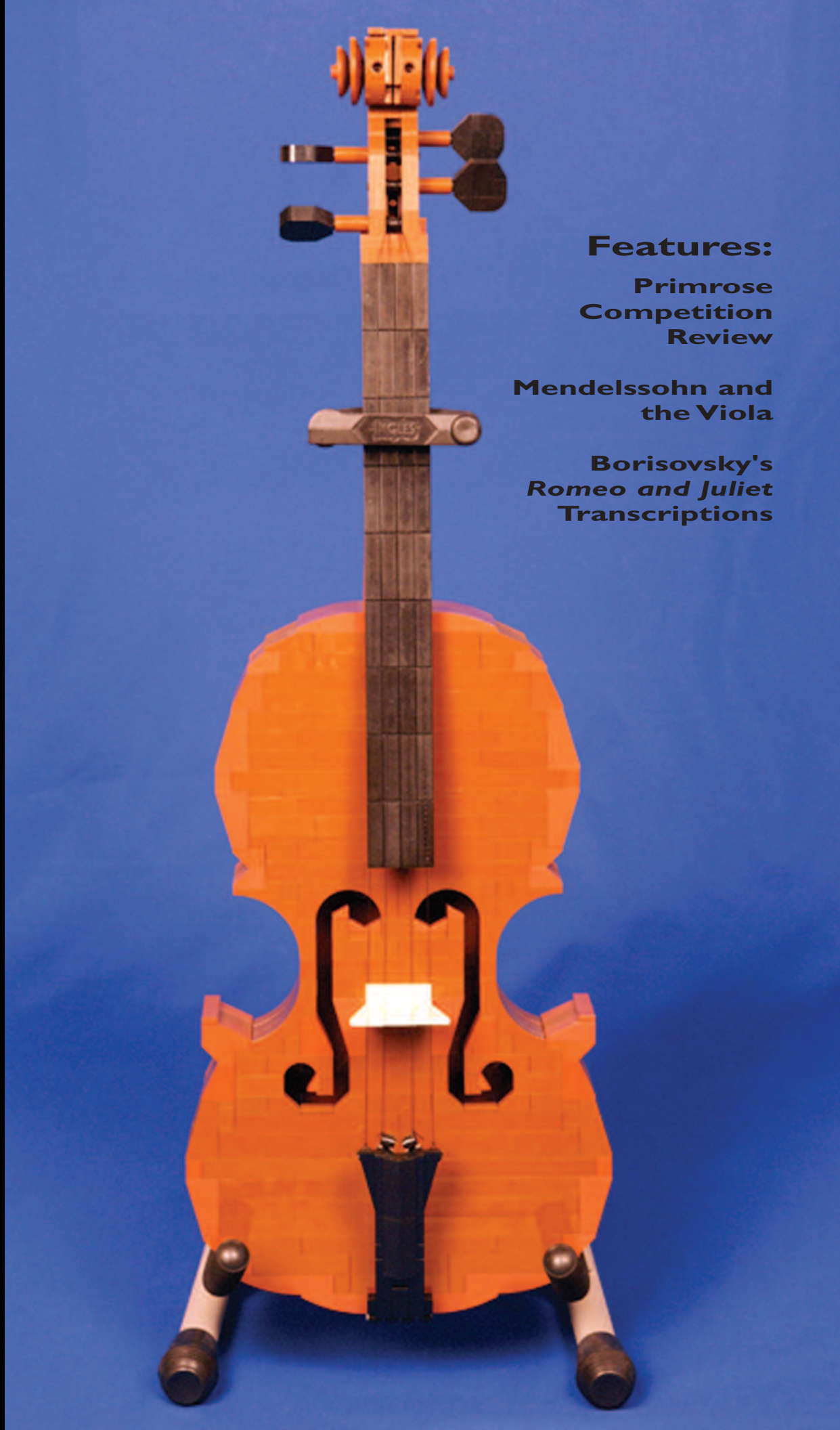
Journal of the American Viola Society

Volume 27 Number 2



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Bringing you a wealth of viola music

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To access these scores and more,
scan the QR code, or visit the url below!

http://americanviolasociety.org/resources/scores/

Journal of the American Viola Society

A publication of the American Viola Society
Fall 2011
Volume 27 Number 2

Contents

On the Cover:

Cindy English *Lego Viola*

Composed of more than seven hundred Lego parts, this non-playable viola was designed and built by Cindy English. A 1:1 scale model of a viola, it won the "Best Music" and "Most Inspirational" awards at the 2010 BrickFair Lego Fan Festival (photo courtesy of Richard K. English).

AVS National Office
14070 Proton Road, Suite 100
Dallas, TX 75244
(972) 233-9107 ext. 204

The Journal of the American Viola Society is published in spring and fall and as an online-only issue in summer. The American Viola Society was founded for the promotion of viola performance and research.

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JAVS welcomes articles from its readers. Submission deadlines are December 15 for the Spring issue, April 15 for the Summer online issue, and August 15 for the Fall issue. Send submissions to the AVS Editorial Office, David M. Bynog dbynog@rice.edu or to Madeleine Crouch, 14070 Proton Rd., Suite 100 Dallas, TX 75244

From the Editor

I attended a rather unconventional concert this past March: a recital for viola and piano/percussion (that is, one performer playing piano and percussion simultaneously). I was a bit surprised that the performers, violist Molly Gebrian and pianist/percussionist Danny Holt, were able to get so many composers to write for this unusual combination, silently pondering whether the works would ever be performed again. Molly's doctoral advisor raised this exact issue early in the preparations for the project, asking "why composers would want to write for a combination that had little chance of repeat performances by other musicians?"

A similar question might have been asked during the nineteenth century: "Why write a work featuring solo viola, when there is so little chance of a repeat performance?" The paucity of solo viola music prior to the twentieth century is attributed by many to the scarcity of viola soloists, and it was a rare and daring composer who wrote for the viola with no reasonable expectation for an initial—let alone a repeat—performance. While most violists lament this situation and would welcome original solo works by Beethoven, Tchaikovsky, or Schubert, the limited repertoire has also freed violists to find means of rectifying the situation. Some do it by championing new music, like Molly (whose project you can read about in Alternative Styles) or Brett Deubner, who is featured in our Fresh Faces department.

Some freely transcribe works, and many transcriptions have become staples of the repertoire. In this issue, Matthew Jones looks at a transcription that has recently been gaining much interest: Borisovsky's excerpts from Prokofiev's *Romeo and Juliet*.

Some violists eagerly search for hidden treasures—often, but not always, by less well-known composers. Linda Shaver-Gleason looks at a neglected work by the very well-known Felix Mendelssohn: his Viola Sonata, which remained unpublished until 1966. Linda's article also examines Mendelssohn's equally neglected activities as a violist.

One great source of hidden viola treasures is the Primrose International Viola Archive (PIVA). In our AVS Retrospective department, Myrna Layton chats with several current and former student workers whose lives and careers have been greatly enhanced by the wealth of materials in the archive.

In other AVS news, the 2011 Primrose International Viola Competition was a great success under the capable hands of the AVS's new President, Nokuthula Ngwenyama. The competition introduced a series of new features including an innovative scoring method and live HD streaming over the Internet. And for those of us glued to our computers watching the events, the future of the viola looked very bright, with a string of highly talented violists performing.

Lastly, in the spring we were saddened by the loss of a member of the *JAVS* family, Eric Chapman, who was the editor and author for our Modern Makers department; he supplied his final article only two weeks before he passed away. A dedicated friend of the viola, Eric greatly enhanced many viola congresses with his coordination of instrument displays. You can read about Eric's life and his contributions to the viola in Mark Furth's wonderful tribute in our In Memoriam section.

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 using Microsoft Word. Electronic versions of entries should be e-mailed to info@avsnationaloffice.org. All entries must be postmarked by May 15, 2012. A panel of viola scholars will evaluate submissions and then select a maximum of three winning entries.

The American Viola Society wishes to thank AVS past president Thomas Tatton and his wife, Polly, for underwriting first prize in the 2012 David Dalton Viola Research Competition.

Send entries to:
AVS Office, 14070 Proton Road, Suite 100, LB 9
Dallas, TX 75244.

Prize categories:
All winning entries will be featured in the *Journal of the American Viola Society*, with authors receiving the following additional prizes:

1st Prize: $400, sponsored by Thomas and Polly Tatton
2nd Prize: *Bartók's Viola Concerto* by Donald Maurice and Facsimile edition of the Bartók Viola Concerto
3rd Prize: *An Anthology of British Viola Players* by John White and *Conversations with William Primrose* by David Dalton

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David Dalton Viola Research Competition Entry Form

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

Name _____

Current Address _____

Telephone _____ Email address_____

Permanent Address _____

University/College _____

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

Topic _____ Word Count _____

Current AVS member? Yes / No
If you are not a current AVS member, please join AVS by including $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

Autumn greetings! I hope you are having a rewarding season full of success. It has been an exciting fall. I was honored to be a part of the moving memorial and tribute to the great pedagogue Karen Tuttle, and many of our dear AVS friends and colleagues were present. The event gave us an opportunity to share our feelings through stories and music making.

The American Viola Society has continued to forge ahead despite decreased funds. It is a serious situation, but by working together we can continue to provide the greater viola community quality projects without considering austerity measures.

The Viola Bank has awarded this year's grants and is soliciting instruments to augment the collection. We welcome luthiers, dealers, and collectors to consider donating instruments so that we may continue to present this opportunity to a greater number of deserving young artists. We are making a difference in their lives.

Applications are available on our website for the second biennial Gardner Composition Competition with a submission deadline of December 15. The prize includes a cash award of $1000 and performance of the winning work at the 40th International Viola Congress next year. Inquiries and applications should be directed to Gardner Competition chair Christine Rutledge.

Applications are also available online for the Dalton Competition with a submission deadline of May 15, 2012. This year's prize includes publication of the chosen scholarly article and a cash prize of $400. Inquiries and applications should be directed to Dalton Competition chair and *JAVS* editor David Bynog.

Preparations for the upcoming congress at the Eastman School of Music are underway. Carol Rodland, George Taylor, and Phil Ying are our hosts, and they constitute a tremendous team. They are tirelessly working to make next year's event incredible and need our support more than ever. If you are a congress fan and have the time, energy, and resources to help, please extend a hand and be as generous as you can.

We are renewing our membership drive. We are too much of a well-guarded secret, and that shouldn't be the case! Please go out there and recruit a new member before the end of the year. Have a reading party, print some viola ensemble music from our website, and get your friends, colleagues, and students excited about what we do. It's also a great gift for the holidays; it's what my relatives will receive this year. They are so lucky!

Speaking of gifts, who wants to go to Paris? The bid for ten nights in a one-bedroom apartment around Montmartre opens at $950; that's less than $100/night. Commit now, and live like a Parisian when your schedule permits. Apartment details and bidding instructions are available on our website. Dare to dream about your next vacation. You will love it! All proceeds go toward raising $5000 for the Primrose Competition, for which there is a matching grant in place. How much better can it feel to do good while having fun at the same time?

I extend a heartfelt thanks to our hard-working executive board. Without them none of this would be possible. As always, I welcome your comments and suggestions. Please continue to visit our website regularly to submit your events and to keep up with our many activities. I hope to see you soon, either in person or in the upcoming "members only" section of our website (in development now).

Sincerely,
Nokuthula Ngwenyama

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IVS President's Message

It is with great honor and great pleasure that I write you as the new President of the International Viola Society, a post I assumed on January 1, 2011, after having spent the previous three years as the Secretary of the International Viola Society and four years as Secretary of the American Viola Society. While growing up as a young violist, I revered the American Viola Society and everything it did, and it was a dream of mine to be involved in such a fantastic organization.

One of the many missions of the International Viola Society is to serve as a conduit for International Aid to grief-stricken areas of the world in the form of musical and monetary offerings. In the past, the IVS has been helpful in providing material and monetary donations to South Africa and Iraq.

Currently, we are wrapping up a relief project for Talca, Chile, which had been hit with a devastating earthquake on February 27, 2010. Anyone wishing to make a contribution to the Chile relief effort can do so at http://www.internationalviolasociety.org/chilirelief/. So far we have secured over ten instruments and $1000 to help replace damaged instruments from the earthquake.

The most important responsibility of the International Viola Society is the oversight of the annual international viola congress. As the worldwide economy has been tightening, especially for musicians and educational institutions, it has been increasingly difficult to secure venues, sponsorship, and registrants to make these events occur successfully. Having served on the AVS and IVS boards, I have also been acutely aware of the burdensome responsibility that has been placed on the shoulders of the congress host. Since I view it as my responsibility as leader of the IVS to ensure the long term success of the organization, and much of that success is due largely to the membership created by holding international viola congresses, I feel the need to review the system for funding these congresses, which I can say with complete confidence the overwhelming majority of worldwide members of the IVS would love to see continue.

I am currently working with the IVS Board and the IVS Assembly of Delegates to adopt measures that I believe will greatly help the solvency and future of the International Viola Society. Firstly, I am working with legal professionals to obtain not-for-profit status for the IVS in the United States, which should allow us more eligibility for outside funding (for instance, donations of airline tickets for board officers' and IVC artists' travel). Additionally, I am looking at creative ways for the IVS to raise revenue to help administer certain aspects of the congress. Finally, I am working on bylaws legislations that would add a small mandatory "Congress Fee" (of about $1–2 per member) for all members worldwide, which will go directly toward either funding the congress or serving as an emergency coffer if the congress runs into debt problems due to unforeseen circumstances. As members of the arts community, we are (hopefully) aware of how a mandatory (very small) contribution from all taxpayers can help to sustain arts programs that receive federal grants.

By the time this article goes to print, we will have held our successful International Viola Congress XXXIX in Würzberg, Germany, with hosts Emile Cantor and Karin Wolf. It gives me great honor to announce that the 2011 Silver Alto Clef Award has been

given to Nobuko Imai, presented at the viola congress. This year's congress was a challenge to pull off due to numerous unforeseen circumstances, and I am sure you will all enjoy reading about it in the next issue. The 2012 Congress also looks very promising; please see the letter in this issue from hosts Carol Rodland, George Taylor, and Phillip Ying for more details.

At this time, I would like to publicly thank some individuals for their public service to the viola and the International Viola Society. First of all, thanks again to Catharine Carroll and Masao Kawasaki for the fantastic viola congress they held in Cincinnati in 2010; it was a truly wonderful event. I would also like to thank members of the IVS family who have provided terrific service over the last few years: Carlos María Solare, for his two terms of service as an IVS Executive Secretariat; Ann Frederking, for her years of service as the IVS Webmaster; Dwight Pounds, for his service as advisory member to the IVS Board and his work as IVS Historian and Photographer; Steven Kruse, for his stepping in as IVS Treasurer and doing a terrific job in a pinch; and finally Past President Michael Vidulich, who helped oversee numerous successful viola congresses during his term and has also helped in dramatically increasing the number of Sections that have joined the IVS community. I would also like to offer special thanks to Nokuthula Ngwenyama for her phenomenal job in running the most recent Primrose International Viola Competition, at which I was in attendance. I was most impressed at the organization, the innovative use of the transparent score system, and the web streaming of the competition, an accomplishment that will surely set the bar higher for international violin and cello competitions to follow!

Additionally, I would like to thank and congratulate the winners of the IVS Board elections, all of whom I am very grateful for and honored to be serving with: Vice-President, Ronald Schmidt (Germany); Secretary, Louise Lansdown (England); Treasurer, Catharine Carroll (United States), and my appointees: Executive Secretariats, Max Savikangas (Finland) and Luis Magín Muñiz Bascon; and Advisory Member, Michael Palumbo.

The International Viola Society unveiled its new website this year at www.internationalviolasociety.org or www.viola.com/ivs. The site will be continually improved and will hopefully include other useful components in the future; some possibilities include a photo gallery, a "stolen instruments" section, and an "in memoriam" section.

I am also looking to form an International Viola Composition Competition, much like the recently created Gardner Competition from the AVS, but on an international scale. Another goal of mine is to have an established "E-news" from the IVS, which Myrna Layton from Brigham Young University has agreed to run.

The IVS has recently been given control of the Yahoo groups viola e-mail list, formerly run by Allan Lee, owner of www.viola.com. This list will primarily be managed from the President position of the IVS. You can join this group (which today has 2517 members) at http://launch.groups.yahoo.com/group/viola/?yguid=349966010. I have been a member of the group since 1997, and I continually enjoy strengthening my professional relationships and sharing ideas with violists across the world. We have also taken over the Young Violists group, which has recently been converted to a Facebook Group. To join us on Facebook, please visit http://www.facebook.com/#!/groups/youngviolists/.

