

Journal of the American Viola Society

Volume 22 Number 1



**Walton Viola Concerto:
A Synthesis**

Lillian Fuchs' Bach in Review



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Journal of the American Viola Society

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AVS Retrospective: Dwight Pounds

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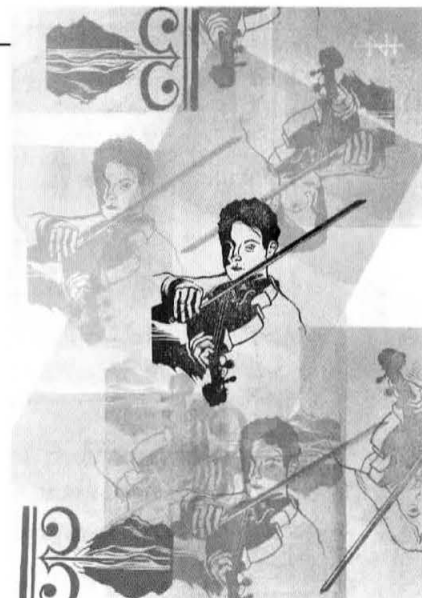
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COVER ART

This unique relief print by artist Siri Beckman was created from three blocks and overprinted many times with a variety of colors. Siri lives in Stonington, Maine, where she is known for her wood engravings. More recently she has spent winters in Bayfield, Colorado, and is presently working in oil and watercolor.



The David Dalton Viola Research Competition Guidelines

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 2006.

The American Viola Society wishes to thank AVS past president Thomas Tatton and his wife, Polly, for underwriting first prize in the 2006 David Dalton Viola Research Competition.

Send entries to:

AVS Office, 14070 Proton Road, Suite 100, Dallas, TX 75244.

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: *Bartók'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 EDITOR



The Dalton Research Competition will take place next month, and again we are able to offer a cash prize to the winner thanks to the generosity of Tom and Polly Tatton. This Competition not only supports the research mission of the AVS, but also encourages an important skill for today's classical musician: the ability to communicate about musical issues in non-musical ways (i.e., in writing or speech). If you are a university student, undergraduate or graduate, please consider submitting an article; if you are a university teacher, please encourage your students to explore this possibility. I would be happy to speak with any potential entrant about his or her topic; send an email to mdane@ou.edu.

This issue has many articles that highlight the "melting pot" aspect of our membership. Our "Fresh Face" Milan Milisavljevic (Mee-lee-sahv'-luh-vich) is truly a citizen of the world who has ended up work-

ing in one of this country's most famous melting pots, New York City. Luthier Gregg Alf strives towards openness of information among fellow makers. The *ASTA book Teaching and Playing the Viola* was written collectively by over a dozen violists. (There's a viola joke in there somewhere...) The Viola d'amore Society's listing in our announcements will undoubtedly be of interest to many of our readers.

This issue also honors our past in several ways with several writers new to the Journal. James Dunham writes about one of the chestnuts of our repertoire, Walton's Viola Concerto, and includes an up-to-date, thorough annotated bibliography on the work. Julia Adams reviews the re-release of Lillian Fuchs' legendary recording of the Bach Suites. Philipp Naegele reflects on our collective heritage as violists, and offers direction in finding an aesthetic unique to our instrument.

The Journal will continue to honor the past in the next issue by remembering Milton Katims. We are planning a tribute made up of many individual ones, written by those who knew, worked with, or were influenced by him. If you fit into any of these categories, please consider writing or sending in photographs. For more informa-

tion about this project, please contact me directly at mdane@ou.edu.

Finally, it is significant that three out of four of the concerti reviewed in Ken Martinson's column this issue were composed by extraordinary chamber players: Atar Arad was in the Cleveland Quartet and now teaches at Indiana University, while Sally Beamish had an early career as a member of England's Raphael Ensemble before turning her attention to composition. It is inspiring, and also gives subsequent players confidence that the pieces will lie well!

You will also find a registration form for the upcoming Congress in Montreal. Before fixing travel dates, it might be interesting to note that there is an International Violin Competition beforehand, and a Grand Prix auto racing event afterwards. The Grand Prix is followed up by the Montreal Jazz Festival...perhaps one should plan to stay the month? ☺

Sincerely,

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

University of Florida

School of Music



Kenneth Martinson
Assistant Professor of Viola



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FROM THE PRESIDENT



We are well into 2006 and for many of us this can be the busiest time of the year. However, I would like to encourage you to take some time today to treat yourself and visit our web site at <http://www.AmericanViolaSociety.org>. Take a look at some of the things we have been doing over the past few months for our members and get up to date on the latest news from the AVS.

Garth Knox is our new 'artist on the road' and has been keeping a diary of his thoughts and events for our members via the web site. He is a fascinating person and one that many of us have met at the international congresses where he is a very popular presenter and great exponent of contemporary music. You can access his diary from the main page of the web site.

We were able to launch the BRATS Educational program which we hope will be a wonderful resource for all violists in our ever growing community. For a direct link please go to:

<http://www.americanviolasociety.org/Education/Brats/Brats.htm> or click on Education on the left of the main page. The program outlines how to host a viola day in your community and how to apply for funding from the AVS for the event. There are t-shirts for sale and a great BRATS day poster to download. I want to thank the Riley family for allowing us to use one of the images from Maurice Riley's "History of the Viola" for our poster. There is much more to come for the program including a notebook and overview of the entire program and I hope you will continue to send your thoughts and ideas to me and watch out for more details on how the program can work for you.

I would also like to encourage you all to visit the web site for the 2006 International Viola Congress to be held in Montreal, 7th-11th June. Hosted by Jutta Puchhammer Sedillot the schedule looks to be an exciting line up of the very best. Montreal is a wonderful city and I am sure you will be inspired by the artists participating and the congress events. Please visit: <http://www.violacongress2006.ca/> for more information.

Finally, although many of our members and board members participate with ASTA, last year was the first time in AVS history that we participated as a society at the ASTA National Conference. Alexis Schultz was our 'man in the booth' and reports back of great success and many new members to our organization!

At the time of writing many of you will have heard that Milton Katims died on the 27th of February aged 96. I had the great pleasure of knowing Mr. Katims who was a great champion of the viola and life-long advocate for the instrument. He was a great supporter of violists and came back stage many times to congratulate me and tell me a wonderful story. I got the sense that he just loved to hear the viola and always came to many of our viola performances and events in Seattle.

I was thrilled that he was honored with a special award at the Seattle Congress in 2002 by the AVS for his lifetime achievements. I have fond memories of spending the afternoon at his condo just north of Seattle and listening to his great stories and thoughts about the profession and looking at all the pictures on the wall of his tremendous achievements. We have lost a great pioneer for our instrument who will be remembered with great fondness.

In closing I look forward to hearing from you and perhaps meeting some of you in person at the Montreal Congress. It is always a wonderful time to be reacquainted with old friends and to make new ones too. I do hope you will join us! B

Yours,

Helen Callus
President
The American Viola Society

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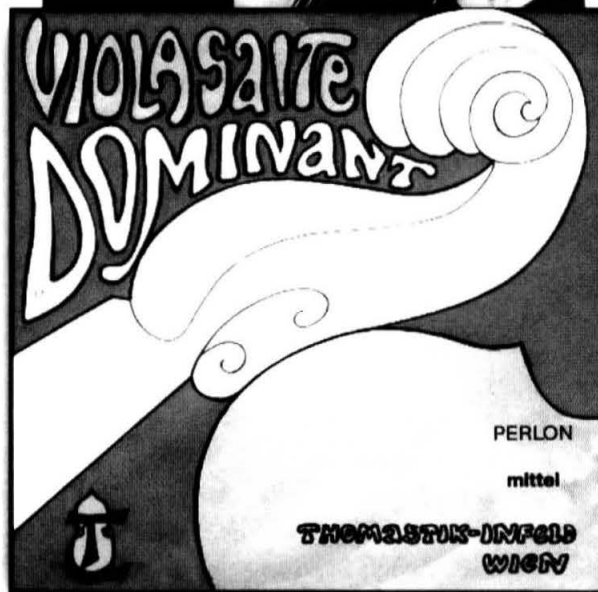
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ANNOUNCEMENTS



Photo: Christina Jennings

Gulfoss, Iceland- June 2005.

Montreal International Viola Congress 7-11 June 2006

If you haven't done so already, now is the time to register and make your travel plans. See the schedule at <http://www.violacongress2006.ca/> to read about the myriad of performances, presentations, and classes taking place! Online registration is possible through the web site, or by filling out the registration form printed on pages 11-12 and mailing it in to the address printed. The deadline for registration has been moved to May 1.

Dormitory housing is available until May 1 through Congress registration; after May 1 housing prices are subject to change, but rooms can still be reserved as available by contacting the dorm directly:

Residences de l'Université de Montreal
2350, boul. Édouard-Montpetit
Montréal, QC, H3T 1J4

Tel: (514) 343-6531

Fax: (514) 343-2353 residences@umontreal.ca
www.residences.umontreal.ca

2006 Dalton Research Competition: Call for Entries

The Journal of the American Viola Society welcomes entries for the David Dalton Viola Research Competition from university and college student members of the American Viola Society. The AVS is fortunate that Tom and Polly Tatton have again agreed to sponsor a \$250 cash award for the first-prize winner. University and college teachers, please encourage your students to consider applying!

Entries must be original contributions to the field of viola research and may address issue concerning viola literature,

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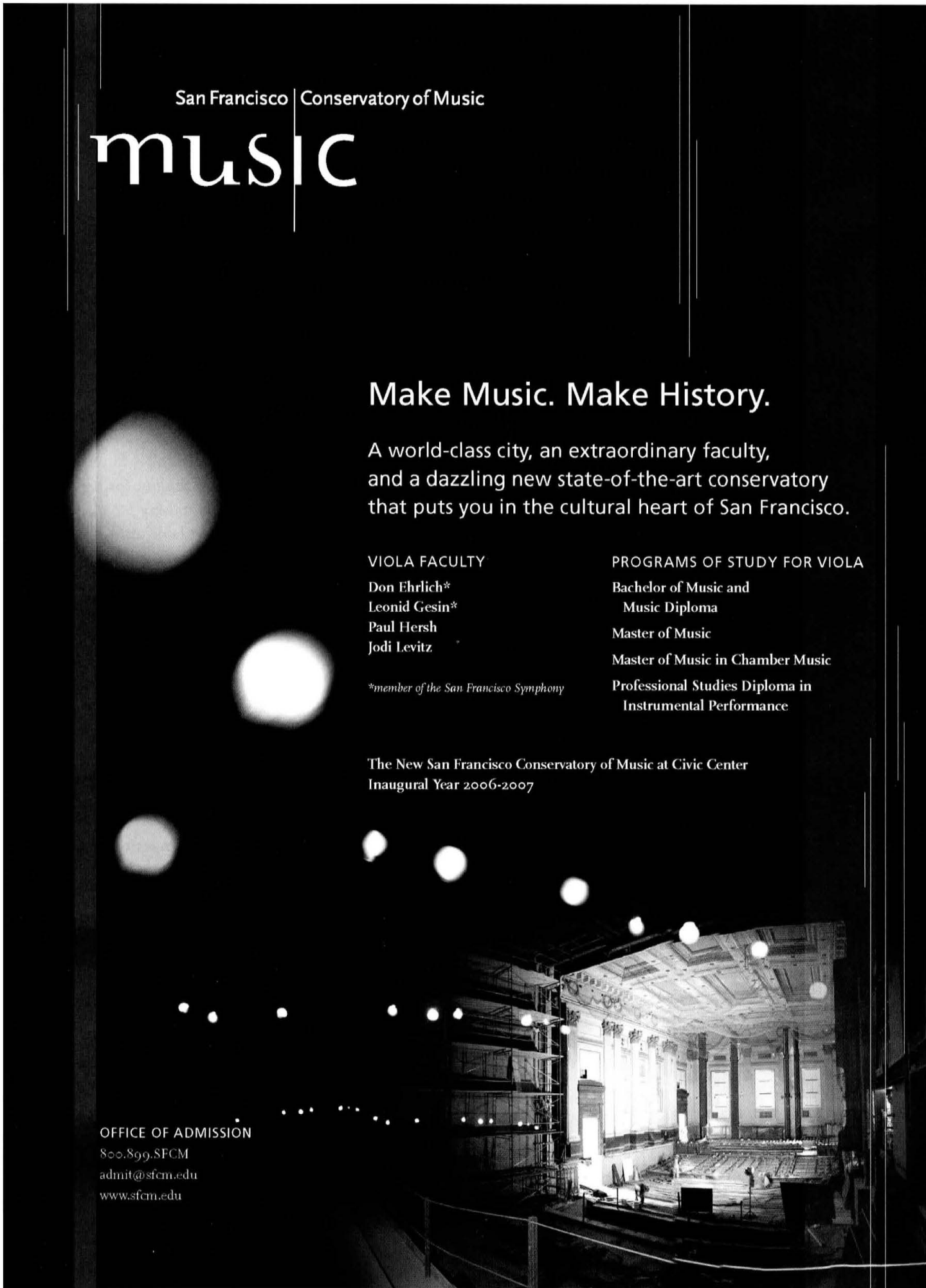
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history, performers, and pedagogues. The body of the work should be 1500-3500 words in length and include relevant footnotes and bibliographic information. Entries must be postmarked by May 15, 2006. For complete information please see the announcement advertisement in this issue. Please address any further questions to JAVS Editor Matthew Dane at mdane@ou.edu.

Garth Knox, Travel Writer

Have you read Garth Knox' recent travel entries on the AVS Web site? Recounted are trips throughout Europe and South America, working with all sorts of people on all kinds of music- from the Debussy *Trio* to a new two-person opera (of which Garth is one) by Oscar Strasnoy. Sound and video clips forthcoming!

Violas for Sale Now on AVS Web Site

This segment now appears on the AVS web site. Listing an instrument or bow is a free service for AVS members- more information can be found under "Member ads" in the Marketplace section of www.americanviolasociety.org.

Katims Tribute Planned

Katims Tribute Planned With the recent passing of Milton Katims, a collective tribute is planned for the next issue. If he was your colleague, conductor, teacher, mentor, friend/acquaintance, or if he has influenced your life in some other way and you would like to write, please contact Matthew Dane directly at mdane@ou.edu. Photos would also be welcome.

New Viola d'amore Library Collection

The Music Division of the The New York Public Library for the Performing Arts, located at Lincoln Center, New York City has recently acquired an important collection of viola d'amore music which is now available to players and scholars. The collection – **The Karl Stumpf Viola d'amore Library** – was given to the Viola d'amore Society of America by Karl Stumpf in the 1980s. This important collection was subsequently donated to the New York Public Library where it is now housed. Karl Stumpf (1907-1988) was a violist in the Vienna Philharmonic and Staatsoper, a professor at the Vienna Akademie für Musik where he taught a special course in viola d'amore and the author of the important *Neue Schule für Viola d'amore*. Included in this collection are standard Baroque- and Classical-period viola d'amore works, many of Stumpf's own editions and original manuscripts by 20th-century Viennese composers who dedicated their works to Stumpf.

The holdings in this collection can be seen at:

<http://digilib.nypl.org/dynaweb/ead/music/musstumpf> and the call number for the collection is JOB 04-4.

If any violist/viola d'amore player is "cleaning house" and would consider donating his/her own library of viola d'amore music to the New York Public Library, the **Viola d'amore Society of America** would be happy to be

the channel to do this, receive the music and then get it to the NYPL at Lincoln Center. This would serve a worthy cause and add to their already-existing collection of viola d'amore music, which is likely the best library of viola d'amore music in the world. To this end, contact: Myron Rosenblum, 39-23 47th Street, Sunnyside, NY 11104. E Mail: roseviola@earthlink.net ☒

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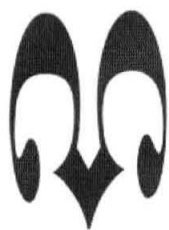
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XXXIVth International Viola Congress

XXXIV^e Congrès international d'alto

June 7-11, 2006, Montreal, Canada

7-11 juin 2006, Montréal, Canada

REGISTRATION FORM

ONE FORM PER REGISTRANT – PLEASE PRINT CLEARLY – PHOTOCOPIES ACCEPTED

All amounts in Canadian funds, unless otherwise noted

A. CONTACT INFORMATION

Name: _____

Address: _____

City: _____ State / Province: _____ Country: _____ ZIP / Postal Code: _____

Telephone: _____ Cell phone: _____

Email: _____ Fax: _____

Special dietary needs/allergies: _____

My instrument maker is: _____ Contact information (address, phone): _____

B. VIOLA SOCIETY MEMBERSHIP

ALL VIOLISTS ATTENDING THE CONGRESS MUST BE VIOLA SOCIETY MEMBERS (Choose one)

I am a member of the: American Viola Society (AVS) Canadian Viola Society (CVS) German Viola Society (DVS)
 Aus/NZ Viola Society (ANZVS) Other (specify) : _____

I wish to join: (*special discounted Congress rates*)

\$32 Adult/Professional \$19 Student \$0 International Student from abroad

\$65 Joint AVS/CVS (or at registration table) **Membership total: \$**

C. REGISTRATION

(Please note that congress registration rates are member rates. Those unable to prove their membership upon arrival at the Congress will be charged a higher rate.)

