

# Journal of the American Viola Society

Volume 25 Number 1



## **Features:**

**Bratschistentag 2008**

**The Storyteller:  
Sally Beamish's Viola Concertos**



## 37TH INTERNATIONAL VIOLA CONGRESS STELLENBOSCH - SOUTH AFRICA 2009

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The 37th International Viola Conference will be held from 27 July to 1 Aug 2009, on the campus of the University of Stellenbosch, in the heart of the winelands of the Western Cape Province, South Africa. In collaboration with MIAGI (Music is a Great Investment) and co-funded by ABSA Bank, the South African Viola Society (SAVS) promises all conference-goers a truly unique experience!

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# Journal of the American Viola Society

A publication of the American Viola Society

Spring 2009

Volume 25 Number 1

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On the Cover:

**Arman** *Viola d'Amour*, 1978

Image courtesy of Armand P. Arman  
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Arman, the renowned American artist  
originally from France, frequently  
incorporated string instruments in his artwork.

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At the Grassroots: Ken Martinson

Fresh Faces: Lembi Veskimets

In the Studio: Karen Ritscher

Meet the Section: Michael Strauss

Modern Makers: Eric Chapman

New Music: Ken Martinson

Orchestral Training Forum: Lembi Veskimets

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# FROM THE EDITOR



Violists are innovators! From experiments in the size and shape of the instrument to an openness to perform new music for the instrument, violists in the twentieth century reinvented the instrument, greatly elevating its once-poor image. Nearly a decade into the twenty-first century, violists continue the innovative trend with their interest in performing new music and exploring new modes of expression. This issue of the JAVS showcases some vibrant people who are continuing the advancement of the viola.

Over the past twenty years, Sally Beamish has emerged as one of the most distinctive voices among contemporary composers. A violist herself, it should come as no surprise that she would write for the instrument. In her "Storyteller" article, she provides valuable insight into her viola concertos. These concertos are lyrically attractive, technically demanding, and very popular with viola soloists. The works continue the progression of the concerto form that was greatly enhanced in the twentieth century. If you are in

the Saint Paul area in September, I hope you will attend the performance of her recent viola concerto, *Under the Wing of the Rock*, by Sabina Thatcher and the Saint Paul Chamber Orchestra.

Jodi Levitz writes about another exciting composition project for our combined In the Studio and Student Life departments. Working with the composition faculty at the San Francisco Conservatory, she instituted a project pairing student violists with composers. The results have been successful and rewarding for Jodi and the students involved. If you are a teacher, I hope the article will give you some ideas for a similar project at your institution. (Composition projects like these are not limited to students at the university level. If you are teaching at the high school, middle school, or even elementary school level, encouraging compositions by your students is a great learning experience.) If you are a student, I hope you will seek out your fellow classmates and persuade them to write music for you. The process of performing a composition specifically written for you is quite thrilling, as Jodi so eloquently states in her article. We are very happy to make the full scores of the compositions by Devin Farney and Joshua Saulle, as well as a lovely duet by Ilya Demutsky, freely available on our website. Please visit <http://www.americanviolasociety.org/scores.htm> to download these works.

Our Alternative Styles department always features new and interesting ways of looking at the viola, and this issue kicks it up a notch by going electric. David Wallace has interviewed four of the leading artists on the electric viola in the first of a multi-part series. If you, or your students, have ever had an interest in electric instruments, this article is essential reading. It provides useful information about electric performance, whether you are interested in it as a full-time career, or as a means to improve your playing on the acoustic viola.

This issue also marks the close of our yearlong celebration of the 40th anniversary of the International Viola Society. Dwight Pounds reviews the recent festivities at the Bratschistentag in Düsseldorf, Germany, where several dedicated violists (Tabea Zimmermann, Ronald Schmidt, and John White) were awarded honors. Please also check out Michael Vidulich's IVS News for more details on these awards and other activities happening on the international viola scene. ☞

Cordially,

David M. Bynog  
JAVS Editor

# 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 2009.

The American Viola Society wishes to thank AVS past president Thomas Tatton and his wife, Polly, for underwriting first prize in the 2009 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:** \$300, 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

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## David Dalton Viola Research Competition Entry Form

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

Name \_\_\_\_\_

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

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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 \$22 student membership dues with your submission, along with a membership enrollment form, which can be found in the current issue of JAVS.

# FROM THE PRESIDENT

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Dear AVS Member,

As I peer out my office window, I look with anticipation to the coming of warmer weather. The days are lengthening, and as winter recedes I await the sense of renewal that accompanies springtime.

Just as seasons change, transitions take place in the viola world. We mourn the loss of one of our viola greats, Jesse Levine, who passed away in November. At the time of printing, Mr. Levine's legacy was being celebrated in a Memorial Concert at Yale University. I am grateful to Dwight Pounds who graciously stood in for me and read a letter of tribute at the event. We are pleased to inform our membership that a copy of the photo of Mr. Levine accompanying his obituary in this issue will soon be donated for permanent display in the Primrose International Viola Archives at Brigham Young University.

The AVS continues to explore ways to lower expenses while maintaining the quality of our programs, including this important publication. Please know that your continued support of the organization through memberships, donations, and advertising is greatly appreciated, especially during these tough economic times. If you are interested in advertising your business, product, educational institution, or the like, please contact the national office at [info@avsnationaloffice.org](mailto:info@avsnationaloffice.org), or the JAVS Editor, David Bynog, at [dbynog@rice.edu](mailto:dbynog@rice.edu). Our advertising rates are extremely reasonable, and your business will be made visible to violists around the country and the world.

Likewise, I encourage you to patronize our supporters, especially those who have purchased advertisements in the journal. They are delighted to make their products and services available to you and greatly appreciate your continued support. Let your friends and colleagues know how important they are to us by recommending their services.

I take this opportunity to remind you of the upcoming 37th International Viola Congress to be held at the University of Stellenbosch outside Cape Town, South Africa, this summer. Please see details on page 11 for information regarding the program and registration. I look forward to seeing many of you there!

Lastly, the American Viola Society announces the first biennial Maurice Gardner Composition Competition. The winning work will be premiered at the 38th International Viola Congress, which will be held at the College-Conservatory of Music in Cincinnati, Ohio, from June 16–20, 2010. Please stay tuned for more detailed information by visiting the AVS website. Many thanks to former AVS Board member Michael Palumbo for spearheading this project along with the assistance of composers Libby Larsen, Joan Tower, Paul Elwood, and violist/composer Scott Slapin. ♪

Warmly,

Juliet White-Smith



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# IVS NEWS

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## IVS PRESIDENT'S MESSAGE

Dear Violists,

Happy New Year to one and all!

Last year was the first term for your new IVS team: Michael Vidulich, president; Ronald Schmidt, past president; Tom Tatton, vice president; Ken Martinson, secretary; Donald Maurice, treasurer (January to June 2008); Claudine Bigelow, treasurer (June 2008 to present); Carlos María Solare and Max Savikangas, executive officers; and Ann Frederking, webmaster.

In early 2008 the French Viola Society/Les Amis de l'alto was welcomed as our newest and twelfth IVS section, and we are hopeful that viola societies will soon be formed in Brazil and Poland. Our present IVS sections include: American (USA), Australian & New Zealand, Canadian, Chinese, English, French, German, Nordic (Denmark, Finland, Iceland, Norway, and Sweden), Nigerian, South African, Spanish, and Welsh. We welcome your assistance with violist contacts where there are no viola societies. Please contact one of our Executive Secretaries:

Carlos María Solare [cmsolare@zedat.fu-berlin.de](mailto:cmsolare@zedat.fu-berlin.de)  
Max Savikangas [max.savikangas@kolumbus.fi](mailto:max.savikangas@kolumbus.fi)  
or me (Michael Vidulich) [vervid@xtra.co.nz](mailto:vervid@xtra.co.nz)

The 2008 International Viola Congress was held in Tempe, Arizona, with the American Viola Society's Primrose International Viola Competition. Those attending were treated to a wide variety of outstanding performances, lectures, master classes, and other events. Many took the opportunity to visit the Grand Canyon and other Arizona sights. The IVS Silver Viola Clef award for 2007 (for outstanding contributions to the viola and/or the IVS) was presented to Donald McInnes.

In November, 40th anniversary celebrations were held at the annual *Bratschistentag* held last year at the

Robert Schumann Hochschule, Düsseldorf, Germany, to mark the founding of the *Viola Forschungsgesellschaft*, the predecessor of both the IVS and the German Viola Society. I had the honor to present the 2008 Silver Viola Clef to Tabea Zimmermann and the 2009 Silver Viola Clef to Ronald Schmidt (long-time serving GVS & IVS officer and IVS congress host). It was also my privilege as Australian & New Zealand Viola Society president emeritus to confer ANZVS Honorary Membership upon John White of the United Kingdom. The *Bratschistentag* was a wonderful few



*Bratschistentag 2008; Top: Helga and Heinz Berck; Front Row (left to right): Dwight Pounds, Michael Vidulich, Ronald Schmidt, John White, Uta Lenkewitz (photo courtesy of Carol White)*

days (all too short) of viola concerts, recitals, presentations, viola competitions, and good company.

This year we look forward to the first International Viola Congress to be held in Africa. The South African Viola Society with host Hester Wohltz will hold the event from July 27 to August 1 in Stellenbosch (near Cape Town), South Africa. This congress promises to be an event *not to be missed!* Web information is still being updated at [www.miagi.co.za](http://www.miagi.co.za)

In addition to all the viola events to be held in Stellenbosch (which is the "wine growing area" of

South Africa), visitors can see other sights including nearby Cape Town, whale watching, and trips to Kruger National Park and neighboring Victoria Falls.

All the best for 2009, and I hope to see you in South Africa!

Michael Vidulich,  
International Viola Society President



*Michael Vidulich and John White*

#### First ANZVS Honorary Membership Awarded

At the award presentation ceremonies of the 2008 *Bratschistentag*, the first ANZVS Honorary Membership was conferred upon John White, FRAM (Fellow of the Royal Academy of Music), of Harlow, England. The award certificate was designed by Charlotte van Ash, ANZVS committee member, and presented to John White by Michael Vidulich, ANZVS president emeritus and IVS president.

ANZVS Honorary Membership recognizes a non-ANZVS member whose career has exponentially furthered the place of the viola on an international scale.

John White's contributions to the viola internationally have been—and continue to be—truly outstanding. He was associated with the Royal Academy of

Music as Professor of Viola for four and a half decades. John was a founding member of the Alberni Quartet, a member of the Stadler Trio, and a member of the London Philharmonic Orchestra.

He established the first British Viola Society; has hosted an amazing four International Viola Congresses (1978 (London), 1984 (Isle of Man), 1994 (Isle of Man), 1998 (Glasgow)); and has been a leading force and organizer for the Lionel Tertis International Viola Competitions. His involvement in viola and chamber music recitals throughout the United Kingdom over the decades are too numerous to list. John has performed and presented at numerous International Viola Congresses over the years, and he is regarded as the foremost scholar on Lionel Tertis.

Over the years, John White has championed the cause of British violists and British composers of viola music. Without his research, his viola sheet music editions, and his recording/compact disc editions, much of British music might still be unknown. His arrangements for multiple violas (from Handel to Harding) are a joy for both amateurs and professionals alike and are often performed at viola congresses and viola events. As an author, John has written two books on the viola. His first book, *An Anthology of British Viola Players* (published by Comus Edition, 1997), is a 260 page book covering the major British violists since the 1840s. His second book, *Lionel Tertis: The First Great Virtuoso of the Viola* (published by Boydell & Brewer, 2006), is a 408 page book covering the life, music, work, and times of the famous violist.

In 2000 at the 28th International Viola Congress held in Linköping, Sweden, John was presented an IVS award in recognition of his many achievements in the viola world. John grew up in Yorkshire, and in addition to music, he is a great fan of cricket and has been involved for many years with the Yorkshire County Cricket Club.

Congratulations to John White, (the first) "ANZVS Honorary Member."

— Michael Vidulich

# IN MEMORIAM

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*Jesse Levine (photo courtesy of Irene Haupt)*

(Editor's note: In November 2008 the viola community lost a great advocate for the instrument with the passing of Jesse Levine. The following item is reprinted courtesy of the *Yale Bulletin* at: <http://opa.yale.edu/news/article.aspx?id=6261>)

New Haven, Conn. Jesse Levine, a renowned violist and conductor who taught at Yale's School of Music for 25 years, died at his home on Nov. 11 after a long fight with pancreatic cancer.

Levine was professor in the practice of viola and chamber music and coordinator of the string department at the Yale School of Music since 1983.

"Jesse dearly loved his students and our school," says its dean, Robert Blocker. "In his quarter-century on our faculty, he shared his commitment to the highest standards of artistic excellence. His major contribution to the School of Music was inspiring his students to discover their distinct musical voice, and his influence will be felt for generations. We are deeply saddened by the loss of a wonderful artist, teacher, colleague and friend, but are grateful for the contributions to music and to our school."

As a violist or a conductor, Levine performed in Europe, South America, Israel, Australia, Mexico, and throughout the United States. He was principal violist of the Buffalo, Dallas, Baltimore, and New Jersey symphony orchestras. He was the music director of several orchestras, most recently the New Britain (Connecticut) Symphony Orchestra. Previously, he was the music director of the Norwalk Symphony Orchestra, the Orquesta del Principado de Asturias in Spain, the Chappaqua Orchestra (New York), and the Feld Ballet (New York City).

Levine was a guest conductor of many orchestras in the United States and abroad. Known for his work in contemporary music, he was frequently invited to conduct the Buffalo Philharmonic Orchestra in its annual North American New Music Festival and participated in the annual June-in-Buffalo Festival. In the dual role of conductor/teacher, he led the National Youth Orchestra of Spain in Madrid, the Youth Orchestra of Andalusia in Seville and the Youth Orchestra of Catalonia in Barcelona,



*Violinist Charles Haupt with Jesse Levine in 2006*

Spain. As a member of the Bruch Trio he has recorded the music of Max Bruch, Rebecca Clarke, Jean Francaix, Gordon Jacob, and Mozart for Summit Records.

Levine previously served on the faculties of the State University of New York at Buffalo, Sony Brook and Purchase, and the Peabody Conservatory of Music in Baltimore. He presented master classes at conservatories and festivals in Spain and France.

Levine was born in 1940 in the Bronx in New York City to a family of first- and second-generation Jewish Polish immigrants. As his father was a cellist, he was raised in a home filled with music. Levine took up the viola at an early age and spent his formative years studying with William Kroll.

Early career highlights included summers as principal violist at Tanglewood, performing the

Stravinsky elegy on stage with the composer (and introducing him to his mother), as well as several missions to Argentina as a cultural ambassador for the U.S. State Department. He studied principally at Mannes College of the Arts. He also studied conducting with Igor Markevitch in Monaco.

A job playing the Harry Belafonte show in New York gave Levine his first commercial success. He used his first payments from the show to purchase the viola that served him for his entire career.

In his last days, Levine was still teaching—giving life to what he called "viola power."

He is survived by his wife, Jill Pellett Levine; his sons, Alexander and Josh; and his sister, Lisa Nowakowski.

The School of Music is planning a memorial concert on Sunday, Feb. 22, at 2 p.m. in Battell Chapel, corner of College and Elm streets.

Donations in Levine's memory may be made to Pancreatic Cancer Research at the Yale Cancer Center, 157 Church St., New Haven, CT 06510, or online to the Pancreatic Action Center Network ([www.pancan.org](http://www.pancan.org)), 2141 Rosencrans Ave., Suite 7000, El Segundo, CA 90246.



# 2009 SOUTH AFRICA VIOLA CONGRESS

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The South African Viola Society would like to invite you to the 37th International Viola Congress, to South Africa and the beautiful Cape Province, and—more specifically—to the campus of Stellenbosch University, just a forty-five minute drive from Cape Town! The 2009 Viola Congress, from July 27, 2009, to August 1, 2009, promises to be a unique experience, with participants being introduced to South African indigenous music and focus placed on local developmental education initiatives. With MIAGI's involvement, a truly South African flavor will be ensured by the inclusion of performances of indigenous stringed instruments. To find out more about the 37th International Viola Congress, the South African Viola Society, and MIAGI, please visit [www.miagi.co.za](http://www.miagi.co.za). Online registration forms and details about fees and other costs, as well as our contact details, are available at this website. A few highlights of the program (subject to change) include:

The congress will offer an assortment of events for viola enthusiasts and professionals, from master classes and lectures, to recitals and orchestral concerts. The full program and updates can be viewed at the official congress website ([www.miagi.co.za](http://www.miagi.co.za)), but some highlights to look forward to include the following:

- The complete works for viola by Paul Hindemith, performed over two days by students of the South African-born violist, Louise Lansdown, from the Royal Northern College of Music in the United Kingdom. To complement this unique event, Luitgard Schader (Germany) will give an interesting lecture on Hindemith as a composer, and original manuscripts of Hindemith's works as well as his viola will be on display.
- The British-born violist Roger Chase will give a performance of the stunningly beautiful viola concerto, *Rosa Mystica*, by the South-African composer W. H.

Bell. The international concert and recording artist Jerzy Kosmala (USA) will also feature as one of the high-profile performers at the congress. An erstwhile student of William Primrose, Dr. Kosmala has served as a jury member of virtually all of the most prestigious international competitions, including the Lionel Tertis International Viola Competition (Isle of Man) and the Primrose International Viola Competition (USA).