Lastly, I foresee some exciting development and growth for the International Viola Society. Our stability as an organization not only depends on healthy membership numbers and revenue generated from our current Sections (of which we now have fourteen, having added Poland and Switzerland—and Wales has recently been incorporated into the British Viola Society), but also on the worldwide development of new Sections. Potential Sections that we have been working on include Thailand, Hong Kong, Venezuela, Portugal, Belgium, and the Netherlands, just to name a few. Stay tuned for further developments!

Please feel free to contact me at kenamartinson@gmail.com to let me know of any concerns or suggestions for the International Viola Society.

Violistically yours,
Kenneth Martinson, President of the International Viola Society

Announcements

Join the AVS's Facebook Group

Join the more than 1,000 violists worldwide who are members of the American Viola Society's Facebook Group. Members post questions, notices of events, and engage in all things viola! The AVS posts news and updates about our offerings and photos from events, including the PIVC and recent Tuttle Memorial Concert at Curtis. To join, please visit: http://www.facebook.com/groups/americanviola/.

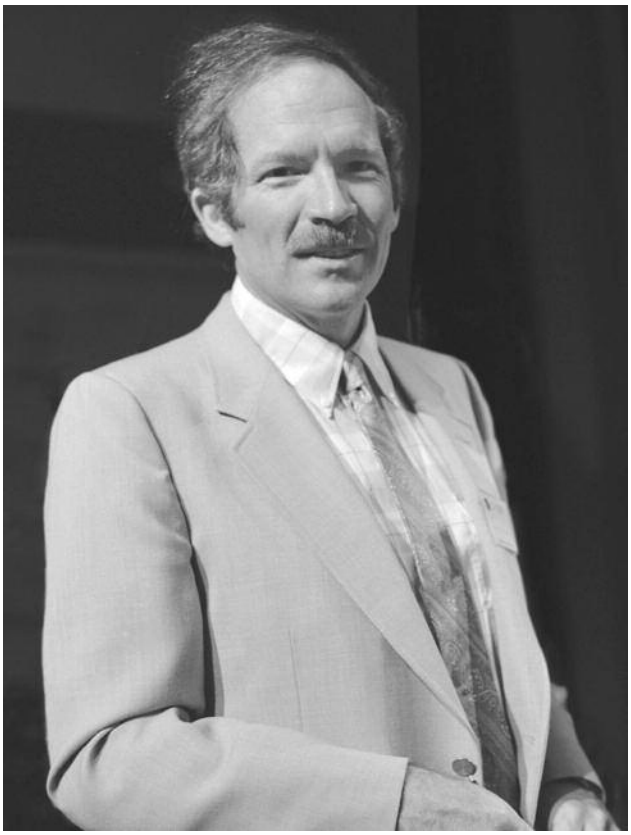
AVS adds new scores; original works by Bach, Mendelssohn, Quincy Porter, and more

The AVS greatly increased its offering of free online scores this year. The American Viola Project was enhanced with the addition of two new critical editions of works by Quincy Porter: his Suite for Viola Alone and *Speed Etude*, for viola and piano. Our collection of works for multiple violas and ensemble featuring the viola expanded with new works by AVS members Katrina Wreede and Scott Slapin. Other recent additions include cantata movements by J. S. Bach, the Adagio from Sinfonia VIII for Three Violas and Bassi by Felix Mendelssohn, and *Nachtstück for Four Violas* by Max von Weinzierl. To view these scores and more, please visit: http://americanviolasociety.org/resources/scores/.

In Memoriam

Eric Chapman

Before opening a violin shop, Eric Chapman was a Teaching Fellow in African-American Studies at the University of Michigan and taught history at St. Paul's School in New Hampshire. Eric grew up in a musical home and by age four fell in love with the sound of the viola. He began to play violin, but graduated to the larger instrument as soon as he could. As a youngster, he helped to demonstrate violins and violas at the famous Wurlitzer shop in New York, and there gained his first hands-on exposure to great instruments. He played viola for forty-five years in civic orchestras, founded the Ann Arbor Summer Symphony in 1974, and also was active in chamber music and in commissioning new works.



Eric Chapman in 1987 (photo courtesy of Dwight Pounds)

Eric Chapman Violins began in the late 1970s in Larchmont, New York, where I first met Eric about thirty years ago. We played string quartets together for many years. Eric shared his passions for history and the violin family with Herbert K. Goodkind, the author of *Violin Iconography of Antonio Stradivari* (Larchmont, 1972). He and Goodkind also had great interest in supporting contemporary instrument and bow makers. The two were among the founding members of the Violin Society of America (VSA). Eric served on the VSA Board for thirty-five years and as its President from 1975–82 and was awarded Gold Medals for distinguished service in 1982 and 2008. He played a major role in the organization of the VSA's biennial international competitions for luthiers and archetiers and was Director for five of these events. An important motivation was to ensure fair judging without regard to nationality. Throughout his career Eric sought out and encouraged talented young makers around the globe. He provided major impetus to the revival of the profession in Europe and North America and, as the first invited Western Technical Advisor, helped to launch the modern era of string instrument making in China. In recent years he served on the board of the non-profit Chicago School of Violin Making. When he found a maker whose work he liked, Eric would go to great lengths to promote the individual's instruments. I benefitted from this when I added viola to my repertoire after many years of playing only violin. Eric first loaned me an instrument by Amos Hargrave (a VSA gold medal winning viola) to facilitate my transition to the alto clef, then helped me obtain a fine viola by Benjamin Ruth, and finally arranged for a commissioned instrument from Frank Ravatin, a nearly exact twin of Eric's own viola by that excellent French luthier. Along the way, he taught me a great deal about what makes an instrument special and helped instill a new appreciation for those who have revitalized a marvelous old craft.

Eric moved his shop to larger quarters on Halstead Avenue in Mamaroneck, New York, in 1985. Later, he relocated to Chicago with the somewhat quixotic goal

of revitalizing the stringed instrument department of Kagan & Gaines Music Company. Within a few years he opted to work from his home and focus on what he did best—helping musicians find the highest quality, most appropriate instruments (especially violas) and bows to fit their talents, needs, and budgets. This Eric did with great energy, knowledge, creativity, and generosity of spirit. He brought unimpeachable integrity to a trade not always known for high ethical standards. Beyond that he radiated love for music, instruments, and people. He treated a young student shopping for a starter instrument with the same respect he accorded to a high-budget client looking for one by an old Italian master. He never stopped learning and teaching.

Even in his last two weeks, aware that the end was approaching, Eric continued to help luthiers and musicians. He and his wife Adina (a trombonist, former music school dean, and graduate of the Culinary Institute of America who now teaches about food in a Chicago high school) hosted a reception for a visiting luthier from Germany about whose work Eric was greatly enthusiastic. My own final contact with Eric was typical. A young violist won the student concerto competition of the community orchestra in which I play. One of the judges was concerned that the young woman's instrument seemed weak, especially on the C string, and discovered that this petite fifteen year-old was playing a violin strung as a viola. I phoned Eric to discuss the problem. Without missing a beat, he offered to send to North Carolina a lovely 14.5 inch instrument that had been the first viola played by his own daughter, Ariel. He also arranged for the instrument to be set up and fitted with new pegs. The student received the instrument and played her first rehearsal on it with our orchestra on the day that Eric passed away.

Eric Chapman passed away on April 7, 2011, of lung cancer (non-smoker's) in the Chicago suburbs at age 67. He is survived by Adina, Ariel (a very talented young violist), and a son Raphael. I can't begin to express how much he will be missed.

Mark Furth

Keith Conant

Keith Conant, the principal violist of the Lyric Opera of Chicago Orchestra, passed away on September 15, 2011, from a heart attack at the age of 49. Born in Rockville Centre, New York, he studied viola with Paul Doktor at Juilliard and with Karen Tuttle at the Aspen Music Festival. In 1987 he joined the Chicago Lyric Opera as Assistant Principal Viola becoming Principal Viola a decade later. Conant also appeared frequently as a chamber musician and soloist, helping to found the Rembrandt Chamber Players in 1990.

Conant taught viola privately and served as an adjunct instructor of music at Valparaiso University in Indiana. He had previously held positions with the Seattle Symphony, American Philharmonic Orchestra, New York Youth Symphony, and Tanglewood Young Artists Orchestra. Conant is survived by his partner, Daniel Goss.

2012 Congress Host Letter

Dear Friends,

We most cordially invite you to join us May 30–June 3, 2012, here at the Eastman School of Music in Rochester, New York, for the 40th International Viola Congress! IVC 2012 promises to be a joyous celebration of all things viola.

Eastman hosted the 5th International Viola Congress in 1977. We were therefore inspired to choose Shakespeare's quote from *The Tempest*, "What's past is prologue," as our theme.

While our plans are far from complete, we are excited to share with you some highlights of our existing agenda. Our opening recital will be given by Baroque specialist from England, Annette Isserlis. Our first evening concerto concert will feature former Berlin Philharmonic principal violist Wolfram Christ, as conductor and soloist, as well as Atar Arad, Kim Kashkashian, Paul Neubauer, and Nokuthula Ngwenyama. Two of our subsequent evenings will be in collaboration with the Rochester Philharmonic Orchestra and will include performances by New York Philharmonic leading ladies Cynthia Phelps and Rebecca Young in a work composed for them by Russian composer Sofia Gubaidulina and a world premiere of African-American composer Olly Wilson's Viola Concerto as performed by Marcus Thompson. IVC 2012's "roster," which is still very much "under construction," also includes Heidi Castleman, Paul Coletti, Victoria Chiang, Ensik Choi, James Dunham, John Graham, Wing Ho, Jeffrey Irvine, Michelle LaCourse, Karen Ritscher, Hartmut Rohde, Yizhak Schotten, and Jonathan Vinocour, to name but a few.

In addition to myriad performances of great music old and new, including special "alternative styles" concerts in informal venues and the traditional "play-in," IVC 2012 will also offer lecture-demonstrations by luthiers and string specialists as well as by composers Margaret Brouwer and Kenji Bunch. Panel discussions on a wide range of topics and daily "Wellness Sessions for Violists" will also be offered.

Student opportunities abound at IVC 2012. Inspired by IVC 2010, we will hold a Young Artists' Competition for violists aged 16–22. Prizes will include a new bow, which has been generously donated by master bow-maker Benoit Rolland, as well as significant cash prizes. Themed master class offerings will range from improvising cadenzas in Baroque and Classical styles to orchestral audition preparation and standard repertoire. For younger violists and educators, we will be hosting the traditional AVS "BRATS Day." ("BRATS" is an acronym for "Bratsche Resources and Teaching in Schools," a program created through the American Viola Society.)

Eastman's facilities are second-to-none, and we look forward to sharing with you our historic Kodak Hall at Eastman Theatre and Kilbourn Hall, as well as our brand new wing, which includes the stunning Hatch Recital Hall. Vendors will have a wonderful exhibition space in this new wing, so if you are looking to purchase a new viola or are in need of any viola-related accoutrements or sheet music, IVC 2012 is the place to come!

Rochester is easily accessible by car, plane, train, or bus, and we have reserved rooms for you at the Hyatt Hotel or in the University of Rochester's River Campus Dormitories. Please register early, and keep checking the website, as we will post updates continuously (www.ivc2012.com).

We look forward to seeing you next spring in Rochester!

Warmest regards,
Carol Rodland
George Taylor
Phillip Ying

Associate Professors of Viola and Chamber Music at the Eastman School of Music and
Co-hosts of the ***40th International Viola Congress (IVC 2012)***

Primrose International Viola Competition, 2011

by Dwight Pounds

Welcome sign at the PIVC hotel (unless otherwise indicated, all photos courtesy of Dwight Pounds)

The Hosts

Opening ceremonies of the 2011 Primrose International Viola Competition (PIVC) got underway at exactly 5:00 p.m. on Monday, May 30, at Robertson and Sons Violins in Albuquerque, New Mexico, a comfortable and spacious facility that hopefully will become the permanent home for the competition. Services included an auditorium, practice rooms, concert grand, piano tuner, luthiers and bow specialists, and even shuttle service between the competition site and the hotel.

The Competitors

Twenty nine quarterfinalists[1] representing the United States, Canada, China, France, Germany, Italy, Japan, New Zealand, Norway, Romania, Russia, South Korea, and Taiwan were officially welcomed by competition chair Nokuthula Ngwenyama and drew lots to determine their respective places in the performance order for the next two days.

The Jury

The international jury of distinguished violists assembled by Ngwenyama and the AVS Competition Committee included Karin Brown (USA), Che-Yen (Brian) Chen (Taiwan), Kirsten Docter (USA), Wing Ho (China), Luis Magín (Spain), Karen Ritscher (USA), Yizhak Schotten (Israel/USA), Barbara Westphal (Germany), current AVS President Juliet White-Smith (USA), and one external juror, Claudine Bigelow (USA) or David Dalton (USA), who would cast a vote should one of

The 2011 PIVC jury at work

the other jurors recuse him/herself with regard to a given competitor.

Competition Precedents

The 2011 PIVC set several precedents during its course. The opening proceedings and all that followed over the next week were streamed in high definition over the Internet and tweeted via Twitter, the first for a major instrumental competition. Kyogen Content Management System developed special software for this competition, enabling score submission by individual jury members electronically through laptops to a central location. Unlike other event scoring where the lowest and highest scores are omitted from a contestant's overall rating, this software deletes two of the nine scores at random. Though potentially controversial, random deletions were built into the software to eliminate, or at least mitigate, the potential for jurist collusion—aspersions regarding any given juror not intended. Preliminary tests using this software indicated results within fractions of a point of more traditional scoring methods. Electronic scoring proved to be very efficient with ratings posted both online and on a stage monitor within seconds of a given performance. The top-scoring eight competitors were chosen for the semifinal round; the top three advancing to the finals. Inclusion of a chamber-music component in the semifinals was a major precedent for an instrumental viola competition, and the concerto performance accompanied by a chamber orchestra in the final round was a PIVC precedent.

Computer displaying a contestant's score immediately after a performance

Competition Content

Quarterfinals:
1. First movement of the Bartók or Walton concerti or first movement of the Hindemith *Der Schwanendreher*
2. Two contrasting movements from a J. S. Bach Suite, Sonata, or Partita, or the Ciaccona from Partita No. 2, BWV 1004
3. Primrose transcription from prescribed list or Paganini Caprice

Semifinals:
Recital program not to exceed fifty-five minutes and to include:
1. Two contrasting movements from a J. S. Bach Suite, Sonata, or Partita, or the Ciaccona from Partita No. 2, BWV 1004, but different from those performed in preliminary round
2. Prescribed viola sonata by Arnold Bax, Arthur Benjamin, Luigi Boccherini, Johannes Brahms, Paul Hindemith, or George Rochberg, or Benjamin Britten's *Lachrymae*
3. Chamber music component (viola competition precedent): Divertimento, K. 563, first movement without repeat
4. Primrose transcription, different than that performed in quarterfinal round
5. Commissioned work: *Inner Voices for Solo Viola*, by Peter Askim, a five-minute composition sent to each participant two months prior to the competition

Finals:
Full, three-movement concerto with orchestra (PIVC competition precedent) performed with New Mexico Chamber Orchestra, Gabriel Gordon, conductor. Though several Classical concertos were allowed, all contestants selected either Franz Anton Hoffmeister's Concerto for Viola in D Major or Carl Philipp Stamitz's Concerto No. 1 for Viola in D Major.

May 31 through June 5, 2011

The first full day of the competition, dedicated to the single concerto movements, proved to be the

most challenging for contestants, jurors, and visitors alike, with multiple performances of the Walton and Bartók concerti and Hindemith's *Schwanendreher*. The second day featured solo works and "show" pieces and provided infinitely more variety, with various movements from the Bach solo suites, selections from Efrem Zimbalist's *Sarasateana* collection, and others. Nor was the competition the only attraction during this six-day viola festival—IVS President Ken Martinson conducted a play-in for interested participants every morning. The company owner and luthier, Don Robertson, hosted a workshop on basic instrument care and adjustment, and this writer (or Dwight Pounds) discussed and demonstrated practical and useful techniques in teaching viola to violinists.

