

Journal of the American Viola Society

Volume 27 Number 1



Features:

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Flackton's Viola Sonatas

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Journal of the American Viola Society

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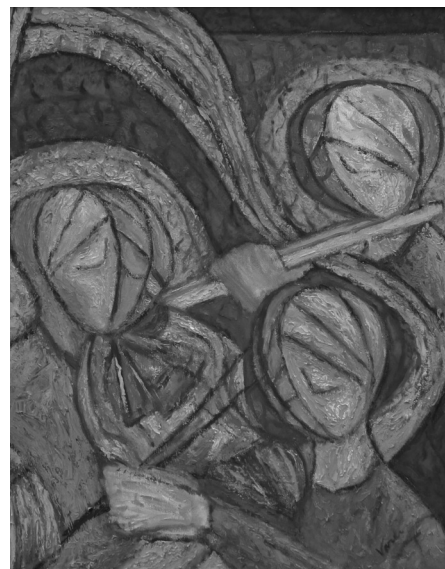
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Emanuel Vardi *Debussy Trio II*

Collection of Sheridan and Dawn Whipp

For more artwork by Emanuel Vardi, visit: www.vardiart.com



Editor: David M. Bynog

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New Music: Daniel Sweaney

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FROM THE EDITOR



The musical world suffered the loss of four legendary violists during the past few months: Rudolf Barshai, Karen Tuttle, Raphael Hillyer, and Emanuel Vardi. Time and space conspired so that I never met three of these artists—Barshai, Hillyer, and Vardi. But I feel that I did “meet” them via another medium of time and space: the LP record. As a young boy, I marveled over Barshai playing Handoshkin’s *Viola Concerto*, Hillyer playing concertos by Bartók and Hindemith, and Vardi playing Colgrass’s *Variations for Viola and Four Drums*. Later, I became acquainted with more of their recorded solo viola performances and their other accomplishments: Hillyer’s recordings as founding violist of the Juilliard Quartet, Barshai’s discography as a conductor, and Vardi’s work as a painter.

Karen Tuttle is another matter entirely. I was fortunate to have met her at a master class held at LSU. Before the class, the entire viola studio had dinner with her, where we chatted about Kim Kashkashian’s recording of Hindemith’s complete viola sonatas (I had recently

purchased these on audio cassette—having upgraded from LPs). After I performed for her at the class, she gave advice to me on tension in my body. I’m sure I assimilated some of the information, but for a teenager performing with a mixture of awe and dread, retaining advice can be difficult. Since that time, I have also learned more about Tuttle from her recordings (Brahms’s op. 91 songs with Elaine Bonazzi is a favorite) and from Matt Dane’s excellent dissertation.

So, while my interaction with each of these artists was limited (to say the least), they each had a great influence on me. I am hardly unique in that respect, as the recordings, performances, and teachings of each of these violists has had a tremendous effect on thousands of violists and non-violists alike. In the twenty-first century, there are more ways than ever to be inspired by or to even interact with violists. You can follow your favorite artists on Twitter and Facebook. YouTube is also an excellent way to see and hear violists in historic and modern performances (Barshai’s recording of Revol Bunin’s *Viola Concerto* is a favorite of mine on YouTube). Of course, viola congresses are a highly recommended way to actually meet a favorite violist in person.

Unfortunately, very little of the artistry and knowledge of musicians—particularly teachers—has been recorded. Instead, it traditionally has been passed on verbally by those who knew and studied with them. This may have been in a formal way, from teacher to student in a private lesson, or in a casual way, when two stand partners have chatted

about the lessons learned from their respective teachers. But with the increase of modern technology, preservation of knowledge has become simpler.

So, if you have been greatly influenced by a teacher or artist (and haven’t we all), think about new ways to pass that knowledge on: videotape a private lesson or blog about experiences at a recital and share with your students and colleagues. Whatever method you choose—traditional or cutting-edge—pass on the knowledge and achievements of those who have inspired you; there is no better way to keep their legacy alive.✂

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 2011.

The American Viola Society wishes to thank AVS past president Thomas Tatton and his wife, Polly, for underwriting first prize in the 2011 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

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.

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University/College _____

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

Topic _____ Word Count _____

Current AVS member? Yes / No

If you are not a current AVS member, please join AVS by including \$23 student membership dues with your submission, along with a membership enrollment form, which can be found in the current issue of JAVS.

FROM THE PRESIDENT



As I write my final president's message, I would first like to recap some of the accomplishments of the AVS board these past several months:

- The AVS website has undergone a complete redesign under the direction of our webmaster, Jason Bonham.
- The Primrose International Viola Competition, under the directorship of Nokuthula Ngwenyama, has established a new home in Albuquerque, New Mexico, in time for the upcoming 2011 competition.
- *JAVS* Editor David Bynog has begun uploading past issues of the *JAVS* to the AVS website, and he also recently launched the American Viola Project making scores of previously unavailable music accessible to the viola community.

- The AVS Viola Bank awarded its first instruments to students in need during the fall of 2010 and facilitated the donation of a quartet of string instruments to a local school in need at the Cincinnati congress.
- The Maurice Gardner Composition Competition was inaugurated at the 38th International Viola Congress in Cincinnati, Ohio, this past summer.
- Merchandise with the AVS logo is now available in the online store www.cafepress.com/amervlasociety.

In addition to the aforementioned successes, the AVS is in the final stages of its group exemption application to the Internal Revenue Service. While not all current viola organizations were able to join at this time, the opportunity will present itself annually for groups to join the AVS 501(c)3. Also, please know that the AVS will continue to support local, state, and regional viola organizations around the country through announcements in the AVS E-Newsletter and reviews of viola events in the *JAVS*.

The last major contribution that I am in the process of overseeing—with the guidance, leadership, and efforts of our webmaster, Jason Bonham—is a move toward a more integrated online data management system. The intent is to simplify the membership renewal process and improve the flow of data between the AVS National Office in Dallas, Texas, and the various chapters

around the country. Your patience is appreciated as this process is implemented. As I reflect on these past three years, and as you can see from the many names mentioned above, an organization is only as good as its board members. I have been fortunate to work with a host of wonderful colleagues to whom I will be forever grateful. They are too many to name without the risk of accidentally omitting someone, but suffice it to say that much of the advice and support I have received during my tenure as president has come from both current and past board members, some of whom I never actually had the privilege of serving with. I cannot thank them enough for the late-night phone calls, the numerous e-mails, and the little ways in which they have “been there” for me.

I thank you all for your continued support of me and of the organization. I know that you will join me in supporting my successor, Nokuthula Ngwenyama, as she embarks on a new stage in her service to the American Viola Society. I trust that she will lead us with vision, strength, and grace. ☸

Warmly,

Juliet White-Smith
President



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ANNOUNCEMENTS

THE MAURICE GARDNER VIOLA COMPOSITION COMPETITION



Composer Rachel Matthews performs her winning composition, Dreams, at the International Viola Congress (photo courtesy of Dwight Pounds)

**by Christina Olson and
Ellen Cook**

The winning composition of the first biennial Maurice Gardner Viola Composition Competition was premiered this past June at the 38th International Viola Congress in Cincinnati, Ohio. The winning composer was Rachel Matthews from Seattle, Washington, and the piece was *Dreams*, for viola and piano. The piece actually had a joint premiere: The first premiere took place in April 2010 when violist Helen Callus (to whom the piece is dedicated) and the composer, accompanying on piano, played in Seattle. For the second premiere, the composer was joined by violist Scott Slapin at the viola congress.

Maurice Gardner died at the age of ninety-three in early 2002, and having been a good friend to many violists, he has been sorely missed. That same year, the AVS received a generous donation from the Gardner family, and this charitable act fostered the idea of keeping Maurice Gardner's legacy alive. Steven Kruse, AVS treasurer at the time of the gift, contacted several people including Dwight Pounds and AVS President Ralph Fielding and recounted his idea of a competition honoring Mr. Gardner. However, the AVS was already financially involved in the AVS Journal, the Primrose Competition, and the David Dalton Viola Research Competition. Even with the generous family donation, there were

not sufficient funds to sponsor a new project. Nonetheless, the Maurice Gardner Viola Composition Competition committee was formed. Michael Palumbo, Dwight Pounds, and Kathy Steely, to name a few original members, did so much to ensure the competition would someday find its way off the ground. After eight years and a couple AVS board rotations, that day arrived.

In 2008, Michael Palumbo, Professor of Viola at Weber State University and a former AVS board member, was asked by AVS President Juliet White-Smith to design and implement the project. The competition was announced in March 2009 with a submission deadline of November 1. We remember the day the entries started flooding into Dr. Palumbo's office in the spring of 2009. He, with the help of his viola student Crystal Hardman, spent dozens of hours cataloging the entries—over one hundred—that were then sent to the judges. The judges for this first competition were Paul Elwood, a composer and faculty member at the University of Northern Colorado; internationally recognized composer Libby Larsen; and violist and composer Scott Slapin. All three judges volunteered their time and worked tirelessly to organize and evaluate the entries. Rachel Matthews's *Dreams* was chosen in February 2010.

Ms. Matthews has had a soft spot for violists since she was an undergraduate piano major at Oberlin, where she served as accompanist for Jeff Irvine's viola studio. "I must have played with *every* violist in the school. I know I spent more time in viola lessons, *other people's* viola lessons, than I did in my own piano lessons," Ms. Matthews says, laughing. It's because of this experience, she explains, that many of her friends are violists. In graduate school, Ms. Matthews met Helen Callus, to whom *Dreams* is dedicated.

"Her sound was very much in my ear," says Ms. Matthews, when asked about her inspiration for *Dreams*. "She's an old friend, and I've loved her playing ever since I first encountered it. She's been sort of my image of the viola the whole time I was writing [*Dreams*]. I had her way of playing in mind [for] a lot of the passages and style; I've played with her enough that I have a real feel for how she does things. So I had her in mind, and I was hoping she would agree to play it when I finished it, and thankfully she did."

If you have not heard it yet, Rachel Matthews's *Dreams* is a beautiful collage of Romantic themes with an overlying contemporary feel. Its three movements are written to contrast with each other. The first movement favors the viola's darkly sweet, melodic register over the piano. In general, this movement is beautifully flowing, melodic, and tonal. The second movement is immediately different. It has a much quicker tempo and is filled with loud, deep, and discordant passages. The piano is allowed a much larger role than in the previous movement, and both instruments share a dialogue with one another.

The third movement is the most modern of all. It returns to a more melodic and tonal center but reminds the audience that it is a twenty-first century piece. After the tonal theme for the movement is established, Ms. Matthews introduces a jarring twenty-first century sound. Neither the viola nor the piano is specifically favored as they were in the previous movements. They share more of a general conversation throughout the entire movement. For



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example, the piano has very fast segments that allow the performer to have some fun while the viola accompanies with deep legato notes. A short viola solo features motives from the first movement and a reminder of the dialogue from the second movement. A viola cadenza gracefully brings together motives from all three movements, after which the piece ends quietly and sweetly as both piano and viola dynamics taper.

Scott Slapin, the second violist to play *Dreams* at its joint premiere, said this about the piece: "It's all under a Romantic context, but [Rachel] sneaks in these quick moments that are completely dissonant; [however] they don't sound so in context. And actually it's hard to put together. It's really deceptive."

Ms. Matthews was very modest, but grateful, about winning the competition. After the dual premieres, Matthews reflected on *Dreams*: "It's dedicated to Helen, but from now on, I think Scott's going to always have a real special claim on the piece in my mind, too. I just feel so lucky to have not one but two such fabulous players to be the people to introduce it to the world. Any composer should be so lucky."

The first biennial Maurice Gardner Viola Composition Competition was a complete success. Planning, marketing, and fundraising efforts have cleared a path that will make the next competition run smoothly. The viola world will always miss Maurice Gardner; he has given us so much by which to remember him. Let us continue to honor his name and remember his legacy as we continue to expand viola literature! We hope there are many more entries next time; here's to the next MGVCC!

Dreams by Rachel Matthews is published by Ourtext and is available for purchase at:
<http://www.ourtext.co.uk/>.

Video recordings from the congress premiere may be found at:

http://www.youtube.com/watch?v=Wp_NZa49_aA

<http://www.youtube.com/watch?v=w4qSbp7fuNI>

<http://www.youtube.com/watch?v=2j1EVooN96c>

The second biennial Maurice Gardner Viola Composition Competition is scheduled for fall 2011; look for announcements soon.

Christina Olson and Ellen Cook are viola students of Michael Palumbo at Weber State University where they are majoring in music.

AVS Announces Viola Bank Recipients

The new AVS Viola Bank supplied loans of instruments to three students in fall 2010: Larissa dos Santos, Ryan Harvey, and Jordyn Woodhams. For more information on applications for loans or donations to the bank, please visit: <http://americanviolasociety.org/resources/viola-bank/>.



Jordyn Woodhams, recipient of a Marco Gandolfi viola, donated by Sandy Robbins, from the AVS Viola Bank

Receiving this viola on loan is a miracle to me! I am so grateful for it! Practicing had become a chore to me because I could no longer make progress using my former instrument. I'm looking forward to the musical growth this instrument will allow me to achieve. I cannot adequately express my thanks to the American Viola Society for loaning this wonderful viola to me!

— Jordyn Woodhams

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IN MEMORIAM

Rudolf Barshai **1924–2010**

Born on September 28, 1924, in Labinskaya (now Labinsk), Russia, Rudolf Barshai entered the Moscow Conservatory in 1938 as a violin pupil of Lev Zeitlin. Hoping to form a string quartet, Barshai switched to viola studies with Vadim Borissovsky and helped form the Moscow Philharmonic Quartet (now the Borodin Quartet) in 1945 while still a student. Barshai became friendly with his composition teacher, Dimitri Shostakovich, who coached and performed with the quartet.

Barshai branched out into diverse musical activities, including performing with a new ensemble, the Tchaikovsky Quartet; teaching at the Moscow Conservatory; and performing with and conducting the Moscow Chamber Orchestra, which he founded in 1955. Barshai still found time to perform and record as a viola soloist. His viola recordings include Mozart's *Sinfonia Concertante*—with both Oistrakh and Menuhin—Handoshkin's *Viola Concerto*, Berlioz's *Harold in Italy*, and many smaller works.

Conducting gradually took over the majority of Barshai's career: he led the premiere of Shostakovich's Symphony No. 14 in Leningrad in September 1969, conducted the Israel Chamber Orchestra from 1976 to 1981, and, gravitating west, later led the Bournemouth Symphony Orchestra and Vancouver Symphony Orchestra. Having studied orchestration with Prokofiev, Barshai also arranged many works over the course of his career including Bach's Chaconne for solo viola, Shostakovich's Eighth String Quartet for string orchestra, and Bach's *The Art of the Fugue* for orchestra, which he completed shortly before his death on November 2, 2010.



Karen Tuttle

Karen Tuttle **1920–2010**

The music world lost one of its most inspirational figures with the passing of Karen Tuttle on December 16, 2010. As a performer, she had a sound of unsurpassed beauty and a passionate style of playing that stirred the soul. A virtuoso soloist as well as the violist of the Schneider, Galimir, and Gotham quartets, she was one of the first women in the NBC Symphony. Before turning to the viola, Karen had been a young, successful violinist and was inspired to switch to the viola by the playing of William Primrose. After going to Curtis to study with him, she became his assistant and then a faculty member herself. She studied Bach extensively with Casals and performed with him many

times. Marcel Tabuteau, the great oboist of the Philadelphia Orchestra who taught at Curtis, was also a great influence; Karen loved describing his method of rhythmic grouping to all of her students. She performed with members of the Budapest Quartet and many other famous musicians of that era, and for her students she was a link to so many of these great musicians.

As a teacher, Karen was the guiding light for scores of students from around the world, many of whom are currently performing and recording as soloists, chamber musicians, and orchestral musicians (including many principals) and many who are teaching at numerous conservatories, college/university music schools, and community music schools. She taught at Curtis, Juilliard, Peabody, and at the Aspen Music Festival and the Banff Centre for the Arts. The American String Teachers Association honored her by naming her Artist Teacher of the Year in 1994, and the American Viola Society selected her as the inaugural winner of the AVS Career Achievement Award in 1997. Karen had an uncanny ability to draw the best playing from her students. One always felt that she

believed in you so strongly, and that belief gave you the strength to give it everything you had. Her inborn courage to stay vulnerable both in her music-making and in her person was the quality that gave us the courage to become more than we might have been.

There was always a twinkle in her eye, and she pushed you and cajoled you to find that same twinkle within yourself. She believed strongly that we all could play, and play beautifully, if we could just get back to the freedom and carefree spirit that we had as children, without the worries and self-doubts that seemed to possess so many of us. She taught us how to release the tension in our bodies so that the music could flow from our souls. She taught us to find the joy, the sadness, the anger, the love, and the fear within the music and ourselves and to express it with every fiber of our being. She loved life, she loved music, and she loved her students. She had a rare magic touch that allowed her to be surrogate mother, great friend, and your biggest fan, as well as a teacher inspiring full respect. And she got mad at us! If you weren't living up to her expectations, she let you know—but you knew it was because she cared so much about you.

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She was passionate about everything she did, and she lived life to the fullest.

One can't talk about Karen without talking about Morty, her husband of so many years, who survives her. Morton Herskowitz was the love of her life, and he was (and is) just as passionate about life as she was. Morty is a Reichian psychiatrist, a brilliant therapist, and one of the most kind and gentle people you will ever meet. A great support to Karen, he was also a great support to many of us. He always seemed like a friendly Philadelphia regular guy who had an uncanny understanding of people and who loved to paint and play tennis (and still does). Together, Morty and Karen had a rare combination of the utmost empathy and objectivity. We believe that her unique and luminous sound was a direct reflection of these qualities. They were a great team, and it's hard to imagine how great the void must be for him with her gone.

It is so sad for all of us that we can no longer go to see her or talk to her. She had such a tremendous life force, and we were all nourished by that. The good thing is that she taught so many of us, and taught us so well. Now we have to keep her spirit alive as we play and live and try to pass on what she gave to us.

— Susan Dubois, Jeffrey Irvine, Michelle LaCourse, Kim Kashkashian, Lynne Ramsey, Karen Ritscher, and Carol Rodland

Raphael Hillyer 1914–2010

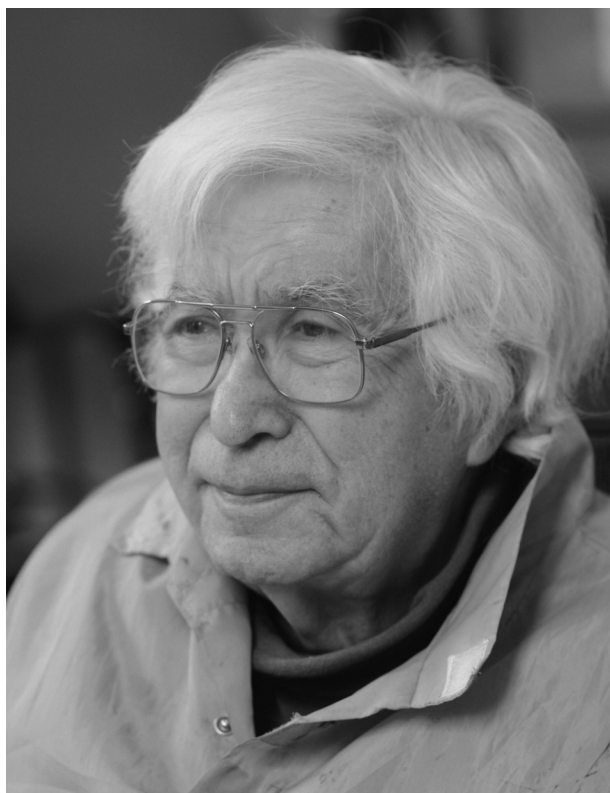
Raphael Hillyer was born on April 10, 1914, in Ithaca, New York, as Raphael Silverman (he changed his last name during the 1930s to Hillyer—a version of an earlier family name). Born into a musical family, he began violin studies at the age of seven. After briefly studying at the Curtis Institute, he earned a degree in mathematics from Dartmouth. Graduate studies followed at Harvard, where his classmate Leonard Bernstein composed a violin sonata for Hillyer in 1939.