- David Dalton (USA) will give a lecture on William Primrose, while Dwight Pounds (USA) will talk about Changing from Violin to Viola. Pirkko Simojoki (Finland) will introduce the Colourstrings method for violin, as adapted for viola. Matthew Dane (USA) will talk on the viola repertoire of Kenneth Harding, Claudine Bigelow and Myrna Layton (both USA) on the PIVA ARCHIVE, and Michael Masote (SA) on classical music in the years of apartheid rule in SA. There will also be lectures and workshops exploring the role of the Alexander Technique and Yoga in the life of a musician.
- New viola repertoire performed by outstanding soloists with the South African Viola Congress Orchestra, including: *Approaching Northern Darkness*, by Kenneth Jacobs, featuring Sheila Browne (USA) as soloist; *Jakarta for Violin, Viola, Percussion, and Marimbas*, by David Snow, performed by Penny and Steven Kruse (USA); and *Concertino for Viola, Flute, and Chamber Orchestra*, by Stefans Grové, featuring Jean-Louise Moolman (viola) and Helen Vosloo (flute) as soloists (SA).
- Numerous lectures and recitals, including performances by Juliet White-Smith (President of the American Viola Society), Jutta Puchhammer-Sédillot (President of the Canadian Viola Society), Karin Wolf (President of the German Viola Society). Christine Rutledge (USA) will expound on Baroque

ornamentation, Carlos María Solare (Germany) will introduce the viola d'amore, while Elmarie Van Der Vyver (SA) will discuss the Viola Sonata by Stefans Grové (SA). Kobus Malan and Anthony Caplan will give an enlightening lecture-demonstration on traditional compositions and instruments from South Africa and Africa.

We are greatly looking forward to welcoming the viola community to a unique experience, not to be missed. ☺

Sincerely,

Hester Wohltitz, South Africa Viola Society  
Robert Brook, Director MIAGI

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## Hilary Tann : Chamber Music *Songs of the Cotton Grass*



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Thomas Carroll cello  
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Kathryn Thomas flute  
Michael Hampton piano



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# BRATSCHISTENTAG

DÜSSELDORF, GERMANY, NOVEMBER 7–9, 2008

by Dwight Pounds



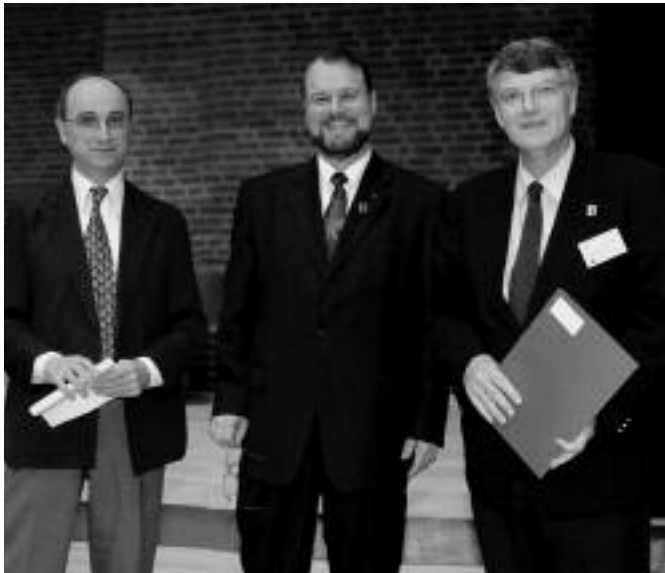
*Professor Karin Wolf, GVS Chair, addresses delegates at the 40th Jubilee Celebration (all photos courtesy of Dwight Pounds)*

For those North Americans and others not familiar with *Bratschistentag* either as a word or a function, it literally means “violists’ day” and refers to the annual three-day celebration of the viola sponsored by the German Viola Society on the years they do not host a congress. Considering that the last GVS-sponsored viola congress was held in Kronberg in 2004 and the next one will be in Dresden in 2011, several *Bratschistentage* have been held in this interim with two remaining on the schedule. The structure of these events is very much like a congress, with a broad range of displays, play-ins for the delegates, its own competition (Walter-Witte-Viola-Wettbewerb), recitals, lectures, master classes, and featured concerts.

The 2008 celebration at the Robert Schumann Conservatorium in Düsseldorf was particularly important since it marked the 40th anniversary of

the founding of the *Viola Forschungsgesellschaft* in Kassel, West Germany, in 1968. The VFG was the parent organization that eventually led to the founding of the International Viola Society and all national member sections, including the American Viola Society. A special program commemorating this historic event featured a review of the evolution of this single organization into an international body with twelve national sections as members. Guest speakers included: Professor Jürgen Kussmaul from the Schumann Conservatorium; IVS President Dr. Michael Vidulich from Auckland, New Zealand; former GVS Chairperson Uta Lenkewitz; current GVS Chairperson Professor Karin Wolf; former IVS and AVS President Dr. David Dalton from Provo, Utah; founder of the original British Viola Society, John White, FRAM (Fellow of the Royal Academy of Music); and Dr. Ronald Schmidt, Past IVS President, current Second Chairman of the GVS and organizer of the celebration. Professor Marina Louw from South Africa delivered a formal invitation to all delegates to attend International Viola Congress XXXVII in Stellenbosch University, near Cape Town, in 2009. Mrs. Lenkewitz prepared and published a concise history of the GVS, and during her presentation reviewed very important events in the history of both the GVS and IVS. Additional foreign delegates included guests from Israel, Switzerland, Italy, and Poland. The event concluded with the presentation of the IVS Silver Viola Clef for 2009 to Dr. Ronald Schmidt for leadership and many years of contributions to the GVS and IVS. While this ceremony normally would have taken place at the 2009 Congress in South Africa, Dr. Schmidt understandably preferred that the presentation be made in his home country and in the presence of his colleagues and friends of many years, therefore it was agreed that he would receive the silver clef in Düsseldorf.

An interesting footnote to the three-day Bratschistentag: International Viola Congress I in Ulm, West Germany (August 31–September 1,



*From left to right: Carlos María Solare, translator; Dr. Michael Vidulich, IVS President; and Dr. Ronald Schmidt, recipient of the 2009 IVS Silver Viola Clef*

1973), and Congress II in Bad Homburg, West Germany (September 14–15, 1974), were two-day events and were lightly attended; with Congress III in Ypsilanti, Michigan—the first North American international viola congress—(June 27–29, 1975) the venue was expanded to three days and garnered over four hundred delegates. Congresses IV, V, and VI, in Bad Godesberg, West Germany; Rochester, New York, USA; and London, England, respectively, were also three-day affairs. David Dalton, mentioned above, organized Congress VII in Provo, Utah (July 11–14, 1975), as the first four-day congress. The point amidst these statistical reviews is that the German three-day celebration of *Bratschistentag* is now larger with more participants and events than some of the earlier congresses. Or if one prefers, the first two very tentative congresses were little more than trial *Bratschistentage*, but they set in motion annual viola events that would have international ramifications in merely three years and which have continued for some thirty-six years. It is also interesting to note that the 2008 Düsseldorf *Bratschistentag* hosted seventy-six delegates, almost twice the number who attended the 2000 International Viola Congress XXVIII in Linköping, Sweden.

I personally make it a point to arrive at the site of activity at least one day early to adjust to new time schedules, check out facilities, and learn the local geography. I was very pleased that Michael Vidulich

had also arrived early, and together we began our explorations. The conservatorium was a short five-minute walk from our hotel and quite easy to find. It consists of two buildings, one of which houses administrative offices, studios, practice rooms, a snack bar, and other facilities. The second building, the conservatory auditorium and a very short walk from the first, is in an expansive open area and quite conveniently removed from the busy streets that border the main building. The auditorium itself has superb acoustics; is equally comfortable and suitable for almost any solo, chamber, or ensemble grouping; and enjoys ample space for flexibility in seating, thanks to a very modern and somewhat unconventional design. One of the conservatorium secretaries and our original guide to the facility confirmed that visiting performers occasionally find the auditorium “challenging.”



*Exhibit violas in afternoon sun*

**November 7, 2008:** *Bratschistentag's* first day began with a group play-in attended by about a dozen delegates and conducted by Gerhard Dierig, violist with the Kölner Gürzenich Orchestra. The elimination round of the Witte Viola Competition began in the *Kammermusiksaal* (Chamber Music Hall) of the Robert Schumann *Hochschule* with a variety of nationalities represented among the contestants. Jurists included Professors Hariolf Schlichtig from the Munich *Musikhochschule*, Karin Wolf from the Rostock *Musikhochschule*, Jürgen Kussmaul from the Robert Schumann *Hochschule* in Düsseldorf, Andra Darzins from the Stuttgart *Musikhochschule*, and



Roland Glassl from the Frankfurt *Musikhochschule*. Later that afternoon and preceding the 40th anniversary celebration, the Cassalla-Quartett from Kassel with Rüdiger Spuck as featured viola soloist opened their program with Telemann's Viola Concerto in G Major, TWV 51:G9.

Anyone familiar with the history of the *Viola Forschungsgesellschaft* could not help but note the fact that the quartet violist was none other than Dietrich Bauer, co-signer of the Pöllau Protocol and thus co-founder of the *VFG*. Following the historical celebration, Spuck and the quartet concluded the afternoon festivities with a performance of the reconstructed J. S. Bach Concerto in E-flat Major for Viola, Strings, and Basso Continuo. The evening concert featured many outstanding viola students from the studios of Professors Kussmaul, Lila Brown, Bernhard Oll, and Emile Cantor. The names of these students reflected the international appeal of the Schumann *Hochschule* and the *Folkwang Hochschule* in Essen alike: Soo-Jee Jung, Borge ten Hagen, Svetlana Berova, David Kecker, Min-hyung Yoo, Veronika Weiser, Haraold Hufnagel, Nin-Marlena Vornhusen, Seyena Mostaed, Suzan Narin, Jenny Stölken, Priscila Rodrigues, and Seul Ki Ha.



*Maria Hoffman, Mezzo Soprano, and Erich Theiss, piano, who performed Brahms's Zwei Gesänge with violist Seul Ki Ha*

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**November 8, 2008:** The second day began much as the first, with Dierig's play-in and the closing round of the Witte Competition. The afternoon was given to Bernhard Zanders's slide presentation on *The Amati Method—17th Century Violin Construction in Cremona*.

The 2008 *Bratschistentag* was very much a local affair, the 40th anniversary celebration of the founding of the VFG possibly excepted, but the featured event of this three-day celebration of the viola was nothing less than world class—a recital by the great violist, Tabea Zimmermann, and her accompanist, Daniel Heide. Romantic and twentieth century selections provided a varied and well-selected program and featured Franz Schubert's "Arpeggione" Sonata (possibly the best I ever heard); Hans Werner Henze's Sonata for Viola and Piano in One Movement; Max Reger's Suite No. 2 in D Major for Solo Viola, op. 131d; and Rebecca Clarke's Sonata for Viola and Piano, an all-in-all exquisitely performed concert that resulted in a standing ovation. Her encore, Liszt's *Romance Oubliée*, proved a perfect conclusion to a superb concert. Before playing her encore, Ms. Zimmermann was presented the 2008 IVS Silver Viola Clef by IVS President Dr. Michael Vidulich for excellence in performance, recording, and teaching. Several of the visitors, myself included, shared with our German friends and event hosts that this single concert without doubt made all the effort and expense of the trip worthwhile.



*Tabea Zimmermann, viola, and Daniel Heide, piano*

**November 9, 2008:** The 2008 *Bratschistentag's* final day was relaxed and featured only three events: a matinee concert by the prize winners of the Witte Competition, a viola ensemble who called themselves "*die wilden Bratschen* (the wild violas)," and an evening program by the Düsseldorf/Schumann Conservatory-based Orpheus Quartet. This quartet was an interesting ensemble whose members represent the international flavor of the student body: first violinist Mark Gothoni is Finnish, second violinist Timothy Summers is American, violist Emile Cantor is Dutch, and cellist Laurentiu Sbarcea was born Romanian but has been a German citizen for fifteen years.



*Orpheus Quartet*

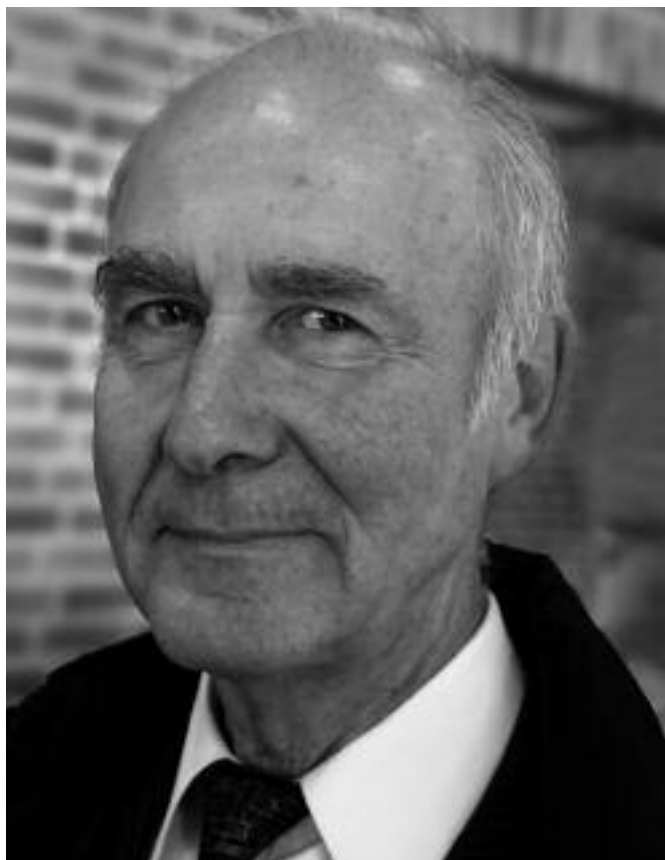
The performance level in the Witte Competition was consistently high, even among contestants who did not advance to the final round. The judges did not award a first place but recognized three second-place and one third-place winners. Second-place finishers: Peijun Xu performed the H. I. F. Biber Passacaglia for Solo Viola and the first movement of Vieuxtemps' Sonata for Viola and Piano, op. 36; Benedikt Schneider performed the first movement of the Stamitz Concerto in D Major and the Penderecki *Cadenza for Solo Viola*; Corina Golomoz performed the Prelude to J. S. Bach's Suite No. 5 for Solo Viola and the Enescu Concert Piece for Viola and Piano. Third-place finisher Veit Benedikt Hertenstein performed two pieces by Vieuxtemps—Elegy and the Capriccio for Solo Viola. Of these,

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the performances of Peijun Xu and Corina Golomoz impressed me as particularly outstanding—I have every reason to think that we shall hear more from them in the future.

The concluding program included two quartets and one quintet and ended the *Bratschistentag* on a high note, no pun intended: Franz Joseph Haydn's String Quartet in A Major, op. 20, no. 6; Ludwig van Beethoven's String Quartet No. 10 in E-flat Major, op. 74; and Wolfgang Amadeus Mozart's String Quintet in D Major, K. 593, aided by guest violist, Professor Karin Wolf. It was a pleasure to hear the Orpheus and this program, considering that string quartets are rarely performed at viola congresses.

Thus concluded the 2008 *Bratschistentag*. What a pleasure it was to be reunited with friends and colleagues we had not seen in years, to commemorate their unforgettable contributions to the viola, and to meet many of the current and future leadership of the GVS and IVS. Dietrich Bauer, one of the original signers of the Pöllau Protocol, was with us, as were other GVS and IVS organizational stalwarts such as Uta Lenkewitz, Heinz Berck, Hans Lauerer, Boguslava Hubisz-Sielska, David Dalton, John White, Michael Vidulich, Ann Frederking, Carlos María Solare, and Ronald Schmidt. Likewise I could not help recalling the 20th anniversary celebration in Kassel in 1988 and note that many people who had played key roles in founding the organization had either passed on or could not be with us due to ill health or advancing years—Berta Volmer, Janos Czako (both deceased), Franz Zeyringer, Wolfgang Sawodny, Miroslav Miletić, and Günter Ojstersek to name but a few.



*Dietrich Bauer, co-signor of Pöllau Protocol*

*Dr. Dwight Pounds is past executive secretary of the International Viola Society, photographer of many violists, frequent contributor to the Journal of the American Viola Society, and has served on the AVS executive board multiple times (more than thirty years total). He is the author of The American Viola Society: A History and Reference and Viola for Violinists.*



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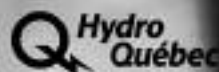
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PARADIS**  
July 12<sup>th</sup> to  
August 8<sup>th</sup>

**Yizhak  
SHOTTEN**  
July 12<sup>th</sup>  
19<sup>th</sup>

**Antoine  
TAMESTIT**  
July 20<sup>th</sup>  
to 25<sup>th</sup>

**Atar  
ARAD**  
July 26<sup>th</sup>  
to August 2<sup>nd</sup>

**James  
DUNHAM**  
August 2<sup>nd</sup>  
to 8<sup>th</sup>



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# THE STORYTELLER

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## SALLY BEAMISH'S VIOLA CONCERTOS

by Sally Beamish

### Early Career

I have been fascinated with the concerto form since my first violin teacher, my mother, put a Vivaldi concerto in front of me to try and revive my waning interest at the age of nine. I had been playing the piano since age five, and it was strongly linked to composing. The violin was more of a struggle and didn't come naturally. But when Mum told me what a concerto was, I was hooked. It was something about the drama of it: the soloist, like an actor or a storyteller, standing in front of the orchestra, relating to orchestra, conductor, and audience as protagonist and central character; an immediate focus to the music, unlike the impersonal back view of a conductor, or the diplomacy and politesse of chamber music.