Other workshops during the opening days included: "Viola Design and Ergonomics," with official competition luthier, Jardón Rico; "International Viola Society Relief Projects," with IVS President Kenneth Martinson; "Social Media and Your Musical Career," with Adam Cordle; "Practicing Sound Production—How to Incorporate Primrose's Special Exercises," with Yizhak Schotten; and master classes by Luis Magín and Karen Ritscher. The following days included additional master classes by Kimberley Fredenburgh, Wing Ho, Kirsten Docter, Barbara Westphal, and Juliet White-Smith. Special presentations included Christine Rutledge's lecture/demonstration on "Baroque Style and Ornamentation," Karen DeWig's "Alexander Technique for Musicians," Claudine Bigelow's "Discussion of Primrose and His Legacy," and Benjamin Loeb's "Chamber Music with Piano Master Class—How to Maximize the Balancing of Piano and Strings." Several Primrose Competition past-laureates were featured in two recitals: Karin Brown, Che-Yen (Brian) Chen, Kirsten Docter, and Nokuthula Ngwenyama with pianist Benjamin Loeb combined efforts in a June 3 program that included two world premiere arrangements: Sonata for Viola and Piano, K. 332, by Wolfgang Amadeus Mozart as arranged by Alex Smith and Requiem for Three Violas, op. 66, by David Popper as arranged by pianist Benjamin Loeb. Dimitri Murrath, winner of the 2008 competition, was featured in a solo recital on the evening of June 4.

From left to right: violists Nokuthula Ngwenyama, Kirsten Docter, and Che-Yen (Brian) Chen perform with pianist Benjamin Loeb at the Primrose Laureates' recital

Claudine Bigelow presenting on Primrose's legacy

The competitors ranged in age from eighteen to twenty-eight. The nine who were twenty-two or younger did not appear to be intimidated by their older colleagues—three of their number were selected as quarterfinalists and one a finalist. A very few and brief personal impressions: The first competitor to perform and one of the few quarterfinalists from a state university (University of Texas), Ksenia Zhuleva, set a very high standard with beautiful, sensitive playing and a well-prepared program. Bogdan Banu absolutely "nailed" the very difficult Novacek *Perpetuum Mobile*. Elias Goldstein impressed with beautifully balanced technique and

musicality; he performed his own cadenzas to the Hoffmeister Concerto in the finals. Ayane Kozasa stunned the audience, and obviously the judges, with a near flawless semifinal performance; a name that will surely be heard again. Da Kyung Kwak performed the Paganini 24th Caprice as if it were a mere exercise and earned an "Honorable Mention" from the jury. Adrien La Marca demonstrated a distinct gift for lyricism—his rendition of Peter Askim's *Inner Voices* certainly was competitive for the Madeleine Crouch Prize. The nineteen-year-old Matthew Lipman was also awarded an "Honorable Mention" by the jury and was eliminated from the finals only by the last semifinal competitor to perform, Vicki Powell. The Chinese fielded seven competitors, the highest of any represented nationality, followed by the USA and South Korea, with six each. Though the seven Chinese contestants did not place anyone beyond the quarterfinals, they were eager and very capable competitors who consistently set very high standards for the remaining participants.

Competition Prizes

First Prize:	AYANE KOZASA $5,000 A viola made by Spanish luthier, Roberto Jardón Rico A gold-mounted Arcos Brasil bow Select concert appearances in the USA and Europe
Second Prize:	ELIAS GOLDSTEIN $3,000 A silver-mounted Arcos Brasil Bow
Third Prize:	VICKI POWELL $1,000 A nickel-mounted Arcos Brasil Bow

The Finalists

Ayane Kozasa from Chicago currently attends the Curtis Institute of Music and studies with Misha Amory and Roberto Díaz. She is the recipient of the George and Marie Hecksher Annual Fellow at Curtis and currently performs as a substitute in the viola section of the Philadelphia Orchestra.

Elias Goldstein, who holds dual US/Norwegian citizenship, was a top prizewinner at the Yuri Bashmet and Lionel Tertis International Viola Competitions in 2010 and lists Sally Chisholm and Mark Zinger among his mentors. He was recently appointed as Assistant Professor of Viola at Ball State University in Indiana.

Vicki Powell, current violist with the Vuilliani String Quartet, is a graduate of the Curtis Institute of Music where she studied with Roberto Díaz and Misha Amory and is pursuing graduate studies at the Juilliard School with Amory.

From left to right: Ayane Kozasa (first prize), Elias Goldstein (second prize), and Vicki Powell (third prize)

Additional Awards and Certificates

Twentieth-century Concerto Prize to Adrien La Marca and Daniel Hanul Lee for best performance of a twentieth-century concerto

Madeleine Crouch & Co. Prize (Askim Prize) to Ayane Kozasa for best performance of the required commissioned piece, *Inner Voices*, by Peter Askim, commissioned by Madeleine Crouch & Co.

Linnet Press Prize (Bach Prize) to Yifei Deng and Wolfram Hauser for best performance of a Bach work

Mozart Prize to Ayane Kozasa for best performance of the Mozart Divertimento, K. 563

Primrose Prize to Bogdan Banu and Da Kyung Kwak for best performance of a Primrose transcription

Sonata Prize to Vicki Powell for best performance of a sonata

Robertson Award to Yifei Deng, Daniel Getz, Wenting Kang, Daniel Palmizio, Cong Wu, and Sang Hyun Yong

Tone Award to Lauriane David

Honorable Mention to Matthew Lipman and Da Kyung Kwak

Director's Award to Elias Goldstein and Adrien La Marca

Each of these winners received a $100 check in addition to a certificate and prizes.

Wolfram Hauser, winner of the Linnet Press Prize for best performance of a Bach work

NOTES:

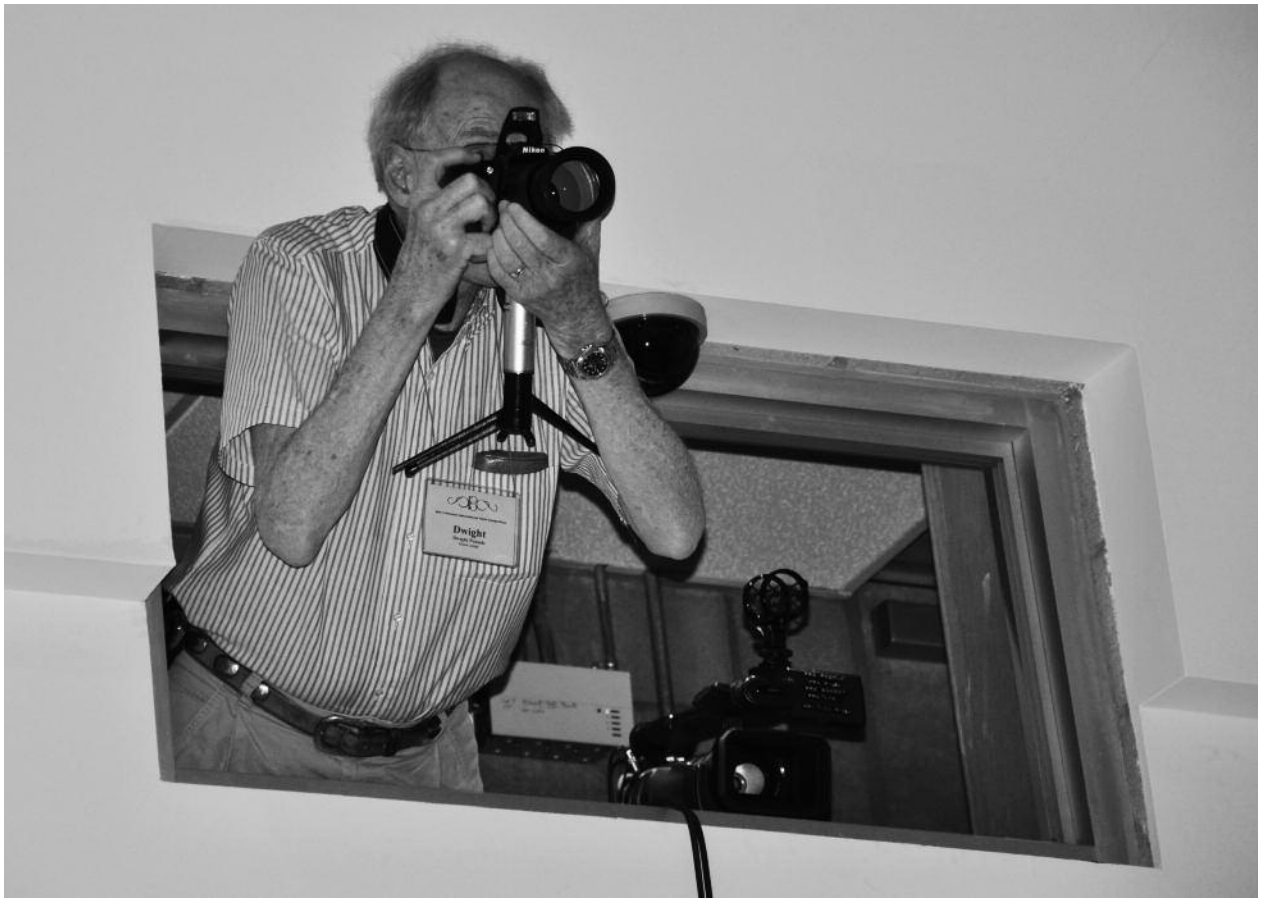
1. Originally thirty quarterfinalists were selected from the eighty-six violists who submitted recordings and competition credentials. One selectee suffered an injury and could not compete. Listed in the order of their position in the competition:

Contestant	**Prize(s)**
Ksenia Zhuleva, 26 (Russia)	
Wenting Kang, 23 (China)	Robertson Prize
Hyobi Sim, 21 (South Korea)	
Ruiqing Tang, 20 (China)	
Yi Zhou, 26 (China)	
Bogdan Banu, 26 (Romania)	Primrose Prize
Yifei Deng, 18 (China)	Linnet Press Prize (Bach Prize)
	Robertson Prize
Lauriane David, 28 (France)	Tone Award
Da Kyung Kwak, 21 (South Korea)	Semifinalist
	HONORABLE MENTION
	Primrose Prize
Kimi Makino, 24 (Japan)	
Daniel Palmizio, 25 (Italy)	Robertson Prize
Amanda Verner, 25 (New Zealand)	
Minjung Chun, 25 (South Korea)	
Daniel Getz, 22 (USA)	Robertson Prize
Elias Goldstein, 28 (USA/Norway)	FINALIST, SECOND PLACE
	Director's Award
Daniel Hanul Lee, 25 (Canada)	Semifinalist
	Twentieth-Century Concerto Prize
Sang Hyun Yong, 22 (South Korea)	Robertson Prize
Matthew Lipman, 19 (USA)	Semifinalist
	HONORABLE MENTION
Wolfram Hauser, 26 (Germany)	Semifinalist
	Linnet Press Prize (Bach Prize)
Cong Wu, 24 (China)	Robertson Prize
Ayane Kozasa, 24 (USA)	FINALIST, FIRST PLACE
	Mozart Award
	Madeleine Crouch Prize (Askim Prize)
Eri Sugita, 25 (Japan)	
Adrien La Marca, 26 (France)	Semifinalist
	Twentieth-Century Concerto Prize
	Director's Award
Vicki Powell, 22 (USA)	FINALIST, THIRD PLACE
	Sonata Award
Jing Yang, 27 (China)	
On You Kim, 28 (South Korea)	
Min-kyung Sung, 25 (South Korea)	
Keju Wang, 24 (China)	
Rachel Ku, 26 (Taiwan)	

(Allan Nilles, 21 (USA) could not compete due to an injury)

USA: 6 Contestants
Canada: 1 Contestant
China: 7 Contestants
France: 2 Contestants
Germany: 1 Contestant
Italy: 1 Contestant
Japan: 2 Contestants
New Zealand: 1 Contestant
Norway: 1 Contestant (Elias Goldstein, representing both the US and Norway)
Romania: 1 Contestant
Russia: 1 Contestant
South Korea: 6 Contestants
Taiwan: 1 Contestant

Dr. Dwight Pounds is past Executive Secretary of the International Viola Society, photographer of many violists, and frequent contributor to the Journal of the American Viola Society. *He is also the author of* The American Viola Society: A History and Reference *and* Viola for Violinists. *Dwight has served on the AVS Board multiple times and has often appeared as a presenter at viola congresses.*



Dwight Pounds photographing the 2011 PIVC (photo courtesy of David Dalton)

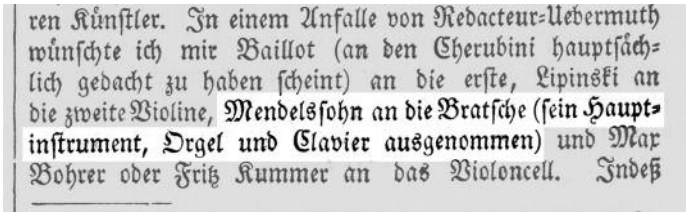
Felix Mendelssohn: Violist

by Linda Shaver-Gleason

In her 1923 article, "The History of the Viola in Quartet Playing," Rebecca Clarke notes how many composers played the viola parts of their own quartets, dryly remarking, "For, often anxious to take part in concerted music, yet not wanting to spend much time acquiring the technique of a too exacting instrument, many [composers] very naturally took up the viola."[1] Clarke's sarcasm betrays a disconcerting notion: though violists might take pride in the fact that so many composers—including Mozart, Beethoven, Schubert, and Dvořák—played the viola in chamber music and orchestra, others would argue that many simply chose the stringed instrument that seemed the least demanding. Virtuoso violist-composers, like Paul Hindemith and Clarke herself, were few and far between, emerging mostly in the twentieth century as violists became dissatisfied with the lack of adequate solo repertoire and took it upon themselves to remedy the situation.

So it may come as a surprise that Felix Mendelssohn (1809–47)—a more-than-competent violinist, by all accounts—actually preferred to play the viola. Mendelssohn's adeptness on the viola is not well known since he primarily played in private, but biographer Eric Werner notes that, "All through his life he retained the mastery of the viola, sometimes even playing it in public."[2] In an issue of *Die Neue Zeitschrift für Musik (NZM)*, Robert Schumann even refers to the viola as Mendelssohn's main instrument after the piano and organ (fig. 1).[3] Even so, the composer wrote just one work that features his favorite stringed instrument in a solo capacity, a sonata from his teen years that was never published in his lifetime. Although Mendelssohn does not reach the ranks of virtuoso violist-composers like Clarke or Hindemith, violists can still be confident in knowing that a small body of evidence supports the idea that this esteemed nineteenth-century composer played the viola very often, not merely as a last resort. This article begins with an overview of Mendelssohn's activities as a violist then examines his only composition for his favorite stringed instrument, his Sonata for Viola and Piano in C Minor.

Figure 1. Robert Schumann, "Zweiter Quartett-Morgen," Neue Zeitschrift für Musik *8, no. 49 (June 19, 1838): 194.*


ren Künſtler. In einem Anfalle von Redacteur-Uebermuth wünſchte ich mir Baillot (an den Cherubini hauptſächlich gedacht zu haben ſcheint) an die erſte, Lipinski an die zweite Violine, **Mendelsſohn an die Bratſche (ſein Hauptinſtrument, Orgel und Clavier ausgenommen)** und Max Bohrer oder Fritz Kummer an das Violoncell. Indeß

The most comprehensive examination of Mendelssohn's viola playing is Franz Krautwurst's essay "Felix Mendelssohn Bartholdy als Bratschist." Published in 1982 in *Gedenkschrift Hermann Beck*, it has never been published in an English translation and remains fairly obscure to American violists. It is an extremely thorough piece of scholarship, tracing written records of Mendelssohn's viola playing decade by decade. Krautwurst deduces Mendelssohn's activity from various published and unpublished sources, including newspaper announcements, personal correspondence, and daily journals of the composer and his circle of friends. From this pastiche, several interesting details emerge. Mendelssohn started violin lessons at age eight, learning from Carl Wilhelm Henning, who would eventually become the concertmaster of the Royal Chapel in Berlin.[4] After a few years (it is impossible to pinpoint the exact date, but Krautwurst estimates sometime around 1820 or 1821), Mendelssohn switched teachers to Eduard Rietz, who was much closer in age to the composer and would become a close friend.[5] Rietz is the one who introduced Mendelssohn to playing the viola, and they often played together in various domestic string quartets.[6] Rietz also seems involved in introducing Mendelssohn to orchestral viola playing, since he played in Rietz's

amateur orchestra in Berlin. Throughout the 1820s, Mendelssohn appears to have bounced back and forth between the violin and viola sections; he is listed as a violist in performances of Beethoven's *Eroica* and *Pastoral* symphonies, but some accounts say that he played violin in a performance of Beethoven's seventh symphony and Carl Maria von Weber's *Oberon*.[7] A review of an 1827 performance of Beethoven's ninth symphony places Mendelssohn in the first violin section, where he "compelled the respect of his neighbors."[8] Whether on violin or viola, Mendelssohn appears to have played quite well, even on challenging repertoire.