*Raphael Hillyer at the 1979 International Viola Congress
(photo courtesy of Dwight Pounds)*

Hillyer played in the NBC Symphony Orchestra and was a violinist in the Boston Symphony Orchestra when the newly formed Juilliard Quartet announced auditions for their viola position. With a borrowed viola for the audition, he won the job, and launched a lengthy career as chamber musician, viola soloist, and teacher. The Juilliard Quartet immediately made its mark with a series of programs and recordings emphasizing contemporary works; Hillyer remained with the group until 1969, when he left to spend more time with his family. The career change also allowed him to focus his energies on teaching and his solo career.

As a soloist, Hillyer recorded concertos by Bartók and Hindemith and several smaller viola works. Hillyer taught throughout the world (including in Brazil via the Fulbright Program) and in the United States at numerous institutions including The Longy School of Music, Temple University, Juilliard, the Curtis Institute, the Yale School of Music, Harvard, and Boston University. In 2010, he was honored by the American Viola Society with the Career Achievement Award. Hillyer passed away on December 27, 2010.



Emanuel Vardi (photo courtesy of Mary Miller)

Emanuel Vardi 1915–2011

Emanuel Vardi was born in Jerusalem; the official date is recorded as April 21, 1915, though the date may have been altered from October 14, 1917, in an effort by his parents to enroll him in school early. Vardi, who immigrated to America in 1920 with his parents, began violin studies at the age of two and a half and gave his New York recital debut at the age of seven—on piano. He continued his violin studies at Juilliard, where he switched to viola after hearing William Primrose, who he went on to study with.

Instead of completing his education at Juilliard, Vardi accepted a position with the NBC Symphony Orchestra. He was later a member of the ABC Orchestra and Symphony of the Air. At his critically acclaimed debut viola recital in February 1941, he premiered Alan Shulman's Theme and Variations for Viola and Piano. Vardi would go

on to premiere substantial viola works by several composers including Michael Colgrass and Alan Hovhaness. During World War II he appeared as soloist with the United States Navy Symphony Orchestra and played viola at the White House for President Roosevelt.

After the war, Vardi enjoyed an extensive career as viola soloist and recording artist. His 1965 recording of Paganini's Twenty-four Caprices for Violin played on viola is a standout, but his numerous recordings reflect an eclectic repertoire ranging from works by Beethoven, Bruch, and Bliss to the American composers Morton Gould and Seymour Barab.

Vardi also enjoyed a career as composer, conductor, teacher, and painter. After breaking his wrist and tearing his rotator cuff in 1993, he largely devoted his energies to painting. Vardi served as a board member of the American Viola Society and received a citation for Distinguished Service to the AVS in 1989 and the International Viola Society's Silver Clef in 2002. Vardi passed away at his home on January 29, 2011.

MUSINGS

WITH KIM KASHKASHIAN



From left to right: Christopher Clarino (percussionist), Robyn Schulkowsky, Kim Kashkashian, and Adam Cordle.

by Adam Paul Cordle

While participating in the Orford Arts Festival in summer of 2010, I had the wonderful opportunity to work with Kim Kashkashian. She is not only a mesmerizingly evocative performer, but also an incredibly insightful pedagogue. Along with her duo mate, Robyn Schulkowsky, she has played a major role in developing the genre of viola/percussion duos.

Ms. Kashkashian has distinguished herself as a major concert artist, winning prizes in both the Lionel Tertis International Viola Competition and the ARD International Music Competition and performing in major venues throughout the United States and Europe. She has produced over thirty recordings, encompassing both the classical canon and a variety of contemporary works.

Ms. Kashkashian and Ms. Schulkowsky graciously answered a few questions about their backgrounds and the professional music world and provided some words of wisdom for aspiring violists. Please enjoy their responses below.

APC: What personality traits do you associate with great performers?

KK: What makes a great interpreter? A great performer can be a lousy interpreter. Great interpreters are aware of something greater than themselves that they connect to and channel with their own energy, while vectoring into the ears of their listeners. If all the angles of this triangle are stable and strong, there's a chance for the whole process to become meaningful and intense. It is necessary [for the performer] to be true to the text, audience, and open to feedback.

A successful performer, someone whom the audience appreciates and loves, has a certain kind of charismatic magnetism. Just as a magician creates belief through illusion, a great performer must also create belief in his or her art. This does not necessarily have anything to do with his or her value as a musical interpreter, but a great performer and a great interpreter maintain balance through their love, dedication, and endurance for the art.

APC: Did you ever feel pressure to conform to a certain career path?

KK: No, I didn't have a choice. I couldn't really play in an orchestra—I didn't do well in that situation. I was emotionally unhappy and would have then gone for my second career choice, which would have been some kind of therapy or working with people in a healing capacity. I would have been very happy to continue my career as a chamber musician, which is how I started. No violist

in their right mind would try to be a soloist exclusively.

I do feel that it is a character flaw on my part that I am unhappy if I don't have my way. I admire my colleagues and students that are able to express themselves musically as a part of an orchestral section.

RS: I didn't have a career path. I quit all my jobs when I was twenty-seven and went back to school in Europe. I was good at orchestra but unhappy with the sonic possibilities—you don't have much opportunity to explore sound as a timpanist. I felt like I was not finding my outlet. There's not a lot of repertoire for percussion. You can perform contemporary music, but to do that, you've got to meet the people who are writing it, the composers; I found this in Europe. I don't believe you can be a solo percussionist, this is why I believe in chamber music, because you can expand palettes and comfort zones.

APC: What inspired you to form a viola/percussion duo?

KK: My record producer introduced us because he thought we could do something interesting together.

RS: I don't know that we formed a duo, but we just kind of survived each other. Twenty-five years ago, the viola/percussion duo wasn't that common—the Bouchard piece [*Pourtinade*] was the first one we looked at.

APC: How do you program concerts and recordings? Do you actively program, or do you rely mostly on an agent?

KK: With ECM, I'm in an incredibly lucky position of being able to suggest ideas. There's a mutual trust—Manfred Eicher is one of the very few who is willing to take a risk if he believes in the musical result, so I've been able to propose ideas and have never heard a "no." In terms of concert life, it's a totally different story. While I lived in Europe, I had more choices than I do now that I live in the United States. There are certain concerti asked for over and over again, such as Bartók and Schnittke, so I have to do what other well-known musicians have to do, which is to beg to get something new into a program.

Very often in duo recitals, one would have a dramatic recital program with all the shapes and textures, but a presenter would say, "But we had that piece last month." That's just life—unless you're a really high-profile musician whose schedule is planned well in advance, you'll have to make adjustments. If you're doing a specific project and trying to promote that project, like our "Hands" Project, then you have to find those advertisers willing to take a risk.

RS: Organizers don't want to do a program that no one has heard of. They're worried it won't sell tickets, no matter who the performers are. And festivals for new music—they only want to hire the com-

posers they know; they don't care who's performing it.

KK: Here's a funny story. Many years ago, Robert Levin and I were playing a series of duo concerts in Germany, and our program included Hindemith's 1939 Sonata. One place refused to take the risk of losing their audience in the face of Hindemith! So we changed our concert, but when our encore ended up not being enough, Robert suggested we play the Scherzo from the 1939 Sonata. So we did, and the presenter came up afterward and asked what great piece that was!

RS: It's not the music the presenters are afraid of. It's the loss of the public.

APC: You've mentioned in former interviews that Europe offers greater musical opportunities than the United States. Do you have any advice on what violists can do to create their own opportunities in the United States?

KK: The viola as a solo instrument is clearly more accepted in Europe than in the United States. So there are definitely more opportunities. In the United States, the principal violist will play with the orchestra, maybe every year or two. Getting any other violist on the program in any given season is like getting the camel through the eye of the needle! It is completely common in Germany to get another violist on the program. Also, until German

reunification, there was enormous government support for the arts; more risks could be taken because presenters had subsidy. While there's less now, it is still more than in the United States.

That being said, I believe US education offers more variety and chances to do things differently. I came back because I wanted my daughter to have the rest of her education here. One has more choices here—musical and general. Strangely, people rush through school here because it's so expensive. But, the choices are there if they're smart—it's possible to have a nontraditional education here, which I didn't feel was possible while I was in Europe.

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APC: How can we take advantage of the arts culture in America?

KK: Why look for specific opportunities? Aren't we looking for a creative musical life? People should be asking themselves if they're good at what they're doing and what environment will nourish and amplify what they are able to give. It's not always Lincoln Center. I think it's time that more of us stop thinking in terms of the pyramid and more of us start thinking in terms of the circle.

APC: How do you feel technology has changed the field of classical music?

KK: That goes way back. The radio allowed the possibility of passive listening into many households. That meant not everyone had to play. The end result is that we as receivers of music and art are allowed to be passive in a way never before possible.

APC: How did you begin teaching?

KK: I think it's in my blood. Both my parents were gifted teachers. I started teaching my peers who were having specific issues while I was in school. I began teaching before beginning a master's program, and then I was Karen Tuttle's assistant. For me, it's a very important part of my life—helping people figure out how to get through their own walls. It's about the music and the craft, but also about the personal level. That's what makes it challenging.

APC: Lastly, what kind of advice do you give your students pursuing orchestral careers?

KK: The issue with orchestral careers is that what you do to get the job is something different than what you'll do when you get the job. You have to hone your skills to perfection while remaining musical.

APC: Chamber careers?

KK: Instead of bringing in études, you're going to bring in a movement of a Beethoven quartet or a Bartók quartet so that when the opportunity comes knocking, you're there and you're ready.

APC: Teaching careers?

KK: Students get their first crack at teaching in our performance class. They get three minutes to help this person, and then we'll correct it. We do this over a period of three years. I make sure that they go to every other great pedagogue in the school and take notes. You've got to have diagnostic skills and the ability to demonstrate. The public master class you give to get a teaching position requires a certain skill—you have to react to the player and cover in the space of an hour and a half all the things that you think are important and will make the school believe you will be a good pedagogue. That's a different skill than the one you use once you get a student and know that you will have four years to work with them.

Adam Paul Cordle is Media Coordinator and Newsletter Editor for the American Viola Society. He is a member of Pocket Philosophy, an ensemble dedicated to promoting the accessibility of traditional and contemporary music through performance, education, and collaboration in a variety of venues and settings. In addition to his work as a teaching artist, Mr. Cordle is Artistic Director of the Olentangy Festival for the Arts in Columbus, Ohio. He received his Master of Music degree in Viola Performance from the Eastman School of Music and his Bachelor of Music degree in Viola Performance from Baldwin-Wallace College.

HEALTHY BOW, HEALTHY SOUND

by Hillary Herndon

A beautiful sound is of the utmost importance to violists. We need to easily produce a sound with a “core” of pure pitch throughout a wide range of dynamics. Unfortunately, this is not a simple task for violists due to the fact that our instrument is not acoustically secure. To have the same ideal proportions as the violin, the lower register of the viola would require the body of the instrument to be at least twenty-one inches long.¹ Physical limitations force violists to play instruments many inches shorter than this ideal. Consequently, producing a sound with core requires a more precise bow technique than it would on instruments that are acoustically secure. Often, students do not have a clear understanding of the complexity of the issue and will try to achieve more volume of sound by simply pressing into the strings more.

Unfortunately, this is not a healthy approach physically or acoustically. Pressing down into the strings is usually accompanied by over-pronation of the forearm into the index finger as well as excessive tension throughout the bow arm. (Clearly, muscles are needed to play the instrument. Tension, as described in this article, is defined as using two opposing muscles simultaneously.) Playing with tension not only leads to injury, but also prevents our natural arm weight from transferring into the string. A sound that is pressed will dampen the overtone series, leaving a “pinched” sound that is exactly the opposite of the desired effect. This article will examine the components of the bow arm used to produce a full sound in a healthy manner.

We will begin with a brief overview of instrument setup and then look at exercises that can be done without the bow or instrument to inform a healthy bow arm. After these individual components are examined, exercises are suggested for incorporating these arm movements with the instrument and bow in hand.

Posture and Instrument Setup

Good sound is produced from our arm weight passing through the bow into the string. There are mul-

Example 1. Bad and better postures.



Bad posture: notice how the shoulders are rounded, the chest is caved in, and the instrument “sags.”



Better posture: here, the head and chest are upright, and the instrument is more parallel to the floor. This provides a foundation for the bow that allows gravity to work for us.

multiple ways to transfer weight from the arm into the bow, but a healthy bow arm will work with gravity, not against it. Working with gravity means holding the instrument in such a way that we create the maximum amount of support for the bow. Keep the head and chest upright with broad shoulders, and position the instrument as parallel to the floor as possible (ex. 1). It will not be possible to hold the viola completely flat, but the belly of the viola should certainly be more horizontal than vertical.

We are symmetrical beings, and this symmetry means that we will often “mirror” tension in our bodies. If we “grab” the viola with our left shoulder, we will most likely create tension in our right shoulder as well. It is important to note that in order to hold the instrument properly without tension, a good fit is needed with the chin and shoulder rest (if applicable). Although an in-depth discussion of options is outside the scope of this article, a few guidelines as to what to look for in a shoulder and chin rest are:

- The bottom lip of the viola should sit on the collarbone.
- Finding the right chin rest can take some trial and error but is well worth the effort. When standing in front of a mirror, relax your neck, look forward, and allow your head to pivot around the top of your spine (located between your ears). Find a “neutral” position where your chin, eyes, and ears will be

more or less parallel with the floor. Keeping this position, bring the instrument up to your body, and rest the bottom lip of the viola on the collarbone. The space that is left between the top of your instrument and chin should almost be filled with a chin rest. You will want enough room to “drop” your head onto the chin rest by tilting the weight of the head forward off the back of the spine and onto the chin rest. This motion will be similar to a nod.

- If using a shoulder rest, it should help keep the viola in place by almost filling out the available space between the instrument and body. (Your shoulder needs to be left free for unrestricted movement.) Make sure that the end of the shoulder rest is not sitting on the shoulder ball-and-socket joint, as this will also hamper shoulder mobility.
- With both the chin and shoulder rests, make sure to not overfill the space created between your instrument and body. This will lead to tension in the opposite direction.
- With a proper setup, you should be able to easily hold the viola with a relaxed neck while swinging the arms open and closed in a wide motion. (See “Setup Exercise” video on the AVS website at: <http://americanviolasociety.org/resources/videorecordings/>.)

Shoulder Socket Rotation Awareness

To play without tension, the ball-and-socket joints of our shoulders need to be in a neutral position. This means that the joint hangs low and to the back of the socket (never pushed down and back). The following stretch helps find this position:

Step 1. Stand tall with your head facing straight ahead. Breathe. Throughout this exercise, keep breathing deep breaths, relax your neck, and aim to keep your shoulders from rising unnecessarily.

Step 2. With your palms facing each other, reach your arms up to

Example 2. The beginning of the T-pose stretch.



Reach for the ceiling with your arms directly by your ears.

Example 3. The middle of the T-pose stretch.



In the middle of the stretch, you should reach a “T” pose. The palms of your hands should face the ceiling. Keep stretching through the fingertips.

the ceiling (ex. 2). Stretch through your fingertips. Your arms should be parallel, reaching right past your ears. Your arms

should be reaching straight up vertically—not angled slightly in front of your body.

Example 4. The end of the T-pose stretch.



Keep reaching through your fingers all the way to the end of the stretch.

Step 3. From this position, continuously reach through your fingertips and slowly start to reach your fingers toward opposing walls rather than the ceiling. As your arms slowly lower, you should be heading toward a “T” pose, with your arms parallel to the floor, straight out to your sides and your palms facing the ceiling (ex. 3). Remember to keep breathing and relax your neck. Continue to have the fingertips stretch as your arms slowly reach to the floor (ex. 4).

Step 4. When your arms reach your sides, relax them and let them hang by your sides (ex. 5). Take note of your body. Your arms should be hanging directly by your legs, with the thumbs facing the wall in front of you. Notice how your chest is broad and “open” and that your shoulders are low and hanging in your back. This is very different than “pressing” them down. This is your neutral position. Aim to keep this neutral position as much as possible while playing. (See “T Stretch Video” on the AVS website at <http://americanviolasociety.org/resources/videorecordings/>.)

Typically, students can find their neutral shoulder position with the above stretch, but they don’t immediately understand how to hold their bow arm in playing position without raising their shoulder out of neutral position. The following “Arm Chair” exercises help re-pattern the brain to allow for a neutral shoulder while the arm is in a playing position.

Example 5. Relaxing after the T-pose stretch.



When your arms reach your sides, allow the arms to hang. Your hands should hang directly by your legs with the thumbs pointing forward.

“Arm Chair” Exercise

You'll need a partner to help with this exercise. Have a friend stand by your right side with hands out in front of him or her. Rest your bow arm on your friend's hands (ex. 6). Think of releasing all of your energy from the arm—it should feel as if you are resting on the arm of a chair. You should be so relaxed that if your friend's hands are suddenly removed, your arm should fall, not stay suspended in the air! Try this until you can reliably release all of your weight into your friend's hands. (Note: released weight is NOT

Example 6. “Arm chair” exercise.



Rest your bow arm on a friend's hands. If you are truly relaxed, your arm will fall to your side when your friend's hands are removed!

the same as pressed weight. Try exaggerating the two extremes of this exercise—the feeling of very little weight into your friend's hands due to tension, followed by the feeling of excess “pressed” weight due to the opposite extreme of tension. Then return to released weight.) Switch with your partner so that you can feel how weighty a released arm is.

“Moving Arm Chair”

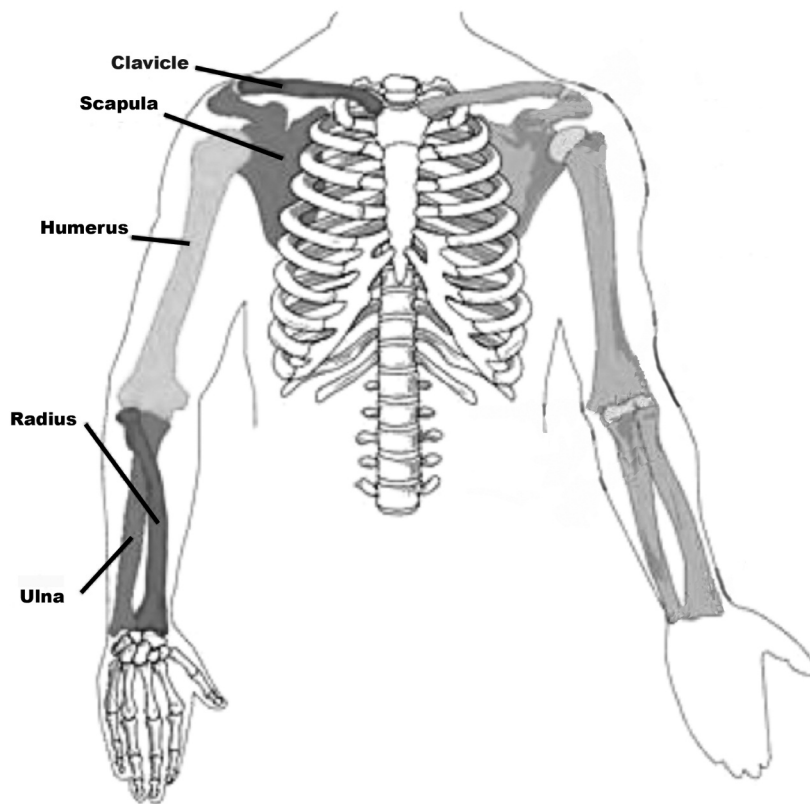
Once you can release your arm weight into your friend's hands, have your friend begin to SLOWLY move your arm in a playing motion. Your goal is not to try and “predict” where they are going, but rather to keep your arm weight totally relaxed as they move to the different string levels as well as up and down the length of an imaginary bow. This can be difficult

because your brain will try to kick in and “help” your friend. Be vigilant in your relaxation! Feel the release in your shoulder blade as well as in the muscles around your armpit.