As for composing, I had been doing so since my mother taught me to read music at age four, and it had never occurred to me that it might be a man's province. I attended a girls' school in London with a visionary head of music who encouraged every girl to fulfill her potential, regardless of gender, at a time when "composer" was synonymous with "great master." In my second year at the school, age twelve, Mr. Morgan invited me to write for the school



*Sally Beamish (photo courtesy of Ashley Coombes)*

orchestra. "A concerto!" I begged, breathless with excitement. At the end of term I was the soloist in a "piano concerto" that lasted all of two minutes—my first orchestral work.

It was this teacher also who encouraged me to try the viola. There were several gifted violinists at school who went on to become highly regarded professionals. But no one played the viola, and here was my way in to some classy quartet playing. I taught myself the clef during school lessons,

"winging it" for the first few rehearsals by guessing the notes. I even decided to have a go at the National Youth Orchestra on viola (though I was continuing to play the violin). I was surprised to be accepted, but not as an official member of the viola section. Instead, I was a "general musician," which meant I was allowed to sit in any section of the orchestra during rehearsals (though I chose to stay with the violas!) and also qualified for composition lessons with Alan Richardson and Herbert Howells.

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When I left school, the social life I had enjoyed as a teenager through orchestral playing led me to apply for the Royal Northern College of Music in Manchester (RNCM); not on piano (my first study) but on violin. My ambition was to have a job in an orchestra to support my composing, which I assumed would never earn me a living on its own.

I was assigned to the Polish virtuoso Bronislaw Gimpel at the RNCM. He was inspirational both as a person and as a player, and I adored him. However, he was not really a teacher, and I was not advanced enough to be able to learn from example alone, however stunning his playing was—and it was. I taped all his records and listened to them over and over again, but I couldn't find the fluency in my own playing to get anywhere near what I was hearing. I knew I wasn't progressing, but had become so fond of him that I hadn't the heart to change to a different violin teacher. Instead, I told him I was changing instrument and enrolled with the English violist Patrick Ireland.

My playing developed, and I began to tackle some of the big viola repertoire: the Walton concerto and several of the Hindemith works. I relied on a natural but approximate talent. My playing was unpredictable, in spite of excellent teaching from Patrick and then the Israeli Atar Arad.

While at the RNCM I applied to change to composition, but was turned down—I think wisely—as I was a million miles away from the then current trends of new complexity and Darmstadt. I was mystified by a lot of the new music I was hearing and still searching for my own voice. I decided to take a post-graduate year and wondered about composition, but was turned down again, this time by King's College London, who asserted that they could not enroll a student who wrote in A minor. I had taken along a little sonata I wrote in 1975 as a gift for Gimpel, inspired by his beloved Wieniawski concerto. He had already programmed my sonata in a London recital—though he died before this could happen.

Having also failed to secure a bursary to study composition in Italy, I accepted a King Edward VII scholarship to study viola with Bruno Giuranna in Detmold, Germany. However, when I went to play for him, he refused me, irritated by my “British diletante” attitude. I made the mistake of excusing my sketchy performances with the fact that I also played the piano and composed. He said he didn't care how many instruments I played; I had to play the viola in tune. In the end I persuaded him to hear me again, on the first day of term, in Detmold. This time, my sheer determination paid off, and he grudgingly accepted me into his class. I knew now that I had to concentrate on one thing in order

to achieve any kind of decent level, and for a term, reduced to the indignity of open strings only, I practiced for hours every day—bitterly lonely and free of all distractions. Giuranna did relent by asking me to be the class accompanist, and through this I learned a great deal of viola repertoire, as well as having the huge privilege of playing with Giuranna himself when he wanted to demonstrate a work to the class.

On returning to London, I was surprised to find myself in demand both as a chamber player and as a member of several contemporary music groups, including the London Sinfonietta and Lontano. All this time, in Manchester and in Detmold, I had been composing. Not very much—maybe one piece a year, usually for a player-friend, a fact which meant that most of my early works were performed. Now that I was working with “real” composers, I had the opportunity to beg some lessons. When Luciano Berio conducted the Sinfonietta, I took along one of my scores, which he graciously looked at, and he invited me to study with him. By this time I had met my then-husband, the cellist Robert Irvine, and was expecting my first child, so a year in Florence wasn't possible. Another composer who conducted the Sinfonietta was Oliver Knussen. At one rehearsal he pointed at me, saying, “So, you're a composer!” It turned out he'd seen a piece I had entered for a competition. It hadn't won, but



*Sally Beamish in 1988 (photo courtesy of Jim Four)*

nevertheless Olly was intrigued by this composing viola player. On a series of train journeys between concerts he gave me my first composition “course,” and helped me to forge a language that has remained with me ever since.

## **Becoming a Composer**

Several things came together in 1989 to cause a major rethink. Firstly, I was finding the freelance life increasingly difficult. I didn’t want to leave my son in the care of nannies while I toured abroad, and as both Robert and I were working full-time, the baby ended up being passed from pillar to post. And Robert was missing his native Scotland.

Then one morning in 1989 we came downstairs to find the house had been burgled, and my viola was gone. The viola, which was a mint-condition Gabrieli made in Venice in 1749, had been lent to me by a doctor in Inverness—a friend of Garth Knox, who had also played on it for a while. It was a terrible shock, and I found it hard to get over the guilt and regret, even though the owner himself was forgiving and philosophical. The only way I could move on was to think of it as a sign. It was a small step to decide that I should be composing. When my application for an Arts Council Bursary was successful, this strengthened my conviction further. After that, everything seemed to happen very fast. In 1990 we rented a farmhouse in Stirlingshire, Scotland,

and moved north. Scotland was vibrant with new ideas and opportunities. One of the first things that happened was an invitation to write a symphony as part of a Scottish/Icelandic exchange. I was embraced by the musical community and also benefited from the strong cultural heritage that pervades the arts in Scotland. And, after years of never settling to any musical path for very long, I knew that I had found my way.

The Arts Council Bursary paid for a year’s childcare while I established a work routine (I soon discovered that my original idea of composing at the kitchen table while the babies slept was not realistic). Something about paying for those working hours took away any self-consciousness about whether what I was writing was any good. I simply had to keep going; otherwise the child-minding money had been wasted.

The other part of the plan was that I would stop playing. Of course I’d had to find another viola as I still had concerts to play, particularly with the Raphael Ensemble, a string sextet. I bought a beautiful but battered unnamed Italian viola, which I grew to love almost as much as the one that was stolen. And then—well, I couldn’t bear to leave the Raphael. So I carried on with that, traveling up and down with one or two babies, babysitters, and all the paraphernalia that goes with that kind of life. It was a nightmare—except that I loved the playing. Then the Hebrides Ensemble was formed in Scotland, and I was invited to join. In their first concert they played a piece of mine that had had its premiere in London to a small audience and no press. But in Scotland, as part of a debut concert by this new group, it was well-covered by the national press. It proved to be my launch as a composer.

## **The First Viola Concerto**

In 1993 I had a phone call from the violist Philip Dukes asking me to write a viola concerto. Having broken into orchestral writing through the symphony, I had already written two concertos, one for oboe and one for violin. Both of these were based on stories: the oboe concerto, for Douglas Boyd, on a

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Scottish Borders ballad, “Tam Lin”; and the violin concerto, at the suggestion of the soloist, Anthony Marwood, on Remarque’s novel *All Quiet on the Western Front*. The idea of soloist as storyteller was certainly featuring in these first forays into concerto form. I found the input of the soloist very important—any ideas they might have—gaps in the repertoire, favorite techniques, things to avoid, and above all, the individual and unique sound of the player.

Philip was quite sure he wanted to play my concerto at the BBC Proms in the Royal Albert Hall. He was young, enthusiastic, and determined. I went along with his vision, but have to admit to being a little skeptical, and I remember clearly the thrill of aston-

ishment when he called on New Year’s Eve 1994 to say that he had secured the premiere, with the London Mozart Players and Matthias Bamert, at the 1995 Proms.

The idea of story was at the forefront of my mind, and I decided to base the piece on the story of Saint Peter’s denial of Christ, from the New Testament. It is a story with which most people would identify—a story of human weakness and betrayal in the face of the true cost of commitment and the agonizing remorse of failure. The story reads like a film, cutting from scene to scene to give a three dimensional picture of simultaneous events. I cast the work in a single movement, playing out two contrasting scenes—



*Raphael Ensemble with Sally Beamish (far left), c. 1987 (photo courtesy of Peter Rauter)*



Peter (viola) dejected outside; Jesus in the courtroom inside. One issue always has to be addressed in a concerto for viola—that of balance. I decided to cast Peter’s scenes as chamber interludes. The three denials, which are structural pillars, feature a single “questioner” in each case: clarinet, then cello, then horn. Peter is characterized by perfect and augmented fourths (ex. 1).

The courtroom scenes are the orchestral “meat” of the piece. These tuttis become increasingly intense until four *fortissimo* chords, with whip, indicate the striking of Jesus. This is followed by the final denial, in which the questioner is the horn. This harks back to the opening of the concerto, in which the somber procession from Gethsemane is depicted using the horn to represent Jesus, with the viola, Peter, following behind (in canon) (ex. 2).

In this context, Peter’s last denial is to Christ himself, and I have surrounded the horn with strings

(rather in the manner of the string halo around Christ’s voice in the *St. Matthew Passion*). This is brutally interrupted by a brassy fanfare—the crowing of the cock.

The final section (*piangevole*) ranges from despair and anger to an eventual gentle optimism. It incorporates an inversion of the horn theme, so that it rises to the end, leaving a question mark hanging in the air.

Philip Dukes plays on a “cut-away” viola by Hiroshi Iizuka, which, as he pointed out, means that the extremities of the instrument are more accessible. I have written very high for the viola in this work and also used a lot of double stops—harking back to Hindemith and Shostakovich. This use of double stops was to reappear in the second concerto.

The experience of my first performance at the London Proms was memorable. It was stiflingly hot, as it often is in the Royal Albert Hall in August. I

Example 1. *Beamish, Viola Concerto No. 1, mm. 135–44 (first cadenza).*

The musical score for Example 1, mm. 135–44 (first cadenza), is presented in two systems. The first system (mm. 135–140) includes parts for Clarinet in A, Temple Blocks, and Viola. The second system (mm. 141–144) includes parts for Clarinet, Tuba/Euphonium, and Viola. The Viola part is particularly prominent, featuring various dynamics and articulations.

**System 1 (mm. 135–140):**

- Clarinet in A:** Starts at m. 135 with a *f* dynamic. The tempo is marked *un poco meno mosso* with a metronome marking of 60. The key signature has one flat.
- Temple Blocks:** Enters at m. 136 with a *mp* dynamic, playing a triplet pattern.
- Viola:** Enters at m. 136 with a *f* dynamic, playing a series of perfect and augmented fourths.

**System 2 (mm. 141–144):**

- Cl.:** Continues the melodic line from the first system.
- T. Bl.:** Enters at m. 141 with a triplet pattern.
- Vla.:** Features a *f* dynamic at m. 141, followed by a *ff* dynamic at m. 142, and a *p* dynamic at m. 143, ending with a *ff* dynamic at m. 144.

Example 2. Beamish, Viola Concerto No. 1, mm. 17–30.

The musical score is for Example 2, Beamish, Viola Concerto No. 1, measures 17–30. It is in 2/4 time and consists of five systems of staves. The instruments and their parts are as follows:

- System 1 (Measures 17–21):**
  - Bassoons:** Measure 17 starts with a dynamic of *mp* and a tempo marking of *Allegretto* (♩ = 96). The part features eighth-note patterns.
  - Horn:** Measure 17 starts with a dynamic of *mp* and a marking of *espr.* (espressivo). The part features eighth-note patterns with slurs.
  - Timpani:** Measure 17 starts with a dynamic of *mp*. The part features a pattern of eighth notes and rests, with a dynamic change to *p* in measure 20.
  - Viola:** Measure 17 starts with a dynamic of *p* and a marking of *per niente*. The part features a pattern of eighth notes and rests.
  - Violoncello/Double Bass:** Measure 17 starts with a dynamic of *mp*. The part features a pattern of eighth notes and rests.
- System 2 (Measures 22–26):**
  - Bsn.:** Measure 22 starts with a dynamic of *mp*. The part features eighth-note patterns.
  - Hn.:** Measure 22 starts with a dynamic of *mf*. The part features eighth-note patterns with slurs.
  - Timp.:** Measure 22 starts with a dynamic of *mp*. The part features a pattern of eighth notes and rests, with a dynamic change to *p* in measure 25.
  - Vla.:** Measure 22 starts with a dynamic of *p*. The part features a pattern of eighth notes and rests, with a marking of *pizz* (pizzicato) in measure 26.
  - Vc./Db:** Measure 22 starts with a dynamic of *mp*. The part features a pattern of eighth notes and rests.
- System 3 (Measures 27–30):**
  - Bsn.:** Measure 27 starts with a dynamic of *mp*. The part features eighth-note patterns.
  - Hn.:** Measure 27 starts with a dynamic of *mf*. The part features eighth-note patterns with slurs.
  - Timp.:** Measure 27 starts with a dynamic of *mp*. The part features a pattern of eighth notes and rests.
  - Solo Vla.:** Measure 27 starts with a dynamic of *mp*. The part features eighth-note patterns with slurs, including a marking of *div.* (divisi) in measure 28.
  - Vla.:** Measure 27 starts with a dynamic of *mp*. The part features eighth-note patterns with slurs, including a marking of *secco* (secco) in measure 28.
  - Vc./Db:** Measure 27 starts with a dynamic of *mp*. The part features eighth-note patterns with slurs.

was heavily pregnant with my third child and had serious doubts as to whether I would make it down onto the platform before the applause stopped. I wondered whether to request a wheelbarrow. I am told I was the first-ever pregnant composer to take a bow on the Albert Hall platform.

## The Second Viola Concerto

In 1998 I was invited to be composer-in-residence with the Swedish Chamber Orchestra by its artistic manager, Gregor Zubicky. He was an old friend, an oboist whom I'd met at the International Musicians' Seminar at Prussia Cove in Cornwall in 1984. A mutual friend was the violist Tabea Zimmermann, and Gregor suggested that one of my works for the residency should be a concerto for her, conducted by her husband David Shallon. The work would be a co-commission with the Scottish Chamber Orchestra and have its premiere in Scotland in January 2002.

I had recently been sent a beautiful new translation of the ninth-century Anglo-Saxon poem *The Seafarer* by an artist friend, Jila Peacock. The translation was by Charles Harrison Wallace, whose Scottish and Swedish ancestry had led him to use words that resonate in both Scandinavian and North Scottish languages. The translation reflected a Nordic view of life's journey, using the metaphor of a sea voyage that comes to rest in "Heaven's haven." I was struck by its vivid imagery and wrote a short piece for solo violin inspired by the text.

In 2000 I was asked by the "Summer on the Peninsula" Festival to make a setting of the poem for narrator and piano trio with Jila's *Seafarer* prints projected as part of the work, and in so doing I began to hear more orchestral textures and to want to explore the material further. I took material from both works as the themes for the new concerto, not so much telling the story as painting broad descriptive canvases taken from the imagery in the poem.

The first movement suggests wave shapes, seabirds, and ideas of conflict and exploration (ex. 3).

*All I ever heard along the ice-way  
was sounding sea, the gannet's shanty  
whooper and curlew calls and mewling gull*

*were all my gaming, mead and mirth  
At tempest-tested granite crags  
the ice-winged tern would taunt  
spray-feathered ospreys overhead  
would soar and scream*

The second is based on a two-note "cuckoo" motif first heard on the bassoon. The cuckoo in this context is seen as malevolent, even sinister (ex. 4).

*And heralding his summer hoard of pain  
the gowk [cuckoo] repeats his plaintive geck  
foreboding bitterness of breast*

*Soft-bedded bloods cannot conceive  
what some men suffer as abroad  
they travel tracks of exile*

*Reckless of that, my thought is thrown  
beyond my heart's cage now. My mind is cast  
upon the sea swell, over the whale's world*

The music is mocking and ironic in character, with a fragile and transient middle section—the half-heard cries of banshee-like spirits (ex. 5).



Seafarer print by Jila Peacock

Example 3. Beamish, Viola Concerto No. 2, movt. I, mm. 1–18.

**1 Andante irrequieto**

The musical score for Example 3, measures 1-18, is presented in a multi-staff format. The top staff is for Solo Viola, followed by Violoncello, Cym. (Cymbal), Solo Vla. (Solo Viola), Vc. (Violoncello), Hn. (Horn), and Solo Vla. (Solo Viola) again. The tempo is marked 'Andante irrequieto'. The key signature has one flat (B-flat). The time signature is 12/8. The score includes various dynamics: *pp*, *p*, *mp*, *pp cresc*, *mf*, *ppp*, *con sord*, and *cresc*. The Solo Viola part features a melodic line with many slurs and ties. The Violoncello part has a more rhythmic, dotted-note pattern. The Cymbal part has a single strike at measure 9. The Horn part has a melodic line starting at measure 14. The Solo Viola part at the bottom has a melodic line with many slurs and ties.