- Regular full congress registration: for adult / professional AVS-CVS-IVS Members \$300
- Overseas regular full congress registration: for VS members \$250
- Student full congress registration: for AVS-CVS-IVS members \$185
- Overseas student full congress registration: for VS members \$155
- Daily general admission: fee/day \$90 x _____ days attending **plus \$25** = \$ _____
- Family/chaperon/non-violist admission (Available only in conjunction with a full registration - see note p.2) \$185 x _____ = _____

Youth Programme (form R9VC2006 must be completed and submitted with this form):

- Teenager (less than 17 years) + 1 parent; name of parent: _____ \$205
- Teenager (17 to 18 years of age, no active master class participation): \$115

Congress registration total: \$

D. HOUSING

arriving on

leaving on

not after June 12

- I plan to stay off-campus at the New Residence Halls McGill or another Hotel and will make my own housing arrangements

I plan to stay on-campus for 4/5/6 nights. Choose on of the following options, depending on length of stay:

Male

Female

Age: _____

Single room \$160/200/240

If you selected a double room, state your preferred roommate; otherwise, one will be assigned on first-come basis. As there is a limited number of double rooms, you may be assigned to a single.

I do not wish to be on a mixed floor. (See information sheet F1VC2006.)

Please specify roommate preference, if any: _____

option single room, double occupancy: \$210/260/310 per room
please specify partner _____

Housing total: \$ _____

E. MEAL PLAN breakfast not included, can be purchased in the lobby or at the café U de M

I would like to purchase the special Viola Congress lunchtime meal plan for \$15/meal, on campus (main dish, dessert, coffee/tea, 1 beverage)

Please select : June 7 June 8 June 9 June 10 June 11 vegetarian allergies _____

Meal plan total: x\$15= \$ _____

F. CONGRESS BANQUET (Friday, June 9th)

As a prelude to the final evening Gala Concerto Concert, please join us at the beautiful *Salle d'honneur* for a mouth-watering Viola Congress feast à la *québécoise*. As a special treat, traditional music will "swing" you through our *délicatesses françaises*. (limited seating: max250)

Yes, I will attend the Viola Congress banquet: \$60/Student \$50

No, I will not attend.

Viola Congress Banquet: x\$60 + x\$50= \$ _____

G. GALA CONCERT (Friday June 9th) featuring I Musici de Montreal and L.A.Tomter, R. Díaz, N.Gripp, A.Tamestit

Not included in congress admission : \$35 / Student \$ 20 (+tax if purchased separately) Gala Concert : x\$35 + x\$20= \$ _____

H. FRIENDS OF THE XXXIVth INTERNATIONAL VIOLA CONGRESS

I want to support the XXXIVth International Viola Congress! Please accept my additional donation and list me as a friend of the convention in the official Congress Programme Book. (We do not have charitable status.) \$ _____

Membership, Registration, Housing, Meals, Banquet, Gala Concert, Donation, (taxes included)

TOTAL PAYMENT: \$ _____

Checks (drawn on a Canadian bank) or money order in Canadian funds only, payable to treasurer (see below).
For refund information, see accompanying form F1VC2006.

Please sign below, make a photocopy of this form for your records, and send this form with payment in Canadian funds to :
Michael Krausse, Congress Treasurer, 4163 Northcliffe Avenue, Montreal, QC H4A 3L2, Canada
Registration will be official upon receipt of a valid check or money order.

Signature: _____

Notice : This convention is entered into by the attendee in consideration of the use of the facilities of the University of Montreal during the 2006 International Viola Congress. It is understood and agreed that all facilities of the University of Montreal will be used by attendees at their sole risk, and that attendees shall hold the University of Montreal and the Canadian Viola Society harmless for personal injury or property damage resulting from participation in the 2006 International Viola Congress, either on or off the premises of the University.

Family/chaperon/non-violist admission: This is available only in conjunction with a full registration. It allows for full admittance as an auditor and is meant for spouses, or other people accompanying a participant. Please list contact details for each accompanying individual below. If the person with whom you are coming has already registered, please use form R2VC2006.

I1. Family / chaperon / non-violist admission

Name: _____

(if different)

Address: _____

City: _____ State / Province: _____ Country: _____ ZIP / Postal Code: _____

Telephone: _____ Email: _____

Special dietary needs/ allergies _____

I2. Family / chaperon / non-violist admission

Name: _____

(if different)

Address: _____

City: _____ State / Province: _____ Country: _____ ZIP / Postal Code: _____

Telephone: _____ Email: _____

Special dietary needs/ allergies _____

THE WALTON VIOLA CONCERTO:

A SYNTHESIS

by James F. Dunham

When I was first approached to write an article on the Walton Viola Concerto, a work I know well and love, I jumped at the chance. I always want to know more, and have been curious about several things: What were Walton's real reasons for creating a second orchestration? Was he always revising, or only in this piece? Why are there discrepancies between several versions of the solo viola part? Is there a "correct" version?

It has been an enlightening search that has drawn me further into Walton's world, to be charmed and amused by William Walton the man, and fascinated by William Walton, the composer. The sources I drew from proved to be numerous, varied, and excellent, so I have included an annotated bibliography in the hope that you will explore them further. I have chosen to synthesize information from all of them into a kind of mini-biography in order to offer a glimpse into Walton's life and working style, and to present a few specifics about the two orchestrations and the solo viola parts to the Viola Concerto.

A Brief Background:

Born to a musical family in March 1902, Walton sang in his father's church choir until age 10 when he won a scholarship to attend school at Christ Church, Oxford. He was there for six years, well looked after

by the Dean who recognized his talent. He continued at Oxford from 1918-1920 but never finished. Why? I could find no answer: even the scholars remain mystified! While there, however, he made his most important and long-lasting friends: the poet Siegfried Sassoon and the Sitwell family with whom he later lived as 'adoptive, or elected, brother' to Edith, Osbert and Sacheverell Sitwell.¹ Thanks to the Sitwells, he also met young Constant Lambert, an excellent composer who later became conductor, critic, close friend and Walton's favorite narrator of his first great success: *Façade*.²

Always concerned with money, it was the Sitwells and their friends who generously arranged to guarantee an annual income for the young Walton that enabled him to concentrate solely on composing. They took him on family vacations to Spain and Italy (where he would later live), introduced him to central figures of the day and made it possible for him to hear the works of the current masters: Stravinsky's *Petrushka* and *Rite of Spring*, Ravel's *Daphnis et Chloé*, works by Prokofiev, Debussy, and even Jazz. In August of 1923, the 21-year old Walton participated in the first festival of the International Society for Contemporary Music (ISCM), in which his String Quartet was performed alongside music by Bartók, Janáček, Bliss and Hindemith!³ Even the influences of the great Russian dance impresario

Serge Diaghilev were felt by the young Walton.

Therefore, when Edith Sitwell wrote her *Façade Poems* it is no surprise that her "adoptive" brother, the quiet "in residence" composer was approached to provide the music. Although the first intimate performance was given in January 1922, many revisions were made even before the first of many "final versions", which I find telling when considering the future revisions in the viola concerto. In fact, it was not until 1951 that the "definitive" score for *Façade* was released.

In 1925 Walton's overture *Portsmouth Point* brought him to the attention of Hubert Foss who had recently founded Oxford University Press. Their initial five-year contract soon turned into a lifelong partnership, and OUP remains Walton's publisher to this day.

His Personality:

A disciplined worker, Walton often seemed overly quiet to others, spending long hours alone working at his upright piano.⁴ Yet in private he could be very clever with words and even a bit saucy! His affectionate, long lasting (but evidently platonic) relationship with Christabel Aberconway, dedicatee of the Viola Concerto, is a case in point: "Dearest Christabel" he wrote, "I really might have written you before, but I have no news to tell you, nothing except what you already know, & what is supposed

to be unwise to commit to paper...”⁵

In person he tended to be more circumspect, but there is a telling anecdote about his first meeting many years later with his future wife. Walton was in Buenos Aires at a press conference when music publisher Leslie Boosey tactlessly announced *in front of Walton* that Benjamin Britten (represented by Boosey’s firm, of course) was the UK’s leading composer! “Happily there was instant compensation for the wounded Walton: he caught the eye of the British Council’s secretary, a vivacious girl of 22: “We met, went off to lunch and I proposed to her the next day. As far as I remember, she said ‘Don’t be ridiculous, Dr. Walton’, but we got engaged three weeks after that.”⁶

Generally self-deprecating, Walton insisted that he only conducted because he was asked to. Of course he then added: “I certainly could conduct my music better than most ...because it was, to me, child’s play and still is.”⁷ His piano playing, on the other hand, seems to have left much to be desired. Composing at the keyboard was laborious, and trying to play from score nearly disastrous. Once Walton called his friend, the critic Basil Maine, and offered to come over to play some of his newly completed viola concerto for him. Maine recalled: “He arrived soon after, and, in the indescribable idiom of his pianoforte playing, gave some idea of the orchestral score, and occasionally a sketchy *vocalise* of the viola part.”⁸

For all the wit and glibness evident in his correspondence, though, Walton was demanding of himself throughout his life, constantly making revisions and sincerely asking the opinions of his trusted friends. In a strange kind of symbiotic relationship, he even became a close personal friend of the music critic Peter Heyworth who regularly wrote unkind reviews of Walton’s music! Yet they would stay at each others’ homes, either on the Italian island of Ischia or in London, and share both humor and a musical challenge. Heyworth’s criticism notwithstanding, Walton could also respond with tongue-in-cheek needling, so it was an unusual yet compatible relation. For instance in a 1962 letter, Walton wrote in part:

*My dear Peter, (or tormentor-in-chief), I did as a matter of fact telephone you but with no success. Once on Sun morn. April 1st pointing out you had split an infinitive & hoping you would have to bore yourself blue by reading through your contribution to find it... Blessings, and don't pull your punches!*⁹

While otherwise sensitive to most public criticism, especially as his music began to fall out of favor as old-fashioned in the 1950s and 1960s, he was nevertheless still willing to take risks on his own terms. Walton wrote of his *Partita for Orchestra* (1957) :

...I think you will agree with me (I refer to movement III) that I have been sailing far too near to the wind in fact one could say, perhaps, that one has gone too far. However, if it

*does come off, it should make a rousing & diverting finish to the work. It is meant to divert, & also to annoy, & I shall be intensely disappointed if I get a kind word from either Peter Heyworth or Donald Mitchell or anybody else. ‘Vulgar without being funny’ (in the words of the late Sir B. Sitwell in reply to some inane remark of Osbert’s) is the best I can hope for.*¹⁰

The Viola Concerto

It was Thomas Beecham who suggested to Walton that he write a concerto for the great English violist Lionel Tertis, who had for many years led a campaign championing the viola as the neglected “Cinderella of the string family.” Following the success of both *Façade* and *Portsmouth Point*, Walton was gaining confidence in his composing, though still professing difficulty in the actual writing. In February 1929 Walton wrote to his friend Siegfried Sassoon “I finished yesterday the second movement of my Viola Concerto. At the moment, I think it will be my best work, better than the *Sinfonia*, if only the third and last movement works out well.”¹¹ At the same time, he wrote his good friend, pianist Angus Morrison, relating his progress with the concerto, and implying that his style was “maturing.” Morrison was amused to hear this from such a young composer, but changed his mind when Walton played the concerto for him later that spring: “In this work’, declared Morrison, ‘he *had*, in fact, reached complete maturity of style and given full rein, for the first time, to his entirely personal lyrical gift.’”¹²

Yet life is never simple. Having completed the concerto, Walton forwarded it immediately to Lionel Tertis who sent it back abruptly by return post. The oft-quoted passage from Tertis' autobiography reads:

*One work of which I did not give the first performance was Walton's masterly concerto. With shame and contrition I admit that when the composer offered me the first performance I declined it. I was unwell at the time; but what is also true is that I had not learnt to appreciate Walton's style. The innovations in his musical language, which now seem so logical and so truly in the mainstream of music, then struck me as far-fetched.*¹³

What to do? When Walton began composing the concerto, he initially claimed that he knew little about the viola except that it made "a rather awful sound."¹⁴ Of course, he had studied Berlioz' *Harold in Italy* and also knew and admired Paul Hindemith's viola concerto *Kammermusik No. 5*. As Hindemith was already a famous violist/composer, the idea of inviting him to perform the premiere was quite a natural one, especially since the two men had become friends at the ISCM festival in 1923. Susana Walton, in her biography of her husband, writes that it was Edward Clark, program planner for the BBC, who thought to send the concerto to Hindemith. "When he gallantly accepted, William was delighted."¹⁵

The premiere went well, in spite of too little rehearsal and many errors in the printed orchestral parts: Walton was up all night making corrections before the concert.

Later, Walton would comment to Hindemith's biographer that he had been "much influenced by Hindemith's own viola concerto, *Kammermusik No. 5*. 'I was surprised he played (my concerto)... One or two bars are almost identical.'"¹⁶

While the Concerto itself was happily received, Paul Hindemith's performance was less so. In the same interview Walton confessed, "Hindemith's playing was very brusque... His technique was marvelous, but he was rough- no nonsense about it. He just stood up and played."¹⁷ Lionel Tertis, who attended the premiere, had similar misgivings. "I felt great disappointment with his playing. The notes, certainly, were all there, but the tone was cold and unpleasant and the instrument he played did not deserve to be called a viola, it was far too small."¹⁸ Nevertheless, Paul Hindemith did save the day and as it turns out, he did so against the wishes of his own manager! There is a letter from manager Willy Strecker to Hindemith's wife Gertrude saying:

*The London affair is very regrettable. I want your husband, appearing there for the first time before the larger public, to do it in a worthy setting, and as a composer, not just as a soloist. An appearance with Wood¹⁹ to play a concerto by a moderately gifted English composer - and that is what Walton is- is not as I see it a debut... Your husband should make himself harder to get.*²⁰

Although the Concerto met with much general success, there was one significant exception. The great Edward Elgar heard Lionel

Tertis perform Walton's Concerto in September 1932. It was the only time Walton and Elgar met, and both Tertis and Basil Maine confirm that Elgar did not like the piece. "Elgar paced up and down behind the orchestral gallery during the performance of the concerto, deploring that such music should be thought fit for a stringed instrument."²¹

Changes in the Viola Concerto

In considering the evolution of the Viola Concerto and its eventual re-orchestration, I have tried to find a pattern in Walton's other compositions and revisions. I think it is important to note that he was constantly making changes himself and allowing changes from his soloists, seemingly without complaint. Certainly, his first great success came with *Façade*, which went through multiple re-workings, including the performance of several previously unreleased sections as late as 1977!²² Both the Scottish soloist William Primrose and Lionel Tertis reworked the solo part in the viola concerto to make it more virtuosic and flamboyant for themselves, with Tertis' edition eventually published by Oxford University Press. Walton even suggested that a few of the added octaves or the occasional 8va performed by Primrose might possibly be improvements,²³ although years later Primrose learned that Walton really didn't care for his revisions after all!²⁴ In the same vein, it is clear from letters exchanged with the great Gregor Piatigorsky while writing the Cello Concerto that Walton extended the same courtesy to him. He even invited Piatigorsky to consider the orchestral scoring: "I only hope it will

come up to your expectations when you come to playing it with the orchestra. If anything in the orchestration (that vibraphone for instance) should irk you, just cut it out! It is not absolutely essential (though I might miss it!).”²⁵

He did, however, have his limits. Following the first performances of the Cello Concerto, Walton wrote:

*Dear Grisha, You have made (♫ made for me) a terrific impression here with the Concerto...I have heard the tapes of the 'world premiere' & the 'Philharmonic' & there are I think a few comments & suggestions I can make. The timings: my timings are perhaps a little on the fast side, but the biggest difference is the last movement & to my mind the differences occur in the two solo 'improvs.' To make it quite clear how I feel they should go, I'm making a tape which I will send to you very shortly. This I think is the best way...I do so hate asking you to do this & I know you won't think it is because I don't appreciate your playing of the work as a whole but it is just these parts where the performance could be tightened up. Do forgive me.*²⁶

For decades, Walton had the opportunity to conduct both Tertis and Primrose many times, even recording the viola concerto with Primrose and the Philharmonia Orchestra in 1946. But it was a performance and recording²⁷ he conducted in 1938 that spoke most deeply to Walton; the soloist was Frederick Riddle, principal violist of the London Symphony Orchestra. Perhaps Riddle's chamber music and orchestral back-

ground found a more suitable voice for this intimate and interactive concerto than did the two “virtuoso soloists” who performed it so frequently during those same years. In any case, Walton grew to prefer Riddle's interpretation above all others. “Riddle's reworking of the solo line is true to Walton's text, but his legato groupings and crisp marcato articulations enhance the character of the composition and are convincingly practical in instrumental terms. Walton, recognizing that here was the expertise he had lacked, asked Riddle to submit his version to OUP - and this became the solo part published from 1938 to 1961.”²⁸

Why Changes?