Arm Recognition

Where does your arm attach to your body? Many people will point to their shoulder as the answer. Actually, the arm has one more important bone: the clavicle (ex. 7). The clavicle, sometimes referred to as the collarbone, is what connects the arm to the skeleton. You can feel this: Place your left hand at the end of your right clavicle, on the bump nearest your sternum. Reach your right arm out to your side, and then give an imaginary “bear hug” to yourself. Notice how much the end of your clavicle moves!

Example 7. Important arm bones. Image adapted by author from www.freeclipartnow.com/science/medicine/bones-skeletons/Human-arm-bones-diagram.jpg.html



Now, keeping your hand at the end of your clavicle, make some large “down bow” circles. Feel how this bone moves. Finally, play an imaginary full bow, from the frog to the tip. Notice that while the movement is slight, the clavicle does, in fact, move.

We must take care not to artificially cut off movement of this important arm bone by locking our shoulder. Remember this in the following exercises.

Shoulder Rotation

Stand in front of a mirror and hold your bow arm out in front of you, parallel to the floor. Now,

grasp an imaginary door handle and “close” the knob by rotating it to the left. Allow all of the parts of your arm to “close” as well: the forearm, the upper arm (humerus), and the shoulder joint as well. Look at your arm in the mirror. This shoulder location is what I will refer to as “closed.” Try to play an imaginary full-length bow from this position, and notice how a closed shoulder will lock off the use of your clavicle.

Now, reverse the rotation. “Open” your imaginary doorknob by turning your forearm, humerus, and shoulder blade to the right. Your palm will be facing the ceil-

ing, and your shoulder is now in an “open” position.

While playing, our shoulder should be between these two extremes. Typically, students tend to err toward too much of a “closed” shoulder, although trying to play with a “forced” open shoulder is just as damaging as trying to play with a completely “closed” shoulder. Both extremes of rotation create excess tension, reduce flexibility, and ultimately remove the natural arm weight from the string. The shoulder socket needs to be allowed to rotate within the middle range of its motion in order to maintain the best possible sound throughout a wide variety of bow strokes.

Released Arm Weight with Bow

So far, we have examined components of the arm that are required to release tension from the bow arm. Now let’s look at how to incorporate these elements with the instrument in hand.

Stand in front of a mirror, and hold the viola in playing position with the bow at the frog on the C and G strings. While looking at yourself in the mirror, look for the elements of the bow arm we have discussed so far: a “neutral” shoulder that will hang down and in the back of the socket, an “open” shoulder rotation, a clavicle that is free to move, and a relaxed “arm chair” feeling in the arm (here, let the instrument support the arm through the bow instead of your friend).

In order to find the ideal position of each of the above items, exaggerate the entire range of movement while watching in the mirror. Notice what looks awkward (usually noted by harsh angles created within the plane of the bow and arm) or what looks natural. Also note what feels most tense and what feels most relaxed or natural. Using both of these senses, find the position that allows for the most relaxed, supported arm.

From this position, hold the bow firmly, and raise your bow and arm as one unit about two inches above the strings. Breathe out, and “drop” the bow and arm into the strings. Feel that your bow is actually dropping below the string. You will hear a slight crunch as the bow grabs the strings. Repeat, this time raising your arm about four inches above the strings before dropping it into the strings, being sure to move the arm as one entire unit. Finally, raise the bow and arm just above your head, breathe out, and drop once more. Leave the bow in the string, and notice how much friction you have created between

the bow hair and strings without tension in the arm. Once more, scan your arm to locate excess tension, and note how this looks in the mirror.

Forearm Rotation

Now that we can release our arm weight into the string, we need to be able to transfer that relaxed weight throughout the length of the bow. This involves rotating the arm, with a flexible clavicle, from the ulna side of the arm at the frog, to the radius side at the tip (refer back to ex. 7 for a picture of these bones).

Set a metronome to one beat equals 60. On the G string, play a full bow with a *forte* sound that lasts five beats. Do not stop moving the bow between beats. Make sure that your thumb is rounded throughout this exercise (as described later in this article, keeping the thumb flexible is an important part of reducing tension). You will exaggerate the forearm rotation by doing the following:

Beat 1: Start with the bow at the frog. The arm should be rotated to the ulna side of your hand. The first finger will be least important in this position. Therefore, have this finger begin off of the bow. Play one beat.

Beat 2: As we move from the frog, our first finger becomes more important. Put it back on the bow. Play another beat.

Beat 3: At this point, our pinkie finger becomes less important. Raise it off the bow. Play a beat.

Beat 4: Raise the ring finger off the bow. You should now be holding the bow with your thumb and first two fingers only. Play a beat. Remember to keep a released clavicle. Do not “choke” its flexibility with a tight shoulder.

Beat 5: Raise the middle finger off the bow. You are now playing with just your first finger and the thumb. Your elbow will be raised slightly

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higher than it was at the beginning to rotate your arm weight into the radius of your arm.

On the up-bow, reverse the above directions:

Beat 1: Play one beat with just your thumb and first finger (radius side).

Beat 2: Add the middle finger. Play one beat.

Beat 3: Add the ring finger. Your arm should start rotating back to the ulna side. This will require a slight lowering of your elbow. Keep your clavicle free.

Beat 4: Place the pinkie finger back on the bow. You should be rotating your arm weight to the ulna side throughout this beat.

Beat 5: Raise the first finger off the bow.

Repeat on all strings.

(See “Five Beat Rotation Exercise” video on the AVS website at:
<http://americanviolasociety.org/resources/video-recordings>.)

After this initial exercise becomes easier, play with a whole bow, keeping the fingers on the stick, but keeping the same rate of rotation in your arm as you go from frog to tip and back. Be sure to try this exercise on all four strings, keeping an “open” shoulder that allows for movement in the clavicle. Play with as full of a sound as possible. Your elbow will move in its plane, drawing an imaginary oval in the air. Focus your attention at the moment of contact with the string.

Leg : Walking / Arm : Bowing

Take a short walk across the room. Notice how the component parts of your leg work in harmony. From a young age, we walk quite naturally without having to think about how we do it. We should aim for our bow arm to be just as natural.

When you take a step, what is the first part of your body that moves? When I ask this question of students, quite often they answer that their foot moves first. Try to walk that way—by consciously moving your foot first. The result is quite comic—“sliding” your way forward: toes first, with locked joints, the body left behind.

In reality, the first part of your leg that moves forward is your knee. Notice this. Now try to feel something else: before your knee moves, your weight shifts slightly forward into the balls of your feet, and simultaneously a “space” is created in your hip joint. If you have trouble feeling this—try the opposite extreme: lock your hip, and then try to move your knee. It is very difficult! This “space” that is created in your hip joint, and your slight shift of weight creates the “inevitability” moment that leads to the point when your knee naturally moves without your mind consciously telling it to do so.

Your knee leads the step. This starts a chain reaction: the upper and lower leg segments follow the knee as they are connected to it. In a normal, relaxed step, your ankle will be loose enough to “roll” behind your knee and lower leg. In turn, your foot rolls off the ground behind your ankle.

Now, let’s think about the end of a step. What’s the last thing that leaves the ground? Your toes are the last to leave the ground at the end of a step. As your knee bends to catch up to the body (which is now above the other leg), your lower leg follows the knee, the ankle and heel raise off the ground, and the toes bend to finally follow the foot.

These analogies are helpful in working on a “natural” bow movement. If your hip joint creates space that the knee moves to fill, the analogy is that a space is created in our shoulder joint, the weight shifts in our arm, and then the elbow moves to start a bow change. After the elbow leads, the other parts of our arm follow, leaving the fingers to change direction last.

Without holding your instrument or bow, play a slow-motion “air” bow, and try to create this fluid

wave-like motion through the components of your arm. Do this several times, noticing the correlation between your arm muscles and those used in walking.

Right-hand Balance

So far, we've examined aspects of the bow arm from the largest to the smallest body parts. This last component may be the smallest, but it is very important as it connects the bow to our arm, effectively making it an extension of our arm. In order for this to happen, the hand and wrist need to be flexible. The wrist needs to be loose enough to follow the elbow, but never floppy or limp.

The fingers also need to be flexible so that they can behave as shock absorbers as the bow travels over the string. Locked, tense fingers will not work this way. Keep the pinkie and thumb rounded. Allow for the rotation of the forearm described in the "five beat forearm rotation exercise" to create a rotation of balance in the base knuckles of the hand.

Sides of the String

To achieve maximum depth and core to our sound, we need to create friction with the string. (Note: friction is not the same as pressure or tension.) To use gravity to help with this, aim to play against the string. We do not play "down" on the string, rather from the sides.

Therefore, on a down-bow, pull the bow from the left side of the string, creating maximum friction. On an up-bow, push the bow from the right side of the string to keep this friction. (See "Sides of String" video on the AVS website at: <http://americanviolasociety.org/resources/videorecordings/>.) Again, notice that your elbow will change its location in order to achieve this slight rotation. By using gravity and friction to our advantage, we can achieve a sound with more "ring" and depth to it than we could with tension and pressure.

Circles

As mentioned briefly in the forearm rotation exercise, our elbow will not be relegated to one "level" during the course of a bow stroke. The elbow will be

constantly making slight adjustments that allow for the following:

- Preparation of bow changes
- Rotation of the forearm that allows the natural arm weight to be transferred into the string throughout the length of a bow stroke
- Change of angle required to play from the sides of the string (i.e. the elbow will have to be higher on a down-bow than on an up-bow in order to create friction from the left side of the string)

Straight Bow

Keeping a straight bow helps maintain maximum friction against the string by ensuring that no energy gets wasted. A bow that moves parallel to the bridge (and therefore perpendicular to the strings) will feel like an arc. To understand this, place the bow at the tip. Using a mirror, make sure that your bow is parallel to the bridge. Now, have a friend hold the bow secure in this location while you slide your hand in bow-hold position up and down the bow stick. This is what a straight bow feels like.

Combination

Play a whole bow with all of the elements listed so far in this article: good posture, a hanging and relaxed shoulder socket, natural arm weight, clavicle and forearm rotation, bow strokes led by the elbow, a loose wrist, curved and flexible fingers, a straight bow, and using circles or ellipses that are drawn with your elbow. These elements are all vital to playing with a healthy bow arm. Keep these elements as you do the following exercise.

Fast Bow Exercise

Start with a very fast bow on an open G string. Use a full bow, and play as fast as necessary to get the string vibrating as much as possible. Aim to have the string almost hit the C and D strings in the course of its vibrations.

Once you get this maximum movement, start to slow the speed of the bow without losing the amount of string vibration. Challenge yourself to get as slow as possible while maintaining maximum string vibration.

You should feel in the slowest speeds that you are “massaging” the string. Notice the open ring of your string. It should sound full and rich, with pure pitch and lots of overtones. Make sure that you are keeping a healthy bow arm as described above. This is your healthy sound! Notice that you are not “pressing.” Aim to make this your default sound.

Final Thoughts

Learning to produce a healthy sound in a natural way takes time. In order for students to reach the end goal (big sound with minimal physical effort), it is necessary to approach the physical aspects first, while making sure that the student understands what the desired sound outcome will be throughout the process. Without proper guidance, students will find their own methods to produce a big sound that are usually not

sustainable in the long term. These bad habits become more difficult to correct the longer they are left unaddressed. The elements described in this article will help ensure that the physical aspects of tone production are done in a healthy manner. With patience, attention to the way our bodies work, and an understanding of the desired sound, an acoustically and physically healthy bow arm is available to every violist.

Notes

¹David D. Boyden et al., *The New Grove Violin Family* (New York: W. W. Norton, 1989), 137–38.

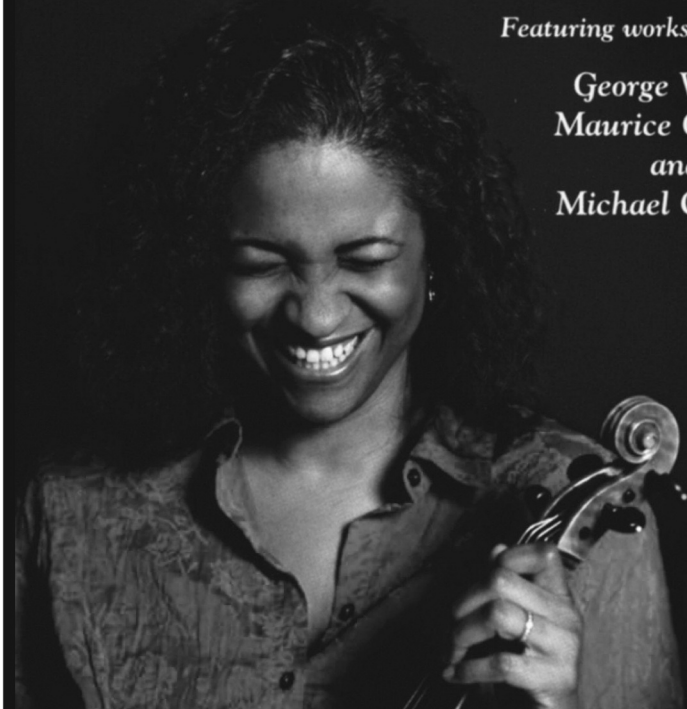
Thanks to Alicia Keener and Louis Diez for serving as models in the photos and videos.

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CRAFTING YOUR PROFESSIONAL CAREER

by Jason Bonham and Adam Paul Cordle

Part I. Promoting Yourself

Much like a car ride from Chicago to Denver, the road to professional music life has changed suddenly, almost without notice. Five to seven years ago, most music students exiting conservatories had several strong employment options that would include salary, benefits, and long-term security. Today, that isn't necessarily so. Newspapers are regularly reporting the perils of symphony orchestra budgets, while university music program budgets are struggling as well. In these uncertain artistic times, today's violists are left to create their own teaching and performance gigs.

In a previous article on being a "WebViolist," I wrote of the need for all musicians to explore simple business practices in their careers; including branding, website building, etc. What I originally viewed as a set of skills that I needed to incorporate into my own career, I now see is part of an emerging trend that has left new musicians in the position of marketing, PR, business development, and fundraising duties—all while trying to play in tune. Beyond the scope of fine musicianship, today's

musician must work to achieve a skill set that is not taught in studio class.

"Out of the Box" Thinking Makes Money and Gets You Noticed

No matter the genre, artists need to set themselves apart. A few years ago, the world didn't need another cola drink, so we now have Red Bull. The world may not need another wedding musician or another person to call the local contractor looking for work, so here is your opportunity for a new path. One of the first things my Music 303 (Romantic Period History) professor taught was that the composers we know and remember are the ones who changed the landscape. So, blaze your own trail.

Perhaps there is a need for a type of ensemble in your area no one has yet to try? Perhaps the only local chamber series in your town focuses on classics leaving open the idea of a series featuring new works by composers of eclectic nationalities? Perhaps there are more violin teachers who teach viola than good conscience would dictate, but no one in your area is offering an outreach to local schools in music education.

First Rule in Sales: Everyone Is a Salesman

No one is beyond selling themselves; everyone sells, including peacocks. Ever notice those feathers for attracting mates? Yet, not all of us are successful. If we knew that every performance, every video we uploaded to YouTube, every comment we made on Facebook was a sales pitch, would we not approach this all differently?

For instance, how many of you have Facebook accounts and are friends with someone in your community who is not a musician? Probably most of you reading this. How many of you would like more students or at least to be able to raise your rates? If you want either, then people need to be willing to pay for it, thus necessitating the establishment of a good reputation. This will be lost if you are ranting about people you don't like, using unattractive language, etc., in your wall posts. If you are constantly posting lightning-rod comments on Facebook or poor videos of you practicing your viola on YouTube asking for help, you are hurting that reputation and the ability you have to sell yourself as a knowledgeable expert.

Second Rule in Sales: Be a Free Resource

Several years ago, I had a conversation with a friend who is a medical supplies salesman. He told me of the countless hours he spent with clients, offering free advice and information with no expectations of an immediate sale. Why? Because he knew that if he invested the time into his customers, when they had money to spend, they would come to him.

It's easy for a musician to feel taken advantage of. After all, the things people expect for free from us would never be expected of a doctor or lawyer, and yet most of us are as capable (if not more so) as the average collections attorney. So we need to be careful, yet foster an atmosphere of goodwill toward our efforts. When I first moved to my current town, I offered free, unlimited coachings to all of the schools in the area. I was constantly offering free help to organizations who would take it. The first year yielded me little. But after the next eighteen months, I had a full studio of private students, a full-time job at the performing arts school with salary and benefits, and several spots on local arts organizations boards. When someone works tirelessly as a free resource, they will win.

Collaboration is Reciprocal

Don't go it alone. Many hands actually do make work light. Working with others is challenging; it presents many complica-

tions—different artistic ideals, different business visions. But it also affords you safety in numbers, an expanded network, and the ability to share the load. Some relations will fizzle, but keeping good relations strong and avoiding burnt bridges while staying inviting and open to others will only serve you. Remember, always be collaborative in spirit.

Never hunker down and claim your territory. It is so outdated and radiates an entire aura of self-doubt—you will soon find yourself out of friends and work. It's natural to be protective of your work; after all you need it. Work pays your bills, gives you food, and allows you to perform in the field you love. When you work with others, open yourself up and surround yourself with allies and colleagues; you will always have work.

As you include others in jobs, ideas, and visions, they will include you. They will refer you, and they will feel inclined to support you. Why? Because every viable artist knows that in the end (no matter how cheesy this sounds) we are all in this together, so why not help our friends?

Self-Promotion

You can't be afraid of it. While it can still be overdone and take a bit of self-confidence, there is a 99% chance you have not done enough of it.

The objective? Promote yourself as someone who is knowledge-

able, capable, and ready to get involved with others. There are several different ways on the web to do this, many of which are outlined below, but the main point is that you need both online content and offline content. All musicians need a business card with updated contact information that presents their services well. In addition, a website, Facebook page, Twitter account, etc., will help promote your activities in the areas people dwell. \$2 to \$300 spent paying a professional to optimize your website for Google searches is very well worth it if you have a need to attract the general community.

Today's violist needs to be a musical pioneer. The methods of finding employment in our field have changed rapidly, and the skill set you employ needs to reflect a business mindset coupled with changes in technology. That's a lot!

— Jason Bonham

Part II: Online Networking Tools

The Internet has become a vital resource for advertising ourselves. While many of us are aware of the practical uses of a professional website and e-mail campaigns, it is important to also consider the usefulness of the networking tools popping up all over. Here are a few of the most common sites that artists are using and some ideas for how to best use them:

Facebook (www.facebook.com): easily the best-known networking site, it was originally created with

a social intent. However, it has also become a place where individuals can create their own “artist page” and advertise their music throughout the Facebook site. The benefit to advertising yourself professionally on Facebook is that you have access to a huge population using the Internet; the downside for musicians is that Facebook isn’t equipped to host music samples, though it does have video capabilities.

Another useful capacity of Facebook is group building. If you have a larger organization like the AVS, you can create a group to collect your current, lapsed, and potential members all in one place. By using the wall and messaging effectively, you can advertise events and member news.