The last movement is essentially a set of cadenzas exploring material from the first two movements, set against a gentle string refrain and resolving into a simple hymn-like passage which ends the concerto (ex. 6).

*Come, consider where we have a home, how  
we can travel to it, how our travail here  
will lead us to the living well-head  
and heaven haven of our Lord's love*

While I was writing the concerto, Gregor phoned with the terrible news that David Shallon had died from an asthma attack in Japan while touring with Tabeta. The last movement took on a new significance with this tragic “wake-up call” to the brevity and transience of life. I dedicated the concerto to

Tabeta, in memory of David. When I sent her the score, I was even more anxious than usual, hoping that she would accept the dedication. I heard nothing for months and began to wonder if I had made a mistake in presuming to link the work to her loss. But then, about six weeks before the premiere, I had a message from her saying she was “looking forward to learning it.” She hadn’t looked at it yet! We met ten minutes before the first rehearsal in Edinburgh, and I was astounded at the insight she had into the work and the ease and beauty of her interpretation. The premiere was conducted by Joseph Swensen.

2001 had been an extremely busy year, with the commission of my first opera, *Monster*, as well as several orchestral pieces. I split work on the second viola concerto between three distinct periods



Example 4. *Beamish, Viola Concerto No. 2, movt. II, mm. 170-76* (measures among movements are continually numbered).

**Andante malevolo**  
170 ♩ = c.78

Bassoon 2

(pizz) *mp*

Violoncello/  
Double Bass/Timps

173

Bsn.2

Vc./DB/Timps

through that year, sending each movement to the copyist as I finished it. When I received the final score back from him, I found that I had marked all three movements *Andante*. While this was appropriate in a way, *Andante* literally translating as “going” or even “traveling”—I decided to qualify the three *Andantes* as *irrequieto* (restless), *malevole* (malicious), and *riflessivo* (reflective).

## The Third Viola Concerto

When a documentary about my concertos was made by Mike Newman for the BBC later that year, the short notice meant that Tabea would not be available as soloist. The BBC suggested a BBC Young Artist, Lawrence Power, and this was the beginning of another important viola connection. After he had performed the “Seafarer” concerto, both on film and in several concert performances, he asked me to write him his own concerto. This work was commissioned by the Scottish Ensemble, an ensemble of excellent string soloists based in Scotland.

The premiere of this third concerto was scheduled for autumn 2006. In March of that year, when I should have been well underway with composing it, I was startled by a phone call asking me for a few words about the new piece for the Ensemble’s brochure. I happened to be at the Edinburgh Harp Festival with my harpist daughter, and we had just attended a workshop on Gaelic waulking songs—

songs for beating the cloth—sung by Harris tweed makers. I had found it inspiring, and the idea jumped into my head of basing the concerto, in some way, on these songs.

I got hold of a copy of *Carmina Gadelica*—Gaelic songs and prayers collected by Alexander Carmichael in the nineteenth century—and found a poem called “Lullaby of the Snow,” supposedly sung by a young mother to her child, fleeing the massacre at Glencoe.

*A hard frost no thaw shall subdue,  
The frost of the grave which no spring shall make green,  
A lasting sleep which morn shall not break,  
The death-slumber of mother and child.*

*Heavenly light directs my feet,  
The music of the skies gives peace to my soul,  
Alone am I under the wing of the Rock,  
Angels of God calling me home.*

(Excerpt from “Lullaby of the Snow,” from *Carmina Gadelica: Hymns and Incantations*, translated from the Gaelic by Alexander Carmichael).

The story is that an officer heard the sound of a child crying, and a young soldier was dispatched to kill it:

*The soldier came upon the mother lulling her child to sleep the sleep of death amid the snow. And it chanced that the gentle croon of music that the child’s mother*

Example 5. Beamish, Viola Concerto No. 2, movt. II, mm. 289-300 (measures among movements are continually numbered).

289 (Presto)  $\text{♩} = 144$

Clarinet *mp*

Bass Clarinet *mp*

Bassoon *mp*

Percussion *mp* maracas

Solo Viola *mp* *sul pont* *mf* *mp* *mf* *dim*

Strings *mp* *p* *mp* *p*

297

Cl. *p* *mp*

B. Cl. *mp*

Bsn. *mp* *pp*

Chsn. *mp* *pp*

Perc. *p*

Vla. *p*

Str. *p* *pizz*

297

Picc. *p*

Cl. *p*

Bsn. *p*

Perc. *p* triangle

Vla. *p*

Str.

Example 6. Beamish, *Viola Concerto No. 2*, movt. III, mm. 524–45 (measures among movements are continually numbered).

**Con moto**  
♩. = c.39

Solo Vla. 524 *mp* *mf* *mp* *mf*

WW. 534 *mp* *mf*

Vla. *mp* *mf*

WW. 540 cl. *mf* *mp* *mf* ob. *mf*

Vla. *mf* *mp* *mf*

was singing in the snow was the very same music as he had last heard when he left his kin and his home many a day and a year before that. The soldier wrapped the woman and her child in his plaid, gave them what food and drink he had, and left them, to overtake his comrades. On the way he slew a wolf and showed the officer the blood upon his sword. By the mercy of God and through the soldier's compassion mother and child survived. Descendants of the child are still living, and the tradition is current and believed throughout the districts of Appin and Lochaber ("ibid.").

The title of the concerto, *Under the Wing of the Rock*, is a line from the lullaby—and refers not only to the crag that hides the mother and child, but also to the wings of angels and of the "Rock," the "Son of Tears" Himself.

The piece is inspired by Celtic song and psalm, beginning and ending with an extended, quasi-extemporaneous slow section for the solo viola (ex. 7).

The central section, marked *Allegro*, is a restless counterpoint, drawing on rhythms and chants from Celtic working songs (ex. 8).

I think this has been my most freely composed work to date, following instinct rather than any set compositional techniques. When I was writing the piece in 2006, I traveled to the North Sea Jazz Festival in Rotterdam to hear the saxophonist Branford Marsalis play my saxophone concerto, *The Imagined Sound of Sun on Stone*. I have always felt that the viola has something in common with the saxophone—a human, speaking quality, which is somehow flawed and yet passionately and touchingly expressive. Hearing Branford at this point influenced the sound world of the piece, and there are clear jazz resonances, both in the harmonies and in the improvisatory feel of the solo line. In 2008 I made a new version for alto saxophone and strings, which has just received its premiere at the Celtic Connections Festival in Glasgow, with Branford and the Royal Scottish National Orchestra strings, with Garry Walker conducting.

*Under the Wing of the Rock* was premiered in Dundee in the autumn of 2006 by Lawrence Power with the Scottish Ensemble directed by Jonathan Morton. It is one of the most frequently performed of my concertos, with performances in 2009 by Nils

Mönkemeyer with the Stuttgart Chamber Orchestra (February), Lawrence Power with the Manchester Camerata (February), and Sabina Thatcher with the Saint Paul Chamber Orchestra (September).

I have recently completed another work with solo viola—this time partnered by solo harp, string quartet, and string orchestra. This was commissioned by the Isle of Purbeck String Festival, Dorset, England, for performance by amateur strings with professional soloists. It is entitled *Rhapsody on Themes from Hafez* and develops material from two recent song cycles of mine, which set poems by the fourteenth-century Persian poet Hafez. It will be premiered in March 2009, with Amy Stanford as viola soloist.

Playing the viola is the perfect passport to the heart of orchestral and chamber music, and by this hands-on experience I probably learned as much about composing as I could have done by studying it formally and certainly a great deal more about working with players. I suppose it was inevitable to be asked to write for viola, but I have to confess I have never, ever attempted even the smallest passage from any of

my viola works. This is perhaps surprising, as I have always tried things out on the piano. But I felt that flaws in my own technique would create limitations. I wanted the idea of the sound to be paramount and not to be too aware of the inevitable difficulty of executing the passage. I have been incredibly fortunate in my interpreters and have avoided linking the works in any way to my own imagined or real limitations as a performer. I have been told by all three soloists that I definitely don't write idiomatically for the instrument! This could be because I have enough inside knowledge to know what is theoretically possible and to dare to stretch the boundaries.

*Sally Beamish is known internationally as a concert composer. She has received commissions from the USA, Japan, Australia, Scandinavia, and Europe, and her music has been broadcast worldwide.*

## Further Resources

Excerpts from *The Seafarer*, translated from the Anglo-Saxon by Charles Harrison Wallace. The complete poem may be found at:



72 *piu mosso* 3/4

Solo Viola *pp* *pizz* *f*

Violoncello *p* *mf* *mf* *mf*

Double Bass *p* *mf* *p*

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[www.cichw.net/index.htm](http://www.cichw.net/index.htm)

Sally Beamish's website: (<http://www.sallybeamish.com/>)

Jila Peacock's website: <http://www.jilapeacock.co.uk>

Philip Dukes's website: <http://www.philipdukes.com>

Lawrence Power's website:

<http://www.hyperion-records.co.uk/a.asp?a=A83>

Tabea Zimmermann's website:

<http://www.tabeazimmermann.com/>

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[order@musikforlaget.no](mailto:order@musikforlaget.no)

Scores may also be obtained from the Scottish Music Centre:

[http://www.scottishmusiccentre.com/sally\\_beamish/](http://www.scottishmusiccentre.com/sally_beamish/)

Other works for viola by Sally Beamish include:

*Pennillion*

*That Recent Earth*

Sonata for Viola and Piano

*Between Earth and Sea*, for flute, viola, and harp

## Discography

### Viola Compositions

Beamish, Sally. *River*. Swedish Chamber Orchestra.

Ola Rudner. With Robert Cohen (cello), Philip Dukes (viola), and Gordon Hunt (oboe). BIS, BIS-CD-971. © 1999. (Includes Viola Concerto (No. 1), Cello Concerto "River," and Tam Lin.)

———. *The Seafarer*. Swedish Chamber Orchestra. Ola Rudner. With Tabea Zimmermann (viola). BIS, BIS-CD-12411. © 2007. (Includes Viola Concerto No. 2 ("The Seafarer"), *Whitescape*, and *Sangsters*.)

*British Viola Concertos*. NDR Radiophilharmonie.

Garry Walker. With Tatjana Masurenko (viola). Coviello Classics. COV 30507. © 2006. (Includes Concerto for Viola and Orchestra, by William Walton; Concerto No. 1 for Viola and Orchestra, by Sally Beamish; and *Lachrymae*, by Benjamin Britten.)

Imai, Nobuko. *Viola Bouquet 2: Chaconne*. With Roland Pöntinen (piano). Philips, 468 314-2. © 2000 (Includes works by J. S. Bach, Ralph Vaughan Williams, Rebecca Clarke, Frank Bridge, and Sally Beamish (*Pennillion*)).

### Performances as Violist

Raphael Ensemble. *Brahms String Sextets*. Hyperion, CDA66276. © 1988.

———. String Quintet, op. 97 and String Sextet, op. 48 by Antonín Dvorák. Hyperion, CDA66308. © 1989.

———. String Sextet in D Major, op. 10, by Erich Korngold and *Verklärte Nacht*, op. 4, by Arnold Schoenberg. Hyperion, CDA66425. © 1990.

———. *String Sextets*. Hyperion, CDA66516. © 1992. (Includes Sextet, by Bohuslav Martinu; *Three Madrigals*, by Bohuslav Martinu; and Sextet, by Ervín Schulhoff.)

*Pari Passu*. James Hughes (chromatic harmonica), Richard Wright (guitar), Sally Beamish (viola). Marus, 908949. © 1989. (Includes works by Franz Schubert, Ludwig van Beethoven, Igor Stravinsky, and Gordon Jacob.)

# ALTERNATIVE STYLES

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## GOING ELECTRIC, PART ONE: ELECTRIC CAREERS

by David Wallace

Since the *JAVS* Alternative Styles column began in 2003, it has broadened our horizons by increasing our knowledge of repertoire, styles, pedagogy, and violists who have broken new ground. In this spirit, I hereby declare 2009 The Year of the Electric Viola and invite you to venture into a powerful realm that is exciting for teachers, students, and performers alike.

Once again, I have a confession to make. I never had any plans to be anything other than an acoustic performer. For that matter, as a student, I didn't know that the possibility of electronic bowed instruments existed. Sure, I had heard a few of the plugged-in classical/pop crossover projects that were making the rounds in the late 80s and early 90s, but I could not correlate them with my dreams, ambitions, or sonic identity as a classical violist.

The four violists you are about to meet opened my mind, broadened my perspectives, and made me a true believer in the incredible potential electric performance offers all string players and teachers. Moreover, each has made a primary impact on the musical world as a performer, pedagogue, or com-

poser. As they share their stories in their own words, I encourage you to think about how you might incorporate a little more electricity in your careers.

I first met **Martha Mooke** in the mid 1990s when we shared a ride to a regional orchestra gig in New Jersey. Neither one of us said much, but she caught my attention because she definitely had the

coolest hair and clothes in the entire orchestra. My stand partner told me that in addition to being a top-level New York freelancer, Martha was a composer, a fearless new music champion, and an electric violist. Soon afterwards, I spied her *Enharmonic Vision* CD at a record store, bought it, and went home to bask in some of the most haunting and ethereal timbres I had ever heard. Martha's original



*Martha Mooke*

---

harmonic language, emotional scope, and her ability to layer complex rhythms demonstrated a profoundly creative voice and an entirely original musical vision. Like many electric string players, Martha's inspiration to plug in came from legendary jazz violinist Jean-Luc Ponty:

*The first time I heard Jean-Luc Ponty's album A Taste for Passion, I was impressed and captivated by his playing and the sonic landscape that he created. It opened up a new musical universe, and I saw the unlimited possibilities available to me that I hadn't realized before.*

Mooke began buying recordings by Ponty and other jazz violinists who were using electronics, including Didier Lockwood and Michal Urbaniak. She also started listening to the Turtle Island String Quartet and studying their approach to jazz on acoustic instruments.

*I gradually got up the nerve to go into my room; close the doors, windows, and shades; and start playing along with the recordings. From there I started improvising and ultimately composing: first for solo electric viola and growing from there.*

Rather than view electric viola as a separate discipline, Mooke views it as a complimentary outgrowth of her new music work:

*I think that my expanding into the electric field came hand in hand with exploration of extended techniques and experimentation of non-traditional performance practice on an otherwise "traditional" instru-*

*ment. Along the way I've discovered some perhaps subtle ways of approaching improvisation or extended techniques depending on whether I'm playing an acoustic or an electric instrument.*

Martha's explorations ultimately led her to extensive commissioning, collaborating, and composing. Yamaha's design teams in Hamamatsu, Japan, have since sought her services as a consultant to help them develop new electric instrument prototypes.

In 2001, she created and subsequently has produced ASCAP's *Thru the Walls* contemporary music series, which features composer-performers like her who defy genres and boundaries. Currently, Martha writes for all combinations, including acoustic, electro-acoustic, and electric instruments.

When asked about her performing career, Martha responded:

*I've had the great fortune of playing in many diverse venues, from private homes, to clubs, to outdoor amphitheaters with my electric setup. While I enjoy the act of performing, it's sometimes the after-show—where the audience comes up and asks questions, or tells me how my music has affected them, or that I just introduced them to something totally new (in a positive way!!)—that is the most rewarding part of the event.*

There was also the time David Bowie happened to be in the audience when she was performing one of her solo shows at The Cutting Room in New York City. Bowie

was so impressed that he hired Martha to perform with him in Carnegie Hall and play on his recording of *Heathen*. Good things come to those who rock ...

A few years after Martha's *Enharmonic Vision* CD convinced me that electronic performance offered viable options for the serious classical violist, I met **Mark Wood**. We were both teaching at the Mark O'Connor Fiddle Camp in Tennessee, and he was generous enough to spend an afternoon helping me try out his hand-built instruments and take my first steps into the world of effects pedals. I was hooked! Electric performance now became an aesthetic and a compositional need. I commissioned him to build me a six-string fretless Viper viola that he expertly designed to the same length and specifications as my modern Alexander Tulchinsky acoustic viola. Since that time, Wood has been very open about his own journey and struggles in becoming an electric musician, a patent-holding instrument builder, an Emmy-award winning composer, and a multi-platinum-selling recording artist.

Mark grew up in a classical-music-loving family where he played viola in a string quartet with his three brothers. At the age of twelve, Mark experienced "a major colliding of passions":

*I was in love with the Beatles, the Allman Brothers, Frank Zappa, Igor Stravinsky, and Franz Schubert. I naturally wanted to blend what inspired me. I started to play songs*



*from records on my viola by ear. Led Zeppelin's "Kashmir," that was the tune that did it for me: a great rock tune that fits the viola like a glove!*

Mark's viola teacher did not share his enthusiasm:

*He wanted to execute me at dawn! As an excited music student, I wanted to share everything with my teacher. I quickly found out some people were receptive; others were not. Fortunately, I was able to study privately with Eugene Becker from the age of fourteen to sixteen. I adored him; I could tell him anything. But the second I walked into Juilliard as a college student and switched to a new teacher, the party was over!*



*Mark Wood with a Viper*

Mark kept his non-classical passions to himself and a few trusted friends, including his roommate Nigel Kennedy and violinist Schlomo Mintz.

Although Mark valued his experiences and training at Juilliard and the Tanglewood Music Festival (as a scholarship student under Leonard Bernstein), he ultimately felt compelled to leave the exclusionary environment of the conservatory.