Over the years, Walton made numerous small adjustments to the score of the Viola Concerto, making notations in his reference score that were then copied into the actual parts. Eventually, it became clear that a revised version was needed and Walton set about the task in 1961. He also changed the woodwinds from triple to double, removed one trumpet and the tuba and added a harp. The new edition, for smaller orchestra, might have been an attempt to encourage more performances. In addition, its orchestration and extensive use of harp suggests that by then Walton had evolved a different orchestral sound, different but not necessarily an improvement over the original. There is some thought that he was trying to lighten the texture for the soloist. In actuality, in both versions the full orchestra only plays during the tutti sections, yet when the soloist is play-

ing there are actually a few *more* strings called for in the revised version than in the original!²⁹

An increasingly likely influence, both on the piece as a whole and the revised orchestration, is the Prokofiev *Violin Concerto no. 1*, a beautiful work by a composer Walton admired. To begin with, Walton's *Viola Concerto* itself bears many remarkable similarities to Prokofiev's composition, perhaps even serving as an “analog” for the younger Walton's first concerto for a string instrument.³⁰ The opening lyrical melody of the Walton seems to echo the flowing first statement of the Prokofiev. And Walton's first movement recapitulation, like Prokofiev's, is shortened, introduced by double stops in the solo line, followed by a singing woodwind melody embroidered by triplets in the solo line.³¹ Similarly, near the end of the last movement of both works the opening theme of the concerto returns while the main theme of the Finale acts as accompaniment, very possibly a device that Walton borrowed from Prokofiev.³² Thus it is not such a stretch to imagine that “Prokofiev's texture still lingered in Walton's mind, for his amendment brings his scoring (particularly in the use of harp and bass clarinet) markedly closer to Prokofiev's (where harp and clarinet are also prominent).”³³

Change often brings resistance, and this re-orchestration is no different. In this case, however, the composer himself doesn't help. Walton writes that, although the new version is strongly preferred, the old can still be performed! In a

review of Walton's 70th Birthday concert at Royal Festival Hall, in which Sir Yehudi Menuhin performed the Viola Concerto, Ronald Crichton wrote in the *Financial Times*: "One wished that just this once they had gone back to the old scoring with triple wind and without harp - no doubt the revisions make life easier for the solo, but the smoothing and streamlining tone down an acerbity that was very much part of the music, while the harp brings it nearer the Tennysonian euphony of Ischia and the later period, very beautiful, yet different."³⁴

An additional bit of a mystery has surrounded the solo viola part since the "new" 1962 score was released. In the excellent foreword to the *William Walton Edition* of the viola concerto, Christopher Wellington (violinist, scholar, editor) wonderfully relates a story that I will summarize here: In order to set about reworking the orchestration, Walton requested a dummy score from OUP, with only instrument names, bar lines and the solo viola line included, upon which he would then re-score the concerto. He was sent this material, but somehow it arrived with the originally published 1930 viola line included rather than the newer Riddle edition! Complicating matters, Walton made a few changes to the (old) solo line - possibly bits that he had taken from Primrose's recorded performance - giving some credibility to the "old" part and perhaps implying that he had accepted it again.

Upon completion of the new orchestration, Walton then requested that the "new" viola part be reinstated (meaning the Riddle version), but through miscommunica-

tion OUP didn't understand the distinction, and only discovered the confusion after the 1962 score had been released with the "old" 1930 solo line back in place! As a result, most American violinists like me, who came of age after 1962, learned the "new" orchestration with the "old" part, while British violinists seem to have grown up with the Riddle version all along! Interestingly, I have on loan both the scores and parts used by former Houston Symphony principal violinist Wayne Crouse. Included is a yellowing copy of the pre-1961 Riddle edition as published by OUP, and a copy of the 1962 "new" version, proudly inscribed by hand with the words: "This edition was used for 3 performances with Sir William Walton conducting the Houston Symphony Jan. 1969. Wayne Crouse, viola soloist." And in the miniature score, without complaint, is handwritten in pencil "Wayne Crouse with love, Sir William."

I love this concerto and feel relieved to understand how it is that the viola parts became so confused. It is also important to know that, as early as 1938, Walton preferred the more lyrical, smoother solo viola line of Frederick Riddle. Most likely I am influenced by too many years of knowing the piece in its 1930 version. I feel a certain kinship with the *Financial Times* reviewer quoted earlier when he wrote "the smoothing and streamlining tone down an acerbity that (is) very much part of the music." The twenties were a time of great experimentation in all of the arts, and Walton was fully aware of his musical heritage and surroundings.

At the moment, I miss some of the youthful "edge" of the original. Still, I look forward to spending time reassessing this masterwork and my relation with it.

Certainly, we are fortunate to have this cornerstone of the viola solo repertoire available to us in such a beautiful new edition. In addition to the fine viola and piano reduction which includes Riddles' markings, Volume 12 of the William Walton Edition has both the 1929 and 1962 orchestrations in it as well as the original and Riddle versions of the solo line. It also has a rich, well-written and informative preface by its editor Christopher Wellington along with excellent source material. It is a must for the personal library of all serious violinists! And I wish you well as you, too, reconsider this masterpiece. Whatever you decide, I suspect that Sir William would approve. B

Special thanks:

To Dr. Matthew Dane for access to the scores and parts used by then-principal violinist Wayne Crouse in three 1969 performances of the Walton *Viola Concerto* with the Houston Symphony Orchestra, Sir William Walton conducting.

To Suzanne L. Ford (Performance Promotion Manager for Oxford University Press, Music Division, NY) for her time, support and generosity in making materials available to me.

Former violinist of the Cleveland Quartet, James F. Dunham is Professor of Viola and Chamber Music at Rice University's Shepherd School of Music.

NOTES

- 1 Michael Kennedy, *Portrait of Walton* (London: Oxford University Press, 1990), 16.
- 2 *Ibid.*, 44.
- 3 *Ibid.*, 25.
Ibid., 32. Lionel Carley quoted in Delius, *A Life in Letters*: “(Mrs. Frederick Delius) told me ...he sat for 2 1/2 hours & never said a word in spite of all her efforts—he was so shy!”
- 5 *The Selected Letters of William Walton*, ed. Malcolm Hayes (London: Faber and Faber Limited, 2002), 38.
- 6 Humphrey Burton & Maureen Murray, *William Walton: The Romantic Loner, A Centenary Portrait Album* (London: Oxford University Press, 2002), 104.
- 7 Kennedy, 44
- 8 Stephen Lloyd, *William Walton: Muse of Fire* (London: The Boydell Press, 2001), 91.
- 9 *The Selected Letters of William Walton*, 326.
- 10 *Ibid.*, Letter to Alan Frank, 304.
- 11 *Ibid.*, 45.
- 12 Neil Tierney, *William Walton: His Life and Music* (London: Robert Hale Limited, 1984), 61-62.
- 13 Lionel Tertis, *My Viola and I* (London: Elek Books Limited, 1974), 36.
- 14 Michael Kennedy, 48-49.
- 15 Susana Walton, *William Walton: Behind the Façade* (London: Oxford University Press, 1988), 68.
- 16 Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Victor Gollancz, 1975), 98.
- 17 *Ibid.*, 98.
- 18 Tertis, 36-37.
- 19 The Henry Wood Symphony Orchestra, with Walton conducting at the Proms.
- 20 Skelton, 97.
- 21 Kennedy, 52. Elgar conducted his own *For the Fallen* at the same concert.
- 22 *Ibid.*, 35.
- 23 Preface to William Walton Edition, Volume 12: *Concerto for Viola and Orchestra*, ed. Christopher Wellington (London: Oxford University Press, 2002), x.
- 24 David Dalton, *Playing the Viola: Conversations with William Primrose* (London: Oxford University Press, 1988), 197. William Primrose learned, after years of performing the *Concerto* with his own “octavisations” and other “improvements,” that Walton really preferred the solo the way he had written it! Primrose is quoted: “For thirty five years I pursued my way...all this time with nary a peep of protest from the composer. Was he too modest, too sensible of my pride, my finer feelings, to tell me to play what was written and not to mess about with his ideas, that he was the composer and knew best?”
- 25 *The Selected Letters of William Walton*, 284.
- 26 *Ibid.*, 295-296.
- 27 See annotated bibliography for information on this recording.
- 28 Christopher Wellington, “Hidden Harmony” *The Strad* (June 2001), 619.
- 29 *Ibid.*, 619.
- 30 Atar Arad, “Walton as Scapino,” *The Strad* (February 1989), 138.
- 31 Robert Meikle, “The Symphonies and Concertos” in *William Walton: Music and Literature*, ed. Stewart R. Craggs (Aldershot: Ashgate, 1999), 71.
- 32 Kennedy, 51.
- 33 Meikle, 74.
- 34 Preface to William Walton Edition, Volume 12, viii-ix

WALTON VIOLA CONCERTO:

AN ANNOTATED BIBLIOGRAPHY

Companion to *The Walton Viola Concerto:* *A Synthesis*, by James F. Dunham

Arad, Atar. "Walton as Scapino." *The Strad*. 100 (February 1989), 138-141.

Atar Arad, my predecessor in the Cleveland Quartet, carries forward work begun in 1964 by P. J. Price ("Scapino: The Development of William Walton") and continued by B. Northcott in 1982 ("In Search of Walton"). The premise is that, not only did Walton borrow certain formal ideas from Prokofiev's First Violin Concerto- he used the piece as an overt model and wrote the Viola Concerto as an actual "analog" of the Prokofiev! Mr. Arad gives a nearly note-by-note comparison and makes a very compelling case for this view. It is also suggested that Walton was trying to fool the scholars. (Mr. Price quotes: "Scapino: to escape"- mild enough - I found "King of Con Men"! But in Molière's original 1671 farce, Scapino himself states "The vulgar would call me a con man. I would call myself an artist.") The practice of writing analogs is a common technique among composers, though it is true that Walton never acknowledged this seemingly obvious connection. Is the clever Walton also stating "I am an Artist..."?

Burton, Humphrey & Maureen Murray. *William Walton: The Romantic Loner, A Centenary Portrait Album*. London: Oxford University Press, 2002.

A luscious picture book, filled with a treasure-trove of photographic memorabilia, as well as informative and well written commentary. A beautiful collector's item.

Meikle, Robert. "The Symphonies and Concertos." *William Walton: Music and Literature*. ed. Stewart R. Craggs. Aldershot: Ashgate, 1999.

A collection of essays by many important writers and musicians on all the music of Walton.

Dalton, David. *Playing the Viola: Conversations with William Primrose*. London: Oxford University Press, 1988.

A "must have" book for the alert violist. Well-written with excellent questions and answers; a real insider's look at the performance and teaching techniques of this outstanding soloist. It is also a treat to "hear" the lyric cadence of this fine Scotsman's speech.

The Selected Letters of William Walton, ed. Malcolm Hayes. London: Faber and Faber Limited, 2002.

This recent book at last allows an exceptional look into the inner world of William Walton. It allows us to see him in his own words and as he really was: in turn serious, humorous, cheeky, clever, and always caring. Beautifully collected and presented with well-researched introductions to each section.

Howes, Frank. *The Music of William Walton*. London: Oxford University Press, 2nd Ed, 1974.

A detailed look at the music of Walton, written while Sir William was still living. Well researched and presented.

Kennedy, Michael. *Portrait of Walton*. London: Oxford University Press, 1990.

This is an outstanding biography. Anyone with an interest in Walton will want to own it. It is informative, insightful, written with personality and humanity. If you can have only one book on Walton, this is it.

Lloyd, Stephen. *William Walton: Muse of Fire*. London: The Boydell Press, 2001.

A recent addition. Thoroughly researched, crisp and informative.

Skelton, Geoffrey. *Paul Hindemith: The Man Behind the Music*. London: Victor Gollancz, 1975.

A thorough and classic biography with many important insights. A fine cross-reference due to the friendship of these two superb composers.

Smith, Carolyn J. *William Walton: A Bio-Bibliography*. Greenwood Press, 1988.

An incredibly useful tool for locating archival sources in all collections (current to 1988).

Tertis, Lionel. *My Viola and I*. London: Elek Books Limited, 1974.

A classic “must have” for every violist. An expanded version of an earlier short autobiography: *Cinderella No More*. London: Peter Neville, 1953. It is filled with the inimitable flavor of his speech and the passion of a true believer in the beauty of the Viola!

Tierney, Neil. *William Walton: His Life and Music*. London: Robert Hale Limited, 1984.

A fine, expressive biography, filled with detail and color.

Walton, Susana. *William Walton: Behind the Façade*. London: Oxford University Press, 1988.

Lady Walton offers a chatty inside look at the life of her famous husband. Informative and entertaining with frequent borrowings from other texts.

Wellington, Christopher. “Hidden Harmony.” *The Strad*. 112:1334 (June 2001): 618-621.

It is in this article that Mr. Wellington first introduces his newly edited Oxford edition of the complete works of Walton.

William Walton Edition, Volume 12: *Concerto for Viola and Orchestra*. ed. Christopher Wellington. London: Oxford University Press, 2002.

This is an outstanding resource and yet another “must have” for the serious violist. It is thoroughly researched, fully documented and annotated, with an excellent foreword by editor Christopher Wellington. I cannot recommend it highly enough.

Music Sources: Repertoire

Paul Hindemith, *Kammermusik*

No. 5, op. 36 no. 4.

Sergei Prokofiev, *Violin Concerto*

No. 1 in D, op. 19.

Music Sources: Recordings

There are many recordings of the Walton Viola Concerto with the 1962 orchestration. Violists and violinists have been eager to record this work, including Nobuko Imai, Yuri Bashmet, (Nigel) Kennedy, Yehudi Menuhin, etc. I have found only two available with the original orchestration:

William Walton: *Viola Concerto*, Frederick Riddle, viola, William Walton, conductor.

(1937, London Symphony Orchestra; Original orchestration) Pavilion Records, Pearl GEM 0171.

William Walton: *Viola Concerto*, William Primrose, viola, William Walton, conductor.

(1946, Philharmonia Orchestra; Original orchestration) DoReMi DHR-7722.

FRESH FACES: THE MULTICULTURAL AND MULTIFACETED - MILAN MILISAVLJEVIC



Photo by Alex Irvin

How else to describe someone born in Belgrade, Serbia and Montenegro, who now roots for the Canadian Olympic hockey team, was seduced by the gorgeous surroundings of Aspen into spending five summers there, spent winters in both icy Montreal and humid Houston going to school, won an orchestra job in Amsterdam before ever having been there, and who now calls New York home? If his path resembles the trajectory of a ball on pool table, it has certainly landed Milan in, as he calls it, the “Ferrari” of orchestras, the Metropolitan Opera Orchestra, as Assistant Principal Viola.

To begin at the beginning, thirty years ago when Milan was born,

Serbia was part of the former Yugoslavia. It was his late father’s desire that his son study the violin and Milan found himself wanting to touch people with music the way he was moved by his parents’ LPs of Henryk Szeryng. Because of the civil war in the 1990s that affected the Balkans, Milan emigrated to Canada, joining two brothers and an uncle in Montreal. There he not only converted his citizenship, but his choice of instrument from violin to viola due to the persuasion of his chamber music coach and later, viola teacher, Jutta Puchhammer-Sédillot. At the Aspen Music Festival during his many summers there, he valued exploring all facets

of musical life, including lessons with James Dunham (with whom he later studied in Houston), orchestra playing, chamber music, freelancing (his quintet had a contract to play in front of a bakery, among other money-making gigs) and solo playing, as winner of the Aspen Lower Strings Concerto Competition. But it was his girlfriend at the time wanting him to get a job that led him to audition, successfully, for the renowned Royal Concertgebouw Orchestra

in the Netherlands. And though Milan agrees that European and American orchestral playing have their differences (he says that lush sound and individual liberty are not sacrificed for the sake of technical brilliance in Europe), he became convinced of the truth spoken by a former teacher of his, Atar Arad, when he said “play like an artist and you will win any job.”

It was perhaps the same sense of freedom and risk-taking that brought him to Amsterdam in the first place, as well as a certain rootlessness borne of his own life circumstances that led him to reject the old world traditions of Europe for the melting pot of New York

City. Having had a taste of opera while playing as a substitute in the Houston Grand Opera as a student at Rice University, he had an idea of what he was getting into when he auditioned for the Metropolitan Opera Orchestra. Of life in the opera pit, he says, "we are largely out of sight of the audience and can be more casual than a symphony orchestra in some ways. However, I would say one has to be even more adaptable than in a symphony orchestra. We occasionally have different singers in the same production without having ever rehearsed with them, that sort of thing. You have to listen with your skin in order to make it happen." At the Met, because its members are required to play only four out of its seven

performances a week, Milan sits Principal more than his Assistant Principal counterparts in symphony orchestras. About this leadership opportunity, he says, "in all honesty, I think sitting Principal is easier in some ways than sitting second chair, which is what I usually do. I feel that there is more freedom that way to do as one pleases and initiate more, and that is a good thing. There's a nice rush to being even more in the center of things. However, sitting second chair has a lot of beauty to it, too."

