammy-nominated arranger.

Originally from Boston, where he attended the Walnut Hill School for the Arts as a student of Mary Lou Speaker-Churchill. Ralph Farris continued on his less-than-traditional path from a landmark of classical music, the Juilliard School of Music. At Juilliard, he received two degrees and reveled in the knowledge and dedicated mentorship of his teacher, Samuel Rhodes, and Rhodes' Juilliard String Quartet colleagues, Robert Mann, Joel Smirnoff and Joel Krosnick. More than even the classical training that supports his present-day artistic explorations, Farris says that "Juilliard afforded me the opportunity to stake my claim in the big, scary world that is the New York music scene." Of course, he was probably predisposed to being a musician since his mother, Nancy DuCette Farris, is co-director of White Mountain Musical Arts and his father directs the Richard Farris Chorale and exposed him early on to

everything artistic. Farris recalls singing the part of "Amahl" in "Amahl and the Night Visitors," as well as actually playing the recorder part on his 7th birthday.

Ralph Farris' road from Juilliard to Broadway is an example of having the gumption and the ability to take advantage of opportunity when it comes your way. When Roger Daltry of "The Who" decided to celebrate his 50th birthday performing the music of Pete Townshend with the Juilliard Orchestra at Carnegie Hall, Farris "lucked out and landed the First Viola chair for the shows." He continues, "I just ate it up. When it was all over, I decided I needed more. I chased Maestro [Michael] Kamen down in his dressing room and begged him for a job. He asked me if I was a conductor. I said yes. He said, 'Good. The tour leaves in a month.'" He impressed the other tour conductor, Broadway's Keith Levenson, enough that when he found Farris "a few depressing months later," working in the classical music department of his favorite record store, he promptly invited Farris to act as an assistant conductor for the Broadway revival of "Annie" and recommended him for the violin/viola chair for the original company of "The Lion King."

Ethel was formed when its members (including Todd Reynolds and Mary Rowell, violins, and 'cellist Dorothy





*Ethel Quartet: Farris, Rowell, Lawson, Reynolds*

Lawson) sat down for a gig in 1997 and found the chemistry irresistible. Farris considers classical music an “evolving art” and to that end the group plays music that “stretches beyond the boundaries of the familiar string quartet model,” from blues to rock to avant-garde classical. In this they are indebted to the Kronos Quartet for “clearing the path.” Ethel’s programs are fashioned like a rock band’s set-list, beginning with their ‘hits’, introducing each

selection with a microphone, no intermission. In fact, they play amplified, which allows them to add octaves, add reverb, play with pre-recorded tracks and use distortion, among other effects. “We craft an acoustic journey with our live show sound,” explains Farris. Oh, and they also improvise, sometimes using improvisation to link together works by contemporary composers such as John Halle, John King, Phil Kline, Julia Wolfe and Evan Ziporyn. As for winning

over audiences, Farris shares the universal truth that “when you are playing music that you love, it shows.” While Ethel has performed at practically every prestigious space in New York City, Joe’s Pub is Farris’ favorite venue because it is “an intimate setting [and] the spirit there is warm and inviting.”

Just like every modern celebrity, Ethel uses a host of people to help them shine in the spotlight: a management company (ICM), a publicist, an executor who sends out a monthly e-zine, a website designer/webmaster, and their non-profit even has a licensing arm which seeks placement of their recordings in various film and TV spots. Its members have plenty left to do with composing (their CD features a tune by Reynolds), arranging (Farris arranged another audience favorite, “Pelimanni’s Revenge”), programming (set-lists are matched to each performance space, and future recordings projects are being planned), and writing grants for commissions. Farris hopes that in the near future, not only will Ethel continue to receive accolades (from *The New York Times* to *Billboard* and *andante.com*) and perform around the country and abroad, but will also pay the rent... In the meantime, he lives by the motto “If you are happy doing it, make it your life’s work.”

*Lembi Veskimets is a member of the Cleveland Orchestra and President of the Ohio Viola Society.*

# Announcing the New AVS Website

Recent growth and development of the AVS website during the summer months has resulted in expanded services and new features for AVS members and the wider viola community. Here is a brief description of some of the new features on the site:

**Community** - This link provides access to AVS Local Chapters, International Viola Societies, and other viola societies. Watch for a new AVS Chapter Calendar of Events coming soon.

**Join AVS** - AVS membership and renewals can be easily registered through the secure connection or through a downloadable membership form.

**Giving Opportunities** - The AVS continues to welcome additional support in order to keep membership affordable. Look to this link for new and expanded giving opportunities in support of the viola and its research, performance, history, and literature.

**Marketplace** - This exciting new area of the site provides a place for members to promote their materials, books, CDs, sheet music, pedagogical works, and JAVS back issues. If you have materials that you would like to have listed in this area of the site, please visit the member ads link from the Marketplace for instructions on submitting your item.

**Member Resources** - This area of the site includes the AVS National Teacher Directory (listings by state and by last name) and a new email directory of the AVS membership. Watch for more links from this page coming soon.

Also check out the **News** corner in the lower right side of the home page, as well as **Special Features** in the lower left corner. Currently these special features include a review of the 2004 International Viola Congress, the 2005 Primrose Competition, and Travels with Thula, a new travel log written by Nokuthula Ngwenyama outlining her experiences as she travels the world during the 2004-2005 concert season.

**Be sure to visit the site and check out our new look:**  
**[www.americanviolasociety.org](http://www.americanviolasociety.org)**

## New AVS E-Mail Directory

The AVS has a new tool for members to stay in touch. The AVS Email Directory provides email addresses for AVS members who have provided that data on their membership registration. Please visit [www.americanviolasociety.org](http://www.americanviolasociety.org) and find the Email Directory under the Member Resources link. If you would like to have your email address removed from the Email Directory, please contact Kathryn Steely at [Kathryn.Steely@baylor.edu](mailto:Kathryn.Steely@baylor.edu).

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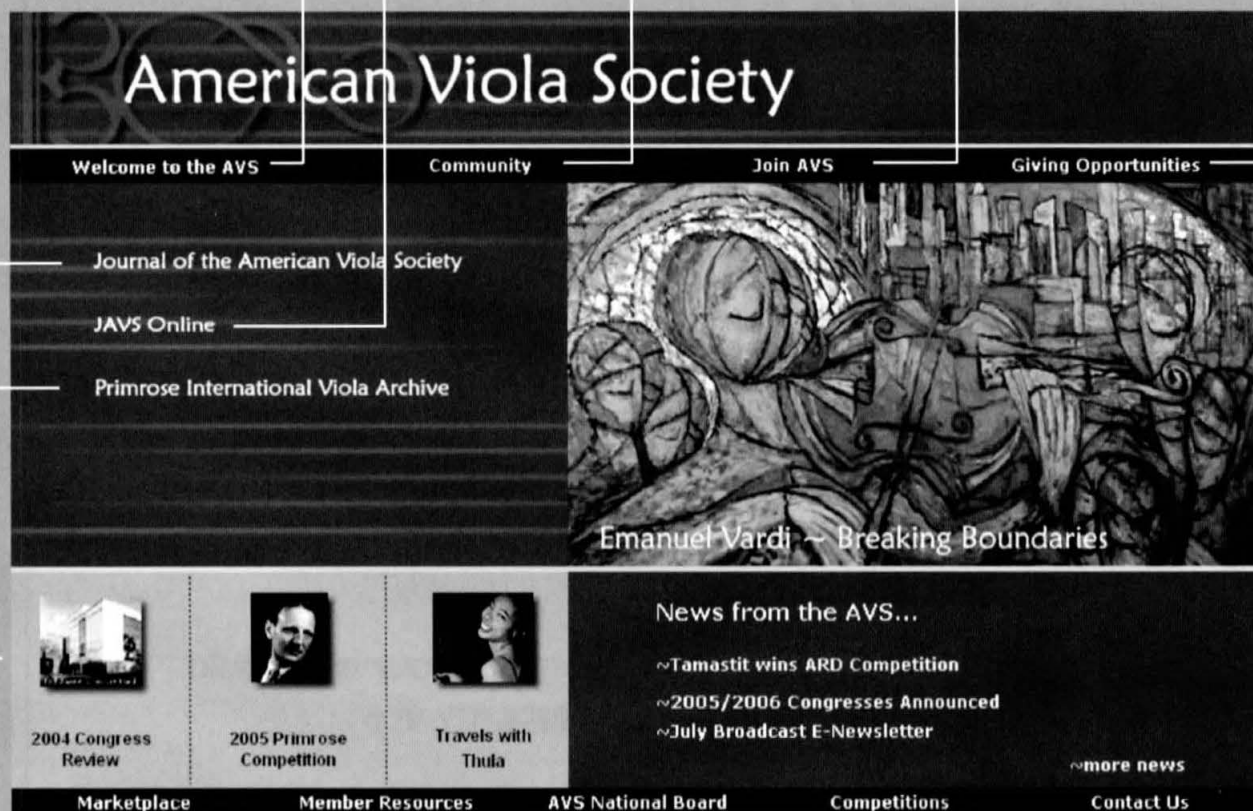
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# NEW MUSIC REVIEWS

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*This issue's column features solo viola works written by violists.*

## **Sonata for Viola Solo (1992)**

Melancholia  
Alla Bulgarese  
Finale sul ponticello

## **By Atar Arad (b. 1945)**

Difficulty: Level 6  
Duration: 20 minutes

I was first introduced to this work by Roland Glassl (former student of Atar Arad) when he gave his top prizewinning performance of this work in Potsdam, NY in 1997 for the New Music Competition there. Glassl kindly gave me a copy of the score, and I recently bought Arad's CD of this work at the Minneapolis Congress. I remember being very attracted to it on both hearings. It wasn't until I sat down with the score and listened to it several times before I realized the sheer genius of this composition.