*During my second year at Juilliard, I realized I had to pursue my own vision. I left Juilliard and studied with John Graham and Walter Trampler privately, just to give being a classical violist one more shot. It was the best way for me to experience a peak of the viola world—the last remaining few moments of my classical viola pleasures were those moments with Graham and his phenomenal approach to contemporary music and Trampler's incredible insights on Hindemith. Let's be really clear, I'm a pure violist. I never played violin; never studied it. I think and feel in the midrange. I think and feel as a violist—I have a violist's ear for harmony. I think it's important that the reader understand the commitment I made, but thank God I got real about what I wanted to do with my life.*

Mark began to experiment with building his own electric instruments since "there were really no cool-looking [or great-sounding] electric violins to buy" at that time. Eventually, he began to expand his electric viola's range by building prototypes with five, six, seven, or more strings:

*Expanding the range of the electric viola was repertoire-motivated. All my heroes were guitarists (they still are). The viola was the perfect start-*

*ing place for me because the guitar is not really a bass instrument, and it's not a mandolin. I added an E-string because I needed the additional treble range to do Hendrix and Van Halen riffs, and I wanted the full depth of the guitar and bass, so I added strings below the C-string.*

In terms of timbre, Mark drew inspiration from hard rock guitarists, as well as his brother's drag motorcycle:

*If you hear early recordings of me, you will hear the roar of that motorcycle in my sound, because I was my brother's pit crew man; I changed the tires and everything. He would race on his motorcycle, and he would fine-tune the tone of his engine. That sound became part of my first explorations of tone.*

Gradually, Mark began to build a career that would include recording, performing, touring, composing, producing, arranging, scoring for television, and developing his own line of instruments and effects pedals. In 1989, Mark released his first solo album, *Voodoo Violince*, which led to appearances on *The Tonight Show* with Jay Leno, CNN, CBS, ABC News, and other television networks. Soon afterwards, Mark had the opportunity to compose arrangements, record, and tour with Billy Joel, Celine Dion, and Mariah Carey. As a co-founder and arranger for The Trans-Siberian Orchestra, Mark tours extensively and has sold several million CDs.

*Another highlight was getting to be in Kanye West's hip-hop Pepsi com-*

---

mercial version of “The Devil Went Down to Georgia” featuring rapper Nas and violinist Miri Ben-Ari. My role? *The Devil*, of course!

Recently, Mark has gained widespread attention for his Electrify Your Strings residencies, which enable string educators and orchestra directors to provide electric pedagogy and performance opportunities for their students.

Around the same time I began playing one of Mark Wood’s electric violas, violist **Asha Mevlana** was also beginning to explore the world of amplified viola. Asha has always been willing to share her insights, as well as thought-provoking questions that have led me to new discoveries in pedagogy and performance. Although Asha is the newest person of our four to plug in, her reason was the same as Stuff Smith, the first known violinist to amplify: she was fighting to be heard above a loud band.

*After years of classical training, I began to explore alternative styles. When I graduated from college, I moved to New York City and joined a rock band that played several times a week at smoky clubs around the city. I was worried about putting my expensive viola in danger from spills or theft. Besides that, the sound of my acoustic viola was not cutting through the hard-hitting drums and electric guitar, so I bought my first electric: a five-string Zeta. I loved being able to be heard over the rest of my band and “compete” with the electric guitar.*

Like Wood, Asha turned to guitarists as role models for her new musical approach:

*I’ve always loved classic rock. When I went electric, I began listening to a lot of the guitar greats’ solos—B.B. King, Chuck Berry, Jimi Hendrix, Eric Clapton, Jimmy Page—and began to translate that type of music and soloing to my instrument.*



Asha Mevlana

Asha also studied many of the classic string solos from the rock repertoire, like the violin jam at the end of the Who’s “Baba O’Riley,” which she has performed with Roger Daltrey.

Asha’s time studying the rock and pop repertoire was well spent as she has gone on to perform with several of her own bands, as well as Gnarlz Barkley, the Black Eyed Peas, Alanis Morissette, Mary J. Blige, Cheap Trick, and for Dee Snider’s *Van Helsing’s Curse*, a rock

opera with an electric string section. She is probably also the only violist to perform a solo rendition of “The Star-Spangled Banner” for a Boston Red Sox game at Fenway Park.

Although Asha is best known for her performances on her seven-string Wood Violins Viper, she still teaches and performs extensively on her acoustic viola and believes

that her unplugged playing has benefited from going electric:

*After a strict classical upbringing, playing electric has allowed me to explore the different sounds and effects that I didn’t know were possible on a violin or viola. When I go back to playing my acoustic viola, I have a lot more freedom in my playing and am much more experimental—trying to figure out how to imitate some of the electric sounds, using slides, different bow pressures to obtain different sounds, etc.*

*Playing electric has made me realize that all sounds can be cool. For example, I never would have dreamed of playing "distorted" on my acoustic viola, but now in certain gigs and situations, I will adjust my bow pressure to get a more distorted sound on purpose and don't feel the need to play "pretty" all the time.*

Asha's discoveries are echoed by **Daryl Silberman**, whose excellent work I came to know through collaborating on workshops and serving on ASTA's alternative strings committee. A Knilling Master Clinician, Daryl has taught for numerous organizations including MENC, ASTA, Yamaha, the Alan de Veritch Viola Institute, Suzuki festivals, and the Australian Strings Association Convention, for whom she was also a featured performer. She has also directed her own alternative styles string camp at the Crowden School in Berkeley, California. Given Daryl's tremendous contributions to the alternative strings scene as a teacher, clinician, and high school orchestra conductor, it comes as no surprise that teaching was what inspired her to plug in:

*I started doing clinics for string teachers and students, K-12 and college, for Knilling String Instruments in '95. Though I knew that exploring contemporary styles on a traditional instrument was motivating to me, I wanted something motivational and exciting to the students—using electronics turned out to be that extra something I needed. I created a clinic program where I would*

*show them classical and contemporary styles, first on my traditional instrument (violin or viola) and then would amplify (usually using a five-stringed acoustic/electric or full solid-body electric) using sound effects. The electronics really helped to boost creativity.*



*Daryl Silberman*

Some teachers have expressed fear that electric performance or alternative styles might have a negative effect on their students. Daryl's experience has caused her to conclude otherwise:

*I've always maintained that by exploring improvisation and contemporary music, you can unlock your inner musician, which can make you a much more expressive classical player. I know that my Bach became ten times better once I allowed myself the freedom to explore in different styles! Interestingly, my exploration into contemporary music coincided for a few years with an exploration of Baroque music.*

To underscore the symbiotic connection between her classical and electronic work, Daryl has been known to play Telemann's Canonic Sonatas as electric viola solos by using a Boss digital delay pedal.

In addition to classical and contemporary music, Daryl's electric performance and teaching encompass many different styles, including blues, rock, jazz, and fiddling. Though she is highly experienced and accomplished as a performer (performances and/or recordings with Guns N' Roses, Depeche Mode, and Al Stewart, to name a few), Daryl prefers to consider herself "an eye-opener who loves inspiring and motivating players and teachers."

When asked what advice they would give students and musicians who wish to explore electric viola, all four of our violists had helpful advice. Daryl suggested:

*Consider going five-string! You get all the advantages of going electric on a viola, but you can add one extra string—low F or high E. When the instrument is a little smaller, you can get around it so much easier, and unlike an acoustic, length and size don't have as big of an impact on tone. Just add a little more bass or treble by adjusting the EQ settings on your amp or sound system.*

*I like to say, 'Leave your classical attitude at the door' when going electric. An electric instrument is never going to feel or sound like your classical ax. You have to embrace the new world of electrics in order to find the*

*right one for you—consider budget, fit, weight, and the type of sound you're looking for. It's very important that you try out instruments from a maker or dealer who understands the equipment and how to set it up. When this isn't the case, it sounds terrible, and people falsely assume that that's how electric violins and violas sound.*

*I also recommend taking time to explore effects! I always find myself fascinated by wanting to create music appropriate to the sound effect I am exploring.*

Asha Mevlana recommends a social approach:

*Talk to everyone you know who plays an electric instrument. Talk to electric guitar players. Try out electric instruments before you buy them to see what works for you. There is a lot of trial and error and asking advice in the beginning. There is no right or wrong rig, just what sounds good to you. Also, once you've purchased an electric instrument, take your instrument to a Guitar Center or Sam Ash or another music store that has equipment that you can use. I've done this many times, and the peo-*

*ple who work there are extremely friendly and helpful.*

Mark Wood underscores the importance of entering a new, creative mindset:

*First and foremost, view it as electric playing. Don't think of your electric instrument as a loud viola. You want to look at it as a vehicle that can explore sounds, textures, and techniques that you cannot achieve on your acoustic instrument. See it as an opportunity to expand your imagination as an artist.*

*If you find you or your students are just spinning your wheels by trying to replicate your acoustic experience on an electric viola, turn on a drum machine. When you hear drums playing in a jazz, country, or rock way, it puts your headspace into an area that's outside of your classical experience. That's always a good trigger point to start exploring non-classical technique and styles.*

Martha Mooke advocates the "Nike motto approach":

*Do it!!! Ask questions (I'm available by e-mail); search the Internet (sites like [www.electricviolinshop.com](http://www.electricviolinshop.com)), and go out to your local music store. Decide your budget, then what kind of instrument (maker, how many strings, etc), and then what gear to add (if any) between the instrument and amplifier or PA.*

To contact any of these artists, hear their music, or learn much more about their remarkable careers, please visit their websites:

Martha Mooke: <http://www.marthamooke.com>

Mark Wood: <http://markwoodmusic.com>

Asha Mevlana: <http://www.ashamevlana.com>

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Be sure to tune in to this summer's online JAVS issue, which shall include Martha Mooke's extensive discography of electric violists!

*David Wallace will be teaching electric viola and other alternative styles at the Mark O'Connor Strings Conference in New York City this July.*

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# IN THE STUDIO/STUDENT LIFE

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## THE SAN FRANCISCO CONSERVATORY

### VIOLA PROJECT

by Jodi Levitz

Perhaps the most exciting prospect about relocating back to the United States and assuming the position of Professor of Viola at the San Francisco Conservatory of Music (SFCM) was the possibility of collaboration with other faculty members, both performers and composers. One of my first faculty recitals included an outstanding work called *API* for viola, violin, and percussion written for violin professor Bettina Mussumeli and me by Elinor Armer, an esteemed member of the composition faculty at SFCM. The compositional process Elinor used was both fascinating and personal. She got to know both Bettina and me, heard us play in duo several times, and composed a work that remarkably showcased our playing styles.

This experience brought me to a simple conclusion: why shouldn't my students also have the incredible experience of working with a composer one-on-one in developing a new work for the viola? In addition, Elinor's skill in writing a work for specific performers' styles—and not just an instrument—impressed me so much that I couldn't help but wonder how a skill like this could be developed and nurtured in our young composers.

This is how the first Viola Project was born in 2004. The San Francisco Conservatory of Music is a unique institution, where a new professor with the small germ of an idea receives such support and enthusiasm from her colleagues that a project like this can be initiated literally with a conversation near the faculty mailboxes at the very end of the spring semester.

And so, we were off and running. Dan Becker, outstanding composer and composition professor, was directing the weekly composition seminar (at the time a required class for all SFCM student composers). In this class we offered the students an opportunity to participate in the project, provided they gained the approval of their private teachers.

Participation was optional, and although the compositions were to become part of each composer's overall portfolio, no grading was involved for the individual compositions. The composers worked on the compositions with their private teachers, as well as having general discussions in composition seminar regarding writing for the viola.

We established parameters for the new compositions: the compositions were to be no longer than five minutes; they were to be writ-

ten for solo viola, or viola and electronics; and if the student composer had already composed a work for a solo string instrument, the addition of piano or second instrument was given by special permission on a case-by-case basis. We decided on this last point because we wanted the composers to learn how to write for a solo voice and wanted to nurture their understanding of the attributes of our instrument.

Dan quickly got the student composers on board by e-mail over the summer, and he sent me a list of the composers interested in the project. That first year we had thirteen composers volunteer. Dan and I then had a long phone conversation in which he gave me some information about the composers—each one's style, personality, and compositional background, and I shared the same information about the violists. We then matched each viola student with a composer, especially aiming to match the skill level of the instrumentalist with the propensity of the composer to write complicated music with high technical demands.

We also looked for intangibles, often matching composers and violists with like personalities. Conversely, we might pair contrasting personalities in an

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attempt to inspire both musicians to explore outside their comfort zones. (If this sounds a bit like matchmaking, it is! I'm very pleased to say after four Viola Projects and one String Project that Dan and I have gotten so good at this we could open up a matchmaking service for instrumentalists and composers.) This system worked well, so we have followed the same format for every subsequent Viola Project. Of course, if a violist and composer requested to work together, that request was always honored.

Once the assignments were made, the violists and composers were encouraged to meet so the violist could play for the composer. I also opened up all my lessons to the composition students so they could listen to their violists, particularly any solo works they were working on at the time.

The project began early in the fall semester of 2004, and a concert date was fixed for early December. An important aspect of the learning experience was the communication process between performer and composer. We deliberately did not insist on a universal deadline for the completed compositions because we wanted the performer and composer to be responsible to each other. I would, of course, ask my students how things were going. If the answer was anything like "we haven't met in a while, and I haven't seen any drafts yet," I'd encourage them to pursue their composer and ask for drafts, even if they were preliminary. The point of this is not so

the violist becomes joint composer of the work, but so the composer can get immediate input on the feasibility of the composition. Also, the performer learns how to deal with the real-life situation of imposing reasonable deadlines on professional colleagues.

There were many levels of contribution by the violists, especially regarding form or style. Once or twice a violist suggested a small motive, but that was quite rare. In general, the discussions were on a more technical level regarding what is possible on the viola and what was truly not. These discussions pushed both violist and composer to test their limits. The composition students, of course, also worked extensively with their teachers on the pieces throughout the semester.

Once a work was completed, my students would bring it to their lessons, often with the individual composers present. This proved to be a wonderful learning experience for all. I made a point to be extremely literal with the student composers, especially regarding ambiguous notation. It's essential to remind them that hopefully their music will be performed for many years, and not all future interpreters will have the benefit of their oral explanation of "what they really meant." The improvement in clarity and skill in subsequent versions proved this was an essential point for the composition students to grasp.

The project had many unforeseen benefits for my students. They

would make extreme efforts and stretch their technique to new heights to perform "their" works. It was a terrific experience to observe a viola student who would complain that an etude was "impossible" tackle a Viola Project composition that was a much harder challenge with enthusiasm and without complaint. Several times in lessons I would ask a composer to simplify a passage, only to be contradicted by my student, who assured me he or she could handle the passage with more practice. An example of this is the third movement of Devin Farney's *Four Exploitations* (ex. 1). The performer, Morgan O'Shaughnessey, insisted on performing the work as written, ably handling the harmonics despite my glaring insistence that they were unfeasible and unworkable. It was thrilling to be proved wrong.

This made me realize the power of "ownership" of a work. This new composition was the student's and the student's alone. This cannot be underestimated as a motivational device for any musician. We are constantly asked to perform works that have been performed countless times before, which creates its own challenges and motivations. But to perform a work written specifically for us is taking on a responsibility and challenge that is unique. The idea that this privilege should be reserved for fully-formed professional instrumentalists is absurd.

The first Viola Project concert was highly successful, and the

**III.**

Viola

$\text{♩} = 35$

*poco*

*pp*

*mf*

*pp*

*p*

*fp < ff*

*ppp*

*pppp*

results encouraged us to continue in subsequent years. We had thirteen works performed that first year, from simple melodic pieces to highly complicated, difficult works. Besides the solo works, there was one work for viola and piano and an electronic work for viola and two dogs (the dogs were pre-recorded, in case anyone was wondering). SFCM records all the Viola Project concerts, as well as binding the finished scores for our library.

The summer after this first Viola Project was completed, several of my students attended a summer festival I was running in Italy. They all chose to perform their

Viola Project works again, to great success. The memory of these young musicians championing “their” new works so convincingly in an ancient venue—a cloister dating from 1000, or the courtyard of a beautiful medieval castle—for an audience of appreciative Italian music lovers is one that will stay with me forever.

In addition, several students have chosen to perform their works again in recitals and juries. At that time, we held violin and viola juries together, and it was very fun to watch my violin faculty colleagues struggle to identify the unknown composer of a work, only to be told the composer was

a current SFCM student! Some of my students also chose to use their Viola Project works for entrance auditions to graduate schools requiring contemporary works. *Air*, by Joshua Saulle, reproduced below, was one such work (see sample score). It was written for SFCM former undergraduate student Matthew Davies, who later performed it for his New England Conservatory graduate audition.

As the years progressed, we had Viola Projects 2, 3, and 4, and on November 22, 2008, we had our first String Project concert. We expanded the idea to include all string instruments, including

---

duos. The level of the works was outstanding, and I was gratified to see how fully the rest of the string students embraced the project. Over the years we have introduced forty-eight new works for solo viola.

The benefits of the project have been numerous and long-lasting. My students developed their technique in ways I could have only dreamed and with an urgency and sense of purpose that was admirable by any standard. It's one thing to try and get a tricky passage of the Bartók Concerto just so, but it's a totally different motivational experience to stand in front of your peers and a composer and advocate for the value of a composition that has been written especially for you and your instrument. This sense of ownership of a work and pride in being an advocate for the viola as a solo instrument is a tangible driving force that inspires and motivates. My student Morgan O'Shaughnessey put it this way, "The project added a new dimension to my musicianship and my music making. I got to actually work with the composer, eliminate the guesswork of interpretation, and get permission from the composer to give the work a personal imprint."