If you want to create a group, you will need to log in to your account at www.facebook.com. Go to the homepage on your account and look for the “Groups” link in the left-hand column. By clicking that link, you’ll be taken to a location where you can create a new group.

Facebook also offers the ability to create pages, which may be more useful if you are an individual looking to track your fans. If you want to create your own Facebook page, you will also need to log in to your account at www.facebook.com. Then visit this url: <http://www.facebook.com/pages/create.php>. There will be user prompts for you to create the type of page that best suits your needs.

Twitter is a site devoted to real-time updates about news, stories—and often, personal rambling. The best way to use Twitter in a professional context is to create an account for sharing the most relevant, new information about you and your performances. For example, if you are devising a program combining music and religious practices, “tweet” about it, and anyone following you will get the update. If you are performing a benefit concert for the Greater Boston Food Bank, tweet the time and place for your followers. Twitter is a great way to stoke interest in your projects and a great method of free advertising.

Twitter is easy to join—just visit www.twitter.com.

Myspace: a very similar network to Facebook in that it allows you to create your own musician page, but the major plus is that you can upload your music samples! With Myspace’s artist profile, you can advertise yourself with your music, photos, videos, and event advertising. All of these features are available if you select a musician account type when you sign up for a profile at www.myspace.com.

Similarly to Myspace, a **YouTube** account will offer you profile building centered on your videos. The difference between YouTube and Myspace, however, is the audience reach—if you post a video to YouTube, you have a better chance of accessing greater numbers of fans because people don’t need an account to view a video. Often, artists will drop a

link for YouTube on their websites or in e-mails that anyone can access. Great aspects of YouTube include the ability to restrict your audience (if you have a video audition that you need to submit but don’t want the whole world to see, you can make the video private and e-mail the link to only those who you want to see it), the ability to create search engine tags for your videos, the opportunity to receive feedback through comments and responses, an optional rating system, website embedding, and the ability to allow your work to be viewed on mobile phones and TVs. Furthermore, you can also build your own artist profile and create playlists to organize your work.

The nice thing about YouTube is that if you have a Google account, you can use that account to log in at www.youtube.com. You can also sign up for an account with YouTube if you don’t have a Google account.

The music upload equivalent to YouTube is **ReverbNation**, a site dedicated to promoting music artists, labels, management, venues, and fans. As with all of the sites above, you can create an artist profile and upload music and video, build a fan base, and advertise upcoming events. A new and awesome thing about this site is the service labeled “FanReach,” an e-mail blasting service that allows you to send out e-mail advertisements for your events and projects to all of your fans on ReverbNation. The other unique aspect of this site is the “Opportunities” tab that

announces potential performance events for which you can submit an application to perform.

You can sign up for a profile with ReverbNation at www.reverbnation.com.

On the text side of professional networking, **LinkedIn** (www.linkedin.com) is a great resource for collecting your résumé(s), recommendations, education, and employer information. While there is not much by way of music, video, or event advertising on this site, it is great way to market yourself as a teacher and/or administrator. Individuals looking to connect with your business side will find this site very helpful.

Blogging websites, such as Tumblr (www.tumblr.com), Blogger (www.blogger.com), and Wordpress (wordpress.org), are also non-performance ways in which audiences are connecting with performers and ensembles, including Third Coast Percussion and eighth blackbird. Blogs are often used to create a deeper experience in the process of performance by chronicling the performer's day-to-day activities. By revealing the background information, the blogger reveals his or her third-dimension and entices fans to identify with the personal connection to the music. On the same personal dimension note, photo sites such as **Flickr** (www.flickr.com), **Snapfish** (www.snapfish.com), and others can be useful for creating that personal element. The only downside to blogging and "photo-logging" is that you have to sustain a

regular submission schedule in order to keep fans hooked.

A final site worth looking into is **Ning** (www.ning.com). A tool for the die-hard networker, Ning offers the chance to create a whole networking site around a specific cause. You or your ensemble would create a community site where fans could join, giving you access to demographic data and fan e-mail addresses. It also allows you to headquarter your other networking activities in one place, as it integrates with YouTube, Facebook, and Twitter (and presumably with more than that). The issue is that this service will cost you some money—\$3 monthly for small groups or \$50 monthly for the full service.

While this may seem overwhelming at first, online networking becomes easier the more you use it. The key to effective networking is to first decide how much you can and need to commit to advertising yourself. If you don't have an agent handling your advertising, you will definitely want to take advantage of the most common tools such as Facebook and YouTube, as well as having an up-to-date website. If you feel that you can keep up with it, joining any or all of the other services here will only enhance your ability to reach greater amounts of the general population in today's increasingly computer-driven world. For those who need to consolidate their web involvement into one place, services including **HootSuite** (hootsuite.com) and **Tweetdeck** (www.tweetdeck.com) will allow you to post the same message in several places with one click instead of five. Finally, massive corporate "inte-

gration" sites such as Google, Yahoo, and MSN Hotmail are always updating their user pages to offer greater tools for synthesizing e-mail and media tools on one personal page (iGoogle, Yahoo Homepage, Windows Live Homepage).

If you need help getting started, check out what your colleagues are doing to promote themselves through web media. The easiest way to get going though is to just do it! Get started with any of these services and see where it takes you. And note that this article only covers the most common networking sites; many new networking opportunities such as Apple's **Ping** (www.ping.com) are just getting started and could soon offer new and better options for professional networking.

—Adam Paul Cordle

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Adam Paul Cordle is Media Coordinator and Newsletter Editor for the American Viola Society. He received his Master of Music degree in Viola Performance from the Eastman School of Music and his Bachelor of Music degree in Viola Performance from Baldwin-Wallace College.

WILLIAM FLACKTON:

EARLY ENGLISH ADVOCATE FOR THE VIOLA

by Kathryn Steely

The viola has had a checkered past as a solo instrument; a history influenced by changing musical styles and the rise in demand for brilliance and projection in expanding concert venues. There were, of course, masterful players and composers along the way who recognized the unique tonal capabilities of the viola; yet, the relatively small number of works written specifically for viola by well-known composers prior to the twentieth century demonstrates an early history of isolated interest.

However, violists looking for authentic works exhibiting elegant Baroque style characteristics should not overlook the four little sonatas written specifically for viola by William Flackton and published in the 1770s. These works provide ample opportunity to explore simple yet elegant melodic textures in the viola's mid-range and even a chance to develop ornamentation skills so essential to this style.

Before we look at a more detailed outline of these works, first some thoughts about William Flackton, early advocate of the viola, a man who in his day hoped to encourage composers to follow his lead and write for this "fine toned instrument."¹

Early History

Those perusing the February 1798 edition of London's *Gentleman's Magazine*² might have overlooked the following entry in the column reviewing recent "Marriages and Deaths of remarkable Persons." Yet local musicians and those interested in the book trade would surely have noted the passing of the reputable William Flackton:

1798 Jan 5. At Canterbury Mr. Wm. Flackton, upwards of fifty years an eminent bookseller and stationer in that city. If, to the witnesses of an exemplary life, spent in the practice of virtue and religion, it is a happiness to observe a death most truly comfortable, it was the lot of those who best knew him to be fully gratified ... He was the last of an ancient and reputable family, and of a decent, though not learned education. But, he had much cultivated his mind by reading, which, with musick and garden-ing, formed almost to the very last, the solace of his leisure hours. His conversation was instructive, pleasant, and intelligent; and the cheerfulness of his temper never left him until the lamp of life was extinguished. During the course of his long life he was honoured with the patronage of many good and respectable characters ... As a bookseller of the old school, he deserves to be spoken of with great respect; ... In the early part of his life, Mr. F. much studied and practiced musick, and, in his day, was reckoned a fine performer on the organ and violin. His compositions, though not suited, perhaps to the taste of the present age, were looked upon by his contemporaries as possessing a refined and elegant taste. He was passionately attached to sacred musick; and, in the choir books of Canterbury Cathedral, are to be found several of his anthems and services, bearing evident marks of judgement and feeling.... He selected and composed those beautiful hymns and psalms which are now used by them, and generally admired for their simple and affecting melodies. In pecuniary aid, also he was not wanting to that as well as other charities, private and public; and we may conclude his character by affirming, that he lived and died a warm friend, an honest and upright man.³

A native of Canterbury, William Flackton was born and lived his life in the shadow of the great Cathedral.

We have only sketchy details about Flackton's life, many of which are gleaned from church and business records, correspondence between Flackton and his patrons, and brief announcements in the newspapers and periodicals of the day. Baptized on March 27, 1709, in the parish of St. Alphege,⁴ he was the son of John Flackton, bricklayer and cathedral contractor by trade.⁵ Young William was admitted as a chorister at Canterbury Cathedral in 1718,⁶ and speculation based on the reference to Flackton's accomplishment on the organ and the violin in the obituary above and the practice of the day makes it likely that Flackton began his instrumental studies at an early age.

Flackton served a number of years as an apprentice with Edward Burgess, bookseller, stationer, and cathedral lay clerk.⁷ An announcement in the *Kentish Post* in 1727 reveals Flackton embarking on a new venture: setting up his own shop as a bookseller. He was eventually joined by his brother John at some point between 1747 and 1767, and according to the *Dictionary of Booksellers and Printers 1726–1775*, the firm published music and also held book auctions.⁸

Flackton was also an amateur musician and held the post of organist at St. Mary of Charity in Faversham from 1735–1752.⁹ He actively promoted music in the local community, serving as a principle organizer of public concerts in Canterbury through much of his life.¹⁰ Clearly his interests were wide-ranging. His dual roles as an active musician and as an astute businessman allowed him to circulate among some of the educated and cultural elite of his time.

His claim to fame, however, and his most enduring accomplishment was the publication of his opus 2 viola sonatas, likely the first English sonatas written specifically for that instrument to highlight its unique tonal capabilities.

Musical Environment

By the time Flackton published his Baroque-influenced opus 2 sonatas in 1770, winds of change were issuing in a new musical era. The Stamitz brothers, Carl and Anton, had just moved to Paris and were beginning to present their elegant Mannheim-influ-

enced work within the context of the Concert Spirituels.¹¹ Four years later, Carl Stamitz published several viola concertos in Paris, among them the well-known Concerto No. 1 in D Major. Within ten years of Flackton's first publication of the viola sonatas, Mozart's *Sinfonia Concertante* (1779–80) and Zelter's *Concerto for Viola* (1779) provided additional examples demonstrating a growing interest in the viola as a solo instrument. While these composers probably did not know of Flackton's work, Flackton would have been encouraged by this development.

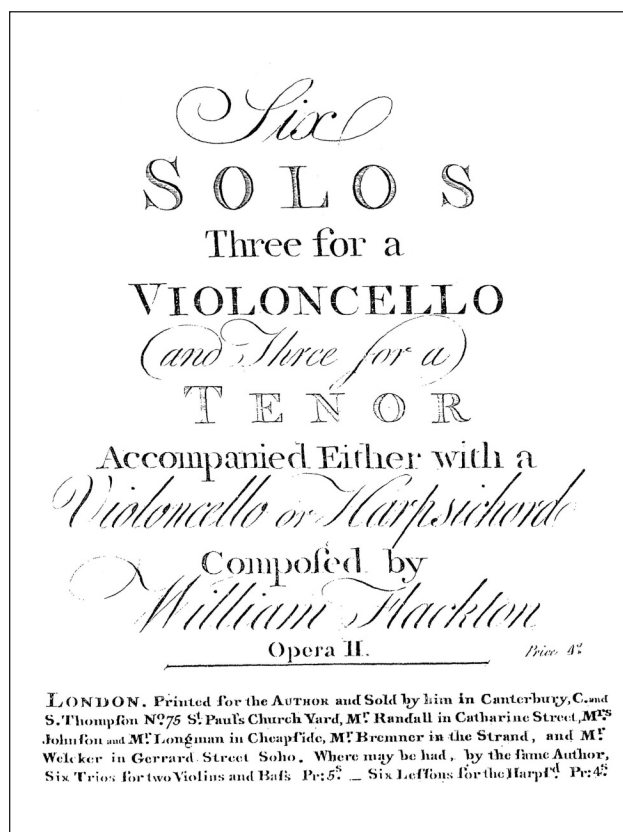
Music publishing thrived in London during this period. Not only did the city offer a range of concert series and performances by many of the European masters, there was also a lively culture of local and household music-making. Amateurs provided a steady market for works published for these more intimate settings. While concerts featuring fashionable new works and virtuoso players were a regular occurrence, London was also the scene of a continued interest in "ancient" music,¹² a conservative movement that promoted earlier works of Purcell, Corelli, and Handel. For the amateur musician, tasteful and artistic music in this older Corelli style, with its simpler textures and less virtuosic treatment, was much in demand. These works provided models for Flackton's composition of the opus 2 sonatas.

The Viola Sonatas

Flackton's opus 2 sonatas were first published in 1770 with the title page bearing the inscription: "Six Solos, Three for a Violoncello and Three for Tenor,¹³ Accompanied Either with a Violoncello or Harpsichord, Composed by William Flackton, Opera II." (Ex. 1.)

This set was apparently well received. In 1776, Flackton published a second edition of the opus 2 collection, along with a supplement containing one additional sonata for cello and one additional sonata for viola (ex. 2). At the time of the second edition, one could purchase the original set of six sonatas; the newly published collection of eight solos, which included the original six plus the two new solos of the supplement; or just the supplement alone.

Example 1. Title page of the original opus 2 edition (image courtesy of the British Library Board, shelfmark number 004338602).



Flackton's Objective

Flackton's aim in publishing these sonatas was to provide music for "utility" for "young practitioners" of the day, with the specific goal of bringing attention to the "tenor violin" (viola), an instrument with little available solo repertoire. His preface to the 1770 publication (ex. 3) reads:

These solos for a violoncello were composed originally for the use of a young gentleman, and are now published on a presumption of their utility to all young practitioners in general.

The solos for a tenor violin are intended to shew that instrument in a more conspicuous manner, than it has hitherto been accustomed; the part generally allotted to it being little more than a dull ripiano, an accessory or auxiliary, to fill up or compleat the harmony in full pieces of music; though it must be allowed, that at some particular times, it has been

permitted to accompany a song, and likewise to lead in a fugue; yet even then, it is assisted by one, or more instruments in unisons or octaves, to prevent, if possible, its being distinguished from any other instrument; or, if it happens to be heard but in so small a space as a bar or two, 'tis quickly overpowered again with a crowd of instruments, and lost in chorus.

Such is the present state of this fine toned instrument, owing, in some measure, to the want of solos, and other pieces of music, properly adapted to it†. The author takes this opportunity of acknowledging his particular obligations to Mr. Abel, for inspecting this work in manuscript before it went to the press; the publication of which, it is hoped, may be productive of other works of this kind from more able hands‡, and establish a higher veneration and taste for this excellent, tho' too much neglected instrument.*

*The greatest masters allow the tenor violin to have

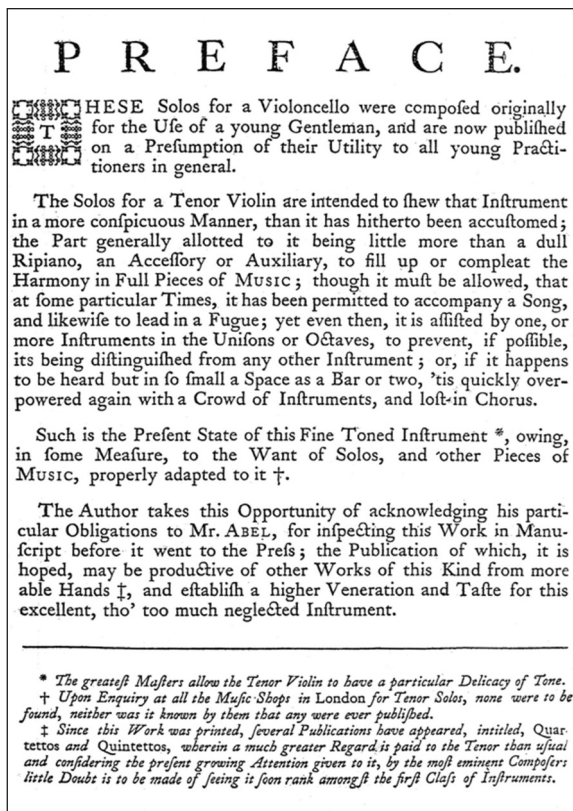
Example 2. Title page of the 1776 Supplement Edition (image courtesy of the British Library Board, shelfmark number 004338604).

a particular delicacy of tone.

†Upon enquiry at all the music shops in London for tenor solos, none were to be found, neither was it known by them that any were ever published.

‡Since this work was printed, several publications have appeared intituled, Quartettos and Quintettos, wherein a much greater regard is paid to the tenor than usual and considering the present growing attention given to it, by the most eminent composers little doubt is to be made of seeing it soon rank amongst the first class of instruments.¹⁴

Example 3. Preface of the original opus 2 edition (image courtesy of the British Library Board, shelfmark number 004338602).



Flackton's clear objective for the opus 2 collection was to provide music where there was little to be found. The preface commentary demonstrates this primary goal: bringing more attention to the tenor violin (viola) and the encouragement of the production of "other works of this kind from more able hands." His

comments give credence to the growing interest in the viola by the most "eminent composers," and he has the foresight to note that regard for the viola as a solo instrument was on the rise. Flackton is very clear about his advocacy of the viola in his call for prominent composers of the day to take note of this instrument's unique voice and provide new works for this "much neglected instrument."

The inclusion of the three cello sonatas at the beginning of the opus 2 set is curious, however. Flackton only briefly addresses them at the beginning of his preface, commenting that these works for cello were previously composed and included with the purpose of being useful to young practitioners. By contrast, his comments on the viola sonatas are extensive.

Economic reasons may have played a role in the inclusion of the cello sonatas. As a bookseller and tradesman, Flackton was, of course, sensitive to the business issues related to publishing, as well as to the compositional practice of presenting collections of works. Though a standard practice to publish in sets of six, the presentation of a mixed set, three for cello and three for viola, was probably a prudent business move as solos for the more popular instrument might ensure wider sales of this edition. As an amateur composer, the ready availability of this previously composed material may also have quickly filled out the collection and moved the project to earlier publication. Flackton acknowledges that his work had met with the approval of "Mr. Abel," presumably the well-known viola da gambist C. F. Abel who, along with Johann Christian Bach, was an active participant in the London musical scene.¹⁵ While the common assumption is that Abel, as a viola da gambist, may have been most interested in the cello sonatas, it is likely that Abel was also a fine upper string player and possibly even a violist himself.¹⁶

A More Conspicuous Manner

Was Flackton successful in reaching his goal of showing this "instrument in a more conspicuous manner"¹⁷ and in presenting solo material "properly adapted to it"?¹⁸ Clearly the answer is yes.

Not only does Flackton provide elegant solo material

appropriate to the viola's "delicacy of tone," he does so in an idiomatic fashion utilizing keys that are particularly resonant on the instrument. The viola is consistently presented as a solo and independent voice, unusual for the time period, taking advantage of opportunities to lead in the fugal and canonic movements and as the primary solo voice elsewhere.

While parts do not venture out of first position, Flackton does exploit the various ranges of the instrument across the different movements of the sonatas, typically using mid-range in the opening movements, mid- to higher-range in the Allegro movements, and lower strings in the minor-mode second minuets of these paired dance movements. He also provides some chordal treatment as well as double-stopping motion in the fugal movement of the G-Major Sonata, which most likely should be given bariolage treatment, as in the arpeggiated sections of Corelli's opus 5 sonatas.¹⁹ Further, there are many opportunities to develop ornamentation, as Flackton provides examples of both written-out ornaments as well as additional openings to try one's hand with this expected skill.

Style Characteristics

Flackton's writing reflects an earlier style in the use of continuo and figured bass and in the form and structure of these sonatas. At the same time, they demonstrate a sense of "refined elegance and good taste" referred to in the *Gentleman's Magazine* obituary, without the thicker textures and extensive use of contrapuntal elements of the late Baroque.