This work is the first released composition of Atar Arad, and was premiered in June 1993 at the 22<sup>nd</sup> International Viola Congress in Chicago. When listening to his recording, I was considering whether or not I had heard before such an excellent performance of a composer's own piece; the only examples I could possibly think of that could rival

this one are the performances Rachmaninoff gave of his own piano concertos. The viola writing stretches the possibilities of the sound palette of our instrument in many ways, but especially in his use of double-stopped harmonic passages, many of these having a solidly played note against a harmonic note.

The Middle-Eastern, Balkan, and Hungarian flavors are evident throughout the work, filling a large void in our repertoire in solo viola literature from this region of the world (except for maybe the Khachaturian *Sonata for Solo Viola*). One can also hear Arad's American influences, especially in the rhythmic writing in the second movement of this sonata with alternating 5/8, 2/4, 7/8, 12/8 bars that are somewhat reminiscent of the exciting rhythmic writing of Copland or Bernstein. This work will certainly take lots of time to prepare, particularly to comprehend and comfortably execute the extremely fast moto perpetuo third movement. I very much look forward to virtuoso violists stepping up to perform this work; I would say that this would take about as much courage to learn as it would for some of our most difficult solo pieces, such as the works by Ligeti, Kurtág, or Berio. With his own rendition, Atar Arad certainly has set the performance bar at a very high level for future players!

This work is available through:

Theodore Presser Co.  
Presser Place  
Bryn Mawr, PA 19010  
Phone: (215) 525-3636

Or from the composer directly at:  
e-mail: aarad@indiana.edu

## **Forgiveness (Solo Viola Sonata) (2002)**

## **By Nils Bultmann (b. 1975)**

Difficulty: Level 5  
Duration: 11 minutes

As I was playing through this work, I was immediately struck by the deep expressive qualities this piece possesses, and the way it makes the viola sound good. This work is another work by a violist/composer, and it too, like the Arad, uses the viola in some rather unique ways, most strikingly in his writing of a melodic line while requiring the performer to pluck other open strings with the left hand. The execution here was a little tricky to work out at first, but none of it is impossible, and can surely be worked out with practice.

Musically, I enjoyed the use of the motive (G#-A-F#, with a leap of a minor 9<sup>th</sup> between the G# and A, then a drop of a minor third between the A and F#) that finds

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its through most of the piece. Rhythmically, it is set similarly to Bernstein's *Maria*, maybe there is a slight influence there? The work has a flexible feeling throughout, not unlike the feeling in Persichetti's *Parable for Solo Viola*. It is also very satisfying how Bultmann separates the clearly contrasted sections of the work with long breaks; they are both musically compelling and practical, as it gives the performer a chance to regroup. Each section contrasts in character and tempo, with one of the later sections having an abandon-like feel similar to the fourth movement

of Hindemith's *Sonata Op. 25 no. 1*. The piece ends charmingly with the somber melody high up on the string with the bell-like left hand pizzicato accompaniment. I think this work will make for a nice addition to our literature. I look forward to more contributions to the viola literature from this up and coming violist/composer!

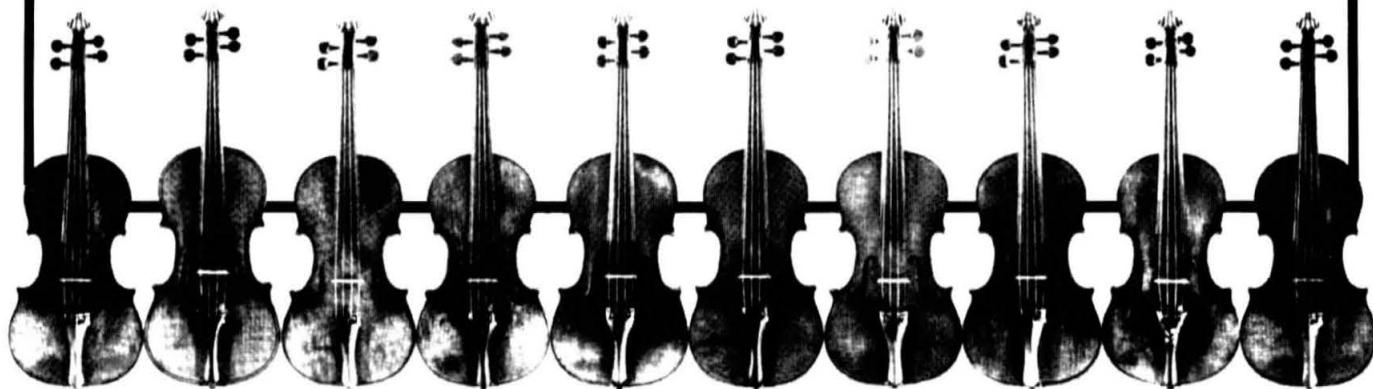
This work is available directly through the composer:

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## **Sonata for solo viola (1997)**

Prelude  
Fugue  
Nocturne  
Presto gioioso

Difficulty: Level 6  
Duration: 9 minutes

## **Monolog i Krakowiak (2000)**

Soliloquy  
Krakovian Dance

Difficulty: Level 5  
Duration: 8 minutes

## **Yereg Haikakan Patkeratsum (3 Armenian Impressions) (2002)**

Gisherayin Yerazhtutium (Night  
Music)  
Aghachang (Supplication)  
Tonakatarutium (Celebration)

Difficulty: Level 5  
Duration: 9 minutes

## **Twelve Caprices (1996)**

Difficulty: Level 6  
Duration: 30 minutes

## **Comet: Refections on a Celestial Voyager (1986)**

Difficulty: Level 5  
Duration: 8 minutes

## **By Michael Kimber (b. 1945)**

Upon listening to live performances of this violist/composer's music, I am most intrigued and amazed by

Kimber's ability to write in many different compositional styles, while keeping his individual voice and the personality of his writing intact. This breadth of inspiration reminds me slightly of the varied influences in Rebecca Clarke's *Shorter Works for Viola and Piano*; Kimber takes this to the extreme however, with influences ranging from Bach, Mozart, Hindemith, Stravinsky, and Bloch, to Jazz, World Music, and Space Music!

The *Sonata for viola solo* is very tightly constructed in a neo-classical style that is somewhat reminiscent of the Hindemith Solo Viola Sonatas. The first movement mimics Bach's *Cello Suite No. 3* in contour, but is very much in a 20<sup>th</sup> Century language as far as harmony and rhythm. The Fugue movement is very jazz-like, especially in the rhythm with its triplet-like shuffle beat pattern. The Nocturne is peacefully written in a 6/8 rocking tempo, however this character disappears in the middle of the movement during the animated section which peaks on a high D-flat more that two octaves above the open A string. Of all of the viola literature to my knowledge, only one other work utilizes notes higher than this, that piece being Schnittke's *Monologue for viola and strings* in which he goes up to the D-sharp above that. The last movement is a moto perpetuo, which includes some 16<sup>th</sup> note passages that somewhat mimic parts of the 3<sup>rd</sup> movement Bartók's *Viola Concerto*.

*Monolog i Krakowiak* is available in versions for viola or saxophone. When listening to the viola version, one can hear the composer thinking of the saxophone just as one hears

the clarinet influence in Brahms' *Sonatas, Op. 120*. There are no double stops in this work, and it comes off very well on the viola.

The *Yereg Haikakan Patkeratsum* begins with drone sounds and rhythms similar to Stravinsky's *Elegie for Solo Viola*, however Kimber takes these ideas and expands on them beautifully throughout this work. The 2<sup>nd</sup> movement (Aghachang) utilizes exotic scales, sometimes reminding me of Bloch's exploration of the augmented 2<sup>nd</sup> interval in his *Suite Hébraïque* or of the scales used by Hovhanness. A clear Bartók influence is heard in the 3<sup>rd</sup> movement (Tonakatarutium) with open string drones and quick changes between duple and triple groupings within the 9/8 meter that is maintained throughout the movement.

*Comet: Reflections on a Celestial Voyager*, Kimber's first released solo viola composition, is highly impressionistic and seems very successful in provoking highly imaginative thoughts about outer space. This work in particular seems to require the violist to have lots of endurance with a great deal of the movement utilizing tremolo in various manners.