Guiding the project has been a privilege and a pleasure. The hardest aspect for me personally was to try and motivate without micromanagement. After the initial introductions are made, the onus must be on the performers

and composers for the project not to be turned into a dreary assignment. I would wake up in a cold sweat imagining the concert date would arrive and not a single work would be ready, but so far that hasn't been the case. There have been a few instances where a performer has refused to perform a work because they were given the piece too late to learn it, and a few cases where a composer was unhappy with the final performance, but even these cases have provided valuable learning experiences for instrumentalists and composers.

For anyone considering taking on a project like this, I have several suggestions. First of all, it's terrifically important that the composition faculty is on board and willing to mentor their students with the project. Also, one has to be open minded about the styles and types of compositions, especially electronics. It was an extremely valuable experience for performers to break out of their comfort zones to work with looping devices, improvisation, various percussion instruments, etc. Some of the younger students had never performed a work by a living composer!

Student composer Devin Farney put it best when he told me, "It's a great opportunity for the composers to 'get our hands dirty' with the violists and learn the ins and outs of the instrument." I would encourage every viola instructor at an institution with a willing composition department

to start your own Viola Project. In just a few short years, we could introduce thousands of new works for the viola, and nurture the next generation of violists to become champions of new music for the instrument.

*To download the complete scores to the Saulle and Farney works, as well Ilya Demutsky's Scherzo for Two Violas (also from the SFCM Viola Project), please visit <http://americanviolasociety.org/scores.htm>*

*Jodi Levitz is Professor of Viola and Chamber Music, and Chair of the String Department at the San Francisco Conservatory of Music. She performed throughout the world as principal violist of "I Solisti Veneti" and violist of the Ives Quartet, and has recorded for the Erato, Naxos, and Dynamic labels. She holds B.M. and M.M. degrees in Viola Performance from the Juilliard School.*



# SAMPLE SCORE

## AIR, BY JOSHUA SAULLE

### Program Note:

*Air: for Unaccompanied Viola*, is the product of the San Francisco Conservatory Composition Department's annual Viola Project, an extraordinary opportunity for the composition students to collaborate with viola students in creating new works for the instrument.

This piece was the direct result of a suggestion by a dear friend, to whom the work is dedicated, that my habit of composing by using a computer notation program and MIDI sequencer was becoming a crutch and causing me to lose touch with my inner ear. So I decided my next piece would be written entirely at the piano, with pencil and paper. And the result was quite surprising. The piece tumbled out in about three weeks (lightning quick by my standards), and I felt so satisfied with it after the first draft that I changed very little, only simplifying a few things to make the piece easier to play and more idiomatic.

In the process of writing a piece the "old-fashioned way," I also felt more deeply connected to and aware of what I was writing. I think this is the reason the piece came out to be so much about melody, harmony, form, and lyricism.

Theoretically speaking, the main point of interest is in the use of a tritone substitution in place of a traditional dominant. Instead of A-flat being the tonality that pulls the piece back to its tonic of D-flat, it is D major (the chord a tritone away from the dominant of D-flat) that either leads us away from D-flat at first, and then leads us back. Similarly, A-flat is arrived at as a second stable key area by using its tritone substitution, A major.

For writing this piece, I must thank Josué Aceves for the suggestion that brought it all about, Jodi Levitz, Dan Becker, and Felipe Gomez for organizing and producing the Viola Project, and Matthew Davies for all his help and expertise, and for a wonderful premiere.

*Air: for Unaccompanied Viola* was premiered at the San Francisco Conservatory of Music on December 1, 2006.

### A Word on Notation:

Throughout the piece, some double stops contain small noteheads. These notes are to be considered optional depending on the ability of the performer, and should only be performed if they can be executed in performance easily and musically.

One or two places use a dashed slur or tie. This indicates that although a note will most probably need to be rearticulated, it should be done as smoothly as possible.

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Duration ~ 8'

for Josué Angel Aceves

# Air

for Unaccompanied Viola

Joshua Saulle

$\text{♩} = 70$  Adagio cantabile

*mp* *mf* *mp*

5 *poco string.* *a tempo* *poco string.*

10 *a tempo* *f*

14 *poco piu mosso* *p* *mf* *p*

18 *poco string.*

23 *poco rall.*  $\text{♩} = 60$  Calmly *poco string.* *p* *mp*

27 *a tempo* *mp*

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JOURNAL OF THE AMERICAN VIOLA SOCIETY

31 *mp* *sfz* *mf* *sfz* *f*

34 *mf* *p sub* *f*

37 *p sub* *mf* *f* *string.*

40 *rall.* *a tempo* *p sub* *f*

42 *poco string.* *poco rall.* *p* *mp* *70*

45 *p delicate* *50*

48 *a tempo* *mp* *p* *mp*

52 *poco rall.* *p delicate* *50* *a tempo* *sfz* *attaca*

♩ = 70 Suddenly grim and grotesque

55 *mf* (play lower voice 2nd time only)

58 *accel. e cresc. poco a poco* through repeat until reaching -----

61 ----- ♩ = 108 *f* *spiu* ♩ = 90 Maestoso, a bit broader

64 *accel.* ----- ♩ = 120 *f mp cresc. poco a poco*

68 *ff*

71 ♩ = 70 Maestoso, a bit broader

75 *poco string.* *a tempo* *ff* ♩ = 60 peacefully, poco rubato *pizz. l.v.* *mp*

79 1. *sim.* 2. *mf*



84 *poco rall.*  $\text{♩} = 50$  Lovingly arco *p* 3

89 don't hurry *mf* *mp* *mf*

93 *p* *mp* *poco piu mosso*

97 *p sub* *mp* *poco rall.*

101 *pp* *p* *p* *mp espr.* *mf*

107 *f* *molto espr.* *molto rall.* *a tempo* *p*

113  $\text{♩} = 60$  Calmly 3 *poco rall.* *p*

116 Slower and very delicate *p* *poco rall.*

119 *a tempo* *poco rall.* *p piu* *pp*

- 6 -

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*Thomas Meuwissen at work*

**by Eric Chapman**

It is said that artistry is 1 percent inspiration and 99 percent perspiration. When a violist possesses a truly exemplary instrument, the perspiration is much reduced, and the performance is more enjoyable! The cutting power, speed of response, and elegant sound of a Thomas Meuwissen viola will far exceed the assumed 1 percent of inspiration.

Thomas Meuwissen builds instruments with character and charm—instruments that, like del Gesù's, are not fussed over but built with secure hands and a distinctive artistic sense. He considers the player's requirements to be of paramount importance. Most of his violas are made on commission, so he is able to cater to the preferences and playing demands of each artist. Whether it is a particular type of sound, comfortable meas-

urements, or an antiqued or new look, the result is a creation tailor-made to the performer. Meuwissen states his credo quite clearly: to create "new instruments that tune the rich legacy of the past to the needs of today's musicians, and reconcile tradition and science, craft and arts, history and personality."

Born in Belgium in 1966, Meuwissen was raised in a family

of architects and scholars. Music and art were environmental staples. While he considered careers in sculpture and architecture, he opted instead for violin making. After graduating from the Newark School of Violin Making in England, he had the honor of working with Premysl Spidlen, one of the great Prague makers of the century. He later honed his skills in the workshop of noted viola maker Frédéric Chaudière.

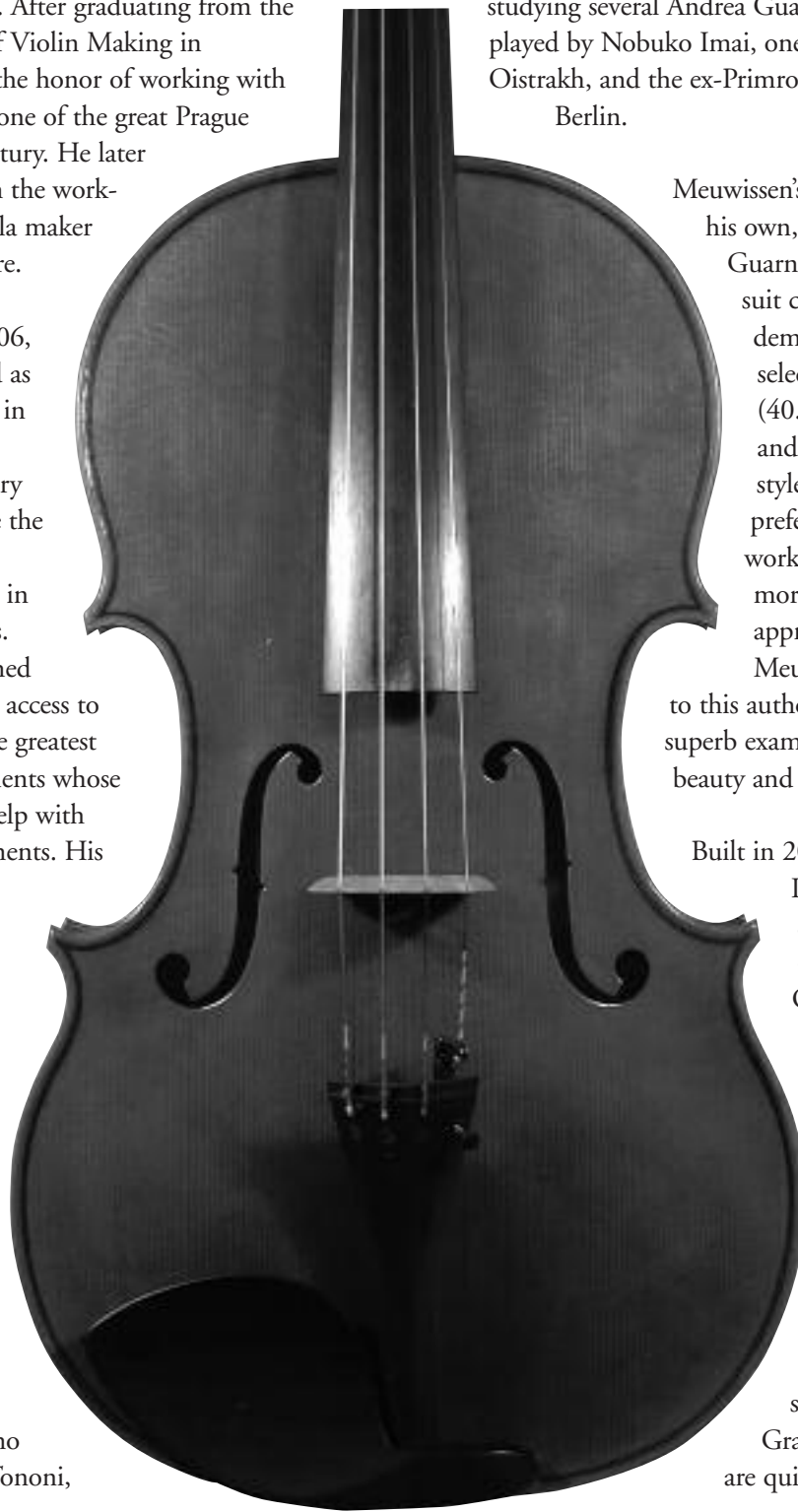
From 1993 to 2006, Meuwissen served as the “violin maker in residence” at the Royal Conservatory in Brussels, where the legacy of Eugène Ysaÿe looms large in the hallowed halls. Such a distinguished position provided access to instruments of the greatest masters—instruments whose owners enlisted help with acoustical adjustments. His day-to-day relations with fellow musicians also provided useful feedback and collaboration on his own most recent creations.

His preferred viola models include the work of the Brothers Amati, Andrea Guarneri, Giacomo Gennaro, Carlo Tononi,

and Anselmo Belosio. Meuwissen’s work is perhaps most influenced by Andrea Guarneri, founder of the Guarneri dynasty. Much time has been spent studying several Andrea Guarneri violas: one played by Nobuko Imai, one played by Igor Oistrakh, and the ex-Primrose that is now in Berlin.

Meuwissen’s favorite model is his own, inspired by Guarneri, but adapted to suit contemporary demands. Violists can select from three sizes (40.5, 41, and 41.5 cm) and choose finishes or styles depending on preferences: the refined work of the Amati or a more robust Guarneri approach. The viola by Meuwissen known best to this author is the latter. It is a superb example that combines beauty and sound.

Built in 2003–04 while in Italy, the maker selected wood that closely resembles the Oistrakh viola. In this case, the back is Italian; the top was found in Switzerland. The arch duplicates his ideal arch found on the Guarneri. The re-curve at the edges is deep and stunningly beautiful. Graduation thicknesses are quite full, and the



*Meuwissen viola (2005 Mittenwald International Competition silver medal)*



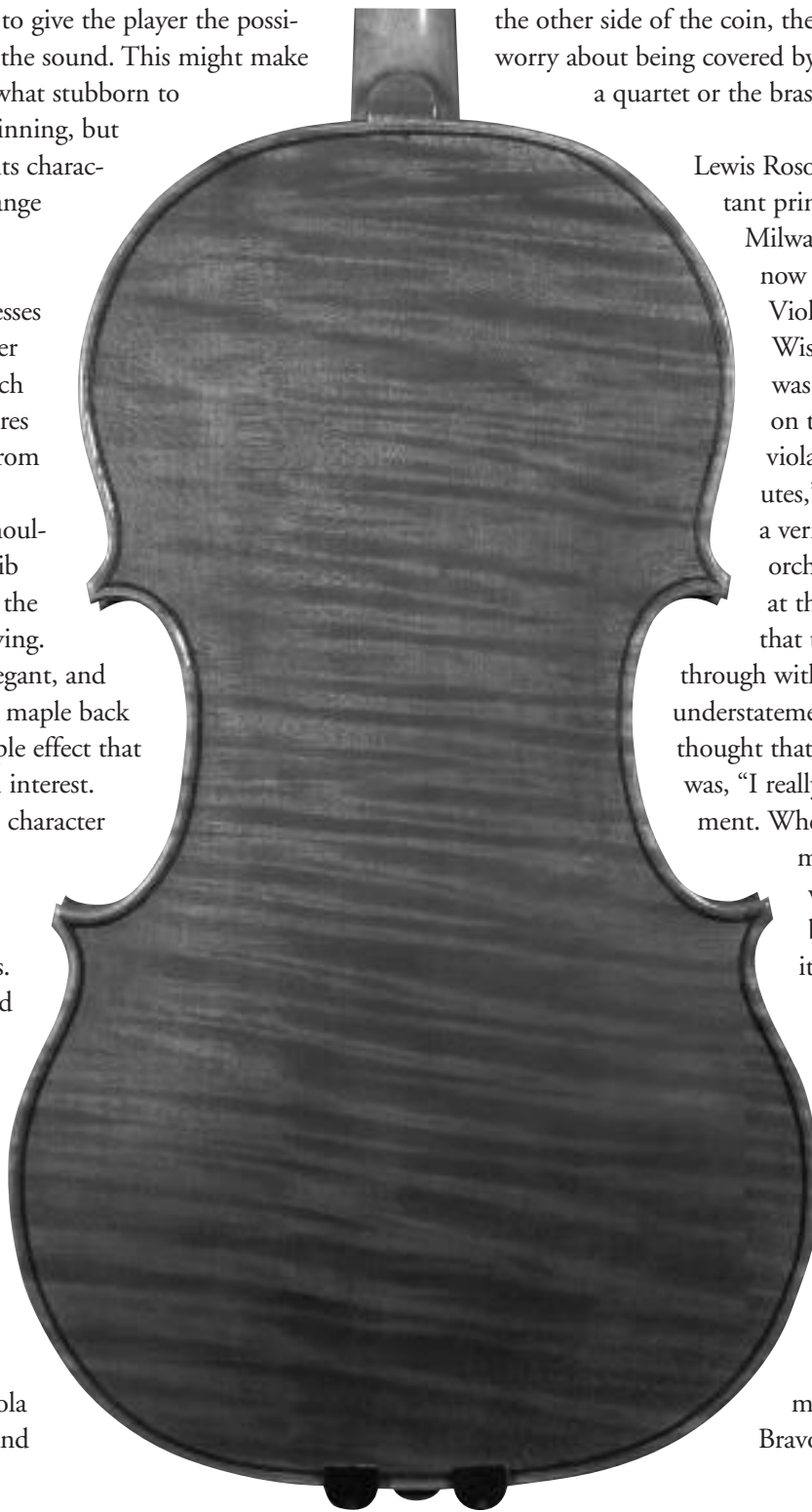
thickness patterns are slightly asymmetrical. Meuwissen notes that this combination of arch and graduation leaves “enough strength and a little resistance to give the player the possibility to sculpt the sound. This might make the viola somewhat stubborn to play in the beginning, but contributes to its character and color range later on.”

The viola possesses enormous power and speed, which definitely requires due diligence from the player. The user-friendly shoulder slope and rib height increase the pleasure of playing. The scroll is elegant, and the quarter-cut maple back has a slight ripple effect that enhances visual interest. Each string has character and responds effortlessly in the extreme upper positions. The vibrant and complex overtone structure makes the instrument ring like an organ. Even tuning is enjoyable.

If your ideal viola sound is dark and

somewhat covered or nasal, this is probably not the type of viola for you. This instrument is like playing a Strad—anything you play, the audience hears. On the other side of the coin, the violist need not worry about being covered by the violin or cello in a quartet or the brass in an orchestra.