Flackton's treatment of melody is graceful, exhibiting the same "simple and affecting" style identified by the obituary writer.²⁰ Flackton shares his views on acquiring musical taste in a comment made in a 1760 letter to Lady Young, patroness and wife of Sir William Young, to whom the collection of opus 2 is dedicated: "Good taste [in music] is acquired best by hearing a diversity of compositions of the greatest masters of the most musical and political courts in Europe."²¹ Lady Young's reply serves as confirmation of Flackton's musical taste: "I believe you have often heard me say in those pieces of music you have now published there

are more passages of Elegant taste and delicate expression than are scarcely ever found in our modern compositions."²²

The Corelli Model

As a form, the sonata flourished in musical centers like Venice, Paris, Amsterdam, and London, where the patronage and society were favorable to amateur and independent instrumental music-making.²³ Flackton was well acquainted with the London scene, and his publications were released into this vibrant musical community. His sonatas are in the characteristic Baroque format, similar in scope to sets published by other prominent London composers, including C. F. Abel's "Six Easy Sonattas"²⁴ of 1771 for viola da gamba or violin, Abel's sonatas in three volumes from the Musicbook of the Countess of Pembroke,²⁵ and G. F. Handel's many sonatas published earlier in the century. The format is generally attributed to Corelli, who:

was largely responsible for establishing the slow-fast-slow-fast order of movements...

Typically the first movement is a relatively free, short Adagio in one continuous section or in binary design with repeated halves, quadruple meter, dotted rhythmic patterns, free imitation and considerable use of expressive suspensions and resolutions over and against the bass; the second movement is a loosely fugal Allegro, again in one continuous section or binary design, and the third and fourth movements are binary designs that resemble the saraband and gigue, respectively in all but name.²⁶

A review of movements within Flackton's opus 2 sonatas shows clear adherence to this model, opening with a slow movement, followed by an Allegro. Four of the eight sonatas include a slow movement that fills the sarabande position, and all eight close with some variation of either single or paired minuets (ex. 4). It is interesting to note that Flackton did not incorporate the use of the da capo in the minuets of his previously composed cello sonatas, opus 2, nos. 1–3. Use of the da capo minuet in all of the viola sonatas and

Example 4. Overview of movement titles from Flackton's op. 2 sonatas.

Sonata	Inst	Opening mvt	2 nd mvt	3 rd mvt	4 th mvt
No. 1 C Major	VC	Largo	Allegro moderato	Siciliano	Tempo di Minuetto, variation
No. 2 B-flat Major	VC	Siciliana	Allegro	Minuetto, variation	
No. 3 F Major	VC	Largo	Allegro moderato	Larghetto	Minuetto, variation
No. 4 C Major	VLA	Gratioso Largo	Allegro	Siciliana	Minuetto 1,2 (da capo)
No. 5 D Major	VLA	Adagio <i>*With half cadential fermata for cadenza</i>	Allegro	Minuetto primo/Minuetto 2 nd (da capo)	
No. 6 G Major	VLA	Andante <i>*With half cadential fermata for cadenza</i>	Allegro <i>*With half cadential fermata for cadenza</i>	Minuetto primo/Minuetto 2 nd (da capo)	
No. 7 D Minor	VC	Adagio <i>*With half cadential fermata for cadenza</i>	Allegro moderato	Minuet 1, 2 Variation (da capo)	
No. 8 C Minor	VLA	Adagio <i>*With half cadential fermata for cadenza</i>	Allegro moderato	Siciliana	Minuetto, variation (da capo)

in both sonatas of the supplement (opus 2 nos. 7–8) suggests that sonata no. 7 (cello) may have been composed during the time in which Flackton prepared the viola sonatas.

Flackton's writing style in opus 2, nos. 5–8 also took on a bit more flair with the inclusion of a half cadential fermata at the end of the opening movement, and in the case of the G-Major Sonata, at the end of the first movement as well as the fugal second movement. In some cases Flackton includes a short cadenza-like figure following the fermata. In other cases, the performer is left with the decision as to how much improvisation in the cadential figure might be appropriate.

We now turn to a more detailed look at the individual viola sonatas and characteristic detail in Flackton's opus 2.

C-Major Sonata, op. 2, no. 4

The C-Major Sonata, op. 2, no. 4, is the first of the viola sonatas, and its simple features and sunny outlook give a pleasing and satisfied character to the sonata as a whole. The first movement is dominated by two-bar gestures separated by rests that result in almost a regal or prim character as Flackton uses typical stock figures to promote the interplay of melodic fragments. Characterized by falling scalar gestures, the first movement seems almost a study in good manners!

In contrast, the second movement begins in a joyful declamatory style, high-spirited and energized through driving arpeggiated and scalar figures. Flackton uses short bursts of unison melodic motion between solo and accompanying voices to strengthen and give weight to cadences.

A siciliana is offered as a slow third movement, here in the parallel minor key, characterized by voices moving in true canon until the cadence preparation (ex. 5). This motion is much clearer when viewing the original version, to which no additional chordal realization has been added.

The C-Major Sonata closes with paired da capo minuets, with the

Example 5. Flackton, *Viola Sonata, op. 2, no. 4, movt. III*
(*Siciliana*).

Siciliana

6

12

17

23

Example 6. Flackton, *Viola Sonata, op. 2, no. 5, movt. I, mm. 1–9.*

Adagio

4

6

8

Example 7. Flackton, *Viola Sonata, op. 2, no. 6, movt. I, mm. 12–18.*

The musical score for Example 7, Flackton, *Viola Sonata, op. 2, no. 6, movement I, measures 12–18*, is presented in three systems. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes a treble clef and a bass clef. The right hand (treble clef) features a continuous flow of sixteenth notes, often grouped in pairs or fours, with various slurs and trills. The left hand (bass clef) provides a steady accompaniment with eighth and sixteenth notes, including some chords and single notes. Fingering numbers (1-5) and articulation marks (trills, slurs) are clearly indicated throughout the passage.

Minuetto Primo again referring back to the well-mannered style of the first movement. Flackton gives us a contrasting melodic variation characterized by flowing sixteenth notes with elegance and ease. Both the C-Major and the C-Minor Sonatas make use of this addition of a variation section, here inserted between Minuetto1 and Minuetto 2. In the C-Minor Sonata, the variation is offered in place of a Minuetto 2 while retaining the *da capo* instruction.

D-Major Sonata, op. 2, no. 5

The second viola sonata offered by Flackton, op. 2, no. 5, is the least lyrical of the set. Dominated by jaunty rhythmic and motivic motion, the first movement features a meandering melodic line, defined by dotted rhythms and large ascending leaps (ex. 6). These traits render this movement more instrumental in character, less vocally inspired.

The second movement uses the arpeggio as the main motive, open-

ing with buoyant rising D-major arpeggios, both straightforward and broken. The second half of the movement uses sequencing motives to develop the material. Paired minuets close out the sonata, again exploiting the characteristic large leap as part of the melodic treatment.

G-Major Sonata, op. 2, no. 6

Of the original three viola sonatas in opus 2, the G-Major Sonata, op. 2, no. 6, is offered as a finale to close out the set. In comparison to

Example 8. Flackton, *Viola Sonata, op. 2, no. 8, movt. III, mm. 16–37.*

16

22

28

33

tasto

tasto

the previous two viola sonatas and to the opening three cello sonatas, this sonata is more fully developed and may be the most satisfying of all of these short works.

Flackton treats the first movement far more expressively, with a plaintive move to the relative minor key, adorned with written-out,

sweeping ornamental flourishes. The use of written-out ornamentation differs from Flackton's previous sonatas and is reminiscent of C. F. Abel's freely ornamented slow movements.

The movement ends with an implied closing adagio following the half cadential fermata (ex. 7).

While Flackton uses this technique at the end of the first movement of the D-Major Sonata, the overall result at the end of the G-Major Sonata is one of a grand finale following the ornamented setup.

For the second movement, Flackton offers a fugal Allegro, the only movement in the set to

exhibit this treatment. He again uses unison melodic motion between the solo and bass lines in strongly articulated quarter-note motion toward the end of the movement. The weighty treatment of this figure brings strength and finality to close the Allegro. While he uses this technique in short figures in the C-Major Sonata's Allegro movement, here the weight and length of the unison quarter-note line, along with use of heavy accent marks on each note, truly emphasize the point!

Flackton again closes the sonata with paired da capo minuets, this time using the parallel minor for the second minuet. The lightness and elegance of these closing movements, particularly the major-mode minuet, provide a charming close to the sonata.

C-Minor Sonata, op. 2, no. 8

Flackton explored the minor mode more fully in the two additional sonatas offered in the supplement of 1776. As with all of these works, looking at Flackton's work in its most elemental setting as a viola/cello duet reveals interesting detail that might be overlooked in a fully realized adaptation.

Flackton's bass-line motion is interesting in comparison to many of his mentor's works. His experience as an organist gave him a well-informed sense of balance and texture between voices. In general, the running bass lines in these opus 2 sonatas are more interactive

with the solo line and more directional than those one finds in similar works of C. F. Abel, Flackton's compositional authority. The C-Minor Sonata provides examples of these active bass lines, in particular the descending scalar motion including a chromatic line in bar six of the first movement. One expects more harmonic variety in a minor-mode setting, and Flackton does not disappoint.

The second movement is a rambunctious driving Allegro with longer phrase lines and accented unison motion at the cadence points to define the halves of the movement. To further energize this movement, Flackton uses a bit of syncopation over the bass line's repeated quarters in the middle of the second half.

Flackton makes some interesting choices in his treatment of the last two movements of the sonata. The use of G minor for the Siciliana third movement was certainly an unusual choice for a companion key, given the time period and the keys used in the previous sonatas. Might this be an indication of previously written material? Interesting features include a much closer relationship with the bass line than in previous slow movements, motion in parallel thirds and sixths, and an interesting use of syncopation and motion over a pedal tone in the second half of the movement (ex. 8).

The sonata comes to a close with a short da capo minuet and variation in 3/8 time with each section of these binary movements limited to eight bars apiece.

Clearly these works had a great deal to offer developing violists in Flackton's time. However, what options are available to modern players who want to explore these works?

Modern Viola Editions

Modern viola editions of the Flackton sonatas began to appear in the early 1940s as a result of Walter Bergmann's discovery of an original published edition located in the British Museum. A gifted continuo player, Bergmann had an interest in seventeenth- and eighteenth-century music and began working for Schott Publishing Company, editing and realizing continuo parts.²⁷ Bergmann's edition of the G-Major Sonata in 1942 was the first modern publication, created in collaboration with Keith Cummings who adapted the viola part. Bergmann eventually followed with publications of the C-Major (1954) and C-Minor (1968) Sonatas.

Bergmann never provided a realization of the D-Major Sonata, perhaps because it is stylistically a bit different than the others with its somewhat more dense motivic motion with less melodic development. For the most part, Bergmann's realizations are light and tastefully done, with some capitalization on the rhythmic motives of the solo part reflected in his treatment of the keyboard part.

Many violists have probably also seen editions prepared by Renzo Sabatini who originally published a

set of realizations and adaptations for all four of the viola sonatas, attributed to “Anonym, 1700.”²⁸ He discovered the printed edition, minus the title page, in a collection of other sonata movements of unknown composers in the library of the Conservatorio S. Cecilia in Rome.²⁹ Sabatini commented that the tenor violin, “as one of the numerous varieties [sizes] of violas, which took the place between viola da gamba and viola da braccia, this instrument was noted in tenor-clef.”³⁰ This comment was either an oversight on Sabatini’s part regarding the tenor sonatas or possibly Sabatini may not have been looking at an original edition. The original prints housed in the British Library show all the tenor (viola) sonatas clearly in alto clef. The cello sonatas use a fair amount of tenor clef interspersed with bass clef; Sabatini may have been referencing the cello sonatas when he made this comment. Upon later comparison with the Flackton prints housed in the British Museum, Sabatini republished these works, adding Flackton’s preface and attributing them correctly to Flackton.

Sabatini’s editions are more pianistic and perhaps Romantic in treatment, with increased density and fuller harmonies in the keyboard part. Sabatini provides a significant addition of articulation markings, dynamics, reassigned octaves in the viola part, and freely developed new variations to Flackton’s original score.

Antony Cullen produced an edition of the C-Minor Sonata and published it through Alfred

Lengnick & Co. in 1955. This edition is fairly close to Flackton’s original, although Cullen has also added some articulation markings and provided some suggestions for treatment of ornamentation.

Finally, a more recent addition to the available modern editions was released in 1995, through Amadeus Verlag, with the continuo part realized by Willy Hess. This seems to be the most conservative of all editions in its closeness to the original print. The realization consists of basic chord progressions as outlined by the figured bass and as such does not reflect the rhythmically-motivated, perhaps ornamental interplay that a harpsichordist might add while realizing the figures. This edition might be useful for the less experienced keyboard player as a stepping-off point toward improvising small embellishments and flourishes while playing.

Filling a Void

As twenty-first-century violists, we are fortunate to have seen the flowering of viola repertoire in the previous century and have unprecedented access through wider dissemination and technological advances to a rich palette of viola works from many style periods. The fact remains, however, that we have limited choices in music written specifically for the viola during the late eighteenth century. William Flackton’s sonatas help to fill that void, providing new material to explore and charming repertoire to perform.

Learning, performing, and teaching a wide variety of styles

strengthens interpretive abilities and informs our playing as we master techniques appropriate to those styles. Exploring these works, as duos with cello or keyboard (harpsichord and organ as available, or piano) or as trios using both cello and keyboard, allows us to experience some of the unique textures and colors that Flackton hoped to exploit as natural characteristics of the viola. There is no better way to revive the memory of William Flackton than to learn and program these historically significant and elegant sonatas; works that highlight the unique voice of the viola.

¹ William Flackton, *Six Solos: Three for a Violoncello and Three for a Tenor Accompanied Either with a Violoncello or Harpsichord* (London: printed for the author and sold by him in Canterbury, C. and S. Thompson, Mr. Randall, Mrs. Johnson and Mr. Longman, Mr. Bremner, and Mr. Welcker, 1770), 1.

² *Gentleman’s Magazine* was a widely read English periodical published first in 1731. It covered news and matters ranging from the philosophical to the political and personal for the educated in society.

³ Obituary of remarkable Persons; with Biographical Anecdotes, *Gentleman’s Magazine*, February 1798, 170–71.

⁴ Luke Agati, *William Flackton 1709–1798: The Life and Times of a Canterbury Musician Organist at Faversham Parish Church* (Kent: Faversham

- Society, 2002), 1.
- ⁵ *Grove Music Online*, s.v. “Flackton, William,” by Watkins Shaw and Robert Ford, accessed June 22, 2010, <http://www.oxfordmusiconline.com>.
- ⁶ Agati, 1.
- ⁷ Shaw and Ford.
- ⁸ H. R. Plomer, C. H. Bushnell, and E. R. McC. Dix, *A Dictionary of the Printers and Booksellers Who Were at Work in England Scotland and Ireland from 1726 to 1775* (London: Bibliographical Society, 1968), 94.
- ⁹ Shaw and Ford.
- ¹⁰ Ibid.
- ¹¹ *Grove Music Online*, s.v. “Stamitz, Carl (Philipp),” by Eugene K. Wolf, accessed June 22, 2010, <http://www.oxfordmusiconline.com>.
- ¹² William Weber, “London: A City of Unrivalled Riches,” in *The Classical Era*, ed. Neal Zaslaw (London: MacMillan, 1989), 318.
- ¹³ The “tenor” is an early name (that was commonly in use in England and the United States during the eighteenth century) for the large-pattern viola.
- ¹⁴ Flackton, *Six Solos*, 1.
- ¹⁵ *Grove Music Online*, s.v. “Abel, Carl Friedrich,” by Walter Knappe, accessed June 22, 2010, <http://www.oxfordmusiconline.com>.
- ¹⁶ A review of the catalogue for auction after C. F. Abel’s death reveals that he had four fine violins, including an Amati, in his possession as well as a tenor and several violas da gamba. There is no mention of cellos in the collection of goods presented for sale. Of note also in Abel’s auction catalogue is a range of printed music, including the six sonatas by William Flackton. Apparently these works were sufficiently well regarded to specifically list them by name rather than to list them in a collection of works by “different authors” which appears later in the catalogue. A facsimile of Abel’s catalogue can be found in Stephen Roe’s “The Sale Catalogue of Carl Friedrich Abel (1787)” in *Music and the Book Trade from the Sixteenth to the Twentieth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote, 105–43 (London: British Library, 2008).
- ¹⁷ Flackton, *Six Solos*, 1.
- ¹⁸ Ibid.
- ¹⁹ For an example of this treatment, see Corelli’s Sonata op. 5, no. 1, p. 2 in the Allegro movement. Here Corelli indicates “arpeggio” under the series of half-note triple stops. While Flackton does not include this indication, this treatment is not unusual. See Arcangelo Corelli, *Sonate a Violino e Violone o Cimbalo Opera Quinta* (London: Preston and Sons, 1789), 2.
- ²⁰ *Gentleman’s Magazine*, 171.
- ²¹ Sarah Gray, “William Flackton, 1709–1798, Canterbury Bookseller and Musician,” in *The Mighty Engine: The Printing Press and Its Impact*, ed. Peter Isaac and Barry McKay (New Castle: St. Paul’s Bibliographies, 2000), 126.
- ²² Ibid.
- ²³ William S. Newman, “Sonata,” in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: MacMillan Publishers Ltd. 1980), 17:481.
- ²⁴ Carl Friedrich Abel, *Six Easy Sonatas for Viola da Gamba and Basso Continuo or Other Instruments* (Heidelberg: Edition Güntersberg, 2005).
- ²⁵ Carl Friedrich Abel, *Sonatas for the Viola da Gamba from the Musicbook of the Countess of Pembroke*, ed. George Houle, 3 vols. (Albany, CA: PRB Productions, 2006).
- ²⁶ Newman, 17:483–84.
- ²⁷ Anne Martin, *Musician for a While: A Biography of Walter Bergmann* (West Yorkshire, UK: Peacock Press, 2002), 29.
- ²⁸ [Flackton, William] *Drei Sonaten für Viola und Generalbass*, 3 vols.

(Vienna: Verlag Doblinger, 1960).

²⁹ Ibid., 1.

³⁰ Ibid.

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ALTERNATIVE STYLES

THE ROAD TO BLUES MASTERY

by David Wallace

Every violist should have the blues. We can claim more elegies than any other instrument; we have a larger margin for microtones and slides than the violin; we have a range and timbre that can easily evoke a classic blues vocalist.

Playing twelve-bar blues is fun and one of the friendliest entry points into the vast world of musical improvisation. It is also essential for understanding and performing many twentieth century and contemporary genres, including jazz, country, rock—or even standard viola repertoire, like the second movement of the Rochberg sonata.

Here are several strategies I have found successful for learning and

teaching twelve-bar blues. Create your own sequence, find your own way, and discover more approaches as you go:

Internalizing Twelve-bar Blues Form:

Regardless of style, tempo, meter, or chord progression, twelve-bar blues is organized around a repeating pattern consisting of three four-bar phrases. This form must run so deeply through our veins that we can turn on the radio in the middle of a blues and quickly identify what bar is being played. Why? Owning the form builds confidence and sets the stage for creativity. When taking a solo, if you know where you are, it's easier to figure out where you're going.

When accompanying, your mastery of structure and appropriate rhythmic propulsion supports the other performers or singers. And when listening to a performance, you notice and appreciate every detail and how it fulfills or surprises your expectations.