He did not achieve his audition successes without hard work. Milan never stopped studying or looking for mentors. Even after winning a job in the Concertgebouw, he sought out Nobuko Imai as a

teacher, always looking to be challenged. He expresses admiration for the artistry of his colleagues at the Met, Principal Violist Michael Ouzounian and Associate Principal Violist Craig Mumm. He is looking forward to attending Marlboro Music this summer as a Young Artist, where established titans of chamber music perform alongside young stars with their careers ahead of them. The openness with which Milan approaches life will serve him well there and in his career. As he puts it, "I have learned that it is best to let life take me wherever it does."

Lembi Veskimets is a violist in the Cleveland Orchestra and a member of the board of the American Viola Society.



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IN THE STUDIO

VIOLA MUSINGS

From the safety of the sidelines, 'hors de combat' as it were, some reminiscences and observations that might be of interest to violists thinking about their subtle métier -

By Philipp Naegele

At New York's High School of Music and Art, during my ante-diluvian time there between 1941 and 1945, all violinists were expected to play viola too. My initial tangles with the alto clef, sight-reading the Bloch *Concerto Grosso*, were quite humiliating. It was my first confrontation with that classic choice of either reading 'a minor third lower on the corresponding string', or really facing the music...I plead the Fifth as to what I've been doing since. One thing, however, was immediately clear to me: viola #7 was the one to sign out for the weekend and take home. It had a spacious, dark-hued, responsive sound. It made me feel larger than life. It made me ask myself what a viola sound might be and how the viola needed to be approached differently from the violin. I had not yet seen through the façade of the Casadesus "Handel Viola Concerto" and similar concoctions and arrangements that were standard fare in those pre-Urtext days, but simply felt free to revel in new-found ample sonorities. Even my ever-

critical father, working on his paintings in a cloud of cigarette smoke in the other room of our cramped Washington Heights immigrant quarters, was moved to rare compliments. So was Mrs. Jaffe upstairs, who regularly commented on my progress and repertoire of the month. I was practicing in a fishbowl (the makings of stage fright?). It would be some twenty years, however, before I would actually take up the viola professionally alongside the violin – at the Marlboro Music Festival in Vermont and for a variety of chamber ensembles and recording projects here and abroad – after leaving the first violin section of the Cleveland Orchestra and gaining great career latitude by joining the music faculty of Smith College in Northampton, Mass.

A decisive incentive to take up the viola seriously was to collaborate as much as possible with the wonderful Italian violinist Pina Carmirelli, at Marlboro and beyond. She had a generous, spacious, enveloping sound that could turn velvety feather-light and intimately soulful, without ever becoming slick, precious, or perfumed. Her experience with violists had apparently been somewhat unsatisfying, since she complained of them as more likely than not to be noisy pri-

madonne. I was still transposing in the Brahms g-minor Piano Quartet (with the very young Murray Perahia), during my first viola summer in Marlboro in 1966, when Pina looked over at me and said: "You are my violist!" That was often to be the case for some twenty years, until her death. In this country our collaborations were at Marlboro, on numerous Music from Marlboro tours, on recordings for Marlboro (Brahms *G Major String Sextet*, several Boccherini quintets) and Nonesuch, as well as in Europe on many recordings for Da Camera Records in Germany (the Mozart *Sinfonia Concertante*, the Bach *Art of Fugue*, Vivaldi two violin concerti, and chamber pieces of Mozart, Martinu, and Reger).

Here I need to recall one more viola milestone. (Not to worry, all these reminiscences are to the point...) In the fall of 1951 the illness of Hugo Gottesman, the violist of the Busch Quartet, prevented him from playing a concert with the quartet in Manchester, Vermont, at the Southern Vermont Art Center. Adolf Busch asked me to substitute for him. "But I don't have a viola!" I said. "Oh, I have one my father made fifty years ago," said Adolf Busch unapologetically. He handed me a heavy, red-



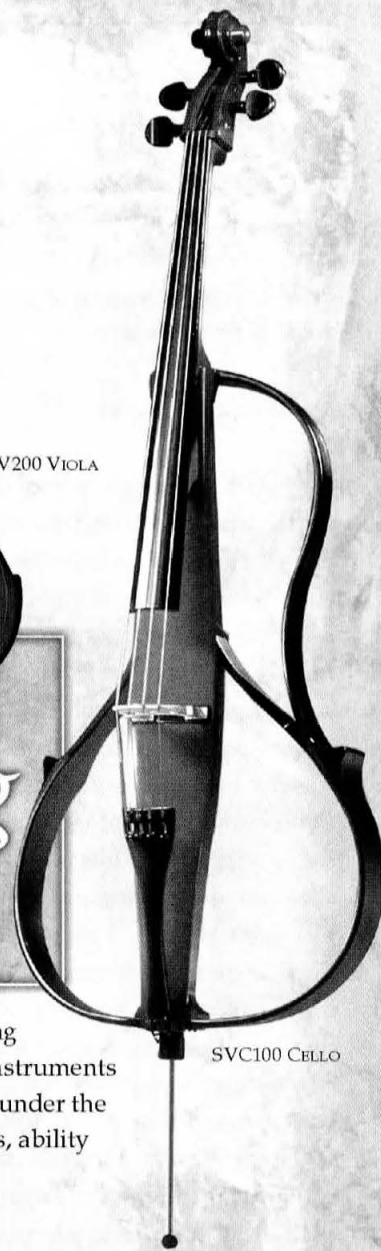
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varnished viola, which hardly matched my recollection of viola #7 at HSMA and put me at a serious disadvantage in the serene company of the Stradivarius, Guadagnini, and Goffriller instruments of my awe-inspiring colleagues. I remonstrated meekly. A modern viola was borrowed from the kindly Swiss luthier Karl Berger in New York. I had three rehearsals to get used to it. The concert went well and would have led to the momentous consequence of playing all the Busch Quartet's European engagements later that season, but for the worsening heart ailment of Adolf Busch and his tragic early death a few months later. In fact it turned out to be the final concert of the quartet. I still see Adolf Busch's stern glance over at me as he thought I was about to miscount in the transcendently slow, and with him so very slow, slow movement of Beethoven *Opus 59, #1*. The sonority of Busch and his quartet, that of Pina Carmirelli years later, and the lingering first impressions I owed to viola #7 became essential components of, and challenges to, my violinist's dialogue with the viola for many years to come.

That Adolf Busch, the owner of an unforgettably pure and paternal sonority on the violin, a sound ideal for the 'Benedictus' of Beethoven's *Missa Solemnis*, could have seriously expected me to manage with that red box was really quite in line with an old, established prejudice that relegated the viola to secondary status in all respects. Any violinist, even a

young guy like me who hadn't touched a viola since high school, was supposed to be qualified to take over a viola part any time. A little more spread in the hand, a little more of a reach with the bow, some quick clef thinking, and an appropriately subaltern disposition were all that was needed. Violists were failed violinists... But in mid-twentieth century things were changing and bringing about viola liberation. So when, at HSMA, on one of those Friday afternoon visits by famous artists who would play for us and share their career experiences with young players eagerly checking bow holds and vibratos, a typically cheeky 'Music and Arter' piped up with: "Mr. Primrose, do you get nervous when you play with Mr. Heifetz?" he was sternly put in his place with the full force of newly-established viola dignity. By now it all seems quaint. The very last viola joke settled once and for all that viola jokes had had to be short so that violinists could understand them...

For me, however, there remained and still remains an ongoing challenge, so often unmet by violinists in my experience, for fully admirable playing, despite the technical equality achieved in recent times. That challenge has to do as much with originality and artistic disposition as with the nature of the instrument itself, i.e. the need for a critical and sensitive awareness of the viola's specific physical characteristics and its intriguingly vulnerable aesthetic habitat between the

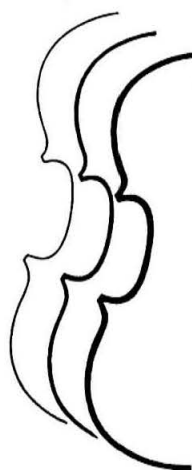
habitats of violin and cello respectively. Given the desire (and need) to show all the world that they have technical prowess and rhetorical potency comparable to virtuoso violinists and cellists and will not be condescended to, violists are easily tempted to imitation. Their sonic and stylistic orientation may more often be directed upward toward the treble register, aided by fast and narrow vibrato and the hallmarks of an imported facility honed in the violin's XIXth and early XXth century rhetoric. High tessitura writing such as in Bartok, Hindemith, Walton, or Schnittke, in transcriptions of violin works, and even in the XVIIIth century concerto repertoire with its benign neglect of the C string, encourages this. The focus on the A string makes concentration on tone production all the more critical, since neither an identification with violin approaches to the E string, nor the early music movement's apparent indifference to creative tone production, are very helpful. Nor does high position playing on the lower strings usually yield the colors and expressive enhancement available to the violin. The orientation downward towards the cello's sonic habitat – which I would prefer – can lead to other troubles, however. For one thing, there is no thumb position on the viola to negotiate the highest reaches. The viola's comparatively short string length of same-named strings does not permit the cello's strong bow inputs. The viola quickly rebels against even slightly excessive

force. How often has the viola's C string been violated, with the rasping pitches pushed sharp, in the climactic moments of the funeral march in the Schumann *Piano Quintet*. Was it wise for Hindemith to suggest, even if only once, that beauty of sound could be beside the point, especially at a time when there was so little of it around anyhow?

For better or worse, for today's violists there appears to be relatively little from the past seventy-five years of viola playing to emulate, for want of comparably impressive and all-powerful sonic models such as have inspired violinists and cellists to imitation or rejection. The tonal characteris-

tics, and therefore the technical approaches to tone production of the great violinists and cellists, when transferred directly to the viola, do not ring true and can be musically distracting. Bow pressure overload, fast vibrato, that all-purpose, globalized expressive intensity so familiar from countless highly skilled conservatory graduates, those Heifetz shifts, those coy Kreislerisms, that preference for high over low position playing of Menuhin, Ysaÿe pushed to the lushest limits – all are problematic enough in the epigonous hands of a younger generation of violinists lacking their own voices in their desire to please, but are even more distracting when translated to the viola.

William Primrose's demonstration that one could bring a violinist's virtuosity to the playing of the viola was perhaps historically necessary, but may also have had the effect of tempting others to think of the viola as an outsized violin... More promising for the viola, then, seems to be the cello's sonic domain with its darker hues and a nobility and confidence facilitated by a large sounding-chamber, and that preference for low positions and open strings preached so persuasively by Casals. Like the cello, the viola is much less standardized in size and shape than the violin. The cello is played in a great variety of ways with respect to endpin and positioning, bow hold, vibrato, or



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angle of finger placement, while the violin bow grip and most other technical aspects have been quite consolidated since the reign of Ivan Galamian and his *Contemporary Violin Technique* and *Principles of Violin Playing*. One need only look around. Violinists look much the same; cellists don't. Where does that leave the viola? It comes in so many shapes and sizes, so many types of innate sonority, and with so little consensus among practitioners in matters of sound? How could it cultivate more tellingly its own sonic domain, its very own aesthetic, vis à vis its upper and lower neighbors, whether in a solo or an ensemble context?

String players are in a very favorable place today. They are set free – free to take their inspiration from any source, whether musical, literary, pictorial, ethnic, or scholarly. They are free to create their own persona. All doors are open to fresh insights. The historically informed performance movement acts as a leavening stimulus, as it rehabilitates the agogic and rhetorical elements of style to which the modern all-purpose 'gorgeous' sound, with its tendency to veering back and forth between thundering weight-lifting and the lush sensuality of zipless bow changes, has already begun to accommodate itself. The passing of great style-prescriptive personalities with mesmerizing powers leaves us free to redefine all aspects of style and sonority. We are free to play different musics very differently. We are increasingly free to outgrow the recent wave of generic competition playing, which was, perhaps, a

necessary stage on the way to our present era of an emerging highly competent individualism. We are free from hovering authority figures and the anxiety of having to please them, free from the 'anxiety of influence'. One can only hope that the gatekeepers on juries and boards of admission also rethink their expectations and increasingly will value originality and individuality. While this concerns all string playing, violists will always face an additional task – to build a sonic realm specific to their instrument. While the violist must match at once a violinist's facility and a cellist's amplitude, he or she needs to cultivate a sensitive respect for the ultra-sophisticated listening required for successfully relating bow pressure and inflection to string length, bow speed and pressure to string thickness, vibrato width and speed to tessitura, and expressive intensity to the peculiar physical limits of the instrument as well as the dictates of autonomous, non-derivative good taste. The sonic realm of the viola has many more pitfalls than its cousins above and below, requiring great discretion in a subtle balancing act between right and left hands. Now that the viola is fully emancipated technically and in status, it needs to distance itself from the violin on one side, and even, though with a fraternal nod, from the cello on the other – a need to which composers, too, might begin to give more realistic consideration. ⚡

Philipp Naegele is William R. Kenan Professor of Music Emeritus at Smith College. He has participat-

ed in the Marlboro School and Festival of Music since its inception in 1950 and, despite a doctorate in musicology from Princeton University, survived to play the violin and viola as soloist, chamber musician, and with the Cleveland Orchestra. His volume, Marlboro Music – German Vocal Texts in Translation – an Anthology, was published this year.

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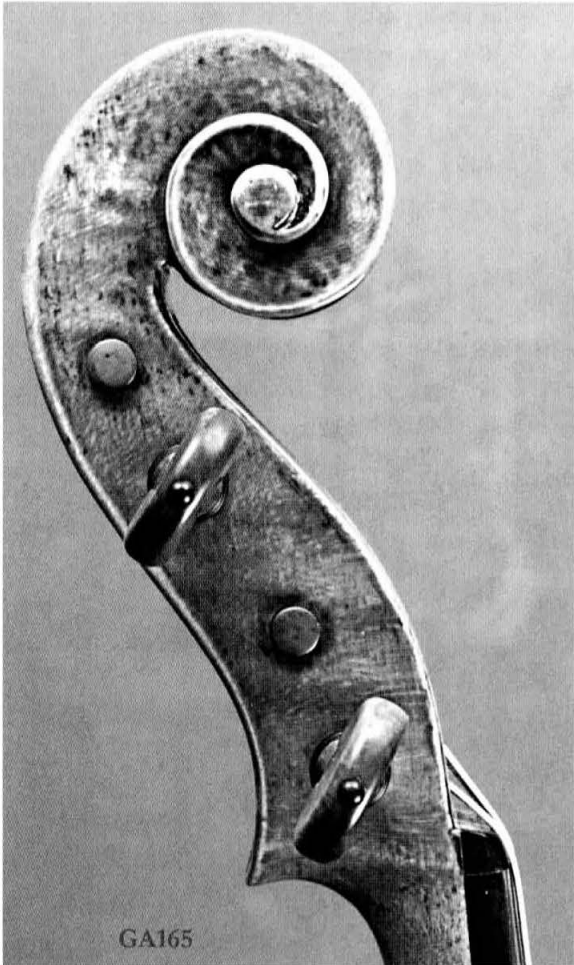
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MODERN MAKERS

THE PROLIFIC AND IMAGINATIVE MAKER, GREGG ALF



By Eric Chapman
Photos by Gregg Alf

Throughout history, luthiers have traditionally received training from their fathers or other close relatives. Occasionally, they were apprenticed to established makers in their local town, keeping trade secrets well-guarded and within the confines of the family shop. American luthier and violinmaking pioneer Gregg Alf has broken

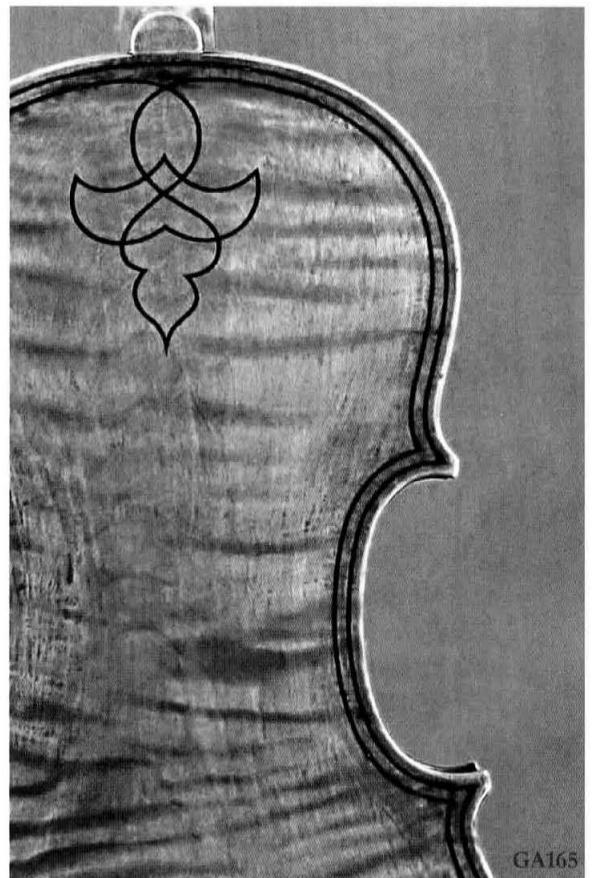
the mold by parting with these traditions and many others, and has thus succeeded in catalyzing creativity in makers everywhere.