Krautwurst postulates that Mendelssohn had few opportunities to play either the violin or viola in the early 1830s, as he spent much of this period traveling to Italy, England, and France. Nevertheless, there is evidence that he indeed played his viola abroad—in a letter to Londoner George Smart, Mendelssohn writes (in English), "The idea of the tenorduet presented itself to my conscience."[9] The letter includes twenty measures of a canon for two violas with the parts clearly assigned: Smart on viola I and Mendelssohn on viola II. The composer offers the excerpt to ascertain whether Smart approved of the style of composition; he adds, "As soon as I shall know your orders about it I will set myself at work & will not come to Portland Street but with the finished tenorduet in my hand. I hope you recollect that you promised not to play (neither the specimen nor the whole) with any other tenorplayer but me, & accordingly you will have very soon occasion to perform it."[10] Although Krautwurst does not mention this letter, it strongly suggests that Mendelssohn had at least some opportunities to play viola socially during his travels.

When Mendelssohn accepted the post of conductor of the Leipzig Gewandhaus Orchestra in 1835, however, he was able to settle down and establish friendships with other local chamber music enthusiasts. At this point, Mendelssohn's clear preference for the viola emerges; Krautwurst cites various letters from several local players who mention reading music with Mendelssohn on viola—or, on occasion, wishing that they could play with Mendelssohn rather than another violist.[11] Robert Schumann's comment in the *NZM*, cited above, also dates from this decade, as Schumann contemplates the ideal string quartet roster for playing works by Luigi Cherubini.[12] Most of Mendelssohn's violistic activity from this period seems to be confined to the domestic sphere, which was the typical venue for chamber music at this time. Nevertheless, he played viola in public performances of chamber works on a few occasions; in a letter dated January 31, 1836, he informed his friend Karl Klingemann that he had played the second viola part in a performance of his famous Octet (op. 20, composed in 1825), confessing, "[I] had heart palpitations as I played viola for the first time in public."[13] Despite his initial nerves, Mendelssohn gave at least two more public performances of his Octet. Although various sources are in conflict as to whether Mendelssohn played the first or second part in these subsequent performances, there is no question that he always played a viola part.[14]

After he left Leipzig for Berlin in 1843, Mendelssohn had fewer opportunities to play chamber music with friends—though this wasn't due to a lack of effort on his part. Krautwurst observes, "Above all, it was during this period of strong professional stresses … that string quartet playing became an emotional need and provided an opportunity for relaxation and balance."[15] Krautwurst cites a series of letters in which Mendelssohn practically begs Ferdinand David, a renowned violinist and the composer's close friend, to visit and read quartets with him.[16] The composer eventually did manage to amass a group of string players who could meet somewhat regularly. According to the memoirs of Karl Emil von Webern, who usually played second violin in this quartet, the first violin part was covered by whoever was available, Mendelssohn played viola, and his brother Paul played the cello.[17] In 1845, Felix Mendelssohn returned to Leipzig; the following year, he played Louis Spohr's double quartet in E minor (op. 87) at a party in Spohr's honor—the last documented instance of Mendelssohn as a violist.[18]

Krautwurst ends his essay with a statement of confidence that more would be written on Mendelssohn the violist as more unpublished sources became available. Indeed, Krautwurst had reason to be optimistic;

in 1982, he was writing from the earliest stages of a "Mendelssohn Renaissance": renewed scholarly interest in the composer and widespread reassessment of his historical treatment. This wave of Mendelssohn scholarship continues today, and—fortunately for our purposes—many of the resulting new books and articles are in English. However, very little of this new literature pertains to the specific subject of Mendelssohn as a violist. Clive Brown, in his *A Portrait of Mendelssohn* (2003), devotes about two pages to the composer's string playing, drawing heavily from Krautwurst's essay and using several of the same sources. Even so, Brown does include one piece of information not mentioned by Krautwurst: an anecdote from a Mr. J. H. B. Dando, published in an 1897 issue of *The Musical Times*, revealing a bit of Mendelssohn's activity in London: "When dear Mendelssohn … played tenor with me, I used to play *first* tenor; but if difficulties arose which he thought I could execute better, he used quietly to *change the books*, and I knew my duty."[19] This anecdote, published after Dando's own death, was included in a lengthy article commemorating the fiftieth anniversary of Mendelssohn's death. The article itself offers a reasonable explanation for why not much can be found on this subject: "Not very much has been recorded of Mendelssohn's viola playing, doubtless because of its private nature."[20] Unsurprisingly, most accounts focus on his public activities—composing, conducting, and performing on piano and organ.

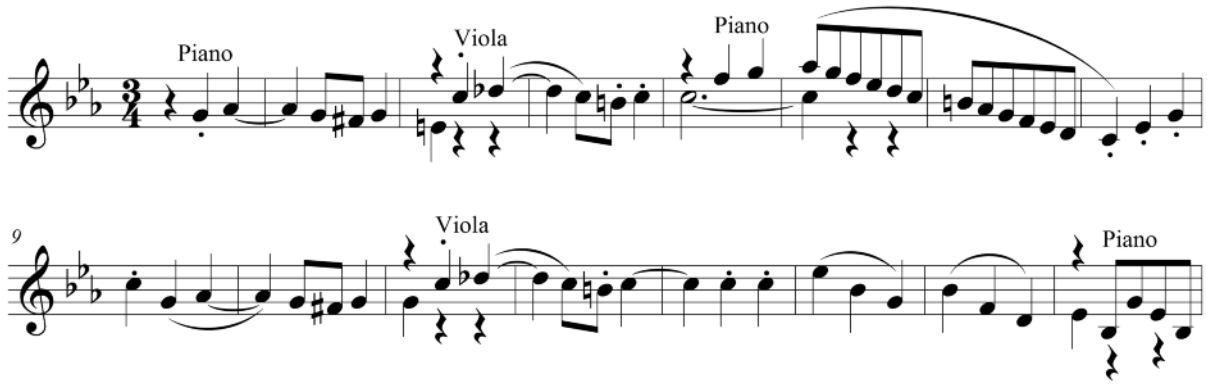
In addition to his meticulous documentation of historical sources, Krautwurst briefly considers whether Mendelssohn's predilection for the viola can be observed in his compositions. Certainly, many of Mendelssohn's early works show a fondness for the viola: He composed his Trio in C Minor for Piano, Violin, and Viola in 1820, which is considered Mendelssohn's earliest cyclical work.[21] His Sextet in D Major, op. 110 (1824), uses two violas and only one violin, and his later string symphonies (nos. 9–13) all have two viola parts. While Mendelssohn may have been reacting to the older forms using a five-part division of strings (notable in Bach's early cantatas), there are ample instances where Mendelssohn gives solo writing to violas in these string sinfonias. The second movement of Sinfonia no. 8, for example, uses three viola parts with no violins. In both of his string quintets (composed at much different points in the composer's career—the first in A major in 1826 and the second in B-flat major in 1845), he opts for two violas, following the lead of Mozart and Beethoven, rather than two cellos like Boccherini.[22] Beyond instrumentation, though, Krautwurst finds very little evidence of the viola receiving special treatment in the music it plays. He mentions a few instances in which Mendelssohn deploys the viola for particular timbral effects, but he concedes, "It would be overreaching to attempt to bring the decision to use such phenomena into direct connection with the composer playing the viola."[23] Perhaps Krautwurst is being overly cautious in his reluctance to tie Mendelssohn's playing to his composing; even though we will probably never find a letter from the composer explicitly stating as much, it is difficult to believe that his experiences playing viola in orchestras had no influence whatsoever on his orchestral writing for the instrument. In a time when the viola section is often treated as third violins or mere harmonic filler, Mendelssohn gives violas critical melodies and technical challenges—passages that continue to appear on orchestral audition lists.

Although Mendelssohn did not produce vast amounts of viola-centric repertoire, in his early years he did write a full sonata for viola and piano in C minor. Composed between November 23, 1823, and February 14, 1824 (completed soon after his fifteenth birthday), this sonata remained unpublished during the composer's lifetime, remaining in manuscript until published by Deutscher Verlag für Musik in 1966. As a result, it remains fairly obscure to non-violists; in a 1991 article for *Strings* magazine, David Brin refers to it as "a neglected work by a master composer." He observes, "Some sections sound like they might have been a composition student's exercises, but the bulk of the piece speaks with Mendelssohn's mature voice. As a result, some performers have, perhaps wisely, taken on the role of editor."[24] The accuracy of Brin's characterization is a matter of opinion; for the most part, the sonata is full of the qualities people associate with Mendelssohn's best music—brilliance, clarity, and cleverness. The first movement is very straightforward; after an adagio introduction that relies heavily on the piano, the viola takes the reins for an exciting allegro.

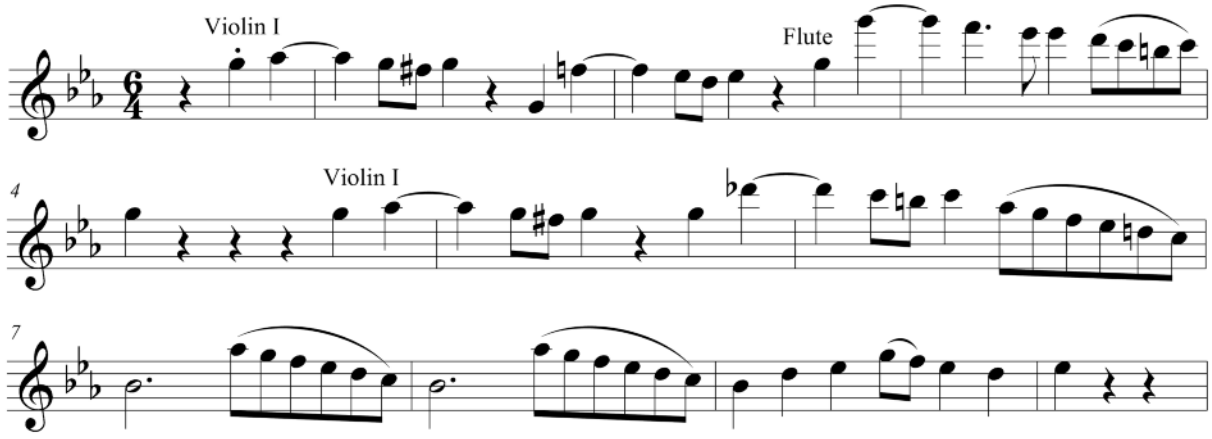
The sonata-allegro form is very clear; at any given moment, informed listeners can easily tell exactly where in the form they are. Perhaps this quality contributes to the sense of being a "composition student's exercise," as though Mendelssohn had to demonstrate his understanding of sonata first movements. However, formal clarity remained one of Mendelssohn's strengths throughout his career. Yes, Mendelssohn follows all the rules, but he executes them extremely well.

The second movement of the sonata is a charming minuet; like the first movement, it is in C minor (until the trio section, which is in C major) and clearly adheres to the expected form. As R. Larry Todd points out, Mendelssohn reused the opening material for the third movement of his Symphony No. 1 in C Minor, composed a month after he completed this sonata.[25] Examples 1a and 1b compare these two themes (in both cases, the melody passes between different instruments, as labeled), and the similarities are striking—they begin with the same double-neighbor motive with the upper neighbor suspended over the bar line. The rhythm is identical in spite of the different meter—Mendelssohn opts for 6/4 in the symphonic version (ex. 1b) instead of the 3/4 of the sonata (ex. 1a). Although he uses the same motive in both works, the melody is laid out differently. Both begin by emphasizing the A-flat across the bar line, and in the sonata the motive jumps higher so that D-flat is sustained next. This happens in the antecedent phrase (mm. 1–8) and again in the consequent (mm. 9–16). In the symphony, however, Mendelssohn holds off on the D-flat until the consequent phrase; in the antecedent, the motive moves downward, emphasizing F. This delay renders the symphonic version more

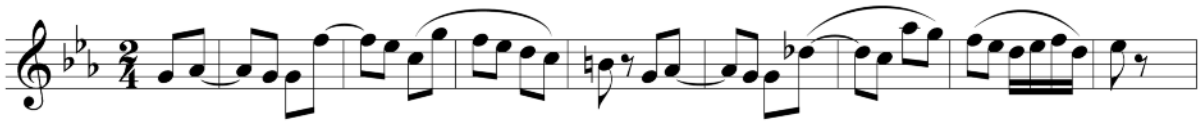
Example 1a. Felix Mendelssohn, Viola Sonata, movt. II (Menuetto), mm. 1–16.



Example 1b. Felix Mendelssohn, Symphony No. 1, op. 11, movt. III (Menuetto), mm. 1–10.

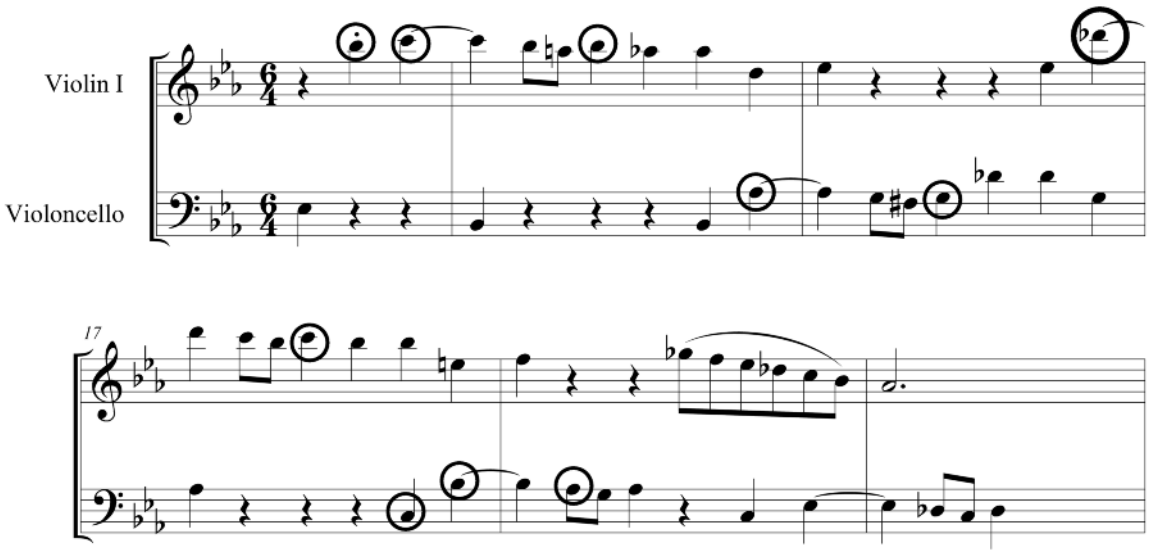


Example 1c. Felix Mendelssohn, Viola Sonata, movt. III (Andante con Variazioni), mm. 37–44 (variation 2).



Example 2a. Felix Mendelssohn, Viola Sonata, movt. III (Andante con Variazioni), mm. 44–50 (variation 2).

Example 2b. Felix Mendelssohn, Symphony No. 1, op. 11, movt. III (Menuetto), mm. 14-19, violin I and cello parts.



dramatic. However, Mendelssohn did not work out this particular melodic issue in the symphony—this solution first appears in the final movement of the viola sonata.

The third movement, Andante con Variazioni, uses the same musical ideas of the sonata's and symphony's minuets in its main theme; in a way, it supplies a link between the two versions. The similarities of the second and third movements of the sonata (and the correlation between the variation theme and the symphony) have previously been unexplored, possibly because their connection is obscured by the difference in meter and the absence of the lower neighbor note in the finale's motive. Nevertheless, as example 1c shows (using the viola part from the second variation for the sake of clarity), the theme of the third movement shares a distinctive feature of the minuets—the suspension of the upper neighbor across the bar line. Not only that, but the overall melody resembles that of the symphony—moving from A-flat to F in the antecedent, then A-flat to D-flat in the consequent. In a way, the minuet of the symphony is a successful hybrid of the last two movements of the viola sonata, using the motive of one and the melodic plan of the other.