Get some blues “jam tracks” in various styles, and count the form out loud as the recording plays. Say the bar numbers on the downbeats. (“ONE-two-three-four! TWO-two-three-four! THREE-two-three-four! . . . TWELVE-two-three-four!”) Move, dance, and count with fingers to physicalize the form and internalize the pulse.

Start to notice the characteristics of the different measures. For instance, bar nine usually contains

Example 1. Playing the chord roots of the standard Country blues progression in D.

Example 1 shows the chord roots of the standard Country blues progression in D, organized into three four-bar phrases. The notation is in bass clef, D major (two sharps), and 4/4 time.

Phrase 1 (Bars 1-4): D⁷, G⁷, D⁷, D⁷

Phrase 2 (Bars 5-8): G⁷, G⁷, D⁷, D⁷

Phrase 3 (Bars 9-12): A⁷, G⁷, D⁷, A⁷

(SUBSTITUTE D⁷ WHEN ENDING.)

Example 2. Basic accompaniment using roots and fifths.

Example 3. Basic accompaniment using roots, fifths, and sevenths.

a pivotal new harmony, and bar twelve often has active drum fills to kick off a repeat. What does the bass line do in each bar of this particular track? What about the piano, the guitar, or other harmonic instruments?

Choose one particular blues to practice. Play the chord roots along with the jam track (ex. 1).

Do this until you can do it in your sleep. Vary the rhythm and add syncopation if you like. Add a few double-stop notes to the roots, and start improvising accompaniment patterns (exs. 2 and 3).

Do this with different jam tracks. Explore a variety of tempi and diverse chord progressions. Practice accompanying other musicians. Improvise accompaniments to classic recordings.

The Blues Scale—A Ticket to Foolproof Soloing:

Here's one of my favorite pedagogical secrets about blues improvisation: as long as you are playing a note of the blues scale in the given key of a song, it is impossible to make a mistake! Even if the note theoretically clashes with the chord being played, it will still sound good. I can't explain why; it just works. I like to tell my students that the blues scale is magic, and it's not far from the truth. Below is a one-octave D blues scale (ex. 4):

Example 4. One-octave blues scale in D.



First, play the scale and get to know the finger patterns on the fingerboard. Choose one note from the scale, start a jam track in the key of D, and solo for several choruses using only this note. Focus on generating two- or four-bar phrases with rhythmic interest. Always know where you are in the form.

Once this is comfortable, explore soloing using only two or three notes, and gradually expand until you can solo using the entire blues scale. Aim to create riffs—short little repeating gestures or patterns. Use these melodic ideas to create phrases.

One of the keys to expressive soloing is making the most of the blue notes; that is, the notes of the blues scale that are not in the key signature. Whether you linger on them, repeat them, use them for trills, or save them for just the right moment, they are what make your melody blue. In the above D blues scale, the blue notes are F natural, A-flat, and C natural. Listening to authentic blues musicians reveals that these blue notes are sung or played slightly flat when compared to equal temperament.

When you are confident soloing within these limitations, learn the same scale in other registers and positions. Get to know your blues scales in every key. There are only a few finger patterns to learn, and

fluency develops rapidly.

Advanced tip: when playing blues in a major key, the blues scale of the relative minor will also work and vice versa. That is in a D-major blues, you can solo using the B blues scale, and in B minor, you can borrow the D-major blues scale. Notice how your choice of scale affects the overall “flavor” of your melodic material.

Writing an Original Twelve-bar Blues:

Another great entry point into the blues form is through the poetry, which usually follows an AAB or AA'B form. But that sounds a lot more technical than it actually is—go get a pencil and some paper. Read no farther until you do.

Okay, now write down a sentence that succinctly states a problem.

Write it again. If desired, throw in an additional adjective, comment, or exclamation.

Next, write a third sentence that rhymes with the first two sentences and resolves or comments on the problem.

Congratulations! You have just composed a stanza of blues poetry. Here's an example written by one of my seventh graders:

*When I have to clean the apartment
and my sister won't do nothin'*

*I said when I have to clean the apartment and my sister
won't do nothin'
It makes me wanna go eat some Stove Top Stuffin'!*

And one by his friend:

*I was sad and lonely the day my uncle died.
I was sad and lonely the day my uncle died.
That day my uncle, he took the final ride.*

Now that you've written the first blues stanza, try and sing it in blues style over one of your jam tracks. Just as the second line is textually similar to the first, see if the melody of your second phrase can repeat or develop the melody you sang for your first line. Improvise or compose until you're satisfied with your twelve-bar blues melody. Write it down or play it on your viola. Can you sing it while doubling the melody on viola or playing some fills at the ends of phrases? Expand your song by writing the next stanza.

One of the earliest published blues songs was W. C. Handy's *St. Louis Blues* in 1914. Listen to Bessie Smith's classic recording with Louis Armstrong improvising accompaniment. Notice Handy's use of (and departure from) twelve-bar blues form in this song. What do you notice about Smith's phrasing, inflection, and pitch? How and when does Armstrong contribute with his trumpet?

A Few Words about Style:

As in playing many vernacular genres or non-Romantic classical styles, string players are well advised to cool the vibrato. Rather than use it as an integral part of your tone, think of it as a way to color your phrases and provide more expression at key moments. A slower vibrato may be more idiomatic for the blues, but there is also room for the occasional wild shake. Jazz vocalists and saxophonists make excellent guides.

When sliding into a note, be careful not to overdo it. Slide with light finger pressure, and apply full pressure only when the ultimate pitch is reached. The bow applies a similar approach to pressure. With practice,

you will be able to vary left- and right-hand pressure at will so that you have just the slide you want. Remember that the slide is a means to an end; it's seldom an effect for its own sake.

In blues and jazz, up bows are often lighter than down bows in order to generate swing. The degree of swing largely depends on the genre and the style—for instance, in bossa nova, eighth notes are played rather evenly and less swung. Explore different colors with your bow, and adjust your tone to different styles. *Sul ponticello* can create expressive effects or even evoke the sound of an electric guitar.

Getting Better:

It takes time, practice, and patience to learn any style of music, and the blues is no exception. You or your students may prefer to start in private with nobody looking, but jamming with friends can really fuel inspiration and expedite learning. Take turns playing twelve-bar choruses, or trade two-bar phrases or four-bar phrases in call and response.

Build a repertoire of twelve-bar blues songs, and learn the melodies, or "heads." A diverse list of approachable tunes might include the fiddle standard *Milk Cow Blues*, Duke Ellington's *C Jam Blues*, the Beatles' *For You Blue*, Leiber and Stoller's *Hound Dog*, W. C. Handy's *Beale Street Blues*, Charlie Parker's *Now's the Time*, Jimi Hendrix's rendition of *Red House*, and Miles Davis's *Freddie Freeloader*.

Be aware that not everything that calls itself a blues is a blues. Though the melody has a couple of blue notes, fiddle standard *Crafton Blues* is more closely related to old-time fiddling and ragtime; *Limehouse Blues* is a presto thirty-two-bar swing tune; and despite some dominant seventh chords and blue notes played by the piano on the verses, arguably the bluest thing about Elton John's *I Guess That's Why They Call It the Blues* is his sunglasses.

Not every authentic blues is a twelve-bar blues, either. For an ear-opening survey of the many

musical strands that coalesced to form the blues in America, hear Alan Lomax's anthology *Roots of the Blues*, and read his extensive liner notes. Get the sound of early authentic blues in your ear and transfer it to your bow. See if you can add your instrument to field hollers, prison songs, call and response Pentecostal worship, or the slide guitar of delta blues musician Mississippi Fred McDowell.

Learning and making transcriptions, or even composing riffs and solos, will help to refine one's craft and taste. Listen to landmark blues recordings like Louis Armstrong and his Hot Five's *West End Blues*. Take notes about what made each twelve-bar chorus a great solo. Put on a jam track and intentionally try to build an original solo based on one of the tactics you noticed. Take the time to learn one of your favorite twelve-bar solos note-for-note.

Study how performers who play multiple choruses in a row pace themselves. For worthy examples of large-scale solos on the blues, analyze Paul Gonsalves's legendary twenty-seven-chorus saxophone solo on *Diminuendo in Blue* and *Crescendo in Blue* from the 1956 *Ellington at Newport* album or Mark O'Connor's ever-inventive and mind-blowing performances and recordings of his original blues *In the Cluster*. What role do rests, sustained notes, dynamics, rhythmic development, and repetition play?

Pick up a method book or tune anthology devoted to the blues. Enter the world of soloing on the chord changes, which can be a simple or a complex endeavor, depending on the tune or how far down the rabbit hole one wishes to venture. Hal Leonard provides many worthwhile publications, and jazz musicians have turned to method books and tune anthologies by David Baker and Jamey Aebersold for decades. I also highly recommend the *Berklee Blues Improvisation Complete*.

On the strings front, Julie Lyonn Lieberman's *Rockin' Out with Blues Fiddle* provides exercises as well as valuable discography and history about the oft overlooked blues violinists and string bands who should form an integral part of our heritage and collective

knowledge as string players. While not a blues method in itself, Matt Glaser's *Jazz Violin* provides accurate and classic transcriptions of Stéphane Grappelli, Eddie South, Stuff Smith, Svend Asmussen, and more, along with an analysis of riffs and melodic language that are easily adapted to the blues. Martin Norgaard's *Jazz Fiddle Wizard* provides very practical thoughts about soloing with melodic intent and includes blues.

As for blues recordings featuring the viola, Jimbo Ross has several CDs available on his website at: <http://www.bodaciousrecords.com/>. Ross's blues music encompasses far more than twelve-bar blues and also includes electric blues, R & B, soul, and funk.

The blues truly can merit a lifetime of study, but even a cursory exploration yields deep riches. Why not give it a shot? You've nothing to lose, but your blues. . .

Dr. David Wallace makes sure that no dancer graduates from Juilliard without improvising E-flat blues solos on the piano. As a Senior Teaching Artist for the New York Philharmonic, he has taught hundreds of fifth graders plastic recorder blues improvisation as a means of understanding the orchestral masterworks of Gershwin and Ellington.

Le Domaine Forget
International Music and Dance Academy
Viola 2011 String Session July 10th to August 6th



July 17th to 24th

Atar Arad

Professor
Jacobs School of Music
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July 24th to 31st

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IN THE STUDIO

A SUMMER'S IDYLL: SOMMERAKADEMIE WITH THOMAS RIEBL

by Janice LaMarre

Violists did not travel from as far as Japan, Korea, Spain, Canada, and the United States to study *Qi-Gong* with Thomas Riebl, professor at the Mozarteum and winner of the 1982 Naumberg competition.

However, this fresh Austrian morning finds us spread out into a circle on the grassy field, our faces warmed by the sun. Thomas gestures for us to shift for the stragglers, and we begin with the eight deep peals of the church bells. He smiles toward us and beyond, to the clear sky, leading each exercise with the same physical power and precision that are signatures of his playing. We all breathe in together, molding space with rounded arms, first in small circles, then in full gestures with fingers extended toward the sky, and finally back again to our center and to the earth. Our experience of the solid ground and the infinite sky, the intake and exhale, the force and release, the swing and step, and the ringing of the church bells contain the foundations of viola playing that Mr. Riebl aims to teach us in Bad Leonfelden.

I have observed over one hundred hours of his teaching, having attended four previous sessions in Austria and Prussia Cove. During



Sommerakademie participants in Qi-Gong

these latest summer classes in Bad Leonfelden, I am able to ponder the connection between his ideas instead of scribbling down every comment into my Bach and Brahms parts. His three fundamental teaching points of smile, swing, and step are applied in layers. Each is worked out first in the body and next in the areas of sonority, vibrato, phrasing, bow use, and in the concept of *inégal* playing.

He tells us to start the music before we begin to play, moving with springing knees that are “the gates of tension and release.” We take strides in the character and pulse of the music in order to put motion into our bodies. We also take a metaphorical step away

from the head and into the body in order to feel the music rather than think it. Every stress in the body blocks energy, and we must “get used to smiling” in order to release muscles, since we often hold tension in our faces and mouths. We also tend to play and breathe up in the chest rather than closer to our core. We observe our body *sans* instrument—even playing without it—and keep this freedom when we return to the instrument. Now the music can resonate through us, and we are free to use our body’s strength and flexibility.

Most students bring Bach to at least one lesson with Thomas Riebl, because his understanding of this repertoire is deep, and his teaching is detailed. He intends



Thomas Riebl

elements of his teaching on Bach to be applied to all later repertoire, including Modern works. Starting with sonority, we must “remember this music was often created for huge spaces.”

Visiting the Berlin Cathedral, cathedrals in Paris, and smaller churches in towns gave me an impression of immense, dark space, punctuated by jewel-colored light from stained-glass windows and by ornate carvings. The flying buttresses and larger arches connect sections of the building, just as the arcs of bows and phrases connect notes and musical sections. To fill such a space, Mr. Riebl helps us to develop a love of sonority by “digging and diving” into the sound. The result fills a hall without recourse to a pressed or forced approach.

We add edge and overtones by practicing a ten-minute scale as a meditation on sound with a slow, condensed bow near the bridge

that opens the instrument and its tonal possibilities. Some instruments that have never been played before in this manner open up in just a few minutes during these lessons. After finding this sound, we can always keep one of our ears on intonation. We work to hear the lower combination tone that is produced by the ringing of perfectly in-tune double stops. The resulting sonority is shocking in its depth. The morning bells start our day with the example of our goal: a deep sound that emerges from and returns to silence.

This same concept of a bell or an arch is found in phrasing. Thomas teaches us to “span the arch” of each phrase. Using Bach as an example, we first become aware of four- or eight-bar structures within each dance movement. We must keep up the middle of the phrase and avoid our old habit of stressing its last note. The clarity of such musical architecture builds the frame of the piece. Next, eloquence and natural expression are added through rubato, shaping, and dynamics on a small and large scale. This requires clarity of intention and direction, achieved through exaggeration. Thomas explains that as performers “we are exhibitionists on a stage. We cannot be shy; we must give what we can.”

The expression also requires a differentiation between fundamental tones and ornament and between contrasting voices and characters. We learn how to release without stopping and how to choose the number of “swings” to initiate per

scale or phrase. Thomas sometimes plays bass for us as we play the other voice, and then we switch roles. Placing the voices in stark relief this way highlights the musical structure and gives us a goal to realize. We propel certain phrases using gestures in dynamic or rhythmic shaping—for example, a climactic moment followed by a recovery. A smile is found in each arch; there is a swing in the ebb and flow of sound and rhythm, and steps are found in the relative weights of significant beats and phrases.

The technique of creating a phrase comes from “observing the arch of the slur.” The Baroque bow, which Mr. Riebl jokingly refers to as his “teaching assistant,” has an outward arch to it, mirrored by that of the motions of our arms, the bounce in our knees, the bridge, and the instrument itself. We use modified Baroque bows in class that fill the modern, concave shape without creating a perfectly authentic outward arch. This type of bow keeps modern strength, but adds Baroque flexibility and bounce.

My first Bach lesson on the E-flat cello suite began by tuning down to A-flat, or to A=415, and exchanging my bow for one of Mr. Riebl’s Baroque bows that he lends. Like diving into a cold lake, the new sonority and possibilities are refreshing after one recovers from the initial shock. The lightness of the bow may “seduce” us to play lightly, but we must learn to listen for deep sonority by “following the curve of sound.” Imitating

the bracing strength of a good handshake, we create a firm bow hold and avoid pressing or weakness. Our middle fingers connect us into the string, helped by imagining the “sucking” points of an octopus that stick the fingers to the frog. Placing the thumb opposite to these fingers gives balance to the hand. We condense the sound and bow at the start of a slur, continue it with a swinging flexibility, and end it with a natural motion of the end of a curve. We experiment playing without all the fingers, doing each stroke in different parts of the bow. The Baroque bow’s unique response teaches us to use the lower half and to have a more vertical approach to articulation and sound production.

After this fundamentally novel approach has been mastered, there are some techniques violists can further develop. The C string is more ringing and live when played with a wave in the arm rather than when played straight. When two notes are slurred together, experiment by adding waves in the arm, in order to keep momentum from one note to the next.

For a slur encompassing many notes, concentrate the bow during the first few notes, especially in order to propel forward. After the single note, two-note slur, and multi-note slur, musical context is needed. Source manuscripts are of fundamental importance: examine the Magdalena and Kellner manuscripts for Bach, the clarinet version of Brahms’s sonatas, and the most accurate urtext versions for other works as a starting point for interpretation of note groupings and bowings. It could be that an editor or copyist has changed a composer’s original intent.

A dramatic example of the slurring problem is found in the fourth cello suite of J. S. Bach. After holding the dissonant fermata, a series of fast, chromatic sixteenth notes follow. Kellner connects them with three squiggly, loose lines to distinguish the notes from the separate broken chordal structure of the movement and to signify that they are to be played as one unit (ex. 1). “Source C” simply uses one long slur marking (ex. 2). It is nearly impossible to physically play the three bars in one bow, and

each editor may find a different solution to this technical limitation. However, once the performer knows that this slur was intended, he or she is able to create the impression of a long, unbroken line through a range of possible bowings.

We encounter a similar problem with phrasing markings in the two clarinet sonatas of Brahms. Performers often abandon an original phrase marking in favor of practicable bowings. These bowings should not interfere with the musical intent of the original phrase marking. But one must discover which is which—limitations to how long our bow can last, a composer’s *laissez-faire*, or their trust in the performer’s stylistic knowledge can create the lack of distinction between a bowing and phrasing marking.

The following examples, from Brahms’s Sonata in F Minor, show three possible approaches to solving the expression of phrase markings. Some players may be able to use the original phrase marking (ex. 3) as a bowing, by condensing bow use; others may choose the bowings in ex. 4, wherein one of the small slurs is imperceptibly detached from the rest for a fuller sound. Many students take out the slur altogether, as in ex. 5, which could ostensibly work. However, if each grouping is accented from clumsy bowing technique, Brahms’s original phrasing is destroyed, and the larger grouping of notes is lost. It is up to the performer and teacher to discover true

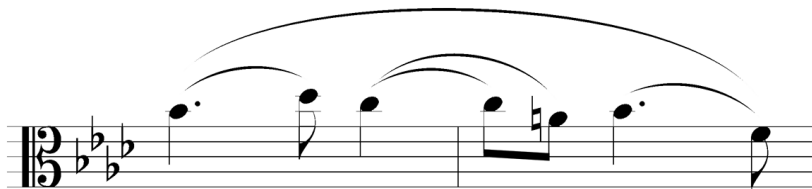
Example 1. J. S. Bach, Suite No. 4 in E-flat Major, BWV 1010, Prelude; mm. 49–51 (Kellner manuscript).



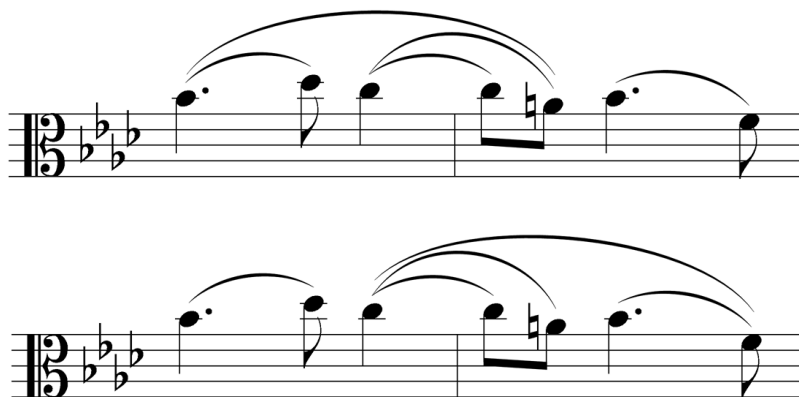
Example 2. J. S. Bach, Suite No. 4 in E-flat Major, BWV 1010, Prelude; mm. 49–51 (Source C manuscript).