Born in Los Angeles in 1957, Alf's family then headed east, eventually settling in the Washington, D.C. area. His goal as a young man was to become a concert violinist, and to this end he packed his bags and left Washington for England. He spent a year grooming his violinistic technique. Visions of a concert career eventually fell out of favor however; but as this dream lost its luster, he began to explore new options in the violin world.

While on a break from violin training, Alf returned home to Washington and found his way to the violin shop of Willis Gault. In addition his regular business, Gault also worked with a number of amateur makers each Saturday. Alf "joined the club." With some knowledge acquired,

Alf found a summer job in Des Moines, Iowa, setting up rental instruments and gaining experience working with tools. After finishing his first violin using primarily gouges and finger planes, his bigger and better career plans took shape.

Alf made an appointment with Helmuth Keller, a well-known maker in Philadelphia, to show his violin and discuss the possibility of attending the violin making school in Mittenwald, Germany.





Keller was not at all encouraging and suggested he didn't have the talent to make it as a luthier. This was not at all the answer Alf had anticipated. Undaunted, he walked a few blocks down the street to the shop of Adolph Primavera. Here, the reception was quite different. Primavera convinced Alf that the violin making school in Cremona was the place to go.

Armed with his summer experience, and knowledge he had acquired taking acoustics courses at a university in Washington D.C., he headed for Italy with \$300 in his pocket and the conviction that he could make it as a luthier. Three hundred dollars doesn't go very far, especially when buying wood. Alf sought

and found a job in the shop of Stefano Conia. While at the Cremona School of Violin Making, his teachers included Ezio Scarpini, Alceste Bulfari and Giorgio Scolari.

After an eight-year stint in Cremona, Alf returned to the United States and established a partnership with his friend and colleague Joseph Curtin (recent recipient of a MacArthur Foundation grant). Together, they became world renowned for their meticulous bench copies of some of the world's greatest instrumental masterpieces. Alf and Curtin also worked on projects

separately, creating instruments on commission and exploring acoustical and varnish experiments. By sharing the results of these experiments and interaction with musicians, they elevated the quality and playability of each new instrument.

While experimenting and stretching the violin world's concept of "The Possible," Alf has unselfishly shared his knowledge and findings. In a world where instrument making techniques had been jealously guarded, Alf shares information freely. The Violin Society of America, a most important source for the

dissemination of information on instruments and the "secrets" of violinmaking, gives Alf his outlets: the VSA Journal, the International Violinmaking competitions, and the Oberlin College summer workshops for makers. As a maker who is Hors Concours in the competitions and an instructor in the Oberlin workshops, Gregg Alf has become a moving force in the "open era" of violinmaking.

Perhaps Alf's most recent project is a natural outgrowth of this sharing philosophy. Like most makers, Alf realized that the work he did at the Alf Studios in Ann Arbor, Michigan, remained focused on a "re-enact-



GA2583

ment of the past by copying the well-established models of Guarneri and Stradivari.” This led to the question: “Where would the world of fine art and literature be today if most of the painters since Leonardo and many of the poets since Shakespeare had limited themselves to creating copies?” The pondering of this question and others became the genesis of the Amiata Summit.

At the beautiful medieval Castello di Potentino in Tuscany, Italy, Alf launched the Amiata Summit by inviting eight prominent makers and eight prominent string players to brainstorm the musical needs of the future. The goals of the summit, summarized below, are indeed important to all string musicians.

1. It is the dissemination of knowledge that leads to greater understanding.
2. Innovation should be valued for the tonal and aesthetic evolution and improvement of the violin family of instruments.
3. Makers must respond to the changing needs of the players.
4. The primary function of an instrument is to produce sound without compromised durability.
5. Aesthetics transform an instrument from a sound production tool into a living work of art.
6. The interdependence between players and makers provides the opportunity for players to participate actively in the creation of their instruments.
7. Musicians should always be able to secure an instrument

valued principally on its tonal merits and properties.

How does such an important set of objectives translate into your dream viola?

Most of Alf’s violas are a joint venture between player and maker. Emphasis is on creating a user-friendly tool. First, each instrument is designed around the string length, the essential ingredient for comfort, playability and safety from injury. Once the string length is established, other user-friendly dimensions are built around it. The middle bout is kept close to 14cm to facilitate ease of bowing. Corners are short and allow additional freedom in bowing. The short corners in turn permit longer f holes which generally enhance sound production.

The Alf Gasparo da Salo model viola (#165) pictured here was built in 2002. Its body length measures 15 7/8” with a narrow upper bout width of 192mm, making navigation in the upper positions quite easy. The C bout is wide, the corners short, and the f holes are tapered to decrease air resistance as the air enters and exits the acoustical box. As the viola is a Brescian model (formulated by makers in the Italian



town of Brescia) that features a full arch to the instrument’s edge, the instrument can be physically smaller but still have the same air volume as a larger viola. This instrument illustrates a typical Brescian double purfling and inlaid back.

The Alf viola (#2583) dates from 1982 when the maker was still living in Cremona. It illustrates the maker’s early work and shows that many user-friendly principles were already being applied. Note again the shoulder slope, short corners and the more than 9cm between the corners. A close look at the C bout contour itself shows an unusual curvature of the rib. The center of the rib takes a rather abrupt slant toward the f holes to increase the bow clearance and

narrow the width of the middle bout. The rib then quickly flares out to support a wider middle bout, which in turn encourages depth on the C string.

The third viola (#9672), a bench copy of a 1580 Gasparo da Salo, is the joint creation of Joseph Curtin and Gregg Alf. The original viola had belonged to Nathan Gordon, an NBC violist and later Principal of the Detroit Symphony; many readers have perhaps seen the instrument on TV, as it is now owned by the New York Philharmonic and played by Cynthia Phelps. The bench copy, which duplicates the original as closely as possible, has only the single line of purfling and no inlay on the back. As it

measures 17 _", most violists wouldn't characterize it as user-friendly, although again the Brescian model assists with comfort factors. This bench copy was built to allow the original and the Alf to be interchangeable, a tactic that assists in the preservation of the original. For color photos of the specific instruments discussed, visit <http://www.alfstudios.com/violas.html>; all three are likely to be in the luthier's exhibit at the Montreal Congress as well.

Alf's work presents many options for players. The maker is always glad to collaborate with players, and share the special secrets that can make your next viola your dream instrument. ☺

A founder and current Board member of the Violin Society of America, Eric Chapman owns Eric Chapman Violins, Inc. in Chicago and serves as Vice President of the Chicago School of Violin Making. He has been commended for distinguished service by both the AVS and the VSA.

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By Basil Vendryes

Every work on an audition list has a goal or purpose in the eyes and ears of an audition committee. Like etudes and studies, if we approach the excerpt with a sense of why it is being asked (as opposed to merely the hazards that it contains) we will be able to better focus on and complete the goal set.

Most excerpt lists for viola include “The Big Five”—Strauss *Don Juan*, Beethoven *Symphony #5*, Shostakovich *Symphony #5*, Berlioz *Roman Carnival* and Mendelssohn *Midsummer Night’s Dream Scherzo*. Each addresses a specific aspect of a violist’s playing ability: Don Juan for technique, Shostakovich for shifting ease in upper positions, Roman Carnival for tone/melodic line, Mendelssohn spiccato and Beethoven rhythm/intonation. There are several excerpts in the repertoire that may be substituted in place of any of these five, allowing for variety and challenge in a list while still covering the requisites demanded of an orchestral violist. The two excerpts I will discuss below are primary examples of works that will make the occasional appearance on an audition list. Both require skills found in one or more of the big five, and are valuable additions to the violists’ audition repertoire. In conclusion, I

will address two common technical challenges to performing lyrical music under pressure: large shifts and inadvertently bouncing bows.

Ravel *Daphnis et Chloe, Suite 2*

While this excerpt requires several basic orchestral skills (dynamics, intonation, etc), the primary goal is tone and color, very much like Roman Carnival. The major difference between these two French excerpts lies in the opening, where the tone of the low strings is emphasized (the melody in the Berlioz is all on the upper strings). Choosing a warm vibrato—medium speed and with some width—will help the viola resonate and bring out the lower overtones. In this impressionistic/romantic music we can afford to take some artistic risks with choice of string (playing the fifth measure up on the C string) or the occasional slide. Phrase length cannot be stressed enough—it is all too easy to allow the slurs to chop up the longer lines. Be sure to sing through each phrase and determine breathing points with your voice. Singing often shows us more natural phrasing/breathing points.

Once we arrive on F# (figure 161) the part becomes accompanimental and one must remember to keep the A string tone honeyed/less bright – a big task on many

violas. I recommend staying away from the bridge and using a slightly faster, shimmering vibrato.

There is a rhythmic passage at figure 164 that often goes awry in the fourth bar. Super-imposing the first three measures over measures 4-6 (by humming or just hearing it mentally) will expose a rhythmic similarity that should aid in stabilizing any problems. Exaggerating the hairpins within these three bar phrases will help to shape the line.

The final melodic surge on the A string (figure 165) should be approached with a deep bow and faster vibrato to compliment the louder dynamic. I have indicated two slides, both of which are tasteful and in line with the passion of the passage.

Mahler *Symphony #10*

This last, unfinished symphony of Gustav Mahler receives perhaps the least performance exposure (in 27 seasons and four different orchestras I have performed it only once), and so direction/information on how to prepare this material is often limited to reference recordings. It is a beautiful, albeit quirky work, and the material used for viola auditions comes from the first movement. These two excerpts usually complement or replace the common excerpts

ALTO

158 *mp* *ppp* *expressif*

Musical score for measures 158-160. The alto part is written on a single staff. Measure 158 starts with a dynamic of *mp* and *ppp*, and the instruction *expressif*. The key signature has one sharp (F#) and the time signature is 4/4. Fingerings are indicated with numbers 1, 2, 3, and 4. A Roman numeral IV is written above the staff in measure 159.

159 *mp* *mf* 160 3

Musical score for measures 159-160, piano part. The piano part is written on two staves. Measure 159 has a dynamic of *mp*. Measure 160 has a dynamic of *mf*. The key signature has one sharp (F#) and the time signature is 4/4. Fingerings and accents are indicated.

mp

Musical score for measures 161-162, piano part. The piano part is written on two staves. Measure 161 has a dynamic of *mp*. The key signature has one sharp (F#) and the time signature is 4/4. Fingerings and accents are indicated.

161 *mf* 162

Musical score for measures 161-162, alto part. The alto part is written on a single staff. Measure 161 has a dynamic of *mf*. The key signature has one sharp (F#) and the time signature is 4/4. Fingerings and accents are indicated.

163

Musical score for measures 163-164, piano part. The piano part is written on two staves. Measure 163 has a dynamic of *mf*. The key signature has one sharp (F#) and the time signature is 4/4. Fingerings and accents are indicated.

164 *p*

Musical score for measures 163-164, alto part. The alto part is written on a single staff. Measure 164 has a dynamic of *p*. The key signature has one sharp (F#) and the time signature is 4/4. Fingerings and accents are indicated.

165 *f* *très expressif* **ALTOS** 3

166 167 *p* *cresc.*

Roman Carnival and Shostakovich #5. Both passages are played by the viola section alone, so sense of consistent pulse is mandatory (the violas open the work by themselves, a rarity in the repertoire!!). The softer dynamics may be played up a notch—pianissimo will be effective for an entire sec-

tion but may seem too distant for a solo player at an audition. Phrases are unusually long—maintaining tension in the line over many bars should be a focal point for the player.

In the first passage I recommend measures 4-5 on the D string for a

warmer timbre. Longer durations must be counted accurately, with special attention to their tone and sustaining dynamic. Moving notes should have direction without giving a sense of *accelerando*. The accents before figure 1 are expressive—more left hand oriented, using bow depth for emphasis. The

2 3 *Andante* *pp* *e sotto voce sempre* *teneramente* *espr.*

168 169 170 *Adagio* *p* *div.*

The image shows a musical score for viola, consisting of three staves. The first staff is marked 'unis.' and 'pizz.' with a circled '12' above it. The second staff is marked 'Andante' and 'p'. The third staff has markings for 'mf', 'dim.', 'p', 'sfz', and 'v'. The score includes various musical notations such as slurs, fingerings, and dynamic markings.

character strikes me as becoming increasingly unsettled, so the vibrato can develop from slow and slightly wide at the beginning to a more narrow, faster speed at the end of the excerpt.

The second passage is one of the more challenging in the repertoire for the viola section. The tremendous leap to the high D rivals the shift in Shostakovich #5, and getting back down is no simple task. Every instrument and hand is different, and so the fingering I offer to you is for a relatively large hand on a 16"-16.5" instrument. Be sure to connect all notes, as the shifts/back extensions often show themselves in the bow. The dynamic rise from *p*—*mf*—*f* and back should be dramatic, with care not to crush the notes on the A string. The *sfz* before figure 13 are similar to those in the first excerpt—expressive, but with slightly more bow emphasis. Be sure to put the stress on the 16th note, not on the grace note that precedes it.

Approaches to Lyrical Performance Hurdles

A suggestion I have for helping in big shifts is to not fully release weight in the shifting finger. A player needs to precisely measure the distance from low to high pitch, and an improperly weighted lower finger creates a potentially 'slippery' surface to shift on. Timing shifts—deciding on the actual duration of the shift in real time—is another critical element in consistent shifting. For example in the Ravel excerpt, three measures after figure 161, if a player decides that the duration of the shift from F# to C# is a 16th note (taken from the length of the F#), they can practice a smooth, timed motion through the interval instead of a last minute, jolted one.

Playing slow material in auditions, whether the opening passage of the Walton Concerto, Roman Carnival or Mahler #10 can be very trying on the player. The shaking bow during longer note durations often gets in the way of

a successful excerpt and frequently leads to an early exit for a promising auditionee. We all get nervous when there is a prize or position at stake, but we can examine a specific element of the nervousness in order to better control it. Shaking is the result of the muscles being deprived of oxygen—most likely because we don't breathe often enough under pressure. The other item I notice in students under duress is a raised right shoulder. This suspends arm weight and prevents us from putting adequate pressure into the stick, increasing the chance of shaking. Try to remember just before beginning a slow excerpt or passage to take frequent rhythmic breaths and lower the shoulder through down bows and you will find more control and success in your performances. B

Basil Vendryes, instructor of viola at the University of Denver's Lamont School of Music, is also principal violist for the Colorado Symphony Orchestra. He has recorded on the Naxos and CRI labels.

BOOK REVIEW: PLAYING AND TEACHING THE VIOLA

A COMPREHENSIVE GUIDE TO THE CENTRAL CLEF INSTRUMENT AND ITS MUSIC

Edited by Gregory Barnes
Foreword by John Graham
232 pages spiral bound,
13 contributors
Published by American String
Teachers Association with National
School Orchestra Association, 2005

Reviewed by Dwight Pounds

The bakers' dozen or so contributors to the recent ASTA/NSOA publication of *Playing and Teaching the Viola* are of near-legendary status as performers, teachers, writers, composers, pedagogues, innovators, motivators, thinkers, and tinkerers with a luthier thrown in for good measure. The compilation apparently is the brainchild of Dr. Robert Gillespie, former ASTA publications chair whose foresight and determination initiated the project of a comprehensive book that would incorporate all topics relating to the viola. John Graham in the foreword recounts the historical waves that brought the viola and violists to prominence in the past century. Dozens of practice tips supplement its seven chapters, and the lists of viola literature – collected, graded, and organized by Patricia McCarty – are arguably the most comprehensive since

Henry Barrett's *The Viola: Complete Guide for Teachers and Students*.¹

One need go no further than the preface and its enticing examinations of viola tradition (or *lack thereof*, paraphrasing David Dalton's cited contention, "We are an instrument without tradition") to find the intended directions of this book. Editor Gregory Barnes states the case well with such phrases as "the ultimate single source of practical information on the subject, with helpful step-by-step exercises and suggestions for improving every facet of playing and teaching the viola, at every level and in every musical context" and "those traditions in the making." **Students** "share the wisdom of artist teachers" and **teachers** "profit from new ideas, detailed explanations, photographs and drawings to complement the exercises that describe specifics of playing, learning, and teaching." The **orchestral violist** will find "helpful hints for refining orchestral performance skills and preparing for auditions, even tips on how to improve the orchestra's viola section."²

Karrell Johnson, in **Chapter One: The Beginning Violist**, literally starts from the point of pre-

instruction with detailed discussions of viola and bow selection, sizing and fitting the instrument, and establishing the proper position. His presentation is comprehensive with 29 pages dedicated to the beginning violist. These include ten full pages of excellent photographs and drawings (two large images per page) and nine half-pages (one or two smaller images). Patricia McCarty's two-page literature guide, divided into "methods and studies" and "repertoire" sections, is enriched by very helpful editorial comments where she feels they might be appropriate.

In **Chapter Two: The Intermediate Violist**, Michael Kimber writes, "The intermediate level, encompassing everything from beginning to advanced, includes a broad range in literature and involves considerable technical development."³ In addition to refining basic skills, it is here that shifting and vibrato are added, as are dynamics, new bowing techniques (including spiccato), increased velocity, new keys (four sharps through four flats), simple double stops, and positions IV through VI with timely discussions devoted to the growing student and adjusting to larger instruments. Kimber's thorough examination of the inter-

Transitional (Beginner to Intermediate) Level Viola Music
by Patricia McCarty

Introducing third and half positions

Author/Editor	Title	Publisher
Flor, Samuel	The Positions	Elkan
Herfurth, C. Paul	A Tune a Day, Third Book	Boston Music Co.
Mackay, Neil	Position Changing for Viola	Oxford University Press
Sitt, Hans	Practical Viola Method <i>Begins with excellent review of first position intervals.</i>	Carl Fischer
Whistler, Harvey	Introducing the Positions, Vol. I	Rubank

Studies and etudes using first, third, and half positions

Kinsey, Herbert	Elementary Progressive Studies, Set II [Banwell]	Associated Board of the Royal Schools of Music
Wohlfahrt	Foundation Studies for Viola, Book II	Carl Fischer
Woof, Rowsby	Thirty Studies of Moderate Difficulty [Banwell] <i>Nos. 21–30 use positions 2–5.</i>	Associated Board of the Royal Schools of Music

Repertoire pieces in first, third, and half positions, introducing treble clef; all with piano accompaniment

Bach	Suite in F [Courte]	Elkan
Bach	Three Pieces from 1st Cello Suite [Johnstone]	Lengnick/Mills
Bezukow, Georgii	3 Easy Pieces <i>Russian folk music, published in 1950.</i>	Soviet State Music Publishers
Boisdeffre, René de	Berceuse, Op. 34	Belwin Mills
Brustad, Bjarne	Norwegian Suite	Lyche/Peters
Chopin	Prelude in e [Stamon]	Nick Stamon Press
Corelli	Prelude & Allemande [Akon]	Mills
Damase, Jean-Michel	Epigraphe	Billaudot
Dyer, John	In Quiet Mood	Mills
Francoeur	Sonata No. 4 in E [Alard-Dessauer]	International
Handel	Aria "Where'er you walk" from Semele [Stamon]	Nick Stamon Press
Handel	L'Harmonieux Forgeron [Veyrier]	Billaudot
Klengel, Paul	Album of Classical Pieces, Vol. I	International
Milford, Robin	Air	Oxford University Press
Mozart	Divertimento in C [Piatigorsky]	Elkan-Vogel
Norton, Christopher	Microjazz for Viola	Boosey & Hawkes
Rebikoff, Vladimir	Berceuse & Dance [Forbes]	Chester
Rowley, Alec	Scherzo	Mills
Sitt, Hans	Allegretto, Op. 58, No. 3	Eulenberg

Example of McCarty's repertoire lists. Playing and Teaching the Viola, 78. Reprinted with permission from the American String Teachers Association.

mediate violist extends through 44 pages with almost 30 exercises dedicated to specific technical skills. This is exclusive of McCarty's 13-page literature compendium in which she emphasizes that "the line blurs between upper-intermediate and lower-advanced levels."⁴

Jeffery Irvine, in **Chapter Three: The Advanced Violist**, like Barnes and Kimber, begins with basics such as releasing tension, proper breathing, posture, balance, and instrument position. He then gradually moves into playing, with thorough examinations of both left- and right-hand techniques. These presentations are both thor-

ough and detailed—the bowing portion alone covers five pages. Additional discussion topics include efficient practice and a sobering reminder of injury as a reality. Irvine's incredible attention to detail throughout a 35-page discussion covers many diverse topics. Section IX, "Musicianship, Expression and Artistry on the Viola," though specifically written for violists, would qualify as good required reading for anyone intrigued by technical-aesthetic interdependence. Be forewarned, however, that reading this chapter and reviewing McCarty's eight pages of advanced literature can be a

humbling experience: one is quickly reminded that many of us (myself included) are truly *intermediate* violists by these standards.

Chapter Four: Viola Diversity takes the reader in a new direction and is divided into four distinct sections.

Daniel Avshalomov, to whom Barnes credits origin of the expression, "central clef," is author of "Part 1: The Viola in Chamber Music." One particularly catchy comment in a multi-faceted discussion is particularly descriptive of the chamber music violist: "It is the happy schizophrenic who finds himself in a string quartet – happy, that is, if he can move among the identities with grace, agility and a commitment to the role of the moment that precludes preference." The "role" he describes includes that of "third violin, middle voice, and deputy cello," each a legitimate function for the viola within a given context. This is followed by comments on chamber music acoustics and defining moments for the viola in this repertoire.

Thomas Tatton, who inherited his mantle as *viola ensemble guru* as an outgrowth of his graduate studies, has carried it with a sense of dedication and purpose and, as such, is author of "Part 2: Viola Ensembles: Music for Three or More Violas." He begins his review, written in basic sonata form, with his exposition in the Tertis Era with Lionel Tertis, York Bowen, and Benjamin Dale. The development reviews the viola

ensemble literature and ensemble participants in the International Viola Congresses. The totally unexpected title of the modulation and transition is "Take Me Out to the Ball Game" which introduces the little-known element of the outdoor viola ensemble, beginning specifically with the Chicago Symphony viola section performing the national anthem before a sell-out crowd in Comiskey Park, home of the Chicago White Sox, in 1985. Tatton includes basketball and other baseball venues and arrangements for sporting events, including "Mr. Sandman," "Take Me Out to the Ball Game," and "O Canada." The recapitulation pertains to professional and collegiate ensembles, including

Germany's Allegro-Vibratsche, New York Viola Society and the American Viola Society sponsored ensembles, and university ensembles in Texas, Pennsylvania, Oregon, and Beijing. Tatton's coda is a very welcome list of viola ensembles and sources graded appropriately according to difficulty.

Parts 3 and 4 were contributed respectively by Robert Baldwin and Katrina Wreede. Baldwin, writer for "Part 3: The Orchestral Violist," is also at the top of his game with a brief historical review of the viola, a checkered history as *penzionsinstrument*. (Such was the practice of the time despite the established point of Richard Wagner and Johann Joachim Quantz regarding the

necessity of the violist in an ensemble being as accomplished as the other members.) He then devotes two pages to the elements auditioners are looking for in a successful audition and includes lists of commonly requested concertos and solo works, excerpts, and solo excerpts for principal and associate/assistant principal auditions. He next shares thoughts on orchestral excerpts and matches techniques, i.e., spiccato, sautillé, with specific repertoire. He concludes with observations on bow use and bowings, fingerings and vibrato and a "viola section Credo." Katrina Wreede discusses modal and harmonic improvisation with suggestions for creating improvisation activities in teaching, prac-



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tice and performance with "Part 4: Improvisation for Violists," concluding this chapter.

Chapter Five: From Violin to Viola, by Roland Vamos and consisting of only three pages, is by no means short of good suggestions and discussion gleaned from a full and remarkable teaching career. He advocates learning alto clef from the very beginning of viola instruction and recommends Schradieck Book I as an excellent point of departure. He touches upon the differences in shifting to higher positions and the problems involved for the violinist, vibrato, bow weight and length, concept of sound, left-hand facility, and whether to "switch-hit" on both violin and viola or specialize.

Chapter Six: Viola Pedagogy and Musical Learning, written in three parts and covering almost forty pages, directs one's attention to many specifics of viola pedagogy and musical learning and could stand on its own merits as a book unto itself.

In "Part 1, Teaching and Learning," editor

Gregory Barnes makes his personal contribution in a section so incredibly detailed and well organized that his selection as editor of *Playing and Teaching the Viola* becomes obvious.

Following the excellent and no less-detailed contributions of Johnson, Kimber and Irvine that open the volume, one might ask what more could be said. The answer simply is "plenty" as Barnes both complements and compliments their work with frequent references to the earlier texts. His eight topics are wide in scope but always converge on what is best for the student and the teacher. Key words and phrases: every violist is a teacher and a learner; lesson design; independent learning; remediation; individual differences; physical change; bowing excellence; and ultimate goals. He stresses teaching the brain and learning from practice, topics which will be developed further by Tom Heimberg in the next section. The text is richly footnoted with references to the thoughts of such pedagogues and Max Aronoff, David Dalton, Lillian Fuchs, Sam and Sada Applebaum, Robert Dolejsí, Paul Rolland,



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Robert Culver, Kathleen Horvath and William Primrose. Reading Gregory Barnes' pedagogical exposé can be a humbling experience as one cannot help but reflect upon such questions as "how was I taught," "how do I teach," and "how do I practice?"

It all begins in the brain! – Luciano Pavarotti, about singing⁵

Tom Heimberg begins "Part 2, Practicing the Viola: Thought Before Action," with the above recollection of a long-ago conversation with Pavarotti. The well-read author entices his readers with other timely quotes from famous and obscure alike in this at once philosophic and pragmatic discussion. He expands the universal truth that practice is essential to learning the viola (or anything else) to this simple thesis: practice itself is a skill that must be nurtured, maintained, refined and cherished and the key to successful practice resides always in the mind. Heimberg's three sections open with "The Mind in Practice" in which the need for (1) calm self-observation and (2) precise intentional action and mental pause are outlined and discussed. He moves next to "The Mind in the Practice Room" and concludes with some eleven pages of exercises intended to supplement practice and technical development.

"Part 3, Final Thoughts About the First Task: Warming Up," is a concise summary of the importance of and the attention that should be devoted to getting

ready to play. Warm-up techniques, such as slowly played scales and etudes, finger isometrics, original creation, finger flexibility, strengthening the third and fourth fingers, and personal comfort are discussed along with their application and function in warm-up procedures by Gregory Barnes and Katrina Wreede. The section closes with four pages of excellent and varied warm-up exercises

Luthier Eric Chapman, whose presentations have enhanced many instrumental congresses and conventions, writes sooth in the complicated and subjective world of instrument selection in **Chapter Seven: The Hows and Whys of Choosing a Viola.**

Chapman does not mince words—his style is direct, efficient, and precisely to the point and his scope is broad. Discussions include body size and string length, sound quality and instrumental color in auditorium and dead rooms alike, and practical considerations such as market value, workmanship, and trade value.

This *Comprehensive Guide the Central Clef Instrument and Its Music* is the type of book that should spend very little of its useful life on a shelf. Rather, it should be found on a music stand or a desk and adorned throughout by yellow highlighting and red underscore with students' names scribbled in pencil opposite paragraphs pertaining to their problems. Over passing years it should accrue coffee or soft-drink

can stains somewhere, a few pastry crumbs between pages, and perhaps a bent cover or frayed corner from being dropped, folded and hastily stuffed into a case by its owner; such is the fate of a book in almost constant use. ☸

Dr. Dwight Pounds is a frequent contributor to the JAVS as a writer and photographer and has served on the AVS Executive Board for over 25 years in various capacities. He was the third AVS Vice President, first IVS Executive Secretary, and is author of The American Viola Society: A History and Reference. He earned his doctorate from Indiana University where he studied viola with William Primrose and Irvin Ilmer. Dr. Pounds is Professor Emeritus from Western Kentucky University.

Notes:

1. Barrett, Henry. *The Viola: Complete Guide for Teachers and Students*. University of Alabama Press, 1978.
2. P. xiii
3. P. 33
4. P. 81
5. P. 197

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RECORDING REVIEWS

LILLIAN FUCHS' BRILLIANT BACH SUITES REISSUED



Lillian Fuchs: Bach Six Suites
Doremi *Legendary Treasures* Series
DHR- 7801/2

By Julia Adams

I first met Lillian Fuchs in 1966 when she was teaching and performing at a summer program in Maine. I had only recently “converted” to the viola, having received my MA in Performance from San Francisco State College that Spring with a violin major but a chamber music scholarship on the viola. The impetus for my “conversion” was my first job, as a

violinist with the Title III Project called “Music in Maine.” I was new to Maine and new to the viola as a full-time commitment, and needed to learn its solo literature. I was thrilled when Lillian agreed to take me as a private student in her home studio in NYC, and I traveled there from Bangor, Maine once a month for two years.

It was during this time that her husband helped me obtain the priceless set of three Decca LPs that I have used and treasured for almost 40 years. Because these records are so fragile, I made sever-

al attempts to transfer the Suites to cassette tape and more recently have had them “burned” on CDs, with the annoying “hiss” ever present. When I heard that a 2-disk CD was released of Lillian Fuchs’ Bach Suites from the old Decca recordings, it was a dream come true!

The CD cover notes include a quote from Pablo Casals following her performance of the Sixth Suite at the Prades Festival. He commented, “On the viola, it sounds better!” Although he may have been referring specifically to that particular Bach Suite, this is the opinion I have long held of her performance of all of them. Over the years I have listened to them in detail and have carefully used them to inspire my students. Now the newly-released CD will bring this pre-eminent violist and her trademark performances of the Bach Suites to an eager new generation of violists. I have selected one Suite from each disk in the discussion that follows.

Suite #1 in G Major

Lillian Fuchs celebrates the viola - the instrument - in these Suites. Beginning with Suite #1 in G Major, for example, Fuchs starts the Prelude by pronouncing a solid open G - giving it just enough time to respond as the foundation of the tonic chord so we hear G Major both horizontally and verti-

cally. Her instrument resonates through her unapologetic use of open strings, first position, clarity of sequences, and honest phrasing that is all designed to serve the music.

The performance is a blueprint for her choices of style, tempi, fingerings, bowings and phrasing; all meticulously worked out and passed on to her students, whose music she marked with energy and conviction. Above all, Fuchs' impeccable intonation demonstrates the enormous gift that is her primary legacy. This tiny woman achieves the utmost in expressive strength at the Prelude's final climax and releases the music's power in a single bow that controls the closing diminuendo. It is a study in "ownership" of the music and her instrument.

The Allemande uses a carefully paced moderate tempo in appropriate contrast to the opening Prelude. Students always want to know how "fast" to play this movement, seeing nothing but 16th notes. Lillian

Fuchs chooses a more sensitive route that allows her time to give every note its place within a given phrase. Even in the widely spaced, disjunct motion of the third measure after the double bar, she knows exactly how much time is needed for the notes to speak while maintaining the tempo's natural flow. It is in places like this, where musical and technical concerns find a particular collision, that her interpretive artistry has no equal.

In the Courante, Lillian Fuchs gives prime importance and duration to the three 8th-note motive that begins and pervades the movement. The "running" character of the movement then takes flight between statements of this motive whose more declamatory pace continues to define Bach's compositional design. In the faster sequences that characterize this Courante her bowing patterns bring out both the falling chromatic line and the rising diatonic scale.

Giving weight to the second beats in the slow Sarabande follows the original dance step the music represents. Interestingly she does not include a chord on the 2nd beat of measure 4. Of note, as well, are the pronounced shifts and slow trills that always begin from above. A particularly beautiful touch is the way she chooses to let the lower octave softly reflect the tonality rather than simply repeating it.

Her Minuet I is a stately dance giving vertical impulse to the triple meter. Here, again, I find some slides a bit of a "romantic" touch. Oddly these seem more prominent in the CD than the LP. The Minuet II adds linear fluidity with only the slightest change in tempo - giving the two sections more similarity than is normally encountered in the average Minuet/Trio movement. (After all, they are both Minuets!) Of particular interest to current interpreters is her choice to stay in first position and not travel up the D string in the second half of the Minuet II nor at five before the end of that section. A recording glitch is evident in the repeat at the end of the sixth measure from the conclusion of Minuet II. Amazingly, that glitch does not occur on the earlier LP.

Lillian Fuchs closes the Suite No. 1 with a very lively Gigue. Here she is able to contribute both an energetic legato and a dancing spiccato to give the movement contrast while maintaining its vitality. And she knows how to bring out the scale sequence in the last line of music - B, C#, D#, E, F# - leading to the inevitable conclusion; a

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broad sweep with her bow on the final open G string brings the music full circle.

Suite No.IV in E-flat Major

Although emotional characteristics for given keys are “disputed” (New Harvard Dictionary of Music, p.427), Lillian Fuchs chooses a generally darker and consistently stronger approach in the E-flat Major Suite. From the outset she pushes her large Gasparo da Salo to the limits of its power; four bars before the first fermata in the Prelude, she produces an almost extreme forte dynamic with strong left-hand finger placements to match. The entire Prelude maintains an insistent power of articulated 8th notes, relieved only by pronounced dynamic contrasts and by the occasional 16th-note cadenzas that break the disciplined rhythm of the body of the work.

She appears to set up a stylistic contrast at the beginning of the Allemande with an elongated and singing upbeat and downbeat. But the strong articulation of the following disjunct 8th-note motive is an unmistakable connection to the Prelude. The Courante, too, continues the marked style set by the Prelude while Fuchs allows the triplets to take over the running character of the dance. Particularly delightful is the way Ms. Fuchs balances rhythmic outlines by making up for lost time following the octave cadences. Noticeable, too, is her wonderful D-flat 8 after the double bar, which is missing in some editions.

With its linear, sustained approach, the Sarabande stands alone in her interpretation of the 4th Suite. Students can learn from this performance the power of a tempo that instead of being “slow” can be characterized as “reluctant.” The duet character introduces suspensions like the one in measure 8, where she chooses to sustain the lower F through the resolution from B-flat to A. By taking time on the wonderful tritone five measures before the end, she brings a special tension that resolves a full measure later. Her timing is always in service to the shapes and phrases of the music itself.