The *Twelve Caprices* are each written in a different key, and ordered according to the circle of fifths. Each of these technical studies/performance pieces, written in a quasi 19<sup>th</sup>-century style, exposes one or two technical ideas. These are certainly recommended for those violists and teachers who are interested in exploring other options for technical studies besides the usual Kruetzer, Campagnoli or Rode etudes.

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- 1 Very Easy
- 2 Somewhat Easy
- 3 Intermediate
- 4 Somewhat Difficult
- 5 Difficult
- 6 Very Difficult

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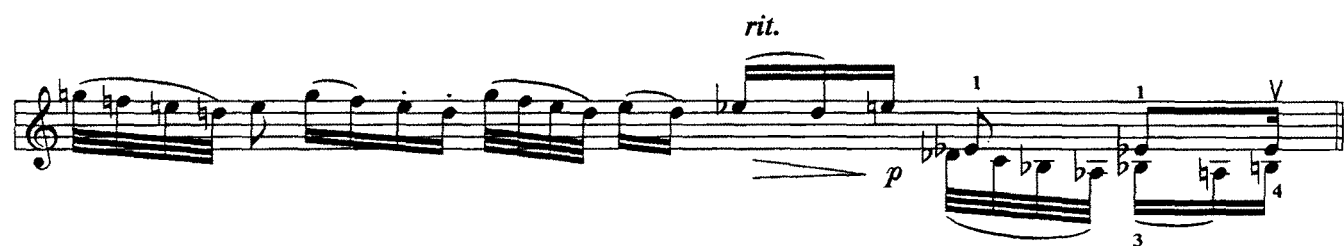
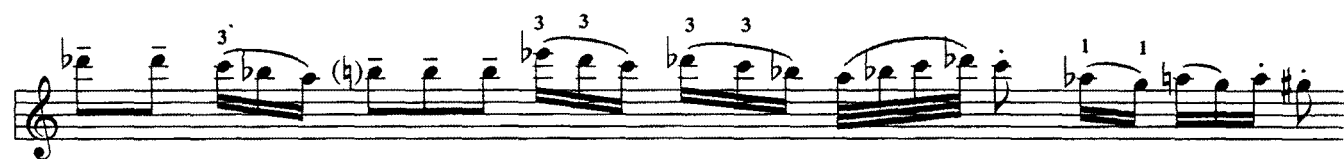
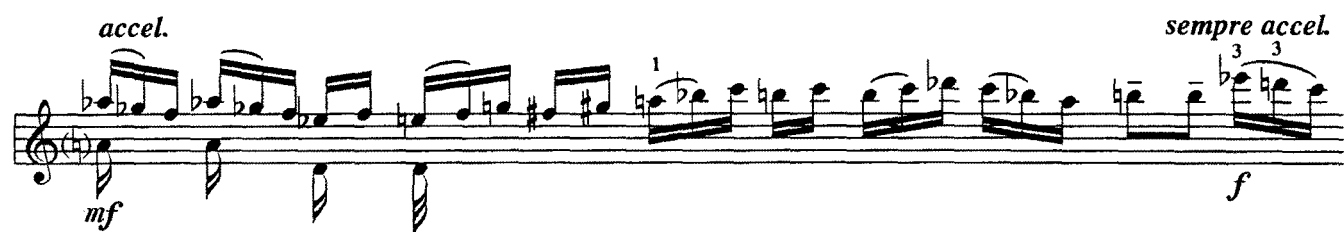
Alla Bulgarese

II

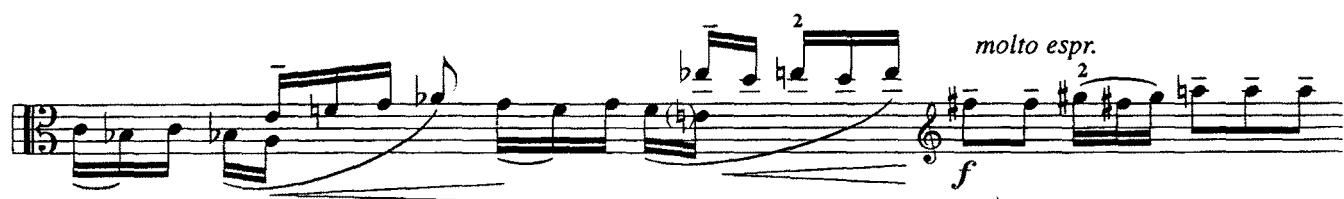
בסגנון בולגרי







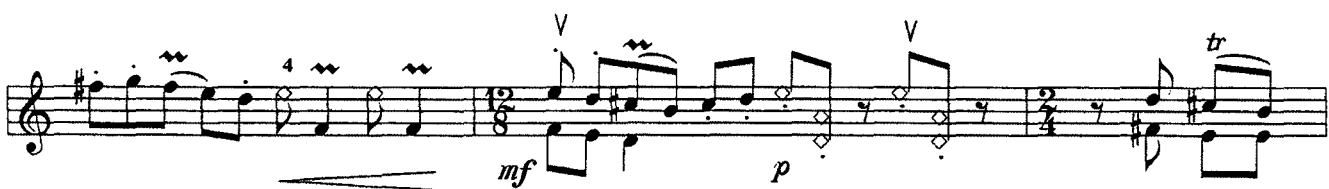
**D** Andante ♩ = 138







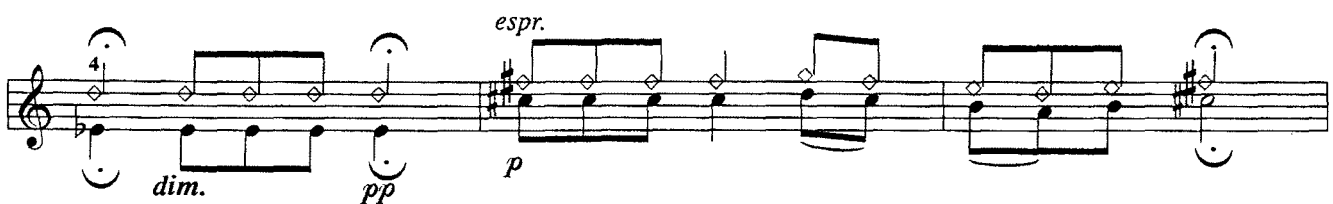
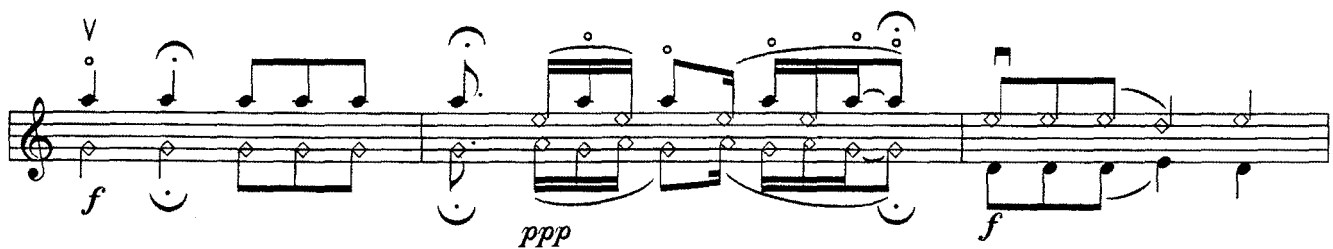
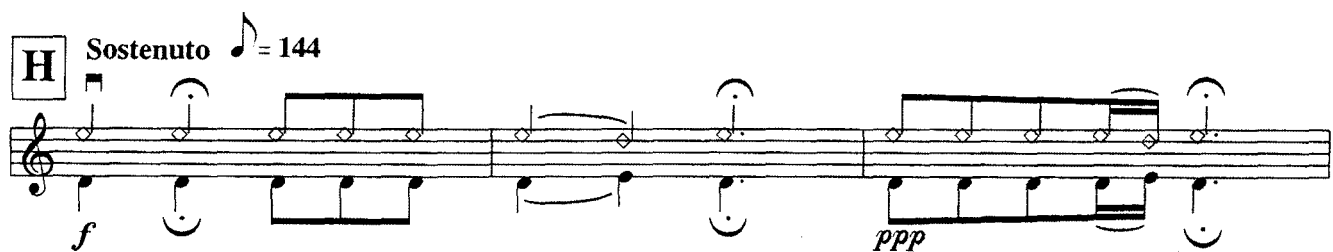
**E** Allegro vivo ♩ = 288  
*pizz.* *arco*



**F**



The image displays a musical score for a guitar piece, likely a transcription of a piano work. The score is written in 13/8 time and consists of several staves. The guitar part is indicated by a 'G' in a box at the beginning of the first staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo) are used throughout. The score also includes fingering numbers (0-4) and articulation marks like accents and slurs. The key signature is one sharp (F#), and the time signature is 13/8. The piece is titled 'The Swan' and is by Camille Saint-Saëns.