Example 3. Brahms, *Viola Sonata in F Minor, op. 120, no. 1, movt. I, mm. 21–22 with original phrase marking.*



Example 4. Brahms, *Viola Sonata in F Minor, op. 120, no. 1, movt. I, mm. 21–22 with two possible bowing solutions.*



Example 5. Brahms, *Viola Sonata in F Minor, op. 120, no. 1, movt. I, mm. 21–22 with common, but problematic bowing solution.*



note groupings by using primary source documents, by understanding stylistic norms for each time period, and by distinguishing between bowing and phrasing markings. Our solutions to technical problems may be creative and varied, but they must express this new-found context.

If a *Satz*, or sentence, consists of one large musical idea, perhaps the cadences are punctuation marks, each word is one note-grouping, and each note is one letter of the alphabet. If we read each letter

without adding space between for words to form, the result is incomprehensible nonsense! How can we discover which notes belong together and where spaces between notes should go? Note-groupings are not fully shown in our parts through slur markings, as in the Brahms example above. Thomas Riebl has some compelling ways to group notes, to give each group relative importance, and to use them to build the rhetoric of playing that gives our expression power to persuade.

Harmonies provide the under-girding of musical and phrase structure. Try listening to the lute version of Bach's Partita No. 3 in E Major (BWV 1006a), which provides a rich harmonic structure. Robert Schumann's piano accompaniment of the violin sonatas and partitas fills out Bach's harmonies. Listening to Bach's great organ and choral works and the Hilliard Ensemble's *Morimur* CD can give players a broader harmonic perspective. As mentioned above, Thomas will sometimes play the bass while we play the soprano. With this exercise in mind, separate the contrapuntal voices to discover where they come together for important cadences. Finding scales and arpeggios will link notes in harmonic context, even when decorative notes obfuscate their shape. Group separate scalar notes by using legato with direction: this creates the same arch and propulsion as we have worked on with multi-note slurs. Concentrate the bow in the first few notes especially, just as in the slur.

We know that downbeats are heaviest, that the middle beat of a time signature in four deserves extra emphasis, and that the second beat of a sarabande will often overtake the first in importance. However, we still have to overcome some physical traps: for slurs beginning up-bow, start with a stress, and then release it. Avoid the tendency to begin weakly and swell in the middle of the bow. For separate notes that imitate slurs, condense the bow use and play them legato. Another problem for many is the three plus one articulation found throughout the cello suites.

Enjoy its jolting unevenness, with a condensed down bow for the first three notes, followed by a very light and fast up bow—It can offset the more stodgy *detaché* stroke that we often use for separate notes. After the first three-note slur, we find ourselves scrambling away from the tip by walloping the up-bow with too much bow in too little time. First, the forearm needs flexibility, not a stiff elbow, connecting the whole arm into one mass. The elbow gives weight and release. Practice forming waves in the arm on just one note, as if conducting. I practiced this slowly to train the right arm and hand, to find the exact part of the bow needed, and to find the right combination of speed and weight to get a good sound on the single note while keeping the rhythmic vitality.

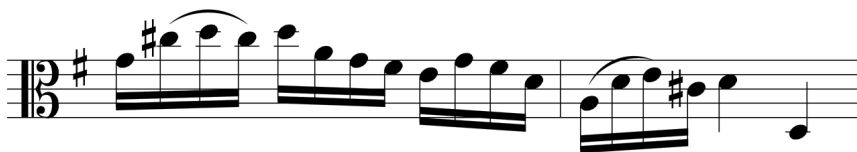
The idea of *note inégal*, weight/non-weight, or down bow/up bow, is the single most essential element of Baroque playing, according to Mr. Riebl. Separate notes fall into this pattern of down/up, but it also appears in grander forms. Relative weighting of beats (strong, weak, medium, weak beats in 4/4) is an expression of *note inégal* on two levels. Beats one to two and three to four release from strong to weak. On a larger scale, the stronger first beat also releases to the weaker third beat. Broad and minute patterns of weight/non-weight intermix to create complex and beautiful syntactic patterns.

To play a stream of equal note-values in the *note inégal* style, begin by separating the feeling of weight from stress. Also, the first down bow is more weighted than the second.

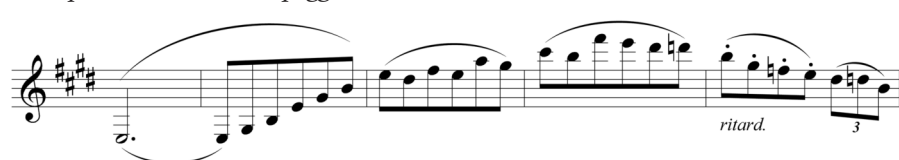
Example 6. J. S. Bach, *Suite No. 5 in C Minor, BWV 1011, Prelude*; mm. 63–65.



Example 7. J. S. Bach, *Suite No. 1 in G Major, BWV 1007, Sarabande*; mm. 7–8.



Example 8. Schubert, “*Arpeggione*” Sonata, movt. II, mm. 67–71.



Practice this by slurring strong to weak notes together, then imitating that sound in their original, separate form. When playing a full bar of equal note-values, phrase in a circle toward the down beat, and in duple time, the half-bar (ex. 6). For works evoking a peaceful mood (ex. 7), smooth over the phrase with fewer pulses and less separation. In passages with some separate *inégal* notes and other uneven groupings, exaggerate this asymmetry by condensing bow use at the start of slurs, even when they create a syncopation. Certain large slurs contain smaller note groupings that can be emphasized.

The final measures in the second movement of Schubert’s “*Arpeggione*” Sonata contain this possibility (ex. 8). The rising, broken scale in the third-to-last measure is broken into three two-note groups, with a fourth group beginning the penultimate measure of the movement. Technically, the arm gives one pulse or wave for each group in order to define it while leaving it connected in the

phrase. After the fourth impulse, the apex of the phrase has been reached and can cascade downward into the third movement.

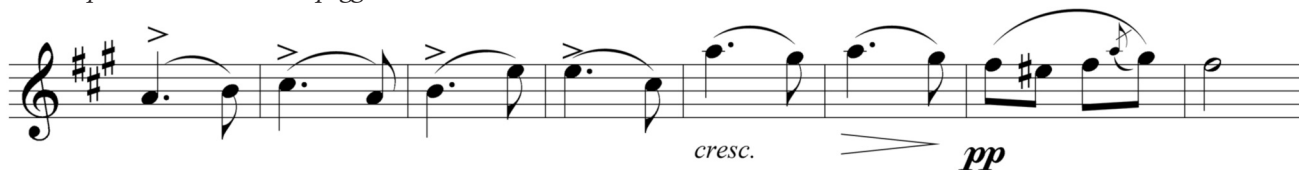
The third movement of the “*Arpeggione*” Sonata introduces the necessity to add phrase markings of one’s own, based on harmony and phrase structure. To accent each downbeat equally is to chop each phrase into eight tiny, equal pieces (ex. 9). We must articulate each slur, giving impulse to the accents. However, connecting the fifth and sixth slur, then bringing out the slight syncopation in the seventh bar, highlights the contrast between the predictability of the first four measures and the change in the last four. The second eight-bar phrase begins with the same regularity (ex. 10). Begin its last four bars without emphasis, in a new color, to emphasize the searching character of this phrase.

One of Mr. Riebl’s favorite questions for students is whether or not they have read Leopold Mozart’s

Example 9. Schubert, "Arpeggione" Sonata, movt. III, mm. 1–8.



Example 10. Schubert, "Arpeggione" Sonata, movt. III, mm. 9–16.



book on violin playing. In the treatise, Mozart dryly laments a malady affecting many violinists of his day—a “high fever” in vibrato. He suggests instead to simply “move the finger up and down a bit” and to think of vibrato more as an ornament than a constant texture. Mr. Riebl uses the metaphor of a house so covered in decoration that you don’t see the house any more, or a window so covered in flowers that you can’t see through it. He asks us to be clear enough with phrase, bow speed, contact point, and swing to express without vibrato. When added, vibrato then releases and translates the bow’s weight into the left hand.

Start the vibrato from the sound: listen for the “whoah-ah-ah-ah” and really hear the oscillation in detail. Check how the motion works without the viola. Shake the hand while holding the viola in “rest” position under the arm, allowing the finger to slide up and down. Now, fix the finger on the string, keeping the free feeling in the wrist, but using more of a forearm impulse rather than from the wrist. The thumb touches the neck of the instrument without any pressure. From this swing, give an impulse toward the bridge. Speed it up in a steady pulse to become fast and intense, then slow it back

down into a controlled tempo. Gradually move the viola up into a playing position. Now, experiment with different combinations of fast, slow, wide, and narrow vibratos in order to have perfect control and the widest expressive possibilities.

Thomas Riebl’s playing is grounded in his many years of performing, recording, and expanding the viola repertoire and from teaching it to talented students. He allows students to become frustrated with their technical problems by waiting until they can hear the musical problem themselves and then attempt to fix it. When they can’t fix it on their own, he will suggest effective solutions. This helps students to stay active and independent while learning.

For example, if they need to go closer to the bridge and use flatter bow hair, they must first hear that the sound is weak or forced. He does use a mirror in lessons and suggests it for practice, but he prefers it as an occasional method of checking things rather than a constant practice companion. It’s better to feel the way to play and to hear the sound connected to it.

Visiting Thomas Riebl’s summer studio at Bad Leonfelden allows stu-

dents to rid ourselves of bad habits—each moment is new, each note and phrase is heard more clearly. Here we learn a deeper respect for the score, but avoid a stilted style of “urtext playing,” by combining historical knowledge with our own interpretation and imagination. We involve our more freely moving body in the production of sound and focus on creating a swinging feel and ringing sound. The final performances are striking showcases of what is possible to learn in just one session. Each student improves dramatically and has been challenged by Mr. Riebl to add a new dimension to his or her playing. Students leave with more than a surface of new phrasings, deeper musical understanding, richer sound, more provocative expression, and more accurate notes and markings. We take with us the smile Thomas has taught us to express, and we are able to enjoy our music and better share it with others.

Janice LaMarre performs chamber and solo recitals in the Northeastern United States and Canada during the year and in Europe during the summer. Her current research project involves the 160 viola transcriptions of David Kates. Find her latest news and concert schedule at www.janicelamarre.com.

MODERN MAKERS

SEARCHING FOR SLEEPERS IN CINCINNATI



An attendee samples instruments during the 38th International Viola Congress (photo courtesy of Dwight Pounds)

by Eric Chapman

The Cincinnati Viola Congress—a memorable event in the annals of the American Viola Society and the International Viola Congress—offered a tasty smorgasbord of program options and events. Solo recitals and two Gala Concerts inspired all, and master classes abounded. The Friday evening banquet offered a culinary delight in the historic Hall of Mirrors in the Hilton Netherland Plaza Hotel listed on the National Historic Register. Elegance was everywhere.

Among the many options for participants was the opportunity to examine and play hundreds of violas and bows on exhibit from makers and dealers across the country. Such a setting almost always provides an important perspective on both the market spectrum and possible equipment options for your playing career. As one never knows when or where the “ideal” viola will appear, a display of such quality usually inspires a casual, if not serious search. The setting can also be an economical way to search, as it avoids shipping costs and certain insurance risk.

Filtering through perhaps one hundred violas is like working as a tone judge at the Violin Society of America’s international violin-making competitions. There, the tone judges have three or four days to evaluate up to two hundred instruments and decide which instruments are eliminated and which will receive a Gold Medal or Certificate of Merit.

A search requires a very concentrated focus on the final goal—the right instrument with the right sound and response, the right size and string length, and the right price. Two conditions are then

mandatory: a practical perspective and a lot of patience. Perspective and patience imply that the player looks at each instrument's proportions, arching height, and configurations and decides how the instrument needs to be played in order to maximize sound quality and response. All players need to avoid the temptation to pick up an instrument without looking at it, play ten notes, and move on. This approach accomplishes little and provides no perspective.

There were some important violas in the congress exhibits, one of the most memorable being a fine Brothers Amati with a sound to match its million-dollar-plus price tag. In a sense, it could be considered a "sleeper," as great classical period Italian violas are very few in number. When they become available, the price usually seems steep, but twenty years down the line, the cost of today will look like a real bargain.

The question then becomes: How do you find a quality viola at something of a sleeper price, given the unusual conditions at a congress exhibit? It never hurts to recruit a couple of trusted, knowledgeable colleagues who are willing to serve as both listener and player. Then, using the following short checklist, you can begin the search. Just make sure you have some reasonable measure of what you should expect in a particular price range.

1. Listen closely for acoustical liveliness and major reverbera-

tion especially with the open strings. Even with the dull roar of convention noise, you should be able to make a reasonable judgment. The sound should be alive and very clean—neither covered nor nasal. Instruments with good, full graduations will usually pass this test.

2. Go to the upper register of the lower strings. There should be no loss of power, no wolf notes, and lots of clean, articulate speed of response.
3. As the viola is invariably in a squeeze play between the violin and cello, your friends need to help you establish the present and potential cutting power. A viola with a nice, warm sound that can't be heard past the first five rows doesn't do the player many favors.
4. Check the string length, upper bout width, and rib height. If you can't comfortably reach octaves on the C and G strings, or if you have problems with intonation in the upper registers of the A string, you are possibly risking tendonitis and other assorted physical ailments.
5. Sign out the instrument on trial, take it home, and figure out how the instrument wants to be played and how you can play it. The well-known cellist Bernard Greenhouse of Beaux Arts Trio fame told me that when he acquired his Strad

cello, it took him two years to figure out how to play it. During that time, he re-fingered all his concert parts for the Beaux Arts Trio repertoire.

If the price is fair and you feel the instrument passes all the crucial tests, it should appreciate in value. As there are always bargains at instrument exhibits, you can probably assume that if the instrument has "IT," you have found yourself a "sleeper."

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 distinction by both the AVS and the VSA.

HEALTHY HABITS: A PRESCRIPTION FOR COMPREHENSIVE MUSICIANSHIP

by Lana Avis

The Diagnosis: Poor Practice Habits

In our effort to succeed, we often learn new technique and repertoire at too great a cost. Practice time becomes a boring and tedious experience as opposed to a healthy and enjoyable one. Thoughtless repetition and exercise is unproductive and unmusical, stripping away personality and musicianship. Practicing for comprehensive musicianship is more than notes and rhythms! We must establish healthy habits that encourage the creative process and maximize progress. The solution for comprehensive musicianship is to develop healthy practice skills.

The Treatment: Healthy Practice Habits

The goal of your practice should be the development of communication skills with and through your instrument. Healthy practice enhances the art of listening to your instrument and responding appropriately. Effective communication can be achieved only through a sense of oneness with the instrument; a sense acquired by transforming aural and kinesthetic

awareness into comfortable, deliberate actions. Productive and enjoyable practice focuses on this transformation to facilitate the transmission of musical ideas.

What to Practice?

Musical advancement consists of the improvement of technical facility and physical awareness. While we are frequently aware of the technical areas needing the most attention, such as intonation, dexterity, tone production, articulation, etc., we often forget to practice the kinesthetic awareness vital to both technical execution and muscular flexibility and stamina. We can practice physical awareness by practicing through the following process:

1. Establish concentration by focusing on breathing and how this affects tension release.
2. Transfer and synthesize this awareness into physical response.
3. Maintain awareness of comfortable and precise execution of each technique.

Practicing comprehensive musicianship also includes psychological and emotional control. The musician must use self-talk that

will build confidence and trust, not only seeking to build confidence from praise, but also identifying the positive outcome of each practice behavior. Practice skills that we can adopt to accomplish these tasks are the following:

1. Visualization: imagine yourself accomplishing the task at hand.
2. Act: define the character, identify the technical process to create this character, and execute the process.

An important thing to remember is that musicianship is successful once it has been internalized. Imagery, emotional control, and physical awareness are just some of the tools that will enable you to relinquish conscious effort during a practice session or a performance, allowing your technique to serve the ultimate goal of musical expressivity.

How to Practice?

Begin with Systematic Tension Release Exercises To Create Heat. In other words, STRETCH! I became acquainted with this concept while practicing Yoga. Yogis always begin practice with a routine of stretches designed to release muscle tension and create internal heat. This lengthens muscles,

increases stamina, promotes flexibility, and enhances awareness, concentration, and focus. Some useful resources for establishing an effective workout/practice routine are *Stretching for Strings* by Jack S. Winberg and Merle Salus or talking to your doctor or other medical practitioner.

Devote enough daily practice time to ensure growth and consistency. Technical facility and musicianship must be practiced consistently by applying technique to your studies and repertoire. Similarly, physical awareness must be developed by regularly applying principles learned through the practice of yoga or other physical awareness exercises to your daily practice routine. Practice time should be distributed throughout the day to optimize muscle use.

By remaining keenly aware of your muscle use and moving through each phrase with the least amount of effort, you can avoid thoughtless repetition and incorrect performance. Keep an intense focus on tone production and musical direction as you play—be constantly aware of your tone while anticipating the next sound. Always consider the difference between powerless effort and effortless power!

Make It Happen

1. Study the score.
2. Practice what you've studied.
3. Polish until you see your reflection.

In the study of your repertoire, devise bowings and fingerings, find and shape phrases, and determine the appropriate articulation and bow distribution. Listen to recordings of the work and other similar works to familiarize yourself with the style of the work.

Then practice what you've studied. Studying/knowning the music is only about 2% of the process; practicing the performance is 95%! The last 3% is the most fun—polish it until you see your reflection. At each step, remember to choose manageable amounts of material, maintain your focus, persist until you sound better and feel more comfortable, repeat to reinforce progress, and then move on. You should never spend more than twenty minutes on a single task.

So, What Is Healthy Practice?

Good practice is energizing. Don't allow your natural energy to turn into frustration or discouragement. Be determined—practice is necessary, but by maintaining a balanced “diet” of technical facility and musicality, the performer can build on previous successes from session to session. This process is similar to grazing on multiple healthy snacks throughout the day rather than one oversized meal. While the process should always begin with different foci on facility and musicality, eventually you will become comfortable with the process of technical development through the pursuit of musical expression and phrasing. Each

individual must discover the appropriate balance to advance technical development, stimulate musicianship, and create an enjoyable experience. If you aren't getting the results you want, establish healthier habits. Happy practicing!

For further reading, see Madeline Bruser's *The Art of Practicing* and Barry Green's *The Inner Game of Music*.

Lana Avis is violist of the Capstone String Quartet and doctoral candidate in residence at the University of Alabama. Ms. Avis currently resides in Northport, Alabama, where she enjoys solo and quartet performances as well as teaching privately and with the Tuscaloosa City School Strings program in Tuscaloosa, Alabama.

NEW MUSIC REVIEWS

by **Daniel Sweaney**

As a reviewer for *JAVS*, I receive submissions from time to time from composers and publishers. Sometimes I choose to review new pieces that I have heard at concerts or performed myself. Recently I was sent a number of educational materials and came across some exciting new methods for teaching alternative styles at a conference. I decided to devote this issue exclusively to educational materials, specifically for the college-bound student, the beginning violist, and those interested in learning jazz.

Protocol: A Guide to the Collegiate Audition Process for Viola

Compiled and edited by Larry Clark and Daniel Schmidt

Foreword and additional editing by Doris Gazda

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ISBN: 978-0825882722

Being a teacher at a state university, I was very excited to receive this book. It is geared toward the high school student (who may or may not have a private teacher) who is planning to audition for a college or university. It would also be a helpful guide for private teachers and orchestra directors. We've all heard auditions where we felt that if the student just had a better idea of what to expect, how to prepare, and access to more materials, the presentation could have been at a higher level. It is this author's belief that if this is the only guide a student buys, it will assist them in presenting a well-balanced audition. Doris Gazda is a graduate of the Eastman School of Music and Penn State University and was most recently on the faculty of Arizona State University. She was Secretary for the American String Teachers Association and President of the National School Orchestra Association. Larry Clark is Vice President for Carl Fischer Music and was Director of Bands at Syracuse University and spent many years teaching public school. Daniel Schmidt is Director of Bands at Northern Arizona University and

formerly on the faculty of Mars Hill College in North Carolina.