Bringing the variation movement of the viola sonata into the conversation illuminates other interesting features in the symphony's minuet. In the second variation, Mendelssohn puts the viola's range to good use by alternating between its upper and lower registers, creating an antiphonal effect (ex. 2a). With more instruments at his disposal, Mendelssohn realizes this effect in the symphony by assigning parts of the phrase to different sections of the orchestra. Although the second violins and violas contribute in intriguing ways

(offset by half a measure), example 2b reproduces just the first violin and cello parts for illustrative purposes. The circled notes in examples 2a and 2b are the pitches that both passages have in common; the first violins play an octave above the equivalent notes in the viola sonata, but the cellos even play in the same register. Comparing all three movements—the second and third movements of the viola sonata and the third movement of the first symphony—reveals fascinating insight into Mendelssohn's compositional process.

However interesting the theme-and-variations movement is from a theorist's perspective, it can be problematic to performers and listeners. Brin raises the controversial issue of cuts (though he stops short of advocating any); as he points out, since this work was not published within Mendelssohn's lifetime, some performers have felt they have some liberty to make a few edits.[26] Having played the viola sonata and heard it on colleagues' recitals, it does not seem disproportionately long, though I am not adverse to making minor cuts or changes to this movement—so long as they are approached thoughtfully. The technical demands of the piano can affect such cuts; many of the variations feature the piano more than the viola, so one might decide to cut some of the longer passages to relieve the pianist of rather difficult passages—or to maintain an emphasis on the viola as soloist. The movement is worthy enough to be performed as Mendelssohn wrote it, however, and many violists choose to perform it in its entirety.

For all its (arguable) flaws, Mendelssohn's sonata remains a valuable contribution to the comparatively small body of nineteenth-century solo viola repertoire. Perhaps Mendelssohn's greater contribution was to write viola parts in orchestral and chamber music informed by personal experience. So, next time you toil away on a Beethoven symphony or play the second viola part of Mendelssohn's Octet, remember who occupied your seat nearly two centuries ago.

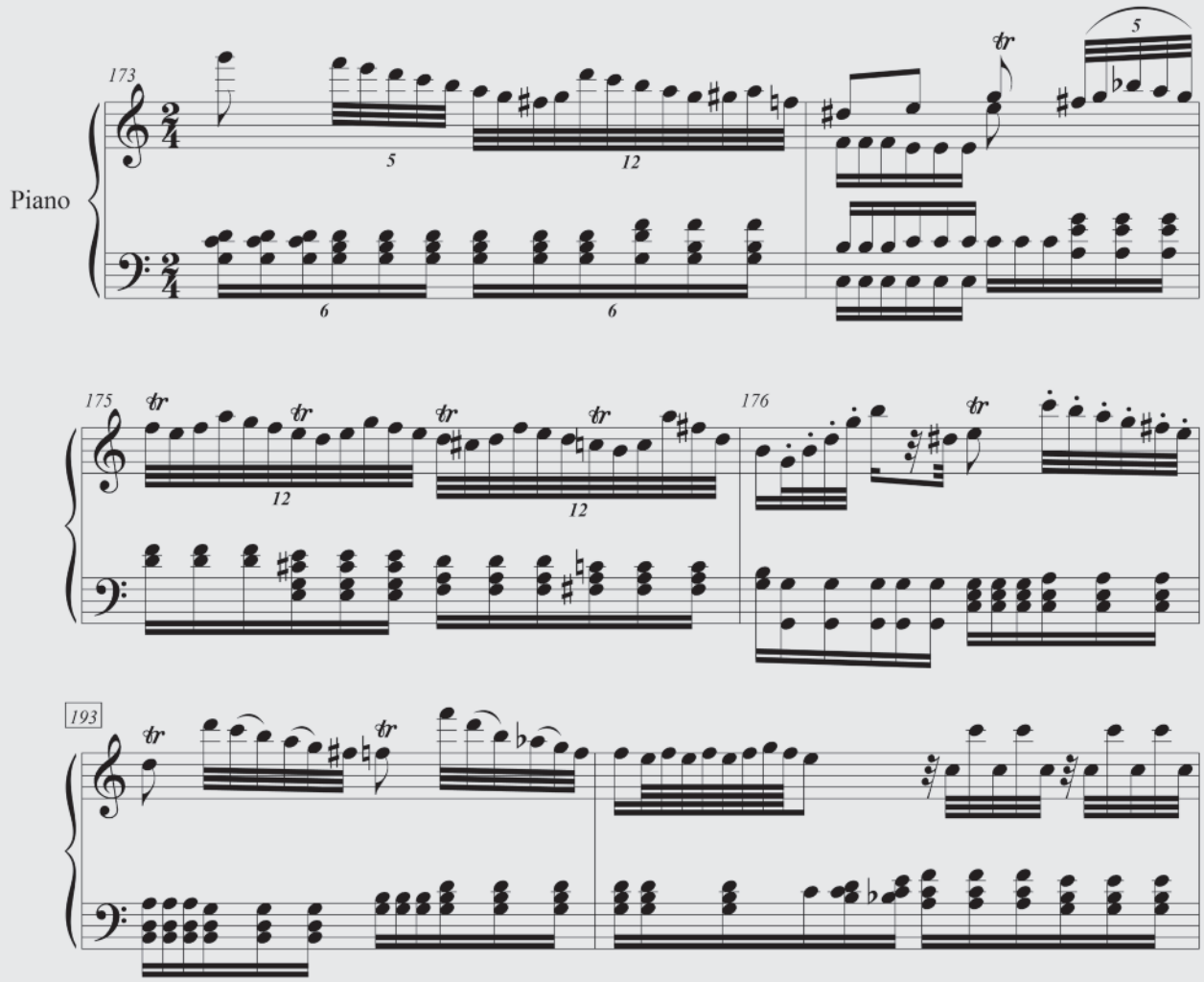
Possible Cuts in the Third Movement

The problems in the third movement mostly concern two variations: the fifth and the eighth. In the fifth variation, the viola is relegated to an accompanimental role, playing the open C string ninety-nine times in pianissimo between measures 91 and 109—the move to E-flat for five measures starting in measure 100 does little to relieve the monotony. It is, to put it bluntly, boring for the violist. It can be frustrating to violists that this variation allows them to contribute so little while also denying the opportunity for rest and recovery. Cutting this variation is not necessary, but there is some musical justification for leaving it out. With the exception of variation 5, each variation from 3–6 increases the number of subdivisions per beat: four per beat in variation 3, six in variation 4, then eight in variation 6. This process is a fairly common variation technique; another famous example can be found in the second movement of Beethoven's fifth symphony. Without variation 5, this process can continue without interruption, though the pianist may appreciate the momentary respite of the relative inactivity.

The eighth variation's problems are more obvious, yet more difficult to address. After 162 measures of intense, driven C minor, the move to C major in the adagio variation creates a transcendently serene moment. This variation features an extremely florid piano part replete with runs, turns, and trills. This pianistic display comes at the expense of the viola, however: the viola is entirely missing from thirty-four of the variation's fifty-eight measures. Although the violist might appreciate a little down time at the end of the sonata, these vast expanses of rests may seem excessive, particularly if the sonata is programmed on a recital intended to feature the violist. To listeners, this variation can be unsatisfying for a different reason: everything happens twice, so the variation feels drawn out and repetitive. The piano part is beautiful when performed well, and the leap in measure 179 stands out as a particularly breathtaking moment—but when a very similar moment occurs in measure 195, it loses its uniqueness and becomes less special. Making cuts in this variation is more complicated than just ensuring that certain events only happen once, however: over the course of the variation, there is a modulation from C major to G major and another to get back to C major. People wishing to make a cut in this variation must be aware of what key they

are in and where the phrase is headed. One appropriate option is to cut measures 177–192—playing through measure 176 then jumping directly to measure 193. This allows only one cadence in G major before returning to C major, but it has the benefit of presenting the piano's most spectacular material exactly once. Of course, other cuts are possible; if time is an issue, one could play the downbeat of measure 172, then play everything after the downbeat of measure 193. This cut completely removes the piano's best moments, however, so you should definitely consult your accompanist before making a final decision!

Possible cut from m. 176 to m. 193 in movement III of Mendelssohn's Viola Sonata



A native of Lombard, IL, Linda Shaver-Gleason has degrees in viola performance from Roosevelt University and the University of California, Santa Barbara. As a winner of the David Dalton Viola Research Competition, she published "Ritter's Viola Alta: The Viola's Nineteenth-Century Identity Crisis," in the Fall 2005 issue of JAVS. *At present, she is working toward a PhD in Musicology at UCSB, where she continues to take viola lessons from Helen Callus.*

Notes

[1] Rebecca Clarke, "The History of the Viola in Quartet Playing," *Music and Letters* 4, no. 1 (January 1923): 6.

[2] Eric Werner, *Mendelssohn: A New Image of the Composer and His Age*, trans. Dika Newlin (New York: The Free Press of Glencoe, 1963), 15.

[3] Robert Schumann, "Zweiter Quartett-Morgen," *Neue Zeitschrift für Musik* 8, no. 49 (June 19, 1838): 194.

[4] Franz Krautwurst, "Felix Mendelssohn Bartholdy als Bratschist," in *Gedenkschrift Hermann Beck* (Laaber, Germany: Laaber-Verlag, 1982), 152.

[5] Ibid.

[6] Ibid.

[7] Ibid.

[8] Quoted in Ernst Wolff, *Felix Mendelssohn Bartholdy* (Berlin: Harmonie, 1909), 48.

[9] Felix Mendelssohn Bartholdy to George Smart, June 26, 1831, in *Felix Mendelssohn Bartholdy: Sämtliche Briefe*, ed. Anja Morgenstern and Uta Wald (Kassel: Bärenreiter, 2009), 2: 300.

[10] Ibid., 301.

[11] Krautwurst, 153.

[12] Schumann, 193–5.

[13] "*…und hatte Herzklopfen als ich zum erstenmal vor dem Publicum Bratsche spielte.*" Felix Mendelssohn-Bartholdy to Karl Klingemann, 1836, in *Felix Mendelssohn-Bartholdys briefwechsel mit legationsrat Karl Klingemann in London* (Essen, Germany: G. D. Baedeker, 1909), 198.

[14] Krautwurst, 154.

[15] Ibid.

[16] Ibid., 155.

[17] Karl Emil von Webern, "Aus Den Erinnerungen des Generalleutnants Karl Emil von Webern," *Die Musik* 12, no. 4 (1912/13): 83.

[18] Louis Spohr, *Autobiography: Translated from the German* (New York: Da Capo Press, 1969), 2: 279.

[19] "Felix Mendelssohn Bartholdy. Died November 4, 1847," *Musical Times and Singing Class Circular* 38, no. 657 (November 1, 1897): 732. Also cited in Clive Brown, *A Portrait of Mendelssohn* (New Haven: Yale University Press, 2003), 237. Emphasis in the original.

[20] "Felix Mendelssohn Bartholdy. Died November 4, 1847," 731. Also cited in Brown, 237.

[21] Patrick Kast, preface to *Trio c-moll für Violine, Viola und Klavier*, by Felix Mendelssohn Bartholdy (Adliswil, Switzerland: Kunzelmann GMBH, 1999), v.

[22] Krautwurst, 156.

[23] Ibid.

[24] David M. Brin, "Sonata in C Minor for Viola and Piano: A Neglected Work by a Master Composer," *Strings 5*, no. 6 (May/June 1991): 28–29.

[25] R. Larry Todd, "The Chamber Music of Mendelssohn," in *Nineteenth-Century Chamber Music,* ed. Stephen E. Hefling (New York: Routledge, 2004), 179.

[26] Brin, 29.

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A Labor of Love: Borisovsky's *Romeo and Juliet* Transcriptions

by Matthew Jones

Introduction

I was more than a little surprised when I heard, ten years ago, that extracts from one of my favorite orchestral scores, Prokofiev's *Romeo and Juliet*, had been arranged for viola and piano. How on earth could the multi-layered, innovative, and exquisite orchestration possibly remain intact to any degree in such a reduction?

As a recent convert to the viola, I had not heard of Vadim Borisovsky, and it took many years to realize the full extent of his inestimable contribution to the development of the instrument. Inevitably, when I first heard some of the extracts, I was blown away; first by the extent to which the genial music remained untarnished by the adaptation, and then by the sheer ingenuity of the transcriber's craft. Yizhak Schotten's performance of five extracts on *The Recorded Viola, Volume 4* was the first that I heard, followed by several others that contained mostly the same extracts with the occasional substitution, but never more than a set of six pieces.

After drawing a blank in all of the UK music libraries, a visit to one in Chicago led me to discover an edition by Masters Music Publications of six extracts (in order 1, 2, 3, 6, 8, 7 from the list) that had been published in 1992 and was already long out of print, most likely because of unresolved copyright issues with Prokofiev's estate. This turned out to be Borisovsky's first "suite" of excerpts, originally published in Russia in 1961. Borisovsky had completed two other transcriptions around the same as the six in this suite—no. 4 and 11—which, for no obvious reasons, were not included in the suite. These two were later published in an edition in 1967 by Moscow Muzyka that includes four selections (in order 4, 8, 11, 6).

A little more digging uncovered yet another suite of five extracts (in order 9, 12, 16, 14, 10) that was published in 1977 by Moscow Muzyka and once more disappeared from sale within a very short period. For many years no version of any of these works was in print, until a relatively little-known sister publisher of Boosey & Hawkes (the copyright holders of Prokofiev's music) named Chant du Monde released what seemed to be a complete set of all the extracts. On closer inspection, the only missing excerpt was 7—*Mercutio*. The high price of this music seemed unimportant compared with the difficulty in locating it, but the disappointment was that no corrections to the significant number of misprints in all of the previous Russian editions were made before publication. Many of these errors are easily observed ledger line mistakes in the left hand of the

The complete list of extracts on the new recording for Naxos, in the order in which they appear in the ballet:
(All extracts arranged Borisovsky, except *David Grunes, **Matthew Jones)

1. ***Introduction***
2. ***The Street Awakens***
3. ***Juliet as a Young Girl***
4. ***Minuet – Arrival of the Guests***
5. ***Masks****
6. ***Dance of the Knights***
7. ***Mercutio***
8. ***Balcony Scene***
9. ***Carnival***
10. ***Dance with Mandolins***
11. ***Romeo at Friar Laurence's Home***
12. ***Death of Mercutio***
13. ***Death of Tybalt*****
14. ***Morning Serenade***
15. ***Dance of the Lily Maidens****
16. ***Parting Scene and Death of Juliet***

piano, but there are also many questionable issues that could have been explored and—where necessary—corrected, not only in terms of notes, but also tempo markings and placing of dynamics.

Sikorski, another of Boosey's sister companies, later brought out two suites: one of four extracts (4, 6, 8, 11) and one of eight (1, 2, 3, 4, 6, 7, 8, 11); the set of eight represents the complete first set of extracts arranged by Borisovsky. These have remained the most accessible versions to purchase, but the lack of extract 16, *Parting Scene and Death of Juliet*, probably the most moving of all the fragments, has disappointed many violists.

The great violist, conductor, and arranger Rudolf Barshai transcribed five movements from the ballet, which he then recorded. Barshai was a pupil of Borisovsky, and his record, *The Enchanting Sound of a Viola* (which includes two ravishing Borisovsky transcriptions of Ravel and Debussy), was made available for download earlier this year. Barshai transcribed three extracts in common with Borisovsky: *The Street Awakens* (very similar to Borisovsky's version), *Death of Mercutio* (largely similar in technique and texture, but in Prokofiev's original key rather than Borisovsky's transposed version), and *Romeo at Friar Laurence's Home* (a much shorter version). In addition, he arranged *Masks* and *Dance of the Lily Maidens*, which may well have been modeled on David Grunes's violin/cello transcriptions detailed below, but no published version appears to be accessible, if one was indeed ever published.

A number of other musicians have made arrangements from the ballet for stringed instruments—most famously Jascha Heifitz's *Masks*, but more significantly three extracts by David Grunes, released in 1942 by another short-lived company, Russian-American Music Publishers. These include a similar, though slightly less virtuosic transcription of *Masks*, along with *Dance of the Knights* and *Dance of the Lily Maidens*. Isaac Stern frequently performed this triptych, and Grunes's additional version for cello and piano made it very easy to arrange the outer extracts for viola to add to Borisovsky's suites. There is also beautiful footage of David Oistrakh playing the little-known Borisovsky transcription of the *Parting Scene and Death of Juliet* for violin and piano, in the ballet's original key (as opposed to the transposed viola version).