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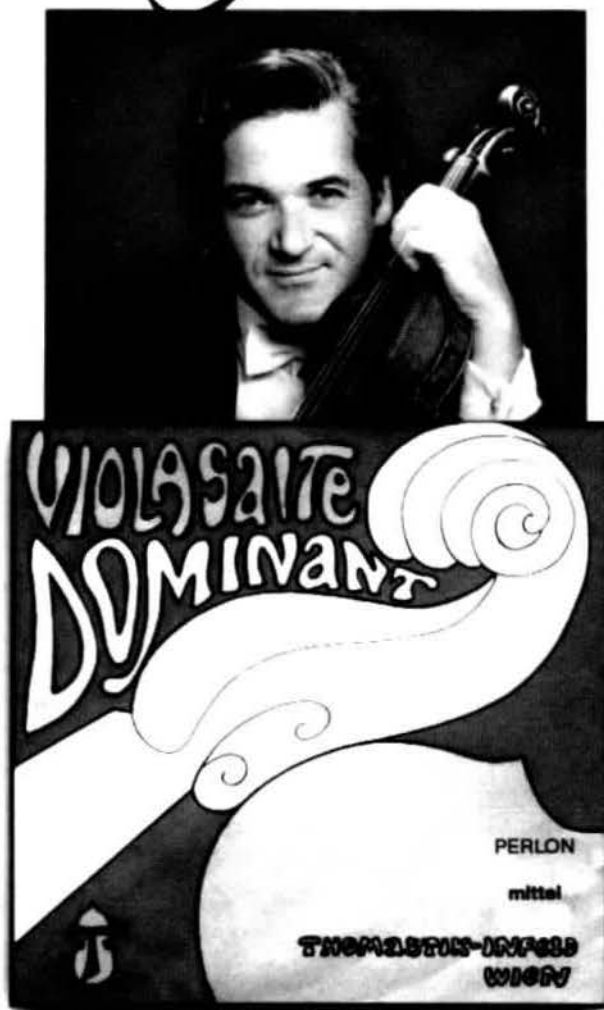
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# SAMPLE SCORE:

## EXCERPT FROM BULTMANN-SONATA

COMPOSED BY NILS BULTMANN

CALLING OUT  
(♩ = 66) PASSIONATE

3

6

8

RIT.

A TEMPO

(CRES.)

SUL D

VIOLENT. STABBING AT FROG

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9

*ff* SUL D

RIT. - - -

MARESTIC (♩ = 60)

FALLING FORWARD

*fz*

11

A TEMPO

FALLING FORWARD

*fz*

6

A TEMPO

13

(♩ = 66)

CALM

BITING

*ff*

16

SLIGHTLY LESS CALM

STILL BITING

RIT. - - -

LEGATO, STARTING MUCH SLOWER GRADUALLY ACCELERATING . . . .

*mf*

*f*

*p*

CRESCENDO

19

(CRESC.) . . . . .

*f*

21

(♩ = 66)

AGAIN STARTING SLOWLY. ACCELERANDO

*mf*

(CRESC.) . . . . .

*ff*

23

RIT. - - -

*fz*

NIENTE

**RHAPSODIC**  
(♩ = 52)

24 *mf* *mp* **CRESCENDO**

**AD. LIB.**  
(I.E. START SLOWLY, ACCELERATE)

26 *mf* **CRESC.**

**RIT.** - - - **MOVING FORWARD**

(♩ = ♩. = 80)

28 *f* **RIT.** - - -

**A TEMPO** (♩ = 52)

30

**(AD. LIB.)**

32 *f* **RIT.** - **A TEMPO SINGING SWEETLY**

**PASSIONATE (WITH FIRE)**  
**(AD. LIB.)**

35 *fz* **A TEMPO SWEETLY SINGING**

**PASSIONATE (AD. LIB.)**

37 *fz* (♩ = 66) **(CRESC.)**

**(AD. LIB.)**

40 *fz* *mp* **ACCELERANDO** **CRESC.**

## STRICT PULSE

(♩ = 80)

43

PULSE MOVING FORWARD

*mp*

46

CREScendo

48

(♩ = 88)

*ff*

50

*mf*

*f*

*ff*

♩ = 88

53

3

3

ACCEL. .... TO M. 61

*mf SUB.*

55

CREScendo

*f*

57

59

GRAD. SUL PONT. .... SUL PONT. .... GRAD. NORMAL ....

BROADEN SLIGHTLY



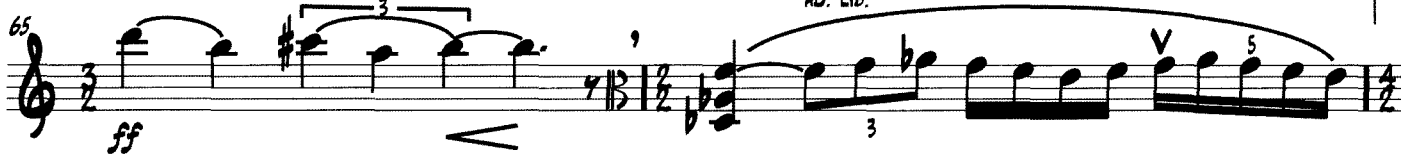
NORMAL

(♩ = 92)



(♩ = 66)

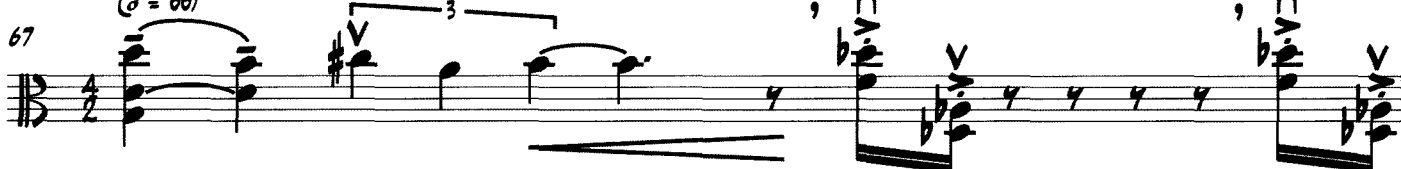
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A TEMPO

(♩ = 66)

STABBING AT FROG



AD. LIB.



A TEMPO

(♩ = 56)



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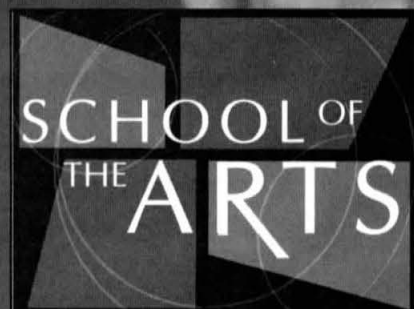
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*Please send items of interest regarding viola activity at the grassroots to:*  
*Louise Zeitlin, AVS Secretary,*  
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## Iowa

By the time you see this, Viola Day 2004 will have happened on Sunday, October 17 at the University of Iowa School of Music. This year should be a fun day for all, as have been all previous Viola Days! Our activities will commence at around noon, but for those wishing to see a wonderful viola recital the evening before, plan on coming to Iowa City on Saturday and spending the night; Michael Kimber, former Professor of Viola at the University of Kansas and the University of Southern Mississippi, will be presented a program of his original compositions for solo viola. Michael has recently moved to Iowa City with his wife Marian Wilson Kimber, who is one of our new musicology faculty members. Viola Day will include our annual viola competition for both high school and college-level students, which was instituted for the first time at last year's Viola Day in Decorah.

Sincerely,  
Christine Rutledge Russell  
President, The Iowa Viola Society

## MD/DC & VA

The Viola Club of MD/DC&VA is looking for members, and potential new members, who wish to become involved in the running of the chapter! Please contact me with questions or ideas.

Louise Hildreth-Grasso,  
violaqueenlouise@hotmail.com  
President, Viola Club of MD/DC & VA

## Minnesota

The Minnesota Viola Society provided terrific support at the XXXII International Viola Congress presented in Minneapolis this past June. The Congress surely made for an exciting and rewarding first year for the MVS! Since that extraordinary event, the MVS board has met regularly to discuss long-range planning and goals that include two major events each year.

We are currently in the midst of planning our first annual fall event "Viola Fair, '04" which will be hosted by Hamline University in St. Paul from 1-4:30 p.m. on Saturday, November 13. The program will include a guest speaker, riveting archival video/film footage of celebrated violists, and to top off the day a recital by members of the MVS, which is now 62 strong.

A viola competition will be announced next spring, and the MVS board will plan a retreat early next summer to reflect on the past year's successes as well as reenergize for future endeavors. The MVS will mail its first issued newsletter "Viola Notes" in October; it will focus on several items including a recap of the Viola Congress, details of the November "Viola Fair" along with our membership drive and donations, and the announcement of anticipated upcoming performances in the Twin Cities. While our newsletter is for members only, much of the information may be

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gleaned from our wonderful website at [www.minnesotaviolasociety.org](http://www.minnesotaviolasociety.org).

Respectfully submitted,  
Korey Konkol  
Interim President, MVS

## Ohio

April 23rd, 2004, was the date of our annual benefit concert, "Voilà Viola," held at St. Paul's Episcopal Church in Cleveland Heights. This year's theme was viola + 1 and featured Cleveland Orchestra violists (Lisa Boyko, Mark Jackobs, Arthur Klima, Eliesha Nelson, Lynne Ramsey and Lembi Veskimets) plus guests (clarinetist Daniel McKelway, percussionist Andrew Pongracz, violinist Emma

Shook and pianists Kathryn Brown and Nicholas Underhill) in a program of duos. The partners performed works by Rebecca Clarke, Cleveland composer Margi Griebing-Haigh, Jan Järvillepp, Martinu, Mozart and a brand-new work by Nicholas Underhill. The popular event, put together by Lisa Boyko and Lembi Veskimets, raises money to support the OVS Competition. Our newsletter editor, Lisa Boyko, has published a newsletter for each season featuring articles, reviews, a calendar of events and more, and has, with the help of husband Ron, designed and maintained a fantastic new website, [www.ohioviolasociety.org](http://www.ohioviolasociety.org), which is a great resource and helps keep our

membership informed about all our activities.

Lembi Veskimets  
President, Ohio VS

## Oklahoma

Yuval Gotlibovich Performs in Oklahoma...Yes, Oklahoma!! The first guest recital sponsored by the Oklahoma Viola Society was an amazing treat for the fifty-plus Oklahoma violists and others present. Gotlibovich performed at Oklahoma City University's Burg Theater October 3<sup>rd</sup>. He was accompanied by outstanding pianist Stephanie Leon Shames in his varied program. Gotlibovich shared a rich palette of sound,

# The American Viola Society

*honors William Primrose on the 100th anniversary of his birth.*

**2005 Primrose Competition and Festival**  
**Brigham Young University**  
**School of Music**  
**Provo, Utah**  
**May 24-28, 2005**

[www.americanviolasociety.org](http://www.americanviolasociety.org)

**Honorary President**  
**American Viola Society**

The American Viola Society, an organization close to Primrose's heart, promotes interest in the viola by encouraging performance and recording at the highest artistic level, by 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.



*OKVS Board after Yuval Gotlibovich (seated) Recital: Phil Lowry, Matthew Dane, Donna Cain, Jeffery Cowen.*

performing works by Bach, Arad, Krein, Schubert and two Primrose transcriptions for encores!! His playing was effortless and expression passionate. The OKVS board was very thankful for him coming to perform. The OKVS is planning their annual Viola Day for January 15, 2005 to be hosted by the University of Tulsa. We are off to a great start and we look forward to sharing more of our experiences with everyone.

Jeffery G. Cowen  
Vice President,  
Oklahoma Viola Society

## Oregon

On February 18<sup>th</sup>, "The Four Violas" performed at the Bridgeport Brewery for a program sponsored by the "Friends of the Symphony" – a support group for the Oregon Symphony.

This, our January "Hindemith Fest," and 3 recitals by members Steve Price, Mara Lise Gearman and Charles Noble, rounded out the year 2003-2004. We had a wonderful year and look forward to another exciting one! We welcome new officers: Adrienne

Brown, President; Shelly Mathewson, Secretary; Shauna Keyes, Treasurer; and Charles Noble, OVS Webmaster.

Sincerely,  
Peggy Swafford  
Past President, Oregon Viola Society

## Philadelphia

PVS is planning three concerts in the Spring: a group concert and recitals by Doris Lederer and Steve Wyrzynski (his in conjunction with the Delius Society). PVS produces two newsletters a year and ran successful competition last year won by Loyal High School student William Frampton, now a student at NEC.

David Yang  
President,  
Philadelphia Viola Society

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## Seattle

May 16<sup>th</sup> – Spring Concert of combined Suzuki Studios Add Viola to Program – SVS members convinced program directors to include violas this year for the first time! In the past the concert has featured violin and cello exclusively. Although the numbers were small, it was a strong and enthusiastic group of students who performed.

June 21<sup>st</sup>-25<sup>th</sup> - Hosted by Academy of Music Northwest, Week-long workshop taught by LeeAnn Morgan instructed violin students who are at the Vivaldi concert level or higher how to make the transition from violin to viola. The focus of this workshop was to give students the skill to be able to perform in chamber ensembles and/or orchestra ensembles on the viola.

"Meet the Section" - A new addition to our website (<http://www.viola.com/svs>) and e-newsletter is called *Meet the Section*. Similar to JAVS' *Meet the Section*, we will be highlighting orchestral viola sections in the greater Puget Sound area.

LeeAnn Morgan  
President,  
Seattle Viola Society  
**Southern**

## California

Our ViolaFest, on September 26, 2004 at Occidental College, was a great musical success - though we wish more people had attended. We had 31 people attending, many of which participated. The event was coordinated by Jennie Hansen and Peter Hatch, with help from the SCVS Board. In the afternoon Pamela Goldsmith lectured on the Bach Solo Suites (assisted by Jennie Hansen and Victoria Miskolczy), while Linda J. Tamko, a baroque dance specialist from UCLA, demonstrated the baroque dance forms and steps of the Suites. Pamela Goldsmith also performed the entire first Suite beautifully.

In the evening we were treated to a Viola Potpourri with performances by Victoria Miskolczy, Mercedes Shamlo, Jennie Hansen and Bevan Manson, 11 year old Heidi Hatch and her father Peter Hatch. Danny Seidenberg and Novi Novog, violists, with Larry Tuttle on chapman stick, created a wonderful improvisation on the Brandenburg VI which Bach would have enjoyed. The evening concluded with *The*

*Proof of Darkness* for six violas (by Martin Kennedy) and then many other violists rollicking through Manson's arrangement of Gershwin's "We've Got Pulse," with Bevan Manson conducting. We concluded with a drawing for door prizes.

In between the two concerts we had pizza, and split into groups for some smaller viola-ensemble playing.

We are planning some more play-in events - a Holiday Party! - and will post them on our website: <http://SouthernCaliforniaViolaSociety.com>. Check our ViolaFest Program there.

Lori Ives  
[ivesico@earthlink.net](mailto:ivesico@earthlink.net)

## Utah

The Utah Viola Society is feverishly preparing to welcome the Primrose Memorial Scholarship Competition at Brigham Young University, in Provo, Utah, May 24-28, 2005. In an effort to draw more people to come hear the competition, a festival is being prepared and will feature a number of eminent guest artists, lectures, and special tours of the Primrose International Viola Archive (PIVA).

Nokuthula Ngwenyama and Daniel Foster will be presenting recitals. The festival will additionally feature Utah violist Brant Bayless, a former member of the Arcata Quartet, and currently a member of the Utah Symphony. The Fonteyne Duo will give a recital showcasing repertoire from their research in the Primrose Archive. There will also be a series of master classes with some of the guest artists that will address both solo and orchestral excerpt preparation.

Other lovely additions will be daily opportunities to see PIVA, with lectures featuring some new aspect of it each time. There will also be opportunities to open some of the locked cases to see some of the rare and special items, including some of William Primrose's violas. Lecturers will

include David Dalton and Dwight Pounds, both intimately familiar with the history of the archive and its contents. Carrie Maxwell will speak about her experiences with the newly acquired and catalogued Harold Coletta Collection.

The week will also be filled with time to hear the competition itself. These violists are the promising and rising stars of a new generation. Please come and join us for the wonderful extravaganza we have planned!

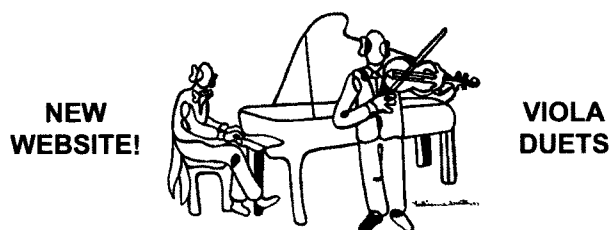
Claudine Bigelow  
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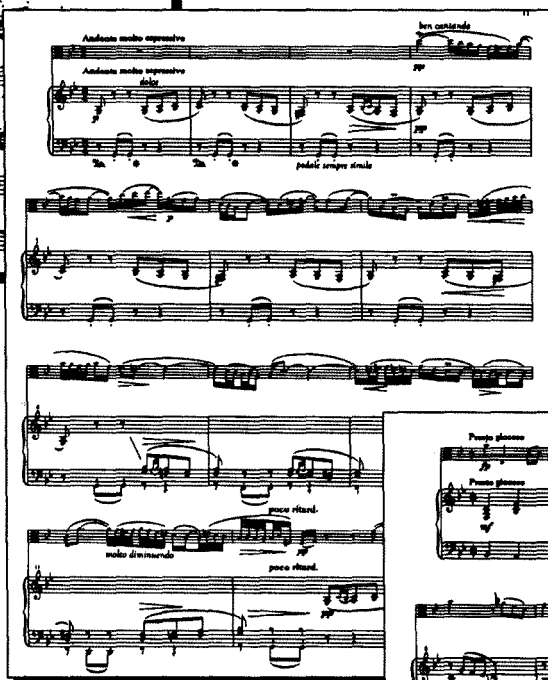
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# MEET THE SECTION

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## MINNESOTA ORCHESTRA



*The Minnesota Orchestra viola section at the Palau de la Musica in Barcelona, Spain, October 2000. L to R: Kerri Ryan, Ken Freed, Tom Turner, Richard Marshall, Myrna Rian, Eiji Ikeda, Sifei Cheng, Sam Bergman, David Ulfeng, substitute player Korey Konkol, Michael Adams. Missing: Megan Tam*

### C-Strings & Sideshows

by Sam Bergman

We musicians probably go overboard in assigning human characteristics to the various sections of the orchestra. While it cannot be denied that certain instrumental stereotypes are grounded in reality, an unbiased look at most ensembles would undoubtedly reveal that not all violinists are catty and hypercompetitive; that most oboists show no actual signs of brain damage; and that very few trumpeters, piccolo players, or percussionists have ever actually killed anyone with decibels (at

least not intentionally!). And yet, when called upon to profile the viola section of the Minnesota Orchestra, of which I have been a member for five seasons, I must confess to an overwhelming temptation to resort to viola jokes and hasty generalizations.

The first thing you need to know about us is that we have, hands down, more fun than any other section in the Minnesota Orchestra. Within five minutes of the moment I sat down for my very first rehearsal in Minneapolis, I was treated to four horrible puns, two jokes so off-color that I can't repeat them in print, one inno-

cently voiced query as to the relative virtuousness of my mother, and nine hearty welcomes from musicians who seemed genuinely glad to have me aboard. That first day set a tone which hasn't changed much in the more than four years since: if our section had a motto, it would have to be "Work hard, play hard - preferably simultaneously."

Before we delve too deeply into the behind-the-scenes antics of our merry band, it should be stressed that none of our camaraderie would be possible in a section that didn't make it a point of pride to perform at the absolute highest level. From our section leaders to our rookies to our most veteran players, every violist on our stage understands how seriously we take our collective reputation among our colleagues, and everyone contributes to that reputation. That having been said, there is no question that the Minnesota violists are best known in the orchestra for our sense of humor. Countless publicity photos of the full ensemble have been compromised due to the fact that the entire viola section was suddenly doubled over with laughter at some inside joke just as the shutter snapped. Over the years, on our corner of the stage, elaborate musical games have been invented to pass the time while slogging through the endless off-beats of an all-waltz program; great

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and complex symphonic works have been reduced to mere derivations of the opening two bars of the Bartok concerto; and some of the great soloists and conductors the world has ever known have had their biographies quietly revised into side-splitting monologues. All of this chaos comes courtesy of eleven musicians who could not be more different as individuals, yet who have somehow come together in the common interest of self-amusement. It is my distinct pleasure to introduce you to them:

- Our fearless leader is **Tom Turner**, a deeply impressive musician and the best principal I've ever had. After graduating from Curtis, Tom headed off to Germany on the vaguest promise of a job with a chamber orchestra. He spoke barely a word of German, and according to sources, took his time learning it once he was there, but his musicianship carried him quickly to the principal chair of the Berlin Radio Symphony, where he remained until taking over our first chair in 1994. As a principal, he is surprisingly quiet, leading by example more often than not. The upshot of his willingness to let us all play to our

own strengths rather than demanding constant obedience is that, on the occasion that he does turn around with an instruction, we know it must be important. He has a low-key way of making everyone feel comfortable in their role, and I'm convinced that it makes us a better section. These days, by the way, Tom's German is perfect, and he is indispensable on European tours, where he regularly bails me out of situations (restaurants, train stations, drunken revelries, etc.) in which I find myself linguistically challenged.

- Co-principal **Richard Marshall** is a veteran of the section, having arrived in 1984, but somehow, he still has all the enthusiasm of a college graduate starting his first job. Richard's skills as a musician and an ambassador to the community are far too numerous to list here, but suffice it to say that a concert rarely goes by in which some member of the audience does not approach the stage to say hello to him. In addition to being the member of the orchestra most in demand for donor events and public appearances, Richard is our official Rookie Welcomer, pos-



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sessed of an innate ability to make even the most inexperienced violist feel like Paul Coletti. He is also our resident master of horrible punnery, and has an extensive collection of groan-inducing, 4th grade-level jokes that he hauls out at the slightest provocation.

- Our assistant principal is **Kerri Ryan**, with whom I entered the orchestra back in 2000. Before coming to Minneapolis, Kerri was almost exclusively a violinist, and spent her first 18 months as a professional musician as the acting concertmaster of the Charleston (SC) Symphony Orchestra. When she started with our section, she even confessed to me that she wasn't 100% secure in alto clef. You'd never have known it. As it turns out, Kerri is one of the most spectacular violists I've ever met, and she was elevated to her current chair within two years of her arrival. She is preternaturally patient with those members of the section given to, shall we say, shenanigans, although she did christen the entire bunch of us as the denizens of "Miss Kerri's Day Care" within a few months of her arrival. By our standards, Kerri would have to be considered "the normal

one," although her bizarre obsession with pigs (she owns hundreds of figurines, pictures, and other assorted porcine memorabilia) and intense interest in 1980s pop culture are enough to make her fit right in.

- Of our eight section players, **Michael Adams** undoubtedly took the most circuitous route to his chair. He studied at Mannes and Eastman, and then spent time working construction in Oklahoma (there's a viola joke in there somewhere) before coming to Minnesota as a morning radio host at WCAL-FM in Northfield. After subbing with the orchestra for a few years, Mike won a full-time spot in 1989, and he now reigns as our official section almanac. No matter what piece we're playing, Mike can tell you in an instant the last time we played it, and under what conductor. When he becomes bored with the viola part of a given work, he is likely to suddenly begin playing the violin part (or the cello part, or the oboe part, or whatever) from memory, usually without missing a note. He is also unquestionably the best in the section at telling off-color jokes, and he possesses incriminating photographs of at least one of his colleagues.



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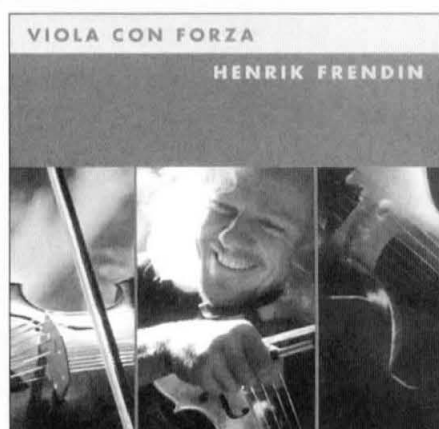
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• Technically, **David Ulfeng** is no longer a member of the section, having retired this past winter, but I couldn't possibly write a profile of our membership without including him. At first glance, Dave appears to be a friendly Norwegian chap, given to amusing anecdotes and possessed of an impressive knowledge of obscure solo viola repertoire. But he is so much more: in a section jam-packed with class clowns, Dave was very quietly the funniest guy in the bunch. He could sit silent for two hours of a two-and-a-half hour rehearsal, and then send you into a hopeless giggle fit with a single whispered sentence or, even more impressive, a sidelong glance and a raised eyebrow. There isn't a single member of the section who doesn't have a favorite Ulfeng story, and at the viola party (yes, we have viola parties) at which he announced his retirement, we spent over an hour going around the room with them. To me, Dave will always be the man who, when I was wrestling with a period of intense self-doubt during my first season in Minneapolis, leaned over to me at the end of a

rehearsal, and muttered in my ear, "Hey, just so you know, you've already got tenure in my book." Colleagues don't come much better than that.

• **Sifei Cheng** probably takes the prize as the most low-key member of the section, but there's no chance that he would ever go unnoticed once he picks up his instrument. One of three Curtis-educated players among us, he is the essence of the reliable orchestral musician, possessed of an ungodly sight-reading ability and a free-flowing technique that most of us would kill for. More than anyone in the section, he makes playing the viola look easy. He is also our resident golf obsessive, and has been known to spend the first couple of services of the week gauging a guest conductor's rehearsal style with the intent of determining whether he might be able to schedule an early tee time should we be released a few minutes ahead of schedule.

• **Ken Freed.** I hardly know where to begin. I've known Ken since I was 11, when he was my counselor at a small chamber music camp in the Berkshires. He hasn't changed much since then (although he hasn't

given me any wedgies lately), which is to say that he's still the only person I know who can make my sides hurt from laughing whenever he wants to. Remember where I mentioned that our section frequently ruins publicity shots due to our inability to stop giggling? Ken is nearly always the stimulus for that particular response. He'll do literally anything for a laugh, but he specializes in waiting until we're all on stage before a concert, and then, just as the lights are dimmed, beginning a *sotto voce* monologue in an uproariously pretentious accent that falls somewhere between Inspector Clouseau of *Pink Panther* fame and Sidney Greenstreet in *The Maltese Falcon*. The sound of this accent alone has been known to cause convulsions in Richard Marshall, and the content of Ken's monologue, which usually focus on the imagined life story of the guest conductor emerging from the wings, is so absurd as to send anyone within earshot into a fit of laughter. The monologues usually conclude at more or less the exact moment that the applause dies down, and the downbeat comes swishing through the air towards us.

- I could describe **Myrna Rian** as the long-suffering matriarch of our mostly-male, decidedly immature bunch, but that wouldn't be entirely accurate, because I happen to know for a fact that she enjoys the heck out of the freak show that gets paraded before her on a daily basis. Myrna has been in the orchestra since 1977, which is more than

enough time for most musicians to become bitter and cynical about the profession, and yet, she couldn't be nicer. More than that, she is a walking counterargument to the wrongheaded notion that musicians can't maintain their skills at top level for more than a couple of decades of orchestra work. She is also, as it happens, a championship quilter whose work currently adorns the lobby of Orchestra Hall, and an indispensable repository of knowledge concerning conductors, soloists, and other orchestral characters.

- **Megan Tam** is our newest member, just one year into her time with us, and our youngest player by almost five years. Joining us straight out of college, we initially worried that she could be a bit overwhelmed by the strong personalities that dominate the section, but it didn't take her long to throw herself into the Minnesota Orchestra spirit, and to begin mercilessly playing pranks on the rest of us, a skill which she has clearly spent a lifetime developing. In one legendary episode, Megan spent 90 minutes in a parking garage covering Richard Marshall's entire minivan in festive Christmas wrapping paper, complete with bows and a stuffed bear hanging from the side mirror. In her spare time, she is very, very Canadian.
- **Eiji Ikeda** has somehow managed to combine his love of the viola with an affinity for electronics and a positive obsession with small-scale construction work to become our crew's answer to Inspector Gadget. Since I've been in the orchestra,

Eiji has been working to perfect a gizmo that can perform the arduous task of holding up his viola while he plays. There have been many incarnations of this tool, the most amusing of which involved a dowel rod, a sheet of black foam adhered to the back of his instrument, and the left breast pocket of his suit coat. We're all confident that he'll someday make millions from this endeavor alone. When he's not working on that main project, Eiji keeps an imaginary spybook on all new players in the section, scouts the internet for good deals on cutting-edge computer equipment, and places eyeglass screws in his fingerboard for the purpose of quickly locating the high E-flat in Shostakovich 5.

- And then, finally, there's me. I'm the quiet one.

*Sam Bergman is a violist in the Minnesota Orchestra, and a news editor for the arts news website ArtsJournal.com. In February 2004, he authored a critically acclaimed weblog for ArtsJournal documenting the orchestra's European tour. All opinions expressed in this profile of his colleagues are his own, and will probably be vehemently disputed for years to come. B*

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**By Sel Kardan**

The CD review portion of the AVS journal will be taking on a new format over the course of the year. We will aim to review various types of recordings: new releases of recital and concerto repertoire, re-releases of historically significant or long-out-of-print recordings, and chamber music releases of significance to the viola community. Additionally, viola discs of a non-traditional and educational nature will be featured. We hope to feature reviews by multiple writers to offer broader perspective and expertise. The AVS journal is eager to receive submissions for review as well as news of upcoming releases. Please send materials to:

AVS National Office  
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Suite 320, LB 120  
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## **Music of Brahms and Schumann**

Patricia McCarty, viola  
Martin Amlin, piano

Ashmont Music, 2004  
[www.ashmontmusic.com](http://www.ashmontmusic.com)

The works on this disc certainly need no introduction. Indeed, one might question the need for another recording of these staples, but these pinnacles of the repertoire provide a wealth of material to sus-

tain almost infinite interpretation.

Though nearly half a century separates the composition of Schumann's *Märchenbilder* and the Op. 120 Sonatas of Brahms, there is a certain comfort and correctness in placing them side by side. Patricia McCarty, a prize winner of the Geneva Competition, an internationally touring recitalist, and former assistant violist of the Boston Symphony, presents a technically assured, bold, and straightforward approach devoid of sentimentality in both the Schumann and Brahms. Boston pianist Martin Amlin is an able and supportive collaborator. Sonically the viola is given prominence, with the piano sounding a bit muffled by comparison. The close recording of the viola results in an occasionally strident tone, which is perhaps forgivable given the remarkable clarity of viola sound that is achieved.

In both of the Brahms Sonatas McCarty commands attention through phrasing that emphasizes long lines. The F minor reading is driving and purposeful, while beautiful legato playing is evident throughout the Eb Sonata. One might wish a somewhat more romantic and lingering approach to the sonatas but McCarty's account displays a freshness that is certainly worth repeated hearing. Schumann's *Märchenbilder*, though much smaller in scope than either of the Op. 120 sonatas, is a

complex work that benefits greatly from the artists' sense of timing and phrasing in this recording. McCarty and Amlin manage to sensitively shape movements I and IV and maintain a drive in the inner movements that propels them forward. In the last movement McCarty relaxes her sound and creates the warm glow so necessary to end the work. All in all, this pairing is a welcome addition to the catalog.

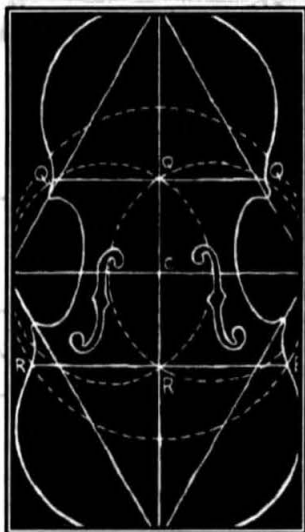
## **Music of Arnold Bax and York Bowen**

Doris Lederer, viola  
Jane Coop, piano

Centaur Records, 2003  
CRC 2660

A lifetime is simply too short to become acquainted with the vast canon of Western music. The works on this disc are excellent examples of relatively unknown but concert-worthy pieces that deserve inclusion in the standard viola repertoire. Bax (1883-1953) and Bowen (1884-1961) both attended the Royal Academy in London when Lionel Tertis was a young faculty member. Bax achieved widespread acclaim during his lifetime as one of Britain's foremost composers; Bowen was known primarily as a concert pianist (he toured as Tertis' recital partner) and teacher, and his compositions known primarily by pianists.

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Bowen's delightful C minor Sonata of 1905, included on this disc, might be mistaken for French music of the mid-nineteenth century were it not for its unmistakably "English" melodic elements. The 26 minute work is cast in three movements, featuring beautiful melodic writing and great virtuosity for both instruments. Bowen shows his ability as a capable violist in the balanced and idiomatic writing for both instruments as well. His *Phantasy* for viola and piano of 1918 is a single movement work, fifteen minutes in duration that remained unpublished until 1997. This work would make an excellent addition to any recital program with its dramatic and lyrical scoring and somewhat more English flavor. An unsuspecting ear might mistake the *Phantasy* as a work of Rebecca Clarke.

The disc closes with Arnold Bax's 1922 Sonata for Viola and Piano. Bax's writing here is much less derivative than Bowen's and of a more striking quality. A large-scale sonata form first movement is followed by demonic scherzo that employs folk-like melodic content. The last movement is an extended lento of a somber nature which eventually returns to the first movement's opening material.

Doris Lederer and Jane Coop make a strong case for both the Bowen and Bax works. Lederer is the long time violist of the Audubon Quartet while Coop is one of Canada's leading pianists.

Clearly, both artists are passionate about the music contained on this disc. The listener has a sense that this is a true chamber music partnership and that both musicians are equally invested in the performance. Lederer plays with thoughtful phrasing and sensitive shading, never forcing her sound while Coop is in full command of the virtuosic scores. Sonically the recording is well engineered with an excellent balance between instruments and an attractive natural acoustic that place the listener in the hall rather than on stage. This disc is worth owning for the repertoire alone but the very satisfying performances make it especially desirable.

## Proto: Soundscapes

Scott Slapin, viola

Red Mark CD, 2004  
CD 9223  
[www.liben.com](http://www.liben.com) (see p. 6)

This new recording contains three *Soundscapes* for solo viola by the composer Frank Proto who, by his own admission in the liner notes, has been involved in almost every facet of the music business. A double bassist in the Cincinnati Symphony, Proto has also been an arranger, producer, and publisher and has arranged and composed for a long list of musicians in jazz, Broadway, and classical music. His three *Soundscapes* on this disc display an extraordinary gift for melodic writing and an

idiomatic use of the viola while placing great demands on the performer. These are substantial works, the last being almost a half hour in length. Violist Scott Slapin handles the technical hurdles with confidence and, as a composer himself, conveys his structural knowledge of the complex works. With strong atonality and long melodic lines these works are not "easy listening," but Slapin manages to sustain interest and convincingly express their haunting beauty. Proto's use of tone rows are used more to create strong chromaticism than to force him to adhere to any compositional technique. In fact, what makes these works so arresting is their complete lack of compositional artifice. The pieces have an organic and improvisational quality, further heightened by Slapin's reading. Proto makes extensive use of double-stopping, which in some of the slow sections creates an Ysaÿe-like sonority. Proto's jazz background comes through in several of the faster movements, which employ a strong, rhythmic pulse.

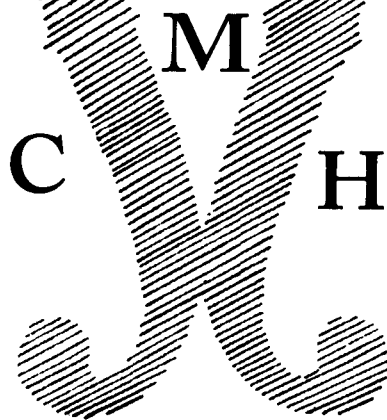
*Soundscapes* are highly evocative works that fully realize the viola's range and expressivity. Though there is more reverb and hiss than one might hope for on this disc, Slapin's convincing renditions of Proto's original and dramatic works should certainly generate excitement. As an added bonus, the liner notes contain a two-page crash course in viola history from 1500 to Proto, as well as useful notes on the works themselves.

# Carleen M. Hutchins

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—*New York Times*, June 14, 1994

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## Panorámicos: Chamber music for winds, string, and piano

Works by Griebling-Haigh, Morgan, and Schulhoff

Private label recording  
Available through  
Dr. David Morgan:  
dsmorgan@ysu.edu  
(see p. 36)

This very attractive non-commercial disc features new chamber works by American composers Margi Griebling-Haigh and David Morgan as well the 1925 Concertino for flute/piccolo, viola, and double bass by Czech composer Erwin Schulhoff. Of particular interest to the violist is Griebling-Haigh's 2000 composition Bocadillos Panorámicos for viola and piano, performed here by Lynne Ramsey and pianist Kathryn Brown, piano. Haigh defines Bocadillos as "little morsels," and the work is meant to evoke images of the spectacular scenery of north central New Mexico. The Latin flavor and programmatic nature make it easily accessible and should endear it to both violists and audiences alike. But this is no lightweight work. Twenty-five minutes in length and full of

musical challenges for both instrumentalists, Griebling-Haigh manages to create beautiful textures and melodic lines that sound fresh and personal while evoking the natural beauty of the Southwest. Bocadillos Panorámicos is an excellent example of a substantial new work that should leave audiences satisfied, engaged, and eager to hear more. With its strong underpinning of dance rhythms, the work maintains listener interest throughout. Ramsey, long time assistant principal violist of the Cleveland Orchestra, performs with secure technique and a great deal of style. Her rich, large, unforced sound is well balanced on the recording by the bright clear articulation of pianist Brown. The quality of Griebling-Haigh's work and Ramsey's performance alone make the CD of value; the other chamber works on the CD, several of which feature Ramsey, are an added bonus.

*Sel Kardan is Executive Director of Shriver Hall Concert Series in Baltimore where he also on the faculty of the Peabody Preparatory. In the summers, he teaches and performs at the Heifetz International Music Institute in Wolfeboro, New Hampshire.*

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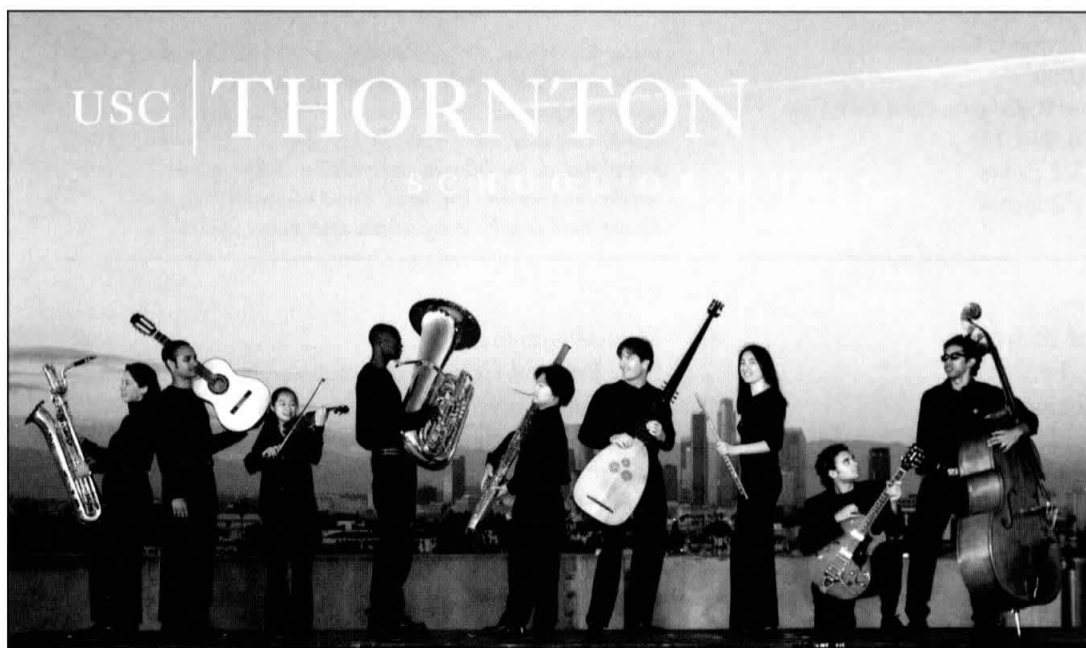
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**Email:** maragvla@hotmail.com  
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**Phone:** 585-243-4429  
**Email:** lwkirkwood@frontiernet.net  
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**Phone:** 512-267-3989  
**Email:** bshetzer@hotmail.com  
**Asking price:** \$10,000 - \$12,000  
**Maker:** Alfons F. Vavra, Prague, Tertis type  
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**Description:** Viola: Length: 401 mm, Upper Width: 196 mm, Middle width: 143 mm, Lower width: 252 mm. Bow: H.R. Pfitzschner, Length 730.5 mm, weight: 69.7 grs, Ebony/Silver mounting, Parisian eyes, three-piece adjuster, silver grip and ivory tip. Price: \$2,000 ? \$2,800. Viola and bow in excellent condition.

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Jodi Levitz holds B.A. and M.A. degrees from The Juilliard School, where she studied with Margaret Pardee, Paul Doktor and William Lincer. Upon graduating from Juilliard, she became principal viola and soloist with the Italian chamber group I Solisti Veneti. She performed as soloist throughout Europe, South America, the United States and the Far East. Her recordings for the Concerto, Dynamic, and Erato labels include the works of Cambini, Giuliani, Hummel, Mendelssohn, Rolla, Schoenberg and Schubert. She has been the principal violist of the Chamber Orchestra of Mantova and the Orchestra Città di Ferrara and collaborated as guest principal viola with the National RAI Orchestra, the Orchestra Toscanini of Parma and the Chamber Orchestra of Tuscany. Ms. Levitz is the viola instructor of Progetto Orchestra, headed by Leon Spierer, retired concertmaster of the Berlin Philharmonic Orchestra, and the Ars Musica Academy at Imola. She has given master classes at Oberlin College and Trinity University, and was a faculty member of Oberlin at Casalmaggiore.



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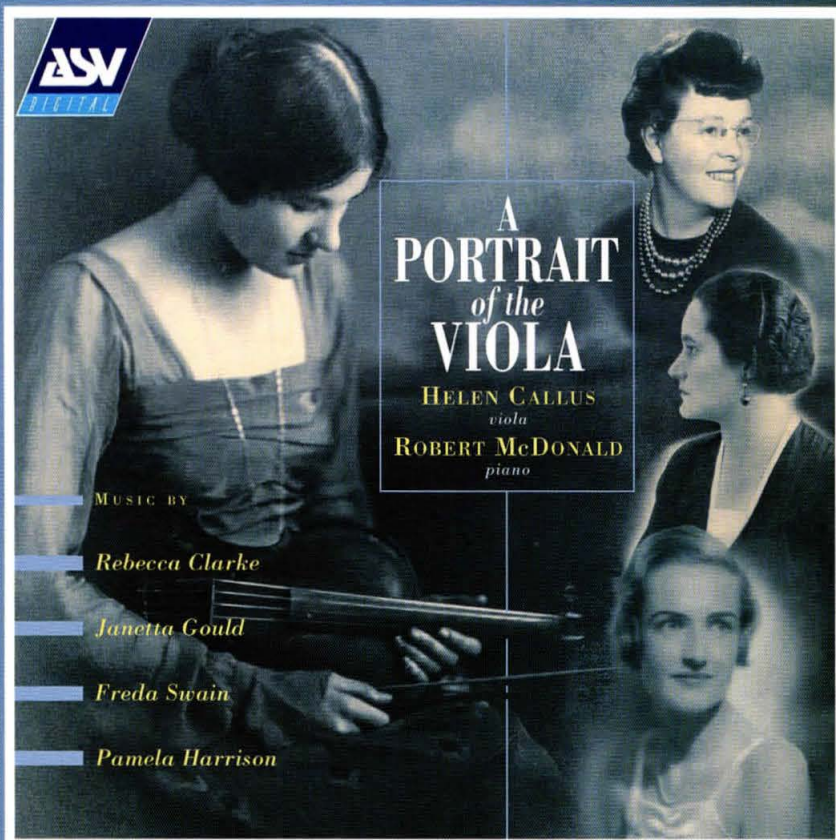


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