The first part of this book discusses the application process, how to schedule auditions, where to find audition requirements, and when to contact prospective teachers. There is also an excellent in-depth discussion about what to expect at an audition, how to take an audition, proper attire, materials to bring, proper posture and presentation, making decisions on memorization, and how to adjust to a new climate if you are traveling. They also provide some excellent questions to ask the committee at the time of audition.

The end of the first section guides the student through post-audition considerations for choosing a school and how to weigh several factors such as "The Product" (the goals of the institution, how those fit with your aspirations, whether the faculty has your best interest in mind, class sizes, dorms, and campus life) and "The Retail Value" (financial resources: the bottom-line cost including books, room and board, and course fees). They also counsel students regarding factors that are less important or have no bearing on the quality of the education such as whether a school is close to home, where your friends are going to school, and where your boyfriend/girlfriend is going to school.

There is a brief discussion on ear training, music theory placement exams, and a cursory analysis of the history and development of music theory exams. I was very pleased to see this section, especially at a time when so many public schools are reducing time spent in music classes and devoting much less time for discussing music theory. Many summer festivals, due to financial concerns, are cutting theory programs. I find that students are coming in with less of a fundamental understanding of theory.

The second section includes a list of repertoire suggestions for most auditions. Three octave scales and arpeggios are written out in every key with various bowings and a written text about how to practice and

prepare them for an audition. Where I think this misses the mark is the omission of suggested fingerings. The student with no private teacher will probably need some assistance as to how to get up and down from that third octave, and the orchestra director may not feel as comfortable on the viola to make the best suggestions. I applaud the authors for making students aware of the importance of learning and preparing scales in high school.

The next part includes several orchestral excerpts, études, the courante and minuets for the G-Major Bach Suite, the bourrées from the C-Major Bach Suite, and the first two movements of the Telemann Concerto. An excellent text also describes how to prepare all of these elements of the audition, what to be careful of, why they are being asked, and what audition committees are looking for in each portion.

One suggestion I would have for a second edition would be to discuss the various degrees available at most schools, what those typical degree programs entail, and what types of jobs they prepare students

for. Most programs may include the Bachelor of Music, Bachelor of Music Education, Bachelor of Science, Bachelor of Arts, or music minor. There are also a number of other degrees not offered at every school, such as music therapy. I highly recommend this book to high school orchestra directors and students without private teachers. Although conservatories, some universities, and some degree programs require much more for the audition process than this book offers, it is an excellent starting point for many students. Doris Gazda has done an excellent job choosing repertoire to adapt this for the viola. However, the other authors should have taken more care in modifying the text: when publishing a viola book, references to “your band director” are not the most appropriate.

The Sassmannshaus Tradition

Early Start on the Viola, Volumes 1–4

by Egon and Kurt Sassmannshaus

English translation: Kurt Sassmannshaus and
Melissa Lusk

Copyright Bärenreiter-Verlag Karl Vötterle GmbH & Co. 2010, \$19.95 each volume

The Sassmannshaus tradition for violin was written by Egon Sassmannshaus, former Director of the Municipal Music School of Würzburg Germany. Kurt Sassmannshaus, chairman of the string department at the Cincinnati College-Conservatory of Music, translated and brought his father’s method to the United States. Egon combined his knowledge of child psychology and a systematic approach to teaching to create this method. Kurt Sassmannshaus is renowned for training young students, first through the Starling Preparatory String Project and later through “Starling Kids,” a community program dedicated to beginning students along with a teacher training program. This father/son duo now brings their methodology to the viola.

On the Sassmannshaus website (www.violinmaster-class.com), there are many comments about this method from users indicating why it works. These range from: “Note reading is introduced from the beginning,” “students develop sight reading skills,”

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“large print and illustrations make it children friendly,” “accidentals are explained in the easiest way,” “the method can be used in a group or for single instruction,” and “ensemble playing encouraged early on.” What I find particularly interesting are sections that build thirds and triads in the melodies before step-wise motion is introduced. It’s interesting how this emphasizes the harmonic building blocks of music from the very beginning. One aspect that was new to me was how to measure one-fifth of the string length to determine the exact placement of a second finger marker or tape in first position. I am also impressed at how early new positions, shifting, and double stops are introduced. Their approach to introducing new concepts through familiar melodies makes perfect sense and helps students build confidence. Volume three introduces ornaments, while volume four introduces various bow strokes including spiccato, staccato, and martelé. Note-reading flash cards are also included in volume one. Volume three includes a short section for violinists who would like to use this book for learning to read alto clef.


Their website (www.violinmasterclass.com) contains videos that show how to hold the instrument, set up the left hand, hold the bow, and other important technical details. In the books, I could not find any vibrato exercises, when to start vibrato, or the best way to start it, but I did find some very useful instructional videos for vibrato on their website.

Jazz Philharmonic
Making Jazz Easy in the String Orchestra
(teacher’s manual)

by Randy Sabien and Bob Phillips

Copyright Alfred Publishing Co., Inc. 2000
 ISBN: 9780739010426 (Teacher’s manual, \$14.95);
 9780739010396 (Viola, 2006, \$7.95);
 9780739044209 (Second set book and CD for Viola, 2009, \$14.95)

With the increasing popularity of alternative styles among string instruments, I thought it would be nice to include one example in this educational edition, but



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I am sure there are many other fantastic examples. I recently participated in a presentation given by Bob Phillips on this method. I have done some small dabbling in improvisation, which mostly amounted to me clutching for dear life to all the theory skills I learned in college while trying to make up something that I thought would sound good. I was amazed at how simple, easy, and fun the approach was in this book.

Author Randy Sabien discovered jazz from listening to the great jazz violinist Stéphane Grappelli. In the early days, Sabien was self-taught by listening to recordings and imitating through trial and error. He learned to synthesize his jazz and classical worlds in college and went on to a successful career as a performer and educator founding the jazz string department at the Berklee College of Music. Bob Phillips, originally a double bassist, is also nationally renowned as an educator. He is the founder of several high school folk fiddling ensembles that have performed at numerous bluegrass festivals and the White House.

Although this book is intended for string orchestra, the play-along CD makes it suitable for individual

study. The collection of original jazz tunes is ordered in a clear, systematic way that makes progressing through the book simple and easy. Each tune includes preparatory exercises that lay the building blocks for the individual tune. Playing back each phrase from the CD also helps develop awareness of the style and time for each tune. There are also two solos of varying difficulty for each tune. Included for each tune are background parts that make ensemble playing easy. Students can take turns playing the background parts, the solos, or improvising new solos. A piano part is also sold separately from the teacher's manual. The CD is performed by co-author Randy Sabien and a professional rhythm section.

The drawback is that my book did not come with the play-along CD, which you can buy separately. I did find online that there are ways to purchase the book and CD together. There is also a second book called "Second Set" that takes students through more advanced tunes and jazz techniques. There is also a fiddlers and mariachi edition if jazz is not your interest.



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RECORDING REVIEWS

by Dwight Pounds

Boris Pigovat: Requiem “The Holocaust” for Solo Viola and Orchestra.

Donald Maurice, viola, with the Vector Wellington Orchestra, Mark Taddei, conductor.
Atoll ACD 114.

Donald Maurice

For those readers unfamiliar with the featured soloist in this recording, a few introductory words probably are in order. Dr. Donald Maurice, Professor of Music, New Zealand School of Music Wellington, New Zealand, served the International Viola Society in two offices: Executive Secretary and Treasurer. He was host of International Viola Congress XXIX in Wellington in 2001. He holds the IVS Silver Viola Clef and was presented Honorary Membership in the American Viola Society at IVC XXXV in Adelaide, Australia, in 2007. He has performed, lectured, and moderated panel discussions at several international viola congresses, and he is a world-renowned Bartók scholar. His viola instructors comprise a near “who’s who” among twentieth century teaching legends: Nannie Jamieson, Max Rostal, William Primrose, and Donald McInnes.

Likewise, Maurice’s intellectual curiosity has a profoundly creative and eclectic side. He never assumes, for instance, that unconventional media are inappropriate content for a viola composition, as evidenced by IVC premieres (1) for viola and rubbish tin (a.k.a. “trash can”) and (2) viola and steam engine film clip.¹ But lest one conclude that Maurice’s musical taste is directed strictly to the unconventional, he or she need only to consider the performances at Tempe (IVC XXXVI) and Provo (2009 Primrose Memorial Recital) of his transcription for viola of George Enescu’s third sonata for violin and piano, op. 25, listed as *Sonata Op. 25 for Piano and Viola in the Romanian Folk Character* by the publisher, Editions Enoch (France). Though physically and mentally demanding to perform, the work is very effective on viola, a unique musical tour de force that enriches the instrument’s literature both

musically and technically. In it, we as violists gain access to the rich musical heritage of Eastern Europe enjoyed in greater measure by the violin and other instruments.

Boris Pigovat

Boris Pigovat by name is scarcely known to most American violists—or other musicians for that matter. He was born in 1953 in Odessa, USSR, and studied composition at the Gnessin Music Institute (Academy of Music) in Moscow and resided in Tajikistan for eighteen years before immigrating to Israel in 1990. There he further pursued music studies and earned a Ph.D. from Bar-Ilan University in 2002. Among his more prominent compositions: *Musica dolorosa No. 2* (1988), *Massada* (2000), *Wind of Yemen* (2003), *Prayer*, and *Song of the Sea* (both c. 2005), many of which have been performed throughout the world. The topic of this review, *Requiem “The Holocaust” for Viola and Orchestra*, won the 1995 Prize of ACUM (Israeli ASCAP) as did *Song of the Sea* in 2005.

Requiem “The Holocaust” for Viola and Orchestra

Commenting upon the genesis of the *Requiem*, Pigovat wrote in the liner notes:

For years I felt the necessity to write a work dedicated to the Holocaust. After my immigration to Israel I started to consider different ideas for such a work. At first, I wanted to write the Requiem for the standard performing medium (soloists, choir, orchestra and, maybe, narrator). At that time Yuri Gandelsman, the principal violist of the Israeli Philharmonic Orchestra, asked me to write something for him. He was an excellent violist I had known for years—we learned at the same time at Gnessin College and then at Gnessin Institute (Academy of Music). So when he asked for me to write for him a work for viola and symphony orchestra, I suddenly understood—I would write the Requiem for Viola and Symphony Orchestra! I would write the work without the text, without the choir and solo singers, but I would try to save the tragic atmosphere of a traditional Requiem.

Pigovat chose four sections of the traditional Requiem he felt were most suitable to his concept of a tragic concert piece: the *Requiem aeternam*, *Dies Irae*, *Lacrimosa*, and *Lux Eterna*.

ACD 114

Requiem “The Holocaust” for Viola and Orchestra

Requiem aeternam

Dies Irae

Lacrimosa

Lux Eterna

The recording opens with the *Requiem* in four sections. *Requiem aeternam*, *Dies Irae*, *Lacrimosa*, and *Lux Eterna*, recorded November 9, 2008. Pigovat’s highly programmatic score is the preparation of a very knowledgeable composer whose choice of instruments and combinations is at once creative and appropriate to each of the unfolding sections and the various emotions they depict. Though ever mindful of the solo viola part, even in low range, he is never hesitant to use the full orchestra—including full components of brass, percussion, and a piano—for effect, but does so in a manner in which the orchestra and soloist are never competing with one another for the listener’s attention. These qualities are evident even in the opening measures of part I.

Requiem “The Holocaust” is not music for the faint of heart. The listener is drawn inexorably into the unfolding tragedy by a plaintive theme in the clarinet during the opening bars of *Requiem aeternam*. The clarinet slowly yields to the viola, also plaintive and dark in color, but with a stronger and growing sense of urgency. The trap has been set: the auditorium assumes the figurative aura of a packed boxcar enroute to Babi Yar with the door slammed and locked—there is no escape. Pigovat runs a stylistic gamut from tonal to expressionistic with hints of Berg and Shostakovich as he gradually unfolds his nightmare. Though instrumental throughout, there are times one can hear “Re—qui—em” among the many busy layers of musical texture.

Dies Irae predictably is a day of unspeakable wrath and suggests the full and yet incomprehensible force of the holocaust. The texture is violent, jerky—absolutely chaotic and ridden with “hidden” references to both *Shema Yisrael* and the traditional *Dies Irae*. It is strongly influenced by Vasily Grossman’s novel, *Life and Fate*,

with its scenes of last journeys from trains to gas chambers. Again the viola enjoys full voice, even amid the violence, except when intentionally drowned out by the increasing chaos. Pigovat writes of the conclusion, “The end of *Dies Irae* (3/8) is as if the pulse of a huge heart was made up of a great number of human hearts—this pulse is heard less and less and finally disappears.”

Pigovat’s *Lacrimosa* is a near antithesis to that in Mozart’s *Requiem*. With suggestions of Hindemith and Shostakovich, it is weeping—but with horror, shouts of anger, outrage, and madness in place of tears. The solo violist accompanied only by percussion must give musical language to this accumulative insanity. The natural flow of tears comes only with a two-minute traditional *Lacrimosa* that closes the section. Pigovat’s five-minute opening in the solo viola has to be one of the greatest solo passages ever written for this instrument—I cannot overemphasize this point. Following a distant suggestion of *Shema Yisrael* in the solo horn, the *Lacrimosa* leads *attacca* directly into the final movement.

Before reviewing the *Lux Eterna*, it is instructive to mention that Boris Pigovat was requested to write a piece for viola and piano upon finishing the *Lacrimosa*. With the *Requiem* yet strong in his mind and possibly in need of a respite before facing the *Lux Eterna*, he wrote *Prayer*, the second selection on this album. This work was deeply influenced by the *Requiem* and functioned as a sketch for the *Lux Eterna*.

Lux Eterna, based on the *Prayer* sketch, is sublime in its beauty and a welcome relief from all that has preceded it ... the boxcar we entered in Part I is no more. Pigovat marks the end of the horror with haunting and uplifting melodies and harmonies—tonal and poignant, with lingering layers of transcendental glory and agony. The *Requiem* concludes as the solo viola intones one final reference to the *Shema Yisrael*.

In a larger sense, whatever postulations I might submit regarding this work are completely irrelevant. Reflecting on the 2008 “Concert of Remembrance” in Wellington, Donald Maurice wrote in a letter to me, “It was a privilege to be part of an occasion at which there were seven ambassadors present and at which the German Ambassador publically offered an apology to the Israeli Ambassador for the atrocities of World War II.”²² Nor

apparently was the soloist himself unaffected—Maurice continued: “The performance was in 2008 but is indelibly etched into my memory. Many people were in tears. I myself said, ‘I must not cry!’” Commenting on the composition’s future and potential for effecting change, he observed, “It needs to be performed often as a reminder of the effects of war and the circumstances that precipitate one culture wanting to dominate or annihilate another.”

Please note that the recording date printed in the liner notes for the *Requiem*, November 8, 2009, is incorrect. *Kristallnacht* occurred on November 9, 1938, and the Wellington Concert of Remembrance was held and this recording made on the seventieth anniversary of this tragic day, November 9, 2008.

ACD 114

Requiem “The Holocaust” for Viola and Orchestra
Prayer for Viola and Piano
Silent Music for Viola and Harp
Nigun for String Quartet

Completing the album and complementing the *Requiem* musically and emotionally are three small ensemble compositions, each by Boris Pigovat. The very dramatic and tragic *Prayer* was written the same year as the *Lux Eterna* (1994) and in fact shares at least one common theme.

Silent Music, known in Hebrew as *Nerot Neshama* (Candles of the Soul), was written in 1997 in response to a particularly vicious terrorist attack. In *Nigun*, conceived originally for string orchestra, Pigovat’s goal is to give “expression to the tragic spirit which I feel in traditional Jewish music” by giving homage to the style and spiritual atmosphere of ancient tunes, but without quoting traditional melodies.³ Pianist Richard Mapp, harpist Carolyn Mills, and the Dominion String Quartet—all of whom participated with Donald in the three concluding compositions on the album—had done their work masterfully, as had Marc Taddei, the Vector Wellington Orchestra, and most certainly Donald Maurice on the *Requiem “The Holocaust.”*

Once again citing the letter to me, Donald Maurice put himself on the proverbial line: “I am not overstating when I say that I believe this is the most significant work ever written for viola and orchestra. Of course it may take the viola community 5–10 years to catch up with the fact that the Walton and Bartók have been seriously challenged.”

Ever mindful of the potential for excess in passing judgment on a new composition, I likewise must put myself on the same line and in all honesty state that Boris Pigovat’s *Requiem “The Holocaust”* arguably is the most significant composition for viola and orchestra I have heard in at least a decade, possibly longer. What I perceive as a paucity of religious/spiritual music featuring a solo viola has been of personal concern for some time, and therefore I must admit to some possible bias in this regard. That said, it would appear that the Pigovat compositions in this album contribute significantly to filling whatever void might exist in this area. Allow me to add parenthetically, even at the risk of being considered chauvinistic, that the solo viola is the perfect medium for expressing Pigovat’s profound musical thoughts in his *Requiem*.

Will the Pigovat *Requiem “The Holocaust”* indeed challenge the Walton and Bartók concerti? Will ten years be sufficient to answer the question? Possibly ... and possibly not on each count, but whatever time is required, the *Requiem*’s success, like any music, inevitably will be predicated upon the combination of well-prepared performances and astute, receptive audiences. An additional intriguing question: Will Boris Pigovat again write for the viola at this level? Many people will want to know.

Notes

¹ **Chris Cree Brown:** *Piece for Viola and Rubbish Tin* (commissioned in 1982—performed at Guelph IVC, but not a premiere). <http://www.music.canterbury.ac.nz/CCBrownlink/chrispers.htm>

Lissa Meridan: *Tunnel Vision for Viola and Film with Soundtrack* (commissioned in 2006—world premiere at Montreal IVC). <http://sounz.org.nz/works/show/14581>

² Private letter from Donald Maurice to Dwight Pounds, December 10, 2010.

³ Pigovat has also transcribed *Nigun* for solo violin and solo viola, the viola version for and with the assistance of Scott Slapin and dedicated to him. Israeli Music Corporation (IMC) publishes all versions. <http://www.youtube.com/watch?v=u4P97-Oiq3k>

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*Membership in AVS local chapters is optional and **must be accompanied by membership in the AVS National organization.** Please check all that apply. All dues sent with this application payable to the AVS.*

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- ☐ \$10 Regular
☐ \$ 5 Student

Idaho Viola Society

- ☐ \$10 Regular
☐ \$ 5 Student

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- ☐ \$ 8 Regular
☐ \$ 4 Student

Missouri Viola Society

- ☐ \$15 Regular
☐ \$ 5 Student
☐ \$7.50 Emeritus

Northern California Viola Society

- ☐ \$10 Regular
☐ \$ 5 Student

Ohio Viola Society

- ☐ \$10 Regular
☐ \$5 Student

Rocky Mt. Viola Society

- ☐ \$15 Regular
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South Carolina Viola Society

- ☐ \$10 Regular
☐ \$ 5 Student

Southern California Viola Society

- ☐ \$15 Regular
☐ \$ 5 Student

Tennessee Viola Society

- ☐ \$10 Regular
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Utah Viola Society

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\$ _____ I wish to make an unrestricted gift to the AVS in honor or memory of _____ *

\$ _____ I wish to make a donation to the Primrose Memorial Scholarship Fund*

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*Please send me more information about donating an instrument to the AVS Viola Bank**

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