Background to the Ballet and Prokofiev's Arrangements

Although *Romeo and Juliet* is among Prokofiev's most loved scores today, its creation was not at all easy. The Kirov Theatre commissioned a ballet work from Prokofiev in 1934, but political changes led to the cancellation of the planned staging of *Romeo and Juliet*. After the commission was transferred to the Bolshoi Ballet, the score was completed in the summer of 1935, only to be declared "impossible to dance to."[1] There was even an attempt to create a happy ending for the ballet by allowing Romeo to arrive a minute earlier and find Juliet still alive, since "living people can dance, the dying cannot,"[2] and the composer was forced to insert additional solo dances and thicken the orchestration to meet demands of the choreographer and dancers. The ballet remained unperformed until its 1938 premiere in Brno, but in the intervening years Prokofiev crafted two Symphonic Suites and a piano transcription of ten pieces from the material (based on the composer's piano score from which the work was orchestrated), all of which were well received by the public.

Borisovsky's Transcriptions

Moscow-born Vadim Vasilyevich Borisovsky (1900–72) is known to many as the founder of the Russian Viola School. He began his studies as a violinist in the Moscow Conservatory but soon transferred to the viola, and upon graduation in 1922 formed the Beethoven Quartet with colleagues, remaining their violist until 1964. He also became Professor of Viola at the Conservatory only five years after graduating and performed frequently on both viola and viola d'amore. He was an all too rare example of a truly "complete musician"—recitalist, chamber musician, pedagogue, and composer/arranger. Shostakovich dedicated his Thirteenth String Quartet to Borisovsky and wrote of his tremendous

talent, great skill, and big heart.[3] Hindemith once wrote that in the world union of viola players, Borisovsky is the chairman![4]

In addition to his extensive performing and teaching careers (his students include Fyodr Druzhinin and Yuri Bashmet), Borisovsky found the time to edit and transcribe for the viola and viola d'amore more than 250 works by a huge variety of composers, the first of which was published in 1928. It is intensely frustrating that more of his transcriptions are not widely available. He had Prokofiev's full approval to arrange extracts from *Romeo and Juliet* and is believed to have consulted him on a number of occasions during the process.

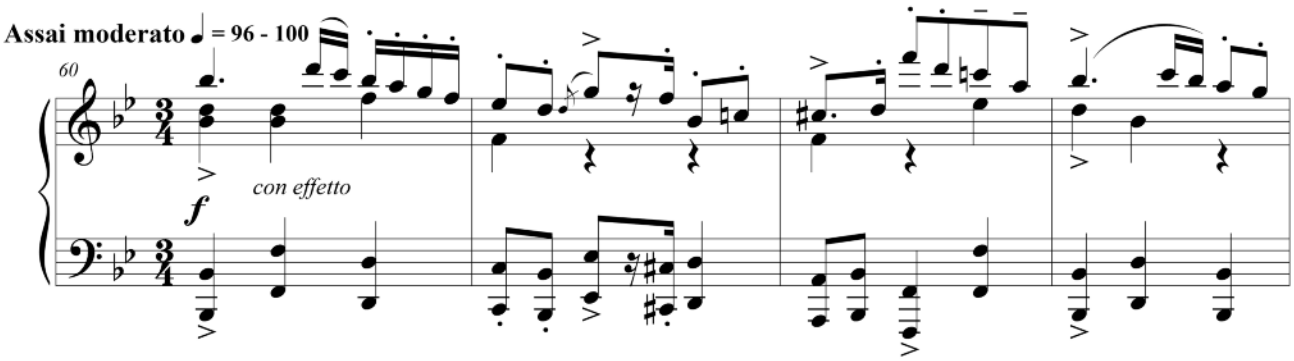
Choosing Excerpts for Transcription

Borisovsky's initial choice of extracts (*Introduction* (1), *The Street Awakens* (2), *Juliet as a Young Girl* (3), *Minuet – Arrival of the Guests* (4), *Dance of the Knights* (6), *Mercutio* (7), *Balcony Scene* (8) and *Romeo at Friar Laurence's Home* (11)) to arrange for viola and piano reflects not only the obvious melodic and textural suitability of these pieces, but also a keen ear for the potential range of colors and effects that could be utilized. His virtuosic facility was renowned, and although the viola part rarely reaches the very top notes on the viola that some composers (especially Tertis-inspired ones) were exploring in the same period, he never held back from using long series of fiendishly difficult double-stops or other technical challenges. Borisovsky wisely avoided choosing sections of music whose effectiveness lay on sudden changes of orchestration. It is difficult to imagine, for instance, how the *Interlude* of the first act in which the (already playing) quiet strings appear out of a cacophony of wind and brass chords or the music for *Juliet's Funeral* could ever be reduced to a smaller force of musicians. In Borisovsky's first set, most of the main "character theme" extracts are presented, while the later set of transcriptions are, perhaps intentionally, and with the notable exception of *Death of Juliet*, more incidental music from the ballet. *Carnival* seems at first glance more natural a choice than *Death of Mercutio* for transcription, but most mysterious is why Borisovsky chose to add two extracts that require two violas (*Dance with Mandolins* (10) and *Morning Serenade* (14)). Both extracts include two mandolin parts in the original orchestration, and one cannot imagine them working with only one viola part; it has also been suggested that the arranger planned to perform these extracts with one of his students.

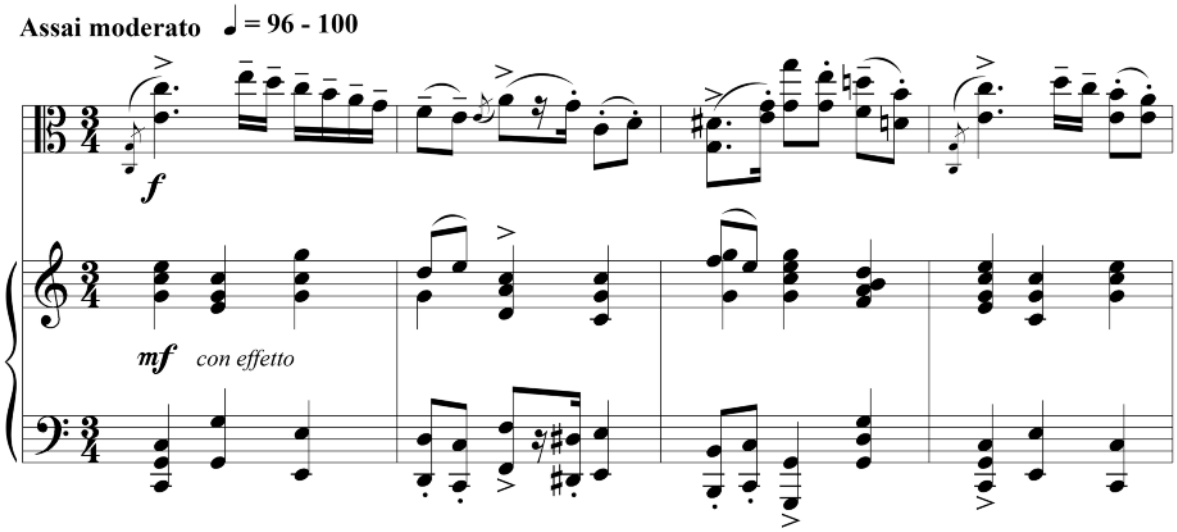
The Transcription Process

Of the thirteen extracts, only four appear in the same key as their counterparts in the orchestral version or piano reduction (*The Street Awakens* (2), *Juliet as a Young Girl* (3), *Carnival* (9), and *Romeo at Friar Laurence's Home* (11)). Most arrangers of music for viola and piano are working from violin or cello parts, for which an easy transposition or octave change solves most issues in making the transcription work. Borisovsky was not only extraordinarily skilled at reducing multi-layered orchestrations to

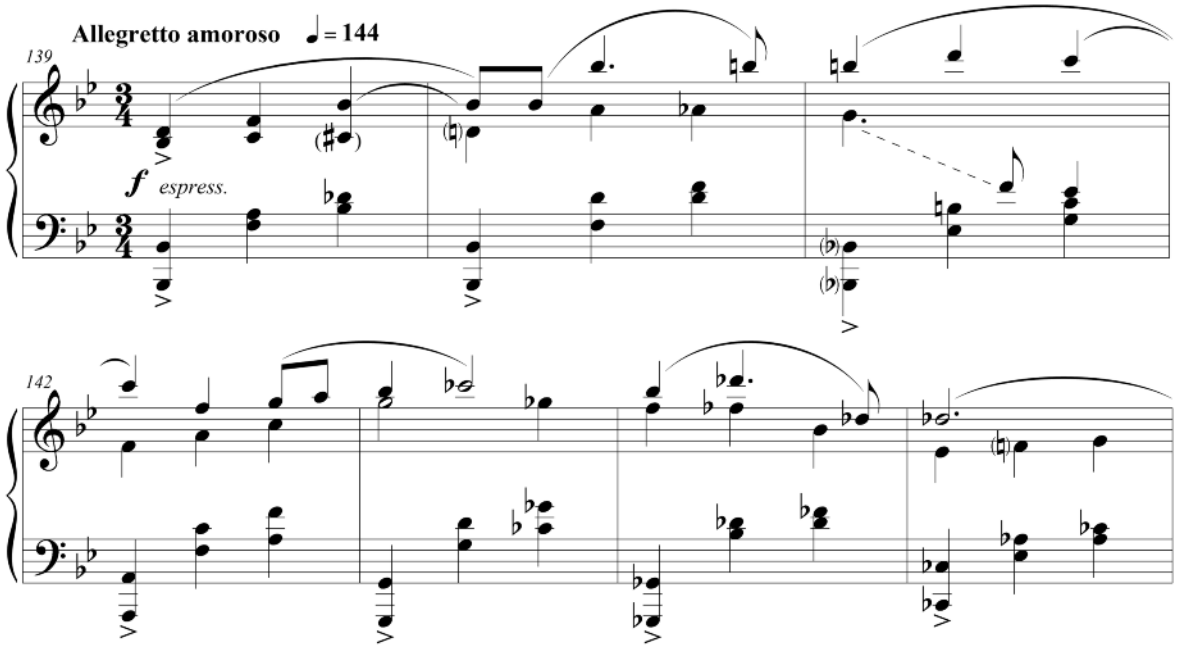
Example 1a. Sergey Prokofiev, Romeo and Juliet, Minuet – Arrival of the Guests, *mm. 60–63 (Prokofiev's Piano Reduction).*



Example 1b. Sergey Prokofiev, Romeo and Juliet, Minuet – Arrival of the Guests*, mm. 1–4 (Borisovsky's Viola Transcription).*



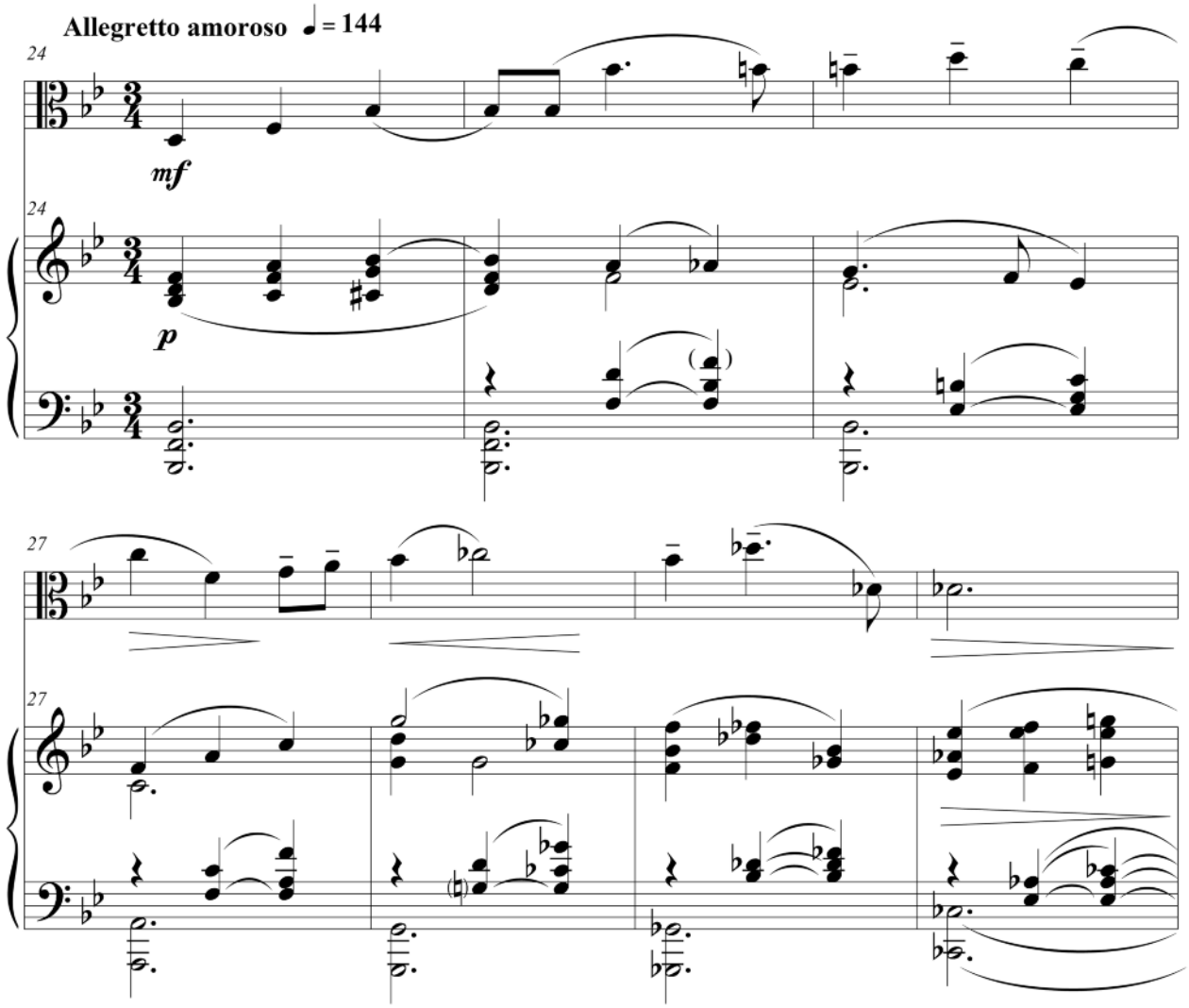
Example 2a. Sergey Prokofiev, Romeo and Juliet, Balcony Scene*, mm. 139–45 (Prokofiev's Piano Reduction).*



two instruments, but also at maintaining, to a great extent, the variety of colors that Prokofiev created; the choice of key in which to set the viola and piano version was crucial in this respect.