Lewis Rosove, the former assistant principal violist of the Milwaukee Symphony and now Adjunct Professor of Viola at the University of Wisconsin-Milwaukee, was asked to comment on the 2004 Meuwissen viola. “For thirty minutes,” he writes, “I threw a veritable ‘minefield’ of orchestral and solo music at the Meuwissen. To say that the instrument came through with flying colors is an understatement.” The first thought that came to his mind was, “I really trust this instrument. When I needed consummate depth and power without a hint of breakup or distortion, it was there. Quick response and purity of tone at all dynamic levels, even with harmonics? No problem whatsoever. In short, the Meuwissen is a classic example of a modern instrument whose acoustic maturity belies its age. Bravo!”



*Meuwissen viola (2005 Mittenwald International Competition silver medal)*

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While Meuwissen is not well known in the United States, numerous honors and accolades have been bestowed on this maker and his work in Europe. The viola pictured in this article is the Silver Medal from the 2005 Mittenwald International Competition, one of Europe's most important. A cello received the Silver Medal at the Manchester Cello Competition in 2007. In addition to his membership in the International Entente, he has received numerous other awards to accompany the high praises of many distinguished artists.

His waiting list for new instruments is lengthening, but it is never too late to join the line.

*Eric Chapman is a founder of the Violin Society of America and a long-time contributor to the Journal of the American Viola Society. The owner of Eric Chapman Violins, Inc. in Chicago, he has been commended for distinguished service by both the AVS and the VSA.*

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# NEW MUSIC REVIEWS

by Ken Martinson

*This issue's column features newly available works for viola and piano.*

## **A Lionel Tertis Album: Concert Pieces for Viola and Piano (published 2006)**

- I. Etude, op. 42, no. 4, by Alexander Scriabin (1872-1915)
- II. "Serenade," from the drama *Hassan*, by Frederick Delius (1862-1934)
- III. *First Meeting* (Souvenir), by Eric Coates (1886-1957)
- IV. Romance in F, op. 28, no. 2, by Robert Schumann (1810-1856)
- V. *Sérénade*, op. 7, by Gabriel Pierné (1863-1937)
- VI. *Cherry Ripe*, by Cyril Scott (1879-1970)
- VII. "Chant de Roxane," from the opera *Le Roi Roger*, by Karol Szymanowski (1882-1937) (from the violin arrangement by Pawel Kochanski (1887-1934)).

Difficulty: Level 5 (I, IV, V, VI); Level 4 (III, VI); Level 2 (II)  
Duration: I: 2 minutes; II: 2 minutes; III: 8 minutes; IV: 2 and a half minutes; V: 3 minutes; VI: 3 minutes; VII: 5 minutes

**Arranged by Lionel Tertis (1876-1975)** and compiled/edited by John White

This newly available edition of Tertis transcriptions is presented in a very crisp, clean, and professional manner. I also very much enjoyed the selections in this compilation, although some more than others. I especially loved Pierné's *Sérénade* and Scott's *Cherry Ripe*. The Delius Serenade, from the drama *Hassan*, was also very nice and strikingly much easier to play than the other movements. My favorite selection in this book was actually Eric Coates's *First Meeting* (Souvenir). I had not been aware of this composer before playing this work, and I was extremely surprised at how beautiful it was. This is the one work in this compilation that is actually not a Tertis transcription, but rather an original work that was written for Tertis. The notes in the music state that it was written for Tertis in 1941, but he never gave an actual premiere of the work, only a "private" performance for the composer. Coates was a violist himself, and he had studied viola with Tertis at the Royal Academy of Music in 1906. Given the high quality of the work, I am a little surprised that Tertis didn't promote it more, but I am certainly glad it is included with this edition. Strategically, this was an excellent editorial choice by White and Josef Weinberger edition; I don't think it would have sold well as an entity on its own. However, after becoming familiar with it, I would say that every violist should

buy a copy of this collection for the Coates alone.

The notes, photographs, and discography information all add to the value and attractiveness of this edition. There is also a unique editorial choice done in this edition that I have never seen before: the fingerings that appeared in the Tertis viola parts are only included in the piano score and not in the published viola part. I actually applaud this decision; I know that I personally prefer seeing clean viola parts, and I usually end up changing most fingering suggestions I see anyway. In particular, I have read and observed that Tertis has an affinity for going out of the way to play high up on strings (this can especially be seen in the fingerings published in the Vaughan Williams Suite, which is edited by Tertis). I have, as a rule, been against these kinds of fingerings for projection reasons, but I am glad they were included in the piano part so I can at least draw some ideas from them.

My only other critique about this collection is a specific transcription choice that Tertis made as far as some double stops. In this spot—measure seventeen in the Scriabin—he chooses intervals of seconds, thirds, and fourths very high up on the A and D-strings. I can't help but wonder if there was a better way to voice this. It is so

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awkward that I would actually wince before making the commitment to learn and perform it. Other than that, I highly recommend that violists obtain a copy of this wonderful edition.

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## **Elegiac Blues (2005)**

Difficulty: Level 4  
Duration: 6 minutes  
Premiere: Michelle Walker (viola) and Debbie Heath (piano) at Rhodes College, Memphis, TN, February 2006  
Dedication: In memory of Richard Toeman

### **By Paul Patterson (b. 1947)**

This “bluesy” feeling piece is a charming new addition to our repertoire. It is especially welcomed because it helps to fill a hole in our repertoire of serious original jazz pieces for the viola. Too often I think violinists, cellists, and bassists get to have the most fun in this style of writing, and this piece proves that the viola can fit the jazz idiom just as well. In fact, in some ways it perhaps fits better, given the natural dark and somber moods our instrument is capable of. This is especially true

in a work like this, where the dark viola tone fits the elegiac, remembering qualities the composer wrote in the work. The work is not written in twelve-bar blues, as the title might suggest, but rather it grasps the sadder, “bluesy” moods of the jazz idiom. Technically speaking, the work is not too challenging, and would make a pleasant and easy to put together encore. I wouldn’t recommend making this the only encore, however, because of the mood and its soft ending; it would probably be best as the second encore in a group of three. The ending does climb up to a high D, which might not make it ideal as a teaching piece for younger students; this work is really meant for older professionals. Originally written for cello, the composer made this viola version shortly afterwards. I have not seen the cello version, but I would guess that much material is at the same pitch range, placing it more on the A-string of the cello.

This work is also published by:

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## **Three Fantasies for Viola and Piano (2008)**

- I. Andante furioso
- II. Delicato, rubato
- III. Allegro animato

Difficulty: Level 5  
Duration: 26 minutes  
Commission by: Ross DeBardelaben

### **By Stephen Danyew (b. 1983)**

I really enjoyed listening and playing through this work, and I especially enjoyed the harmonic language Danyew uses. I thought I heard an Eastman influence in his harmonic language, and I confirmed this hunch after reading his bio and discovering that he is currently pursuing a master’s degree at the Eastman School. Parts of his music reminded me of a couple of modern, “trendy” composers like Michael Torke, Joseph Schwanter, and Stephen Hartke. I also appreciated the boldness of the “thinner” piano writing; it was kept fairly simple and not chordal by any means, but more brittle, like the accompaniment of the Shostakovich Viola Sonata. I also really love modern music that sounds fresh in its harmonic language, yet has a universal appeal and is accessible from the first listening, as this work is.

Each of these three movements has an independent “fantasy” character, but they are glued together in a very subtle way with an underlying motive that takes many forms as it is developed. The first movement, “Andante furioso,” is in 2/4 or 6/8 time, and is characterized with driving rhythms and very aggressive playing using a droned open D-string. The rhythmic motives are sparingly used, which helps to define the character of the move-



Three Fantasies for Viola and Piano (excerpt)

I.

Stephen Danyew

**Andante Furioso**  
♩ = 78

*vivo* *sim.*

Viola

Piano

Via.

Pno.

*mf* *cresc.* *f* *ff* *p* *ff* *ff*

© Steve Danyew 2007

16

Vla.

Pho.

*f*

*p*

*mf*

21

Vla.

Pho.

*pp*

*f*

*f*

*mf*

pedal ad lib.

26

Vla.

Pho.

*p*

*pp*

*p*

*pp*

31

Vla. *f*

Pno. *mf* *p* *f*

pedal ad lib.

36

Vla. *ff* *mf*

Pno. *ff*

41

Vla. *p* *pp* *ricochet* *ricochet* ♩ = ♩ ♩ = 78

Pno. *p* *ppp*



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ment. The second movement, "Delicato, rubato," is in the key of F-sharp major. The third movement, "Allegro animato," is also very driving and "Coplandesque" with its frequent meter changes between 3/4, 5/8, 8/8, 3/8, etc. This was truly a very exciting work with a powerful ending, and I very much look forward to more viola music from this up-and-coming young composer!


This work is available directly from the composer at:  
www.stevedanyew.com (score and part of the complete first movement are available here) steve@stevedanyew.com

### Key to the Difficulty level chart:

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

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# RECORDING REVIEWS

by **Carlos María Solare**

Morton Feldman: *The Viola in My Life I-IV*. Marek Konstantynowicz, viola; Cikada Ensemble, Norwegian Radio Orchestra; Christian Eggen, cond. ECM New Series 1798.

Back in 1986 I took part in a viola festival that bore the title “The Viola in my Life.” Of course, it included Morton Feldman’s composition(s) of that name except for the last one, which—requiring a full orchestra—was beyond the festival’s means. Live performances of Feldman’s music being quite rare, this recording represents my first acquaintance with the complete cycle. At forty minutes, it is short if compared to, say Feldman’s string quartets (these clock in at around 100 and 370(!) minutes respectively), and it can, of course, always be sampled one piece at a time. Heard as a cycle, however, the music casts a very special spell. In the first piece, the solo viola is set apart from the accompanying ensemble by the fact that almost every note has a dynamic component (crescendo or diminuendo), while the ensemble (flute, violin, cello, piano, percussion) remains in the background. It is as if a tune were straining to break loose from the surrounding sparse textures and quiet sonorities. This proceeding is enhanced in the second piece, with dynamic changes present in all parts. The orchestration is slightly larger and more colorful (flute, clarinet, violin, cello, celesta, percussion), and the melodic material—especially in the viola—is more ambitious. The third piece represents a reduction in means (it is scored for just viola and piano) and at the same time a radical concentration of the musical message. The fourth and last piece is scored for viola and orchestra. It is the only part of the cycle in which the viola plays without a mute, and also the only one in which louder dynamics up to triple *forte* are prescribed. This is arguably the most “traditional” part of the cycle, with melody a stronger component of the musical fabric, and even short, cadenza-like passages. I have not been able to find any information on the excellent violist, Marek

Konstantynowicz, except that he was active on the free jazz scene in Warsaw, Poland, before moving to Norway as a member of the Trondheim Symphony (he no longer seems to play with them, though). Konstantynowicz is also a founding member of the Oslo-based Cikada Ensemble, specializing in contemporary music and no stranger to improvised music. The performances by all concerned are irreproachable, allowing each detail of the score to be clearly heard, and the recording quality is typical of ECM’s reputation.

Rubinstein: Viola Sonata, op. 49; Violin Sonata, op. 13. Nokuthula Ngwenyama, viola/violin; Jennifer Lim, piano. EDI Records EDI0241.

A Beethoven look-alike, Anton Rubinstein was one of the great pianists of the nineteenth century, with a reputation rivaling that of Franz Liszt. As a composer, he was thoroughly trained in Berlin under the famous Siegfried Dehn, who had also taught Mikhail Glinka. However, while the latter went back to his Slavonic roots to become the “Father of Russian Music,” Rubinstein adopted a more Westernized style, influenced by Schumann and Mendelssohn. Both the pieces recorded here reflect Rubinstein’s tremendous talent as a keyboard lion, with piano writing that is almost orchestral in its ambition. This can create problems of balance in the concert hall, especially in the Viola Sonata, but none are noticeable in this recording. Ngwenyama and Lim are a tried and true team, drawing sparks off each other. They nicely differentiate between the early Violin Sonata’s lighter Mendelssohnian character and the more obviously heaven-storming Viola Sonata, creating opposing sound worlds for each piece. Tempos are consistently swifter than in the classic Russian recordings of both works (Galina Barinova/Alexander Goldenweiser for the Violin Sonata, Feodor Druzhinin/Larisa Panteleyeva for the Viola Sonata), and I do miss some of the older play-

ers' unashamed lushness of tone. Mr. Primrose used to denounce "moonlighting" violinists who would occasionally pick up a viola. The opposite, however, is much less frequent (in fact, why should a violist bother?) As can be expected, Ngwenyama acquits herself well in the Violin Sonata, but I'd much rather listen to her on the viola, and Rubinstein's Viola Sonata is in any case the more interesting piece. EDI's recording is unobtrusively excellent, achieving a believable balance with every detail clearly audible.

Lansing McLoskey: *Sixth Species*. *Wild Bells* (viola & piano); *OK-OK* (saxophone quartet); *Solsange* (solo voices); *Tinted* (piano trio); *Glaze* (brass quintet and drum kit).

Leticia Oaks-Strong, viola; Timothy Durkovic, piano. Albany Records TROY1044.

Lansing McLoskey's is a distinctive voice in present day American music. This CD offers a fascinating cross-section of his vocal and instrumental chamber

music and bears witness to McLoskey's sharp ear for instrumental sonorities. I am not in a position to comment on just how idiomatic his writing for saxophones or brass instruments is, but on this showing he knows how to make a viola sound at its best.

*Wild Bells* was commissioned by the Barlow Endowment for Music Composition at Brigham Young University for Leticia Oaks-Strong, who premiered it in 1999 at the International Viola Congress in Guelph, Canada. Each of the three movements is headed by an inscription from a religious hymn (the title refers to Lord Tennyson's hymn "Ring out, wild bells"), but no literal quotations occur. The introductory section begins in *unisono* between both instruments, achieving fascinating timbral permutations. The second movement is a wild scherzo, from the midst of which a bizarrely distorted hymn tune emerges. The heart of the piece is the big chaconne that constitutes its last movement, a big arch of sound that progresses to a violent climax before calming down and ending in highly pitched piano tintinnabulations and viola



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harmonics. The performance by Oaks-Strong (herself a BYU alumna) and Durkovic is, of course, uniquely authoritative. Getting inside this multifaceted piece and mastering it was obviously a labor of love for both players. Of the other pieces on the CD, I was especially taken by the medieval era pastiche for three solo voices, *Solsange* (Sun Songs), an unashamedly derivative composition resulting from McLoskey's preoccupation with Early Music. Nearer home, *Tinted*, for piano trio demonstrates once again the composer's idiomatic string writing. Having heard the premiere performance of *Wild Bells* all those years ago in Guelph, I am happy to have gotten to know more of McLoskey's music through this lovingly produced CD.

York Bowen: The Complete Works for Viola and Piano. Lawrence Power, viola; Simon Crawford-Phillips, piano. Hyperion CDA67651/2.

I happen to have a very soft spot for English viola music from the Edwardian period. After years of famine, things have been lighting up, with a growing number of performances and recordings of what might be termed the "Tertis repertoire." An indefatigable crusader for the cause of the viola as a solo instrument, Lionel Tertis was the inspiration behind countless pieces. As a teacher at the Royal Academy of Music in London, he approached both his composing colleagues and the most promising students, among them Edwin York Bowen (1884-1961). Bowen was a virtuoso pianist, labeled at some point "the English Rachmaninoff," whose second instrument happened to be the viola. Bowen even accompanied Tertis in many recitals, thus getting to know at first hand the existing viola repertoire as well as the potential pitfalls in writing for the instrument. He learned his lesson: although his piano parts are as dense as any in a Brahms sonata, Bowen always makes sure that the viola is not covered. On these two CDs we have almost all the music Bowen wrote for the viola (as far as I can see, just a couple of pieces with organ accompaniment are missing). Having already recorded Bowen's gorgeous Viola

Concerto, Lawrence Power now makes a strong case for the remaining compositions in the composer's oeuvre for viola and piano. These are: two sonatas (C Minor and F Major), two medium-length compositions (*Phantasy* and *Rhapsody*), and a few shorter morsels. Power commands an unlimited tonal palette of unique beauty, even at the extreme heights to which the viola is taken in the F Major sonata. His partnership with Simon Crawford-Phillips is tight as a glove, with some perfectly unanimous *rubati*. Fellow violists Philip Dukes, James Boyd, and Scott Dickinson join in for the charming *Fantasia* written in 1907 for Tertis. Although Bowen can't be termed an innovator, his well-crafted compositions are as satisfying for the listener as they are challenging and rewarding for the players. Several first recordings are on offer here, including an intriguing viola *obbligato* to the first movement of Beethoven's "Moonlight" Sonata. Lewis Foreman, an authority in the music from this period, contributes some typically erudite annotations to a recording that should be in every violist's collection.

Emanuel Vardi Plays Paganini: 24 Caprices. Cembal d'amour, Historic Series CD 129.

Paganini's 24 Caprices Performed on Viola by Scott Slapin. Eroica Classical recordings JDT3420.

"It must be much easier on the viola!" mumbled a nonplused Mischa Elman after being regaled with some of Paganini's Caprices by William Primrose. Scott Slapin, by his own account, has never played the violin, but I expect Emanuel Vardi might beg to differ with Elman. In his time, Vardi was inspired to take up the viola by Primrose's legendary recording of Caprices No. 5 and 13. In the 1960s, when he came to record his complete set, he even adopted some of Primrose's changes to the original text (for example at the end of No. 5). By coincidence, Vardi's recording has been reissued just as Slapin set down his own. After spending some hours with both CDs, I was left with mixed feelings about the actual necessity or otherwise of playing and recording all of Paganini's Caprices on the viola.