The duple meter Bourrée I has a livelier character than its Minuet cousin, and here Lillian Fuchs brings out its renaissance origins with clear articulation of the dactylic motive: long, short, short. Her generally darker character for this Suite can be perceived in this movement by a lack of those frequent echoes so typical of other interpretations. In its companion Bourée II, she separates the duet with a legato upper line while marking the lower voice.

To close Suite IV, Lillian Fuchs gives us a Gigue of unique spirit. Even the opening pick-up is precisely timed to her dashing tempo and the movement is a real tour de force displaying her amazing technical and expressive talent. It is the perfect juxtaposition of discipline and exuberance. What is so thrilling about the old recordings from the pre-digital age is that we hear a true performance where an artist’s talent and character are fully

expressed. In this Gigue we hear her personal triumph at the pick-up to measure 3 after the double bar, and her emotional depth on the G-flat of the unsuspected diminished 7th arpeggio ten measures before the end. The emotion is all carried through in these CDs.

Fuchs achieves her mastery of the Bach Suites through her prodigious talent and its service to the music. She always told her students “1 - 3 - 5,” which referred to positions and meant “stick to the basics!” Of course she frequently employed extensions, 1/2 and 2nd positions - but those were used after the options of open strings and her “1 - 3 - 5” advice was tried first. Simplicity was the foundation of her technique. She also taught us to think as we worked, to diagram the music and, by example, to play from the heart.

She told me that every day for her was a “fight” with the instrument. It was a fight that she always won – and now the elements of that victory will be available for all of us to study and admire in our individual quests.

Julia Adams is the violist of the Portland String Quartet. She has a B.A. in Music from Oberlin College, an M.A. with a Performance Emphasis from San Francisco State College and an Honorary Doctor of Music Degree from Colby College. Her Scale Studies for the Intermediate Violist and Holiday Music for Strings are published by Ludwig Music Publishers.

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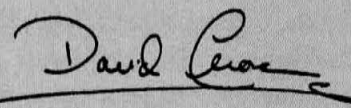
Sheryl Staples, violin

Principal Associate Concertmaster, New York Philharmonic

Scott St. John, violin

1989 Young Concert Artist; performances at the Chamber Music Society of Lincoln Center, with the Musicians from Marlboro tours and with the Flemish Radio Orchestra

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NEW MUSIC REVIEWS

This column features recently composed Viola Concertos.

Viola Concerto No. 1 (1995)

Difficulty: Level 6
Duration: 19 minutes
Dedication: Philip Dukes

Viola Concerto No. 2 "The Seafarer" (2001)

Andante irrequieto
Andante malevole
Andante riflessivo

Difficulty: Level 6
Duration: 30 minutes
Dedication: Tabea Zimmermann
(in memory of David Shallom)

By Sally Beamish (b. 1956)

As I listened to the recording of the Beamish Viola Concerto No. 1 [BIS-CD-971 with Philip Dukes solo viola and the Swedish Chamber Orchestra], I found myself being most intrigued with the textures and harmonies. I found the sounds in this concerto to always be pleasant, but yet, as I listened closely, I noticed the music being very linearly-oriented (individual lines) rather than horizontally-oriented (harmonic). These dissonances in the music never really bothered me as the florid language Beamish uses doesn't seem to favor any one interval over another. As I analyzed the score of this one move-

ment concerto, I was also intrigued with the flexibility of rhythmic usage, as she very often goes between duplets, triplets, quadruplets, sextuplets, and septuplets with ease and flair, often times setting these rhythms simultaneously in different voices. The form of the work is through-composed, though an arch in the scoring is apparent- it starts and ends very thinly, with few instruments playing. The instrumentation of this concerto is for full orchestra with varied percussion instruments. This full scoring is most often heard in the tutti sections; she is very careful to always make sure the viola can be heard by thinning the texture out quite a bit while the soloist is playing. There are also some interesting chamber sections in this piece. For instance one section calls for solo viola, clarinet, and temple blocks, while another uses solo viola, solo cello, solo double bass and timpani.

Technically this piece provides some challenges (especially in double-stopping), although there is nothing unplayable. Surely lots of attention will have to be paid to issues of counting and ensemble; with some of the intricate cross-rhythms in the other orchestral instrument lines, the soloist will have to follow the conductor rather than vice versa.

Sally Beamish is a London-born

violinist/composer who moved to Scotland in 1989 after receiving a Council Composer's Bursary. From that point on, she has mostly dedicated herself to her composing. (Her viola was stolen shortly before she moved to Scotland, solidifying this decision for her!) The Viola Concerto No. 2 is a three-movement work with all of the movements being some variant of an Andante tempo. The language in this piece is similar to that of the Concerto No. 1 and is also scored for large orchestra. Both of these pieces end very quietly, bringing out the somber peaceful moods of the viola. This work has been recorded by Tabea Zimmermann and the Swedish Chamber Orchestra also for release by the BIS label for the near future. Beamish has also written a viola sonata with piano, two solo sonatas, a piece for four violas, and she has started a Viola Concerto No. 3 which is being written for Lawrence Power. These works are all welcomed additions to the viola repertoire which I highly recommend violists to get to know.

These works are available though:
Scottish Music Centre
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Tel: +44 (0)141 552 5222
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Concerto per la Viola (2005)

Allegro

Aria su due Corde

Capriccio

Rapsodia alla Bulgara

Difficulty: Level 6

Duration: 34 minutes

Dedication: Uriel Segal

By Atar Arad (b. 1945)

Having been in communication with Arad about his Solo Viola Sonata that I reviewed in a previous issue, Arad made me aware that during his sabbatical in the spring of 2005 he would be composing his first viola concerto. I eagerly awaited this piece, and was highly gratified to hear and examine it. Arad premiered the concerto with the Indiana University Jacobs School of Music Chamber Orchestra this past fall, and has since performed it with the Brussels Chamber Orchestra. I enjoyed listening to this work even more than the Solo Viola Sonata, which I consider also to be a work of genius. It is very inspiring to see a composer begin to flourish after such an extensive performing and teaching career; it brings to mind Bruckner, who wrote his Symphony No.1 at age 41.

Arad drew inspiration for this work from two earlier pieces he wrote: his Six Caprices for Viola (2005) for the first three movements of the concerto, and his Solo Viola Sonata (1992) for the last. (This reminds me of the relationship between Penderecki's Viola Concerto (1983) and his

Cadenza per Viola sola (1984), except in reverse.) The first movement of the concerto, Allegro, is saturated with triplets in a downward chromatic movement, creating a texture that reminded me slightly of the Hindemith Kammermusik No. 5 third movement (Mässig Schnell). I also heard a difficult double stop passage near the end which reminded me of the double-stop cadenza in the final movement, Variante eines Militärmarsches, of the Kammermusik No. 5, and some runs similar in contour to those in the Walton Viola Concerto second movement. These interesting, yet distant homages to famous viola works being mixed in with the rhythmic and lyrical element from Arad's ethnic music of his early years (which he describes as being an amalgam of sounds from Central and Eastern Europe, the Near and Middle East, and the Maghreb and the Balkans) make for a highly individual and original concerto for the viola.

The first movement maintains a quick uplifting pace throughout until the end where the energy dissipates, which thus helps to effectively set up the somberness of the opening of the second movement, Aria su due corde. Arad composed the movement in an unusual ABAB form, in which the "A" section is Lento and on the g-string, while the "B" section is Vivo and on the a-string. Of course there are several pieces where the composer writes for the string instrument on one string, but never have I seen a composer pick two strings chosen this way.

The vivo section is in a quick changing eighth note meter (a la Copland/Bernstein), while the Lento section is in a slow quarter note pulse, mostly of 3/4 and 4/4.

The third movement, Capriccio, begins with a slow 12-bar introduction with exotic sounding, quick melismatic rhythms slurred into very slow notes. This mood is broken by a moto perpetuo that opens with a "viola sawing" similar to the opening of the second movement of the Schnittke Viola Concerto. Arad departs from this using the material from one of his caprices (titled Bela), which ends with an exact quote from the ending measures of the Bartok Viola Concerto.

The fourth movement, Rapsodia alla Bulgara, is my favorite of all. There is a comedic element with the texture and counterpoint heard in the opening, reminding me of orchestral works by Stravinsky. In the mix are Bulgarian themes Arad used in the Solo Viola Sonata. This movement has a mixture of high energy and reflective moments, and ending is very curious as it seems to come out of nowhere; a fast three-measure "button" to the final cadence comes right after a somber moment. This exciting ending is certainly welcomed and will certainly bring audience to their feet after hearing such a virtuosic adventure.

This work is available from the composer directly at:

e-mail: aarad@indiana.edu

Bridge of Light for Viola and Orchestra (1990)

Difficulty: Level 4/5

Duration: 17 minutes

Dedication: Patricia McCarty

By Keith Jarrett (b. 1945)

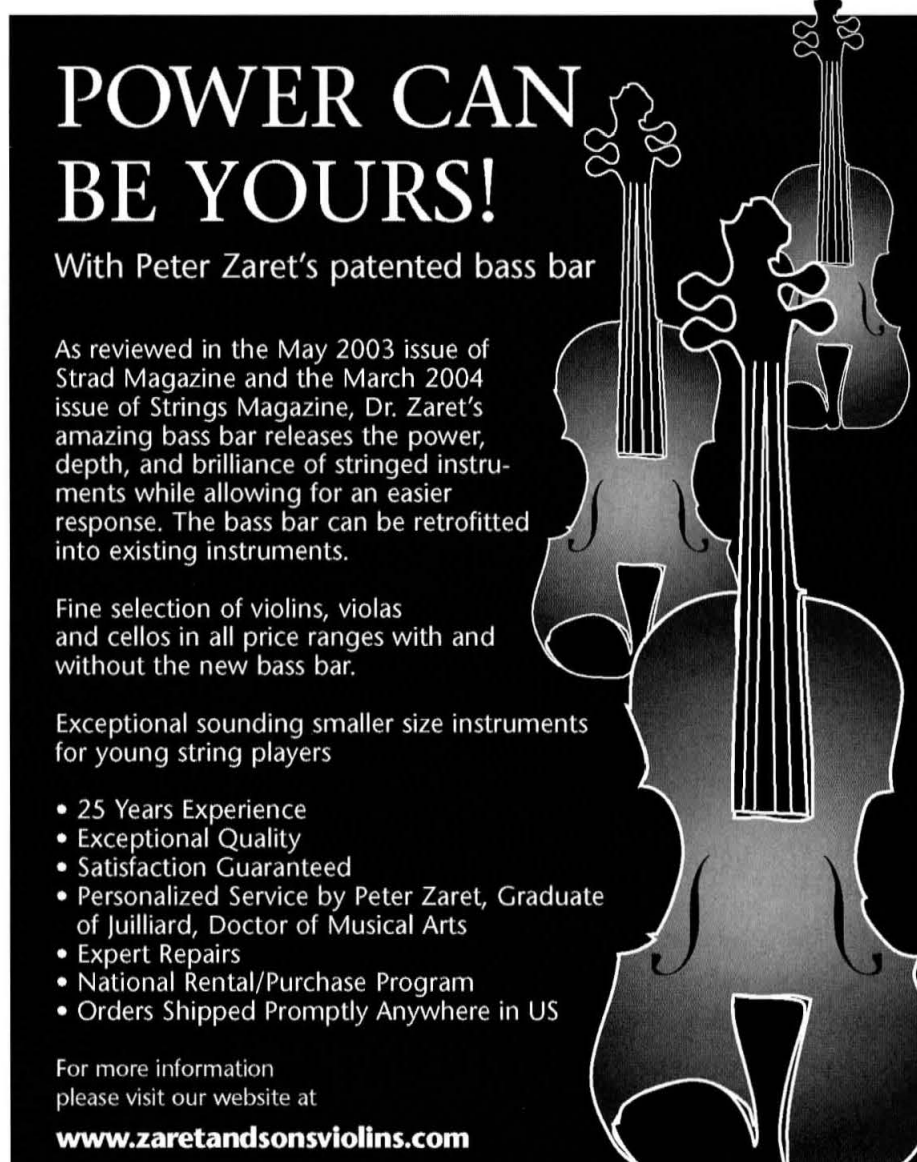
I first heard this work performed by Patricia McCarty and the U.S. Air Force Orchestra at the XXIII International Viola Congress, and remember thinking it was a beautiful piece. I have since purchased the music and recording [ECM 1450 with McCarty and the Fairfield Orchestra] and believe that this work is one of the most gorgeous viola concertos written since the Martinu Rhapsody Concerto or the Vaughan Williams Suite for Viola and Orchestra. I find it especially refreshing that Jarrett feels completely comfortable in writing in a completely bold tonal fashion, unaffected by more abstract composers around him. I have heard some critiques that perhaps this piece is sometimes a bit "too lush," but that didn't bother me in the slightest; on the contrary, this piece was a breath of fresh air. Even though this concerto is fifteen years old, I have included it here because I am guessing that there are still many violists who have not heard this piece yet. I expect that this piece will eventually make an interesting diversion for students to learn; probably in the near future I will be pawning this one off on one of mine to see how it goes! The technical writing is not too strenuous; there are some double-stop sections that will need some work, but the majority of the piece is very lyrical and will suit violists with especially robust tones quite well.

This music is available through:
Schott Publications (VAB 60)
www.schott-music.com

Key to the Difficulty level chart:

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

Please send all viola scores for review consideration to:
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SAMPLE SCORE:

OPENING EXCERPT FROM *BEAMISH VIOLA* CONCERTO #2, "THE SEAFARER" DAVID SHALLON

Andante irrequieto

Sally Beamish

1 2 3 4 5 6 7 8 9

Flute 1 2

Oboe 1 2

Clarinet 1 2

Bassoon 1 2

Horn 1 2

Trumpet 1 2

Timpani

Percussion

Solo Viola

Violin I

Violin II

Viola

Violoncello

Contrabass

pp cresc. p mp > pp cresc. p mp > p mp p mp

10 11 12 13 14 15 16 17 18

Flute 1 2

Oboe 1 2

Clarinet 1 2

Bassoon 1 2

Horn 1 2

Trumpet 1 2

Timpani

Percussion

Solo Viola

Violin I

Violin II

Viola

Violoncello

Contrabass

con sord.
pp

con sord.
pp

Sus. eym
tr

ppp cresc. p

mf mp mf pp p mp

pp

26 27 28 29 30

Flute 1 *p cresc.* *f* *p*

Flute 2 *p cresc.* *f* *f* *p*

Oboe 1 *p* *cresc.* *mf* *p* *mf*

Oboe 2 *p* *cresc.* *mf* *p* *mf*

Clarinet 1 *p* *mf* *fp*

Clarinet 2 *p* *mf* *fp*

Bassoon 1

Bassoon 2

Horn 1

Horn 2

Trumpet 1

Trumpet 2

Timpani

Percussion

Solo Viola *f* *ff* *f* *mp*

Violin I *fp*

Violin II *p* *cresc.* *fp*

Viola *p* *cresc.* *f* *p*

Violoncello

Contrabass

31 32 33 34 35

1 Flute

2 Flute

1 Oboe

2 Oboe

1 Clarinet

2 Clarinet

1 Bassoon

2 Bassoon

1 Horn

2 Horn

1 Trumpet

2 Trumpet

Timpani

Percussion

Solo Viola

Violin I

Violin II

Viola

Violoncello

Contrabass

pp

mp

mf

mf

mp

pp

p

cresc.

mf

mp

cresc.

pp

p

pp

pp

p

pp

40 41 42 43 44 *tr*

Flute 1 *p* *mp* *tr*
 Flute 2 *mp*

Oboe 1
 Oboe 2

Clarinet 1 *mp* *mf*
 Clarinet 2 *mp* *mf*

Bassoon 1 *mf* *mf cresc.* *f*
 Bassoon 2 *mf* *mf cresc.* *f*

Horn 1 *mf*
 Horn 2 *mf*

Trumpet 1 *mf* *mp*
 Trumpet 2 *mf* *mp*

Timpani *mf*
 Percussion Snare drum *pp* *mp* *tr*

Solo Viola *f* *mf* *cresc.* *f* *p* *f*

Violin I
 Violin II

Viola *cresc.* *mf* *f* *pizz.*

Violoncello *mp* *cresc.* *mf* *f* *pizz.*

Contrabass *mp* *cresc.* *mf* *f* *pizz.*

45 *mf* *f* *mf* *mp* 46 *f* *mf* *mp* 47 *mp* 48 *mp* 49 50

Flute 1 *mf* *f* *mf* *mp*

Flute 2 *mf* *f* *mf* *mp*

Oboe 1 *mp*

Oboe 2 *mp*

Clarinet 1

Clarinet 2

Bassoon 1

Bassoon 2

Horn 1 *mp cresc.* *f*

Horn 2 *mp cresc.* *f*

Trumpet 1 *mf* *f*

Trumpet 2 *mf* *f*

Timpani

Percussion *f* *ff* *mf* *mp* Snare drum *p* *mp*

Solo Viola *ff* *dim.* *mf*

Violin I *mf* *pizz.*

Violin II *mp* *sul pont.* *cresc.*

Viola *ff* *f* *mf* *f*

Violoncello

Contrabass *ff* *f* *mf* *mp*

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LouiseZeitlin@oberlin.net.

Chicago



Clinician Joanne Henderson and student Caitlin Adamson

Over forty young violists, ages 5-17, gathered in Chicago over Presidents' Day Weekend for the 3rd Annual Violapalooza! Sponsored by the Music Institute of Chicago, the annual event is an intensive two-day workshop for Suzuki violists. Clinicians included Joanne Henderson (Community Music School of Webster University, St. Louis), Rolando Freitag (DePaul University Community Music Division) and Rachel Schoenburg (Music Institute of Chicago). The daily schedule consisted of repertoire

groups, technique classes, private lessons and Dalcroze Eurhythmics. On the second day of the workshop, violist Sharon Chung and violinist Adam Liebert of the Chicago-based Fifth House Ensemble gave an inspiring lecture-recital of duos by J.S. Bach, R. Fuchs and W.A. Mozart. And advanced violists enjoyed a masterclass with special guest, Michael Strauss. Violapalooza! 2006 concluded with a grand Celebration Concert including all participants and teachers.

— Sarah Bylander Montzka

Iowa

On February 4 and 5, 2006 the Iowa Viola Society, in conjunction with the University of Iowa, hosted ViolaFest MidWest at the University of Iowa. ViolaFest MidWest is the outgrowth of the IaVS's annual Viola Day event. Guests and visitors from around the region attended a weekend of great music and camaraderie.

Starting out the weekend was a masterclass for college-level students with Rudolf Haken, viola professor at the University of Illinois- students from the University of Iowa and the University of Northern Iowa performed. After lunch the audience was treated to an exciting recital by Rudolf. The program opened with one of his own compositions, "Surenatalia," a suite in five movements for two violas. Rudolf was joined by Istvan Szabo, newly-appointed assistant professor of viola at Western Illinois University.

Local Viola Societies

Arizona Viola Society

Patricia Cosand, president
pcosand@hotmail.com

Central Texas Viola Society

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Chicago Viola Society

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Iowa Viola Society

Christine Rutledge, president
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North Carolina Viola Society

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Oklahoma Viola Society

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Oregon Viola Society

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Palmetto Viola Society

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The Philadelphia Viola Society

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Margaret Miller, president
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Southern California Viola Society

Lori Ives, president
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claudine_bigelow@byu.edu

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Louise Hildreth-Grasso, president
violaqueenlouise@hotmail.com

Virginia Viola Society

Constance Whitman Gee, president
cwg4q@virginia.edu

Seattle Viola Society

LeeAnn Morgan, president
violas_rule@msn.com

Following was a fascinating performance of Bach's 6th cello suite played on a "Pelligrina" viola pomposa (a five-stringed viola) that was made by David Rivinus. The program ended with a performance of "Enter Sandman" by Eddie Van Halen on five-string electric viola. This was a piece that Rudolf played for a music video produced and aired by WTTW, Chicago Public Television in 2004 (which can be downloaded at www.rudolfhaken.com <<http://www.rudolfhaken.com/>>).

The next event was a very special one for all violists – a recital by William Preucil and Barbara Michaelson, piano. Bill began his program with performances of transcriptions of Frescobaldi's *Toccata* and D'Hervelois' *Suite in A* from the Suzuki viola books. Bill is the violist for the Suzuki CDs and it was wonderful to hear these renditions live and played with all the flair and panache that Bill is known for! The program concluded with Brahms' Two Songs with mezzo soprano Barbara Buddin and the Sonata in E-flat Major, op. 120, no. 1.

The evening concert was presented by Christine Rutledge, joined by Alan Huckleberry, piano and Scott Conklin, violin. Christine began the program with a performance of Hans Gal's *Sonata* for viola and piano, followed by Martinu's *Madrigals* for violin and viola. And ending the program was Libby Larsen's *Sonata* for Viola and Piano, which is a great piece that really stretches the violist's concepts of style.

The next morning we were treated to a masterclass with Julia Trahan,

assistant professor of viola at the University of Northern Iowa. High school and college students from Iowa played for Julia, who offered lots of great pointers on practice techniques and interpretation.

One of the most exciting parts of the festival was the concert presented by the Iowa City Viola Quartet (Nathalie Cruden, Michael Kimber, Elizabeth Oakes, and Christine Rutledge). The first part of the program consisted of works by the quartet's "composer in residence," Michael Kimber. The quartet started with "Traveling Music" for 4 violas, followed by "Reflections" for 3 violas (Christine sat that one out) and the world premiere of "Three Quirky Pieces" for viola quartet, written specifically for the occasion. As an encore the quartet played Michael's ingenious "Viola Fight Song."

After the intermission the quartet reassembled and was joined by singers Susan Sondrol Jones, Ruthann McTyre, David Puderbaugh, and Steven Swanson, with cellist Carey Bostian, bassoonist Benjamin Coelho, and organist Delbert Disselhorst, under the direction of Anne Lyman, for a very rare performance of Bach's Cantata BWV 18 (Weimar version). The original instrumentation for this cantata is 4 solo viola parts with continuo and voices. Christine discovered it while doing some research last year and decided that it had to be performed! If anyone hasn't heard this great work they should! (Especially if you are a violist!)

Ending the day and the festival was a mass viola ensemble reading

session, led by Carey Bostian (our honorary violist of the day). We read many fun pieces, including Michael Kimber's "Three Quirky Pieces," Tracey Rush's arrangement of Faure's *Pie Jesu* for 5 violas, and another work written specifically for the festival, "Pounce the Mouse" for 4 viola parts by Paul Alan Brenner.

The crowds were large and the whole festival was great fun for everyone who was able to attend, despite it being Super Bowl weekend.

– Christine Rutledge

Minnesota

The Minnesota Viola Society hosted a master class on Friday, January 13, 2006 at Hamline University in St. Paul, featuring Roberto Diaz, which drew an audience of over 70 viola enthusiasts.

The event was co-sponsored by the Minnesota Viola Society, Hamline University, and the Artaria String Quartet. Several constituencies



From MN, left to right: Deanna Anderson, Kate Leger, Erica Burton, Roberto Diaz, Krista Windingland, Kirsti Petraborg

collaborated to make this event possible. Artaria String Quartet first violinist, Ray Shows, a childhood friend of Roberto Diaz, hatched the idea to bring Roberto to the Twin Cities for a viola quintet concert. In addition to the master class and quintet concert, Mr. Diaz spent a morning coaching chamber music groups in St. Paul. It was a homecoming of sorts for Diaz, a former member of the Minnesota Orchestra.

Five violists were chosen through an audition adjudicated by retired Minnesota Orchestra violists David Ulfeng and John Tartaglia. Those chosen included Kate Leger, who played the first movement of *Der Schwanendreher*; Krista Windingland played the Penderecki *Cadenza*; Kirsti Petraborg played the first movement of the Hindemith *Sonata Op. 11, #4*; Deanna Anderson played the first movement of Bartok *Concerto*; Erica Burton played the Paganini/Primrose *La Campanella*.

— J. David Arnott

New York

Our first concert of the season took place on November 13th at Mannes College of Music. As always with group “Collegial” concerts such as this one, we enjoyed excellent performances of an interesting mix of pieces. Performers at this concert were: Sharon Wei and pianist Angela Park in a moving rendition of Canadian composer Sid Robinovitch’s *Adieu Babylon*, written as a reaction to the 1991 Gulf War; Daniel Avshalomov with the fireworks of the *Esercizio*



Puchhammer-Desjardins Duo in February NYVS recital.

II of Alessandro Rolla; Christine Ims and pianist Yi-Fang Huang in the late-romantic *Sonata-Fantasia* of Philipp Scharwenka; Diane Leung and Ms. Huang performing Hindemith’s *Sonata Op. 11, No. 4*; and, as the last two numbers on the program, works by British composer John Hawkins - *Gestures*, played by violists Nardo Poy and Ann Roggen, and *Waiting (Tango)*, with Ms. Roggen and bass player Gail Kruvad Moye. On January 29th of the New Year, we returned for our annual appearance at the New York Public Library’s Donnell Library auditorium, presenting another Collegial Concert. This event featured some younger players, including two of our scholarship recipients from 2005, Asha Paul and Shani Paul, who played selections from Suzuki. Another young student was Daniel Lay, who gave a vigorous and finely styled performance of the first three movements from Bach’s *G Major Cello Suite*. The other performers for the afternoon were: Dawn Smith and pianist Yi-Fang Huang in the “Allegro Ironico” movement of the Bloch *Suite*; Elizabeth Schulze Hostetter and violinist Denise Huizenga with

Martinu’s *Three Madrigals*; violists Olivia Koppell and Eddy Malave played *Contemplation* by Isang Yun; Kimberly Foster gave us Stravinsky’s *Elegie*; and for a grand finale Tania Halko-Susi played a

Grand Fantasy on themes from George Gershwin’s *Porgy and Bess*.

On February 19th, we were privileged to hear the Puchhammer-Desjardins Duo: Jutta Puchhammer-Sédillot, Viola and Élise Desjardins, Piano, who offered a splendid recital with several rarely heard works we hope will be presented again on future programs. One was the *Sonata Rhapsody* by Jean Coulthard, one of Canada’s most distinguished woman composers of the twentieth century. Beautifully performed here, the work was composed in 1962, and is striking for its energetic and dramatic outer movements as well as its lyrical, pastoral middle movement, “Interlude in May.” The program also included three works by German Romantic composers: the *Sonata in G minor for Viola and Piano, Op. 1*, of Ernst Naumann, Robert Fuchs’ *Sonata in D minor for Viola and Piano, Op. 86*, and Robert Schumann’s *Fantasy Pieces, Op. 73*. The duo’s performances of these latter works highlighted the very essence of romanticism, impressively capturing the many different moods the composers sought to convey. Ms.

Puchhammer-Sédillot drew a rich, gorgeous tone from her Ovington viola, and performed all these works with a sensitivity untroubled by the frequent virtuosic demands.

For more information about these and our other activities, visit the New York Viola Society's website: www.nyvs.org.

— *Kenneth Johnson*

Ohio

The Ohio Viola Society welcomed two new members to its Board of Directors in the Fall. Peter Slowik and Karen Ritscher, both of the Oberlin Conservatory, have agreed to accept member-at-large positions. Additionally, Karen has agreed to helm the 2006 OVS Solo competition. We are extremely thankful to both of them.

Speaking of the competition, it is our next big event, scheduled for April 2, 2006. Luckily, Ohio abounds in violistic excellence, with a large number of excellent schools and teachers, and a burgeoning crop of young players! Our competition is open to OVS members who are residents of the state of Ohio or who attend school in the state. We again will offer prizes in three divisions, segregated by age: undergraduate college students, high school students, and those under age 13. A full report of the competition will appear in the next JAVS.

— *Laura Kuennen-Poper*

Oklahoma

Oklahoma Viola Day on January 28 was a fun, informative, and event-filled day held on The Oklahoma City University campus. The first event was a master class with Julia Adams. She listened to and coached six students from across Oklahoma. The musical selections ranged from the J.C. Bach *Concerto* to a movement of Hindemith's *Schwanendreher*. As a group we were reminded of the beauty and power of our viola in solo performance through Julia's expert advice and insight. The Master Class was followed by an hour of Alexander Technique facilitated by Robert Britton. He helped us to become aware of our correct posture and how posture can effect our playing.

After lunch, Oklahoma Strings owner Joe Guevara (violist of course) and luthier David Rivinus displayed various violas from several different makers. There were small violas, ergonomic violas, and even an electric viola!! We all had a chance to play on the instruments. David Rivinus not only had his viola on display, but also gave us a short lecture on the "Origin of the Viola." Next, Phil Lowry conducted a play-in. Some of the pieces were old and some were brand new. We read a piece by the new composition teacher from the University of Oklahoma, Rob Deemer. It was great fun to hear so many violas together!

Julia Adams rounded out the afternoon with an open forum titled

"Go Ahead – Step in the Cow Pies! and Other Important Advice for a Lifetime Career in Chamber Music." She told about some of her experiences and then opened the floor to questions; a lively exchange followed. Time passed too quickly and it was time for the final event of the evening: a concert of Viola music, including the Oklahoma City University Viola Ensemble.

The concert ended the scheduled events, but many people were not ready to say good-bye. Several of the participants met at a nearby Vietnamese restaurant for dinner and conversation. This was a great day of information, music, and renewed friendships from across the state. We are looking forward to the next Oklahoma Viola Event. See you there!

— *Ada Sewell*

Rocky Mountains



UC-B College mentor Brian Miller works with younger students on the lawn.



Guest Greg Hurley coaches in the Rockies.

Jennifer Stumm, prize winner in the 2005 Primrose Competition, gave a recital at the Denver School of the Arts on February 23. Ms. Stumm's program featured the Haydn *Divertimento*, Faure Songs, the Penderecki *Cadenza per Viola Solo*, Schumann *Fantasiestücke*, and the Franck *Sonata*.

The Sixth Annual Viva la Viola Day will be on April 15, 2006. This year's guest is Peter Slowik. Last year's event drew more than 100 violists from Colorado and Wyoming to this one-day event that features viola ensembles, a master class for college students, and a final concert.

— Margaret Miller

Seattle

The University of Washington School of Music hosted Viola Day on January 14, 2006. The event attracted over 60 violists from the state of Washington, as well as numerous music educators, to Brechemin Hall in the music building on the UW campus. The day featured opportunities for vio-



Melia Watras leads a viola ensemble at Seattle's Viola Day

lists of all ages to learn, listen, and perform.

Viola Day began with a master class given by Susan Gulkis Assadi, principal violist of the Seattle Symphony. Susan's expertly taught class featured violists Annika Donnen and Joelle Arnhold. A concert followed with Seattle Viola Society members Melia Watras and Mara Gearman, as well as violinist Michael Jinsoo Lim and pianist Michelle Chang. The repertoire showed off the viola in a number of combinations (solo, with violin, with piano, and a viola duet). Works by Mozart, Prokofiev,

Handel, and Andrew Waggoner were performed on the concert.

The event culminated in a viola play-in, where all violists was invited onstage for a reading and performance of selected works for viola ensemble. The stage at Brechemin Hall overflowed with violists, with some literally playing in the front row and aisles of the audience. A reception followed.

— Melia Watras

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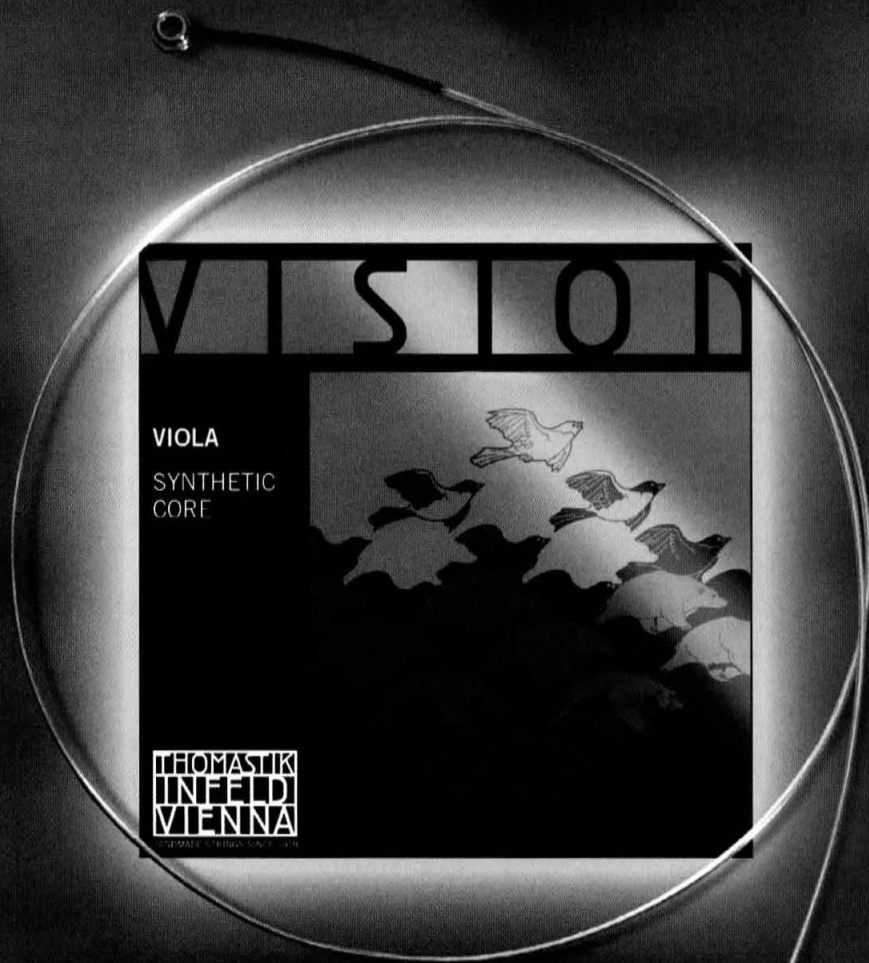
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