Mercutio is moved from A-flat to D major, which enhances the resonance of the extract and facilitates much of the passagework through the possibility of using the open strings—as a result this extract, for most people, proves to be less difficult to play than it looks and sounds. Similar transpositions are made in four movements (*Minuet – Arrival of the Guests* (4), *Dance of the Knights* (6), *Dance with Mandolins* (10), and *Morning Serenade* (14)). Example 1 shows the

Example 2b. Sergey Prokofiev, Romeo and Juliet, Balcony Scene, *mm. 24–30 (Borisovsky's Viola Transcription).*



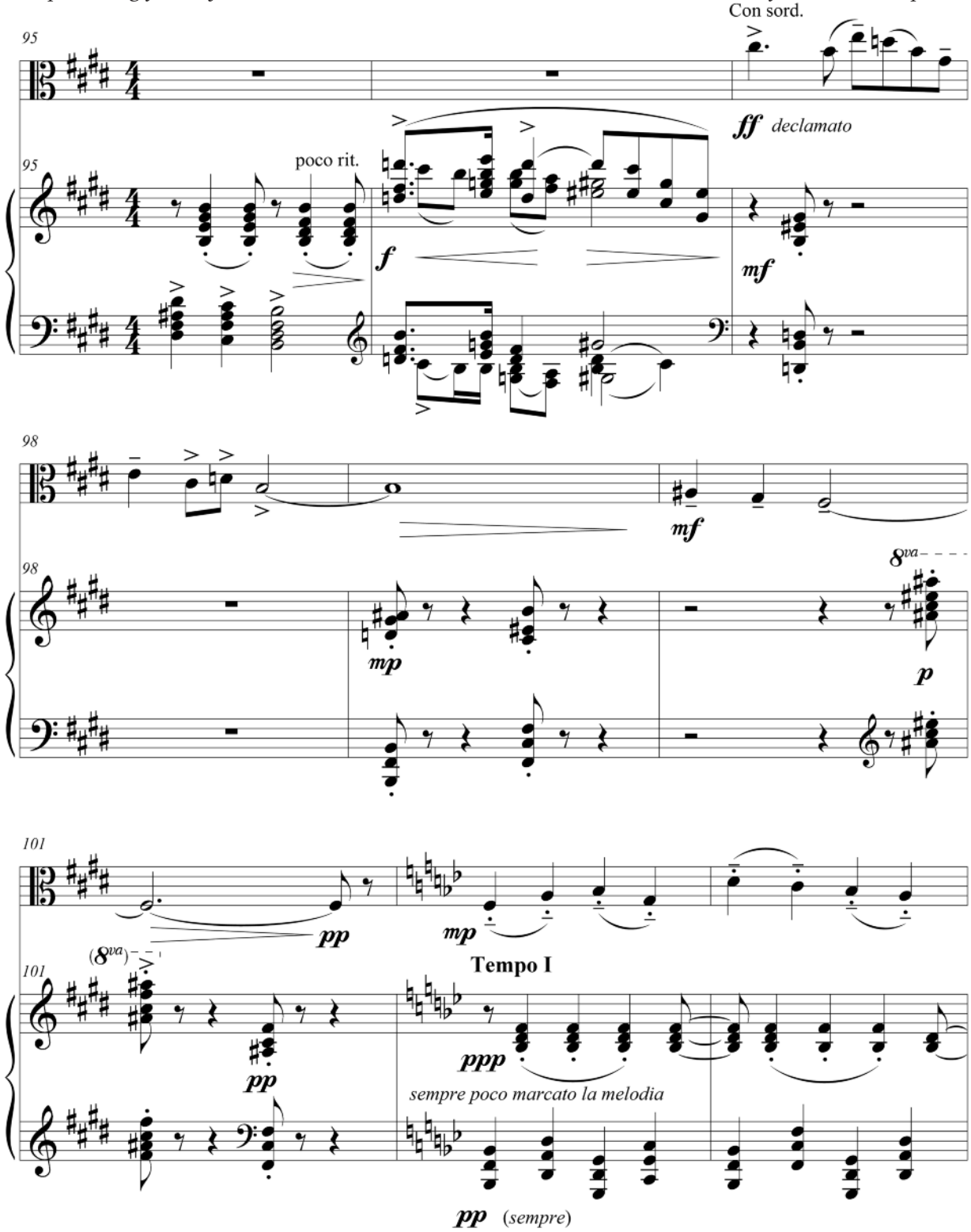
opening of Prokofiev's piano reduction of *Minuet – Arrival of the Guests* (ex.1a) and Borisovsky's transcription of the same bars (ex. 1b). Note the transposition up a tone for technical and resonance purposes and the arranger's changes to articulations.

In *Death of Mercutio*, which would not seem the easiest choice of extracts to adapt, he puts the music up a semitone to B-flat minor, probably for more practical reasons—to enable the use of the open C string without having to leap an octave up for a bass note and to make possible some double-stops involving the open G string with a note below.

Three of the longest excerpts contain structural changes in addition to the alteration of tonality, demonstrating Borisovsky's ingenuity and creativity in the process. The material in the *Balcony Scene* is drawn from the section of the same name in the ballet, connecting into *Romeo's Variation* and *Love Dance*, shortened (possibly because the material is repeated and cannot be easily developed without fuller forces) with an ending adapted loosely from the original. It is intriguing to note that the music in *Romeo's Variation* was originally intended to be the finale in the "happy ending" version of the ballet. Example 2 shows the composer's piano reduction and the arranger's version of the opening of this section (exs. 2a–2b).

Romeo at Friar Laurence's Home is a skillfully woven combination of this section of the ballet with *Juliet at Friar Laurence's Home* and *Romeo and Juliet at Juliet's Bed Chamber*. Borisovsky sidesteps the issue

Example 3. Sergey Prokofiev, Romeo at Friar Laurence's Home*, mm. 95–103 (Borisovsky's Viola Transcription).*



of the "segue" into a reprise of the *Carnival* music in the original score by returning in measure 102 to the material from the opening of the excerpt, signalled by a clever use of the "declamato" motif that appears many times in the ballet to return to the tonic of B-flat major without a cumbersome modulation (ex. 3).

Given that the ballet had so many changes made to its structure at various times, it is even possible that

the above extract could have been directly transcribed from a differently-structured sequence of scenes from an early draft of the score. However, it seems very unlikely that this could have been the case for the most substantial of all the excerpts, the *Parting Scene and Death of Juliet*, which inevitably takes the listener (and indeed performers) on a deeply moving journey. The transitions between sections, extraordinarily, seem to work more smoothly than those in Prokofiev's final movement in the *Ten Pieces for Piano* extracted from the ballet. Though original compositions by Borisovsky are currently nigh on impossible to find, he wrote several works for his instrument—and it appears most probable that he was the one who had the inspired idea of connecting music from several sections in the latter part of the ballet into one organic movement. It is unclear whether the violin version championed by Oistrakh followed its viola counterpart or vice-versa, but it is worth noting that Borisovsky's viola version is transposed up a tone from the original key for the majority of the excerpt. Still more ingeniously, at the transition to bar 64, Borisovsky discreetly changes key up a tone rather than the original score's semitone, in order to preserve a more viola-friendly tonality for the remainder of the piece.

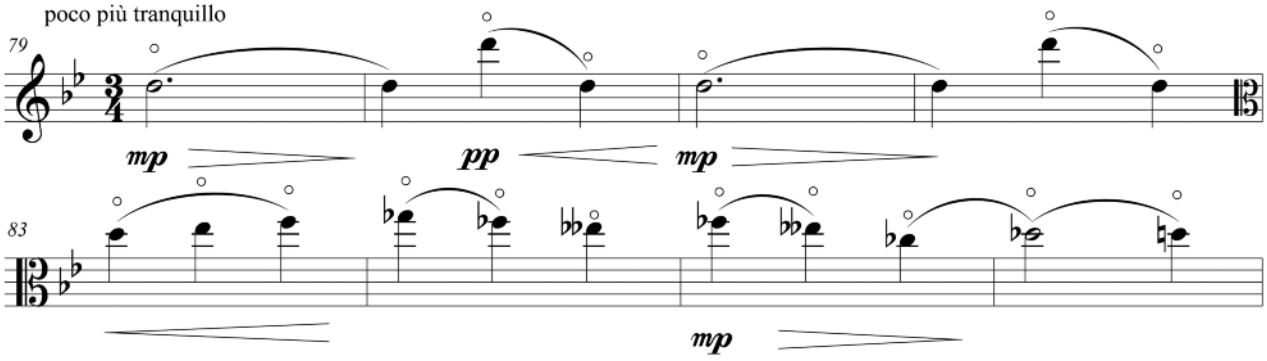
Exploring the Potential of the Orchestral Reduction

Prokofiev's score is famously colorful and varied, and the transcriptions retain an amazing amount of this. The dynamic contours created by the interplay of different orchestral instruments is, generally, specified by Borisovsky more precisely in the transcriptions than in the original score, resulting in what seem to be "over-marked" viola parts (there are seventeen dynamic and expression marks in the first seven bars of *Introduction*, for instance). Such markings are often at odds with Prokofiev's original, potentially creating the challenge for the performer of whether to take the transcription at face value or explore the possibility of being more faithful to the original. This is made more difficult by the fact that none of the published versions gives the impression of having been thoroughly edited or checked. (A more extreme example of such a dilemma is in performing Kodaly's transcription of Bach's *Chromatic Fantasy*, where the transcriber appears to have "wrongly" copied certain notes from Bach's original.)

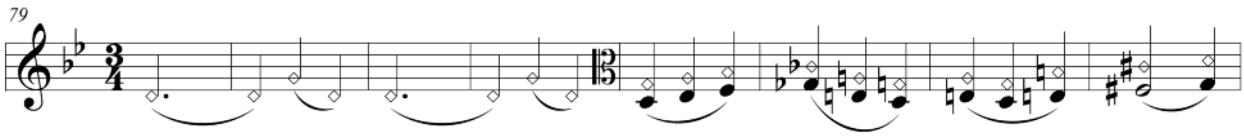
In the one recorded extract we have of Borisovsky playing *Balcony Scene*, on his 1951 recording released originally on Melodiya and re-released on Vista-Vera (VVCD – 00076), many of the dynamics and bowings in the published music are not observed. However, this live recording is extremely moving, full of natural rubato and a deep, penetrating sound that gets straight to the heart of the music and gives us a teasing glimpse of how he might have played the suites.

Given that, as violists, our biggest challenge in adapting a work is usually how to handle writing for the piano, Borisovsky's piano parts are particularly superb. He did, of course, have Prokofiev's piano score available, but his piano parts differ considerably from those of the composer's. Borisovsky exploits the full potential of the instruments—both individually and in their interplay—to expand the potential palette of colors. His use of the two violas and piano in *Morning Serenade* provides a good illustration, as does *Carnival*. All extracts, as a result, have much more of a "duo" feel than most transcriptions. Techniques such as pizzicato, *sul ponticello* bowing (most strikingly in *Dance of the Knights* in the fast triplet section), and ricochet bowing (in *Carnival*) are cleverly used as are Borisovsky's natural and artificial harmonic passages, including the notoriously awkward *Dance of the Knights* passage with stretches of a fifth on the C string that leave many violists wishing they were playing on a smaller instrument. Example 4a shows this passage in the Chant du Monde edition, while example 4b shows the way in which it is usually performed (the printed bowing here is from the Masters Music edition). One unique request by the transcriber, in *Carnival*, is to play "quasi tamburo militare," in which "the nail of the second finger of the left hand is placed just the right distance from the C string that, when plucked, it hits the nail and rebounds with a sound similar to that of a small drum." Example 5 shows how this is marked in the Chant du Monde edition.

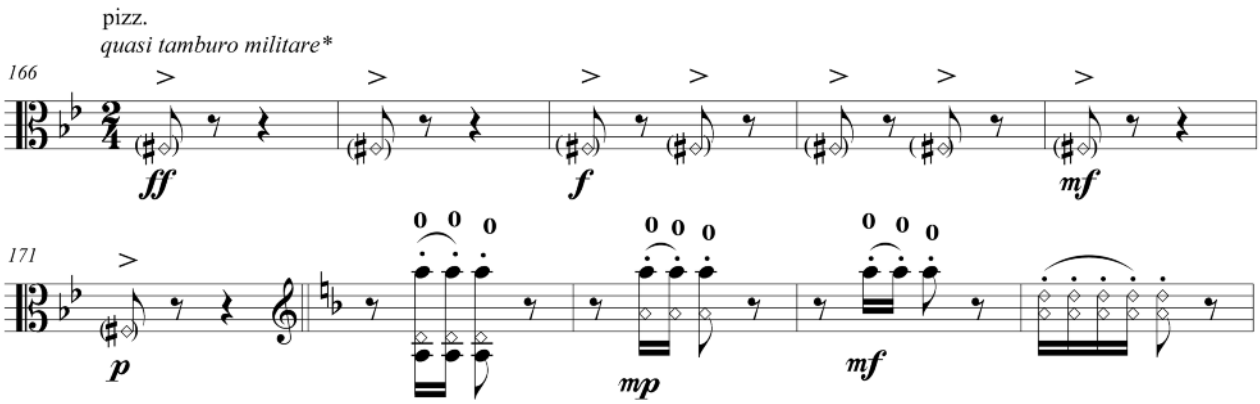
Example 4a. Sergey Prokofiev, Romeo and Juliet, Dance of the Knights*, mm. 79–86 (Borisovsky's Viola Transcription, Chant du Monde edition).*



Example 4b. Sergey Prokofiev, Romeo and Juliet, Balcony Scene*, mm. 79–86 (Borisovsky's Viola Transcription, typical execution of harmonics).*



Example 5. Sergey Prokofiev, Romeo and Juliet, Carnival*, mm. 166–75 (Borisovsky's Viola Transcription, Chant du Monde edition).*



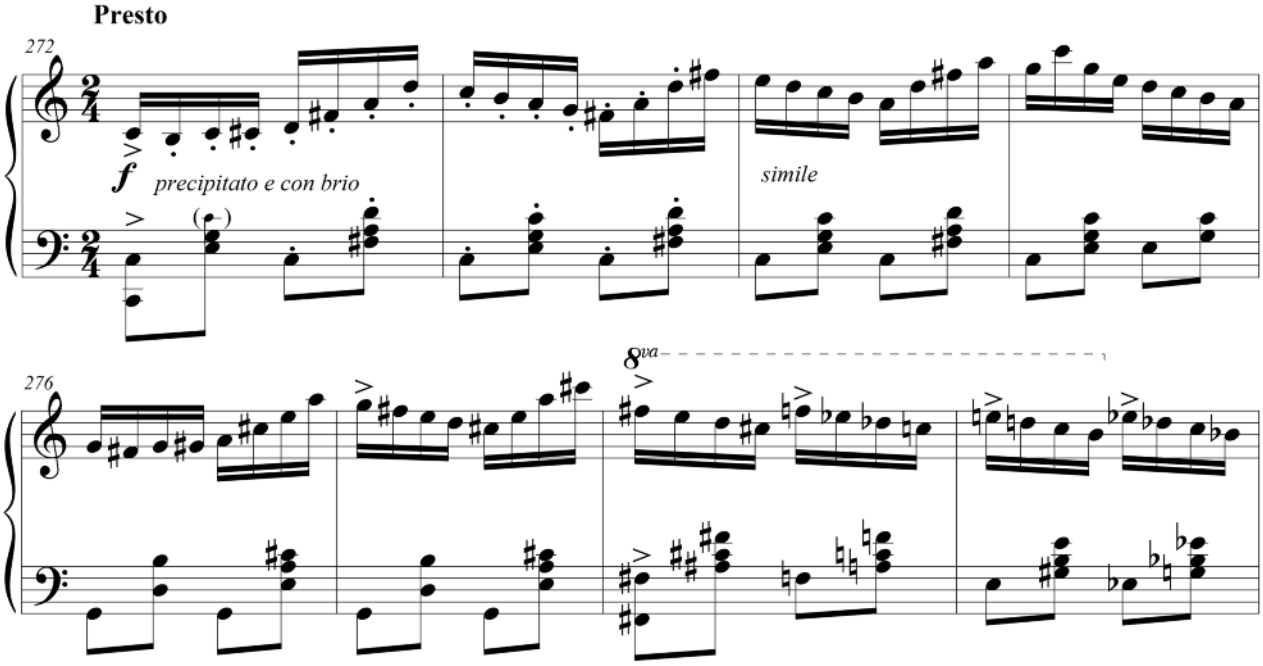
* Le doigt doit se positionner un peu en décalage de 1a corde de do, en calculant que, en jouant ainsi le *pizz.*, la corde doit frapper contre l'ongle du deuxieme doigt de la main gauche. Le son ainsi obtenu doit rappeler le grincement d'un petit tambour.

Transcribing *Death of Tybalt*

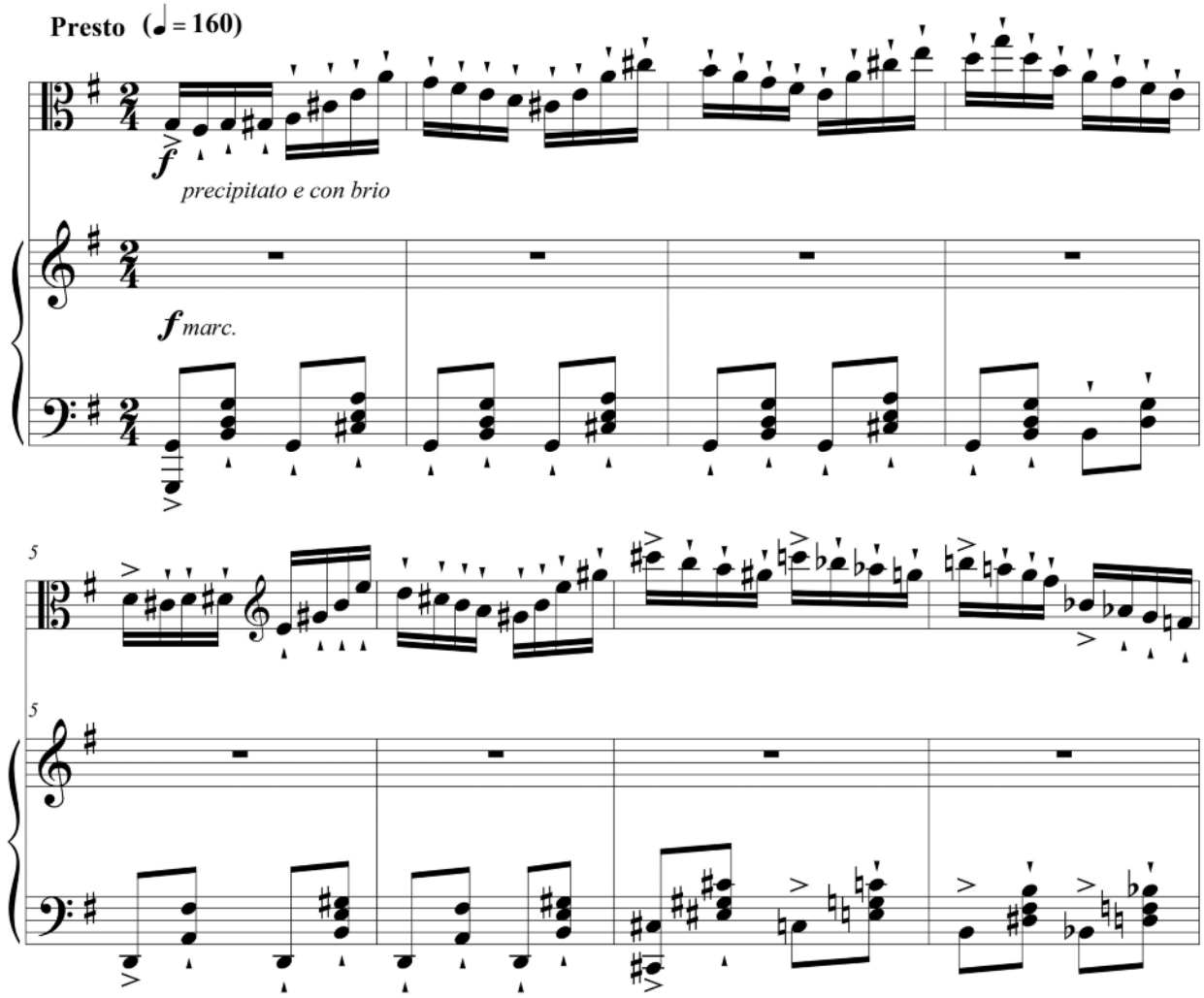
Accessing, researching, and of course performing and recording all of the music from the ballet for viola and piano was, appropriately, a labor of love. In the process of exploring the music, there was one further section that, to me, seemed to be crying out to be transcribed, namely the *Death of Tybalt*. Not only is the original played largely on stringed instruments and often in unison, but also the accompaniment is simple enough to be able to work naturally on the piano (often using just one hand, enabling the other to assume a duo role later in the extract). Additionally, while so much material returns in various guises throughout Prokofiev's score, this was one of the few sections that did not clearly relate to any other extract in Borisovsky's suites. I was fortunate enough to be granted permission by the Prokofiev Estate to carry out the arrangement.

I soon discovered some of the challenges that Borisovsky must have faced during the transcription process. The key of C major in which the violins play the tumultuous passage in the original score immedi-

Example 6a. Sergey Prokofiev, Romeo and Juliet, Death of Tybalt*, mm. 272–79 (Prokofiev's Piano Reduction).*



Example 6b. Sergey Prokofiev, Romeo and Juliet, Death of Tybalt*, mm. 1–8 (Jones's Viola Transcription).*



ately suggested that F major would be the choice in a version for viola. However, the resonance of the instrument was significantly diminished in the transposition process; G major proved a happy compromise, with the bonus that more open strings could be used to facilitate the many rapid shifts involved, and occasional natural harmonics could be used. Example 6a shows the first eight bars of the piano reduction in the original key of C, while example 6b shows the equivalent section in the transcription.

I also looked for clues as to how Borisovsky adapted multi-layered melodies to help with the adaptation of the second part of this extract, which begins with lamenting strings and gradually develops into three-part counterpoint. After extensive experimentation, the most satisfactory solution involved the viola part "changing roles" occasionally and attempting to weave the lines between the two instruments, using the full score and piano reduction as equal guides. It is humbling to think how much longer some of the transposition process must have taken without having notation software to assist!

Final Remarks

Prokofiev once remarked: "In my view, the composer, just as the poet, the sculptor or the painter, is in duty bound to serve Man, the people."[5] *Romeo and Juliet*, like all of Prokofiev's music, exhibits a strong adherence to two of his beliefs: clarity in expressing ideas and a succinctness in musical style. As violists, we can be very grateful that Vadim Borisovsky took such trouble to allow us, and our audiences, to be moved by this music of genius.

Published Editions of Prokofiev's *Romeo and Juliet* Transcribed for Viola and Piano by Borisovsky (note that most editions use the spelling Borisovsky and occasionally Borisovski):

Prokofiev, Sergei. *Four Selected Pieces from the Ballet Romeo and Juliet*. Hamburg: Sikorski, 2005, SIK6912/HL50485653, ISBN 0634084976. Includes: *Minuet - Arrival of the Guests, Balcony Scene, Romeo and Juliet Meet Father Lorenzo* [*Romeo*

at Friar Laurence's Home], *Dance of the Knights.*
Prokofiev, Sergey. *Fragmenty iz baleta* Romeo i Dzhul'etta. [*Fragments from the Ballet* Romeo and Juliet.] Moscow: Moscow Muzyka, 1977 (also attributed to Soviet Music Publishers in some references). Includes (original titles in Russian): *Carnival, Death of Mercutio, Parting Scene and Death of Juliet, Morning Serenade, Dance with Mandolins.*

Prokofiev, Sergey. *Izbrannye p'esy iz baleta* Romeo i Dzhul'etta. [*Selected Pieces from the Ballet* Romeo and Juliet.] Moscow: Moscow Muzyka, 1967. Includes (original titles in Russian): *Minuet - Arrival of the Guests, Balcony Scene, Romeo at Friar Laurence's Home, Dance of the Knights.*

Prokofiev, Serge. *Morceaux choisis extraits du ballet* Romeo et Juliette. Paris: Chant du Monde Editions Musicales, [n.d.], MC 4425. Includes (original titles in French): *Introduction, The Street Awakens, Morning Serenade, Juliet as a Young Girl, Minuet – Arrival of the Guests, Dance of the Knights, Carnival, Balcony Scene, Dance with Mandolins, Death of Mercutio, Romeo and Juliet at Friar Laurence's Home* [*Romeo at Friar Laurence's Home*], [*Parting Scene and*] *Death of Juliet.*

Prokofiev, Sergey. *P'ecy iz baleta* Romeo i Dzhul'etta. [*Pieces from the Ballet* Romeo and Juliet.] Moscow: Sovetskii Kompozitor, 1961, S. 966 K. Includes (original titles in Russian): *Introduction, The Street Awakens, Juliet as a Young Girl, Dance of the Knights, Balcony Scene, Mercutio.*

Prokofiev, Sergei. *Selected Pieces from the Ballet* Romeo and Juliet. Hamburg: Sikorski, [2004], SIK6920/HL50486768, ISBN 1423441818. Includes: *Introduction, The Street Awakens, Julia the Young Girl* [*Juliet as a Young Girl*], [*Minuet –*] *Arrival of the Guests, Dance of the Knights, Mercutio, Balcony Scene, Romeo and Juliet Meet Father Lorenzo* [*Romeo at Friar Laurence's Home*].

Prokofiev, Serge. *Six Pieces from the Ballet* Romeo and Juliet. Boca Raton, FL: Masters Music, 1992, M 1927. Includes: *Introduction, The Street Wakens* [*The Street Awakens*], *The Young Juliet* [*Juliet as a Young Girl*], *Dance of the Knights, Balcony Scene, Mercutio.*

Recordings

Yuri Bashmet (with Mikhail Muntian, piano)
Reminiscences
Onyx 4032 (2008)
Includes: *Scene of Farewell and Juliet's Death* [*Parting Scene and Death of Juliet*]

Vadim Borisovsky (with various pianists and other collaborators)
Viola/ Viola d'amore
Melodiya (1951), rereleased on Vista Vera VVCD – 00076
Includes: *Balcony Scene*

Helen Callus (with Phillip Bush, piano)
Prokofiev – Five Pieces from Romeo and Juliet
ASV 1184 (2007)
Includes: *Introduction, The Young Juliet* [*Juliet as a Young Girl*], *Dance of the Knights, Balcony Scene, Mercutio*

Robin Ireland (with Tim Horton, piano)
Prokofiev – Six Pieces from Romeo and Juliet, *Shostakovich – Preludes; Sonata*
Nimbus Alliance NI6117 (2010)
Includes: *Introduction, The Street Awakens, The Young Juliet* [*Juliet as a Young Girl*], *Dance of the Knights, Balcony Scene, Mercutio*

Matthew Jones (with Michael Hampton, piano and Rivka Golani, viola)
Prokofiev: Suite from Romeo and Juliet, op. 64
Naxos 8.572318 (2011)
Includes: Complete excerpts by Borisovsky plus further extracts transcribed by Grunes and Jones as listed in table in above article

Jan Peruska
Russian Viola
Artesmon AS 712-2 (2004)
Includes: *Introduction, The Awakening Street* [*The Street Awakens*], *Juliet the Young Girl* [*Juliet as a Young Girl*], *Dance of the Knights, Balcony Scene, Mercutio.*

Lawrence Power (with Simon Crawford-Phillips, piano)
In Concert: *Works by Ligeti, Takemitsu, Roslavets, Prokofiev*
Harmonia Mundi 911756 (2001)
Includes: *Introduction, The Young Juliet* [*Juliet as a Young Girl*], *Dance of the Knights*, [*Parting Scene and*] *Death of Juliet, Mercutio*

Yizhak Schotten (with Katherine Collier, piano)
The Recorded Viola, Volume 4
Pearl 0039 (1998)
Includes: *Introduction, The Young Juliet* [*Juliet as a Young Girl*], *Dance of the Knights, Balcony Scene, Mercutio* (edited and shortened by the performers)

Born in Wales and currently residing in London, UK, Matthew Jones is widely acknowledged as one of the leading violists and pedagogues of his generation. Equally at home as soloist or chamber musician performing classical or contemporary repertoire, improvising or collaborating with other art forms, he has recorded ten solo and chamber CDs and is Senior Tutor of String Chamber Music at the Guildhall School of Music and Drama and viola professor at Trinity College of Music, London. Matthew is also a composer, mathematics graduate, and teacher of the Alexander Technique and Kundalini Yoga, presenting regular workshops on empowering musicians—his clients have included world-renowned conductors and soloists; world champion athletes; and orchestras, including the New World Symphony, Melbourne Symphony, and the European Union Youth Orchestra.

Notes

[1] Sergei Prokofiev, "Autobiography: The Years Abroad and After My Return Home," in *Sergei Prokofiev: Autobiography, Articles, Reminiscences,* by S. Shlifstein, tran. Rose Prokofieva (Honolulu, HI: University Press of the Pacific, 2000), 86.

[2] Ibid.

[3] Stanislav Ponyatovsky, Liner Notes to *Vadim Borisovsky*, Vista Vera, VVCD-00076, 2005, compact disc.

[4] Wendy Lesser, *Music for Silenced Voices: Shostakovich and His Fifteen Quartets* (New Haven, CT: Yale University Press, 2011), 236.

[5] Sergei Prokofiev, "Music and Life," *Moscow News* 1951, quoted in Richard Taruskin, *On Russian Music* (Berkeley, CA: University of California Press, 2009), 286.

Alternative Styles

Trios for Two

From left to right: Molly Gebrian, viola and Danny Holt, piano/percussion

by Molly Gebrian

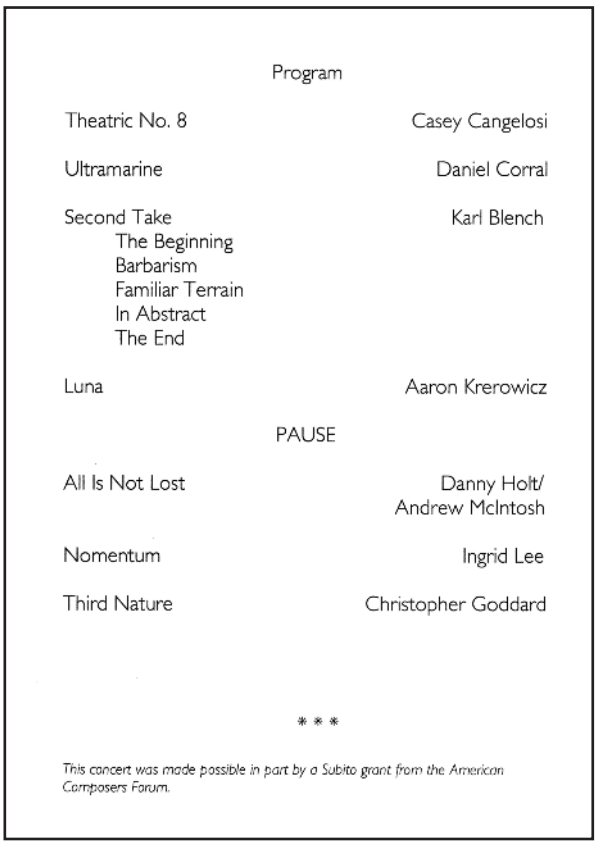
When I arrived at Rice University's Shepherd School of Music in 2008 to begin my doctorate in viola, I learned that one of my degree requirements would be to complete an independent project of my own design. I called my close friend Danny Holt, a pianist living in Los Angeles, and asked him if he would like to do a series of concerts with me. We had been good friends since we were fifteen and yet had never played together. Both of us had been deeply committed to contemporary music since we were teenagers, and in our initial conversation we agreed that a concert of new music for viola and piano would be the most interesting and musically satisfying to both of us. I never would have guessed that we would end up inventing a whole new repertoire of viola chamber music: trios for two people.

Around the time I arrived at Rice, Danny had begun experimenting with playing piano and percussion simultaneously. Although mainly a pianist, Danny had also played and studied percussion for most of his life and reasoned that since the piano is a percussion instrument, why not just add something extra to it? A handful of pieces had been written for him in which he played piano and percussion as a kind of avant-garde one-man band. Both of us wanted to do something unique that audiences wouldn't hear every day for my project, so we chose to commission trios for viola, piano, and percussion with the stipulation that the piano and percussion part had to be playable by one person.

We wanted to perform our concert at least in Houston and Los Angeles, so we decided to commission works from three composers in each city. Anticipating the amount of work that would go into the performance of these pieces, we wanted to commission works from composers whose music we *both* felt strongly about. After we had listened to the music of many Rice and Los Angeles composers, I contacted the three Rice composers we wanted to write for us: Karl Blench, Casey Cangelosi, and Chris Goddard. All three immediately gave us an enthusiastic yes. We had half of our program! Of the LA composers we picked, two agreed to write for us, Daniel Corral and Ingrid Lee. Danny mentioned a piece he had recently heard by a colleague for violin and woodblock that he loved and could very easily envision working for viola, piano, and percussion. The composer, Andrew McIntosh, gave Danny permission to arrange it for our combination, so now we had a full program of music.

We commissioned the works in May 2010, with a due date of September 1. Through the summer, we would get periodic updates from the composers, sometimes asking if certain ideas were physically possible for us (mostly Danny) to play. Fortunately, Danny had sent them

a diagram of his piano/percussion setup as well as photos of him playing, so they all knew which instruments were available and how they were positioned. One of the composers, Karl Blench, told me later that he had recreated Danny's setup (without real instruments) so he could mime playing what he had written, figuring as long as he could play everything, Danny probably could, too.



Program

Theatric No. 8	Casey Cangelosi
Ultramarine	Daniel Corral
Second Take The Beginning Barbarism Familiar Terrain In Abstract The End	Karl Blench
Luna	Aaron Krerowicz

PAUSE

All Is Not Lost	Danny Holt/ Andrew McIntosh
Nomentum	Ingrid Lee
Third Nature	Christopher Goddard

* * *

This concert was made possible in part by a Subito grant from the American Composers Forum.

Final program of music from the Trios for Two Project

The only hurdle left was to figure out when we could rehearse. We lived in two different cities—I was a full time student at Rice; Danny a piano professor at CalArts—so we wanted to minimize missing any of our academic and other professional commitments. We decided we would spend two weeks at Christmas rehearsing intensively and then again in March during the week leading up to the concerts we had scheduled in Houston and Los Angeles for later that month. If we had been putting together a concert of standard repertoire, this would have been plenty of rehearsal time. We just hoped that it would be enough to put together music for a newly invented chamber ensemble.