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Primrose, canny old Scot that he was, played just a few selected caprices that he felt were particularly appropriate for the viola. Others he left well alone, knowing that, no matter how big his technique, they were not going to sound well. For all of Vardi's and Slapin's achievements, before which I humbly bare my head, there are passages in both these recordings that just don't sound. Take Caprice No. 6, a melody self-accompanied by tremolos, and requiring some huge stretches. Even if your hand can reach them, the thicker strings won't speak fast enough for both notes of the tremolo to sound, and the effect won't come off. Vardi gets around the problem by slowing down the tremolo's speed until the notes get into focus, while Slapin has to accept a modicum of fogginess into his sound. After them, hearing Itzhak Perlman on the violin is a blessing: not only does he play a lightning-like tremolo, but can even afford the time to phrase and form the tune.

This is, of course, an extreme case, and there are many beautiful moments in both recordings that more than compensate for it. Take Caprice No. 20 in Slapin's recording: the lower pitch adds a cosy warmth to the bagpipe-like melody, which is itself lovingly cuddled by the player. Vardi sounds impatient here, as if the piece were "too easy." On the other hand, Vardi gets more into the string in Caprice No. 21, drawing a more intense, manlier sound in the passages in sixths high up on the third and fourth strings than Slapin. Neither player is afraid of tenths, by the way. Primrose rewrote a passage in Caprice No. 24, changing the tenths into thirds, but both Vardi and Slapin stick to the original text. The latter goes about it more cautiously, cunningly using rubato to get around the most awkward corner, while the former throws caution to the winds, Ruggiero Ricci-like fashion. A matter of swings and roundabouts, then, but there is some fabulous playing to be heard on these CDs. One thing is certain: all viola players will have to hear both: Vardi's because we have always heard our elders rave about it, and Slapin's to remind ourselves that not all great players belong to the distant past.

Schnittke: Viola Concerto; Shostakovich: Viola Sonata. Antoine Tamestit, viola; Markus Hadulla, piano; Warsaw Philharmonic; Dmitrij Kitajenko, conductor. Naïve ambrosie AM 168.

Schnittke's Viola Concerto seems to be a "signature tune" of Antoine Tamestit's. I first heard him perform it (from memory) at the finals of the Munich Competition in 2004, in an interpretation of overwhelming intensity that landed him an undisputed First Prize. Three years later (shortly before the recording sessions for this CD took place), I heard him play it again in Berlin, and can avow to an enormous growth in the intensity and authority of his interpretation (when the performance was over, I turned around to find my companion in tears). Thus, Schnittke's piece seems an obvious choice for Tamestit's first concerto recording. Conductor Dmitrij Kitajenko was never one to hold back his emotions either, and the knock-out orchestral performance on this recording adds enormously to the recording's considerable strength. Schnittke's kaleidoscopic instrumentation (there are no violins, but instead a continuo combo of piano, harpsichord, celesta, and harp, as well as sundry percussion including vibraphone and flexatone) is beautifully realized by the musicians, with Tamestit a "*primus inter pares*" among them, and perfectly caught by the recording. The coupling of Shostakovich's Viola Sonata is a stroke of genius, since both works inhabit an uncannily similar emotional world. In the sonata, Tamestit is joined by his long-time piano partner, Markus Hadulla, for an interpretation that digs deep into the music's core. Tamestit exhibits an uncommonly wide sound spectrum in both compositions. His vibrato is beautifully varied, reflecting even within a single sustained note the music's changing moods. Listening to both pieces on this CD back-to-back is to be strongly discouraged (it could induce suicidal feelings), but make sure nevertheless to get hold of a copy soon.



# AT THE GRASSROOTS

## Eastman Viola Society

Now announcing the formation of the Viola Society at the Eastman School of Music!

Formed from the viola studios of Carol Rodland, George Taylor, and Phillip Ying, students at the Eastman School of Music have created the second national collegiate viola society. After a master class presented by Juliet White-Smith, the society hosted a dinner and discussion with the current president of the national society focusing on topics from career-building tips, to pedagogy, to information about the American Viola Society. Professor White-Smith presented a wonderful class on concertos by Stamitz and Hoffmeister, sonatas by Brahms and Clarke, the *Suite Hébraïque* by Bloch, and the Suite by Vaughan Williams.

Future plans for the society include recital performances of all six of Bach's cello suites by different members of the society, a viola day of master classes presented by Eastman violists to schoolchildren in the surrounding Rochester area, a master class presented by Sheila Browne, and the formation of a viola choir.

Many thanks are extended to Juliet White-Smith, Carol Rodland, George Taylor, and Phillip Ying for their efforts in founding the Eastman Viola Society.

— Adam Paul Cordle

## Florida Viola Society

The Florida Viola Society (FVS) has been very active with numerous events across the state during the last year. We are making an effort to reach every corner, including planning for an event in South Florida in the near future. On March 2, 2008, the FVS held a Gala Viola Concerto event in Gainesville at the University of Florida (UF), with the University of Florida Symphony Orchestra, Raymond Chobaz, conductor. The event featured AVS founder Myron Rosenblum (on viola d'amore), Yizhak Schotten, and Kenneth Martinson. The Gala Concerto Concerto included Graupner's Concerto in D Major for Viola d'amore and Viola (Rosenblum/Martinson), Reger's Suite No. 1 for Viola and Strings (Martinson), Telemann's Viola Concerto (Schotten), and Hindemith's *Trauermusik* (Schotten). The event also featured a master class by Schotten, a viola d'amore lecture by Rosenblum, and a read-through of Richard Lane's *Triptych for Six Violas* led by Martinson.

On September 9, 2008, the FVS hosted a master class with Hank Dutt, violist of the Kronos Quartet. On November 3, 2008, the FVS held another event in Gainesville at UF with guest violist Luis Magín, founding president of the Spanish Viola Society. Magín presented a master class and performed a recital of Spanish viola music including a de

## Local Viola Societies

### Alabama Viola Society

Daniel Sweaney, president  
dsweaney@music.ua.edu

### Arizona Viola Society

Jaquelyn Schwandt, president  
Jacquelyn.Schwandt@nau.edu

### Central Texas Viola Society

(includes Austin, San Antonio, San Marcos, Waco)  
Martha Carapetyan, president  
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### Florida Viola Society

Ken Martinson, president  
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### Great Lakes Viola Society

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### Gulf Coast (Mississippi) Viola Society

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### Louisiana Viola Society

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### Missouri Viola Society

Leslie Perna, president  
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### North Carolina Viola Society

Sheila Browne, president  
brownes@ncarts.edu



*Myron Rosenblum and Kenneth Martinson performing Graupner's Concerto in D Major for Viola d'amore, Viola, and Strings*

Falla transcription and Turina's *Scène Andalouse* for solo viola with piano quintet. On November 11, 2008, the FVS hosted a master class and recital in Tallahassee at Florida State University with guest violist Hsaipei Lee. On January 19, 2009, the FVS held the second annual BRATS Day in Naples at Barron Collier High School with guest artists Craig Mumm, assistant principal violist of the Metropolitan Opera; Kenneth Martinson; and the University of Miami Viola Ensemble led by Pam McConnell. The event began with a viola ensemble read-through. Works included the seven-part viola ensemble arrangement of "The Star-Spangled Banner," conducted by Martinson, and several viola ensemble pieces published by Fountain Park Music Company, conducted by company owner Tracy Rush. Next there was a recital by Mumm and Martinson including two newly published Viola Duos by Rolla (BI. 2 and WoBI. 1) and a world premiere of

the viola/piano arrangement of Richard Sortomme's Rhapsody for Viola and Orchestra. Other events included a master class by Mumm; a panel discussion on the "New York String Player" (Craig Mumm, Mary Ann Mumm, and Richard Sortomme); a recital by the University of Miami Viola Ensemble including the *Suite for Eight Violas* by Gordon Jacob; and a final concert including premieres of works for viola and strings by Sortomme and Rush.

On March 23–24, the FVS will hold another event at UF in Gainesville featuring guest violist Connie Gee. The FVS has also been booked to perform the seven-part viola ensemble arrangement of "The Star-Spangled Banner" for the Florida Marlins (baseball) pre-game show on June 1, 2009. Pending the success of the Miami Heat (basketball) in making the playoffs, we will also be playing the National Anthem at one of the playoff games. Please contact

Kenneth Martinson at [kamart@ufl.edu](mailto:kamart@ufl.edu) if you are interested in participating in these events or if you would like PDFs of the of "The Star-Spangled Banner" arrangement.

– Ken Martinson

## Indiana Viola Society

The Indiana Viola Society will host its first state "Mini Congress" on Saturday, April 11 at DePauw University in Greencastle, Indiana. This promises to be an exciting, fun-filled day for violists of all ages and abilities. Activities will include a master class with distinguished violist and pedagogue Alan de Veritch and a recital featuring Indiana Viola Society members. Participants are also invited to take part in a viola ensemble play-along session lead by Professor de Veritch. For further information regarding this event and other news, including information on how to join the Indiana Viola Society, please visit our new website at [indianaviolasociety.org](http://indianaviolasociety.org).

– Philip Tietze

## Louisiana Viola Society

The Louisiana Viola Society is kicking off our year with a new competition for viola students living in the southern states. The event will take place May 23–24 at The Louisiana State University School of Music and is open to all violists who are currently enrolled in college and are members of the

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American Viola Society chapters in Louisiana, Mississippi, Alabama, or Florida. Cash prizes for the competition are generously provided by the Alexander family fund. For more details on the competition, and other exciting events, please visit our website at: [www.southernviola.com](http://www.southernviola.com).

– *Matthew Daline*

## Oregon Viola Society

The Oregon Viola Society has had a great and active year including several play-ins and an alternative styles class with the popular Portland Cello Project. Upcoming activities include two Viola Days on the schedule for the spring. We'll meet at Willamette University in Salem for a master class, visits with luthiers and sports performance specialists (massage, anyone?), and of course a casual play-in on February 22nd. There will be a similar event in April in Portland with a concert to benefit the family of former Eugene Symphony principal violist Kjersten Oquist. With both of these days we hope to really connect with the student population along the I-5 corridor from Vancouver down past Eugene.

This photo shows a few of us checking out the Bach duos in the Doktor anthologies over tea, fruit, and cheese. Mattie Kaiser, Dorianne Reinhardt-Paul, Christine Lang, and Miriam Ward are shown. The enthusiastic audience member is Tobias Ward, age two.

– *Miriam English Ward*



*Oregon Viola Society play-in*

### Northern California Viola Society

Ethan Filner, president  
[ethan@cypressquartet.com](mailto:ethan@cypressquartet.com)

### Ohio Viola Society

Jeffrey Irvine, president  
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### Oklahoma Viola Society

Donna Wolff Cain, president  
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### Oregon Viola Society

Miriam English Ward, president  
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### Rocky Mountain Viola Society

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### Seattle Viola Society

Mara Gearman, president  
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### South Carolina Viola Society

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### Tennessee Viola Society

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### Utah Viola Society

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### Virginia Viola Society

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### Viola Club of MD/DC & VA

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#### Eastman Viola Society

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# American Viola Society

The American Viola Society (AVS) was founded for the promotion of viola performance and research. AVS membership includes two print issues of the *Journal of the American Viola Society*, published in November and March, and an online-only issue released in July. Your personal and financial support through AVS membership is appreciated!

## Personal Information (students, please use your permanent address)

- ☐ New Member   ☐ Renewal   ☐ Change of Address (the *Journal of AVS* cannot be forwarded!)
- ☐ My address/telephone number/email have not changed since last year.
- ☐ Referred by \_\_\_\_\_ (print name of AVS member.)
- Do you wish to be included in the online teacher directories? ☐ Yes ☐ No
- Do you offer AVS members a one-time discount (suggested 50% off) on your private lesson fee? ☐ Yes ☐ No
- How did you learn about the American Viola Society? \_\_\_\_\_

First Name \_\_\_\_\_ Last Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip or Postal Code \_\_\_\_\_

Country \_\_\_\_\_ Home Phone \_\_\_\_\_

Work Phone \_\_\_\_\_ Fax \_\_\_\_\_

Email \_\_\_\_\_ Website \_\_\_\_\_

## Affiliations (check all that apply)

- |   |  |
|---|--|
| <input type="checkbox"/> University Professor   | <input type="checkbox"/> Studio Teacher        |
| <input type="checkbox"/> Professional Orchestra | <input type="checkbox"/> Student               |
| <input type="checkbox"/> Professional Chamber   | <input type="checkbox"/> Library/Institution   |
| <input type="checkbox"/> Freelance/Independent  | <input type="checkbox"/> Amateur/Hobbyist      |
| <input type="checkbox"/> School Teacher         | <input type="checkbox"/> Retired               |
| <input type="checkbox"/> Music Business         | <input type="checkbox"/> Other (specify) _____ |
- ☐ From time to time, the AVS makes its mailing list available for other viola/music-related mailings. If you do not wish to receive these mailings, check this box.

## National Teacher Directory Information (teachers, please complete the following)

The AVS National Teacher Directory is published each year in both print and online formats as a resource for parents and students. The online version includes only the teacher's name, telephone number, and email address, as well as teaching and affiliation information.

### Levels of instruction (check all that apply):

- |                                       |   |                                       |
|---------------------------------------|---|---------------------------------------|
| <input type="checkbox"/> Beginner     | <input type="checkbox"/> Advanced           | <input type="checkbox"/> Professional |
| <input type="checkbox"/> Intermediate | <input type="checkbox"/> College/University |                                       |

### Specialization(s) (check all that apply):

- |  |  |
|--|--|
| <input type="checkbox"/> Suzuki Instruction    | <input type="checkbox"/> Orchestral Audition Preparation |
| <input type="checkbox"/> Professional Tune-Ups | <input type="checkbox"/> Popular/Jazz/Folk Styles        |
| <input type="checkbox"/> Chamber Music         | <input type="checkbox"/> Other (please specify) _____    |

### Affiliation(s) (check all that apply):

- |  |   |
|--|---|
| <input type="checkbox"/> Private Studio        | <input type="checkbox"/> Community Music School _____ |
| <input type="checkbox"/> Public School Teacher | <input type="checkbox"/> College or University _____  |
|  | <input type="checkbox"/> School Website _____         |

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 Email \_\_\_\_\_ Website \_\_\_\_\_

### AVS Local Chapter Dues:

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<b>Arizona Viola Society</b> <input type="checkbox"/> \$10 Regular <input type="checkbox"/> \$ 5 Student	<b>Indiana Viola Society</b> <input type="checkbox"/> \$15 Regular <input type="checkbox"/> \$ 5 Student	<b>Northern California Viola Society</b> <input type="checkbox"/> \$10 Regular <input type="checkbox"/> \$ 5 Student	<b>Southern California Viola Society</b> <input type="checkbox"/> \$10 Regular <input type="checkbox"/> \$ 5 Student
<b>Central TX Viola Society</b> <input type="checkbox"/> \$10 Regular <input type="checkbox"/> \$ 5 Student	<b>Iowa Viola Society</b> <input type="checkbox"/> \$10 Regular <input type="checkbox"/> \$ 5 Student	<b>Ohio Viola Society</b> <input type="checkbox"/> \$15 Regular <input type="checkbox"/> \$10 Student	<b>Tennessee Viola Society</b> <input type="checkbox"/> \$15 Regular <input type="checkbox"/> \$ 5 Student
<b>Florida Viola Society</b> <input type="checkbox"/> \$15 Regular <input type="checkbox"/> \$ 5 Student	<b>Louisiana Viola Society</b> <input type="checkbox"/> \$10 Regular <input type="checkbox"/> \$ 5 Student	<b>Oklahoma Viola Society</b> <input type="checkbox"/> \$10 Regular <input type="checkbox"/> \$ 5 Student	<b>Utah Viola Society</b> <input type="checkbox"/> \$10 Regular <input type="checkbox"/> \$ 7 Senior <input type="checkbox"/> \$ 5 Student
<b>Great Lakes (Illinois) Viola Society</b> <input type="checkbox"/> \$20 Regular <input type="checkbox"/> \$10 Student	<b>Minnesota Viola Society</b> <input type="checkbox"/> \$ 8 Regular <input type="checkbox"/> \$ 4 Student	<b>Oregon Viola Society</b> <input type="checkbox"/> \$10 Regular <input type="checkbox"/> \$ 5 Student	<b>Viola Club of DC/MD &amp; VA</b> <input type="checkbox"/> \$10 Regular <input type="checkbox"/> \$ 5 Student
<b>Gulf Coast (Mississippi) Viola Society</b> <input type="checkbox"/> \$15 Regular <input type="checkbox"/> \$ 5 Student	<b>Missouri Viola Society</b> <input type="checkbox"/> \$15 Regular <input type="checkbox"/> \$ 5 Student <input type="checkbox"/> \$7.50 Emeritus	<b>Rocky Mt. Viola Society</b> <input type="checkbox"/> \$15 Regular <input type="checkbox"/> \$10 Student	<b>Virginia Viola Society</b> <input type="checkbox"/> \$15 Regular <input type="checkbox"/> \$10 Student
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\$ \_\_\_\_\_ AVS National Dues  
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*Revised 10/15/2008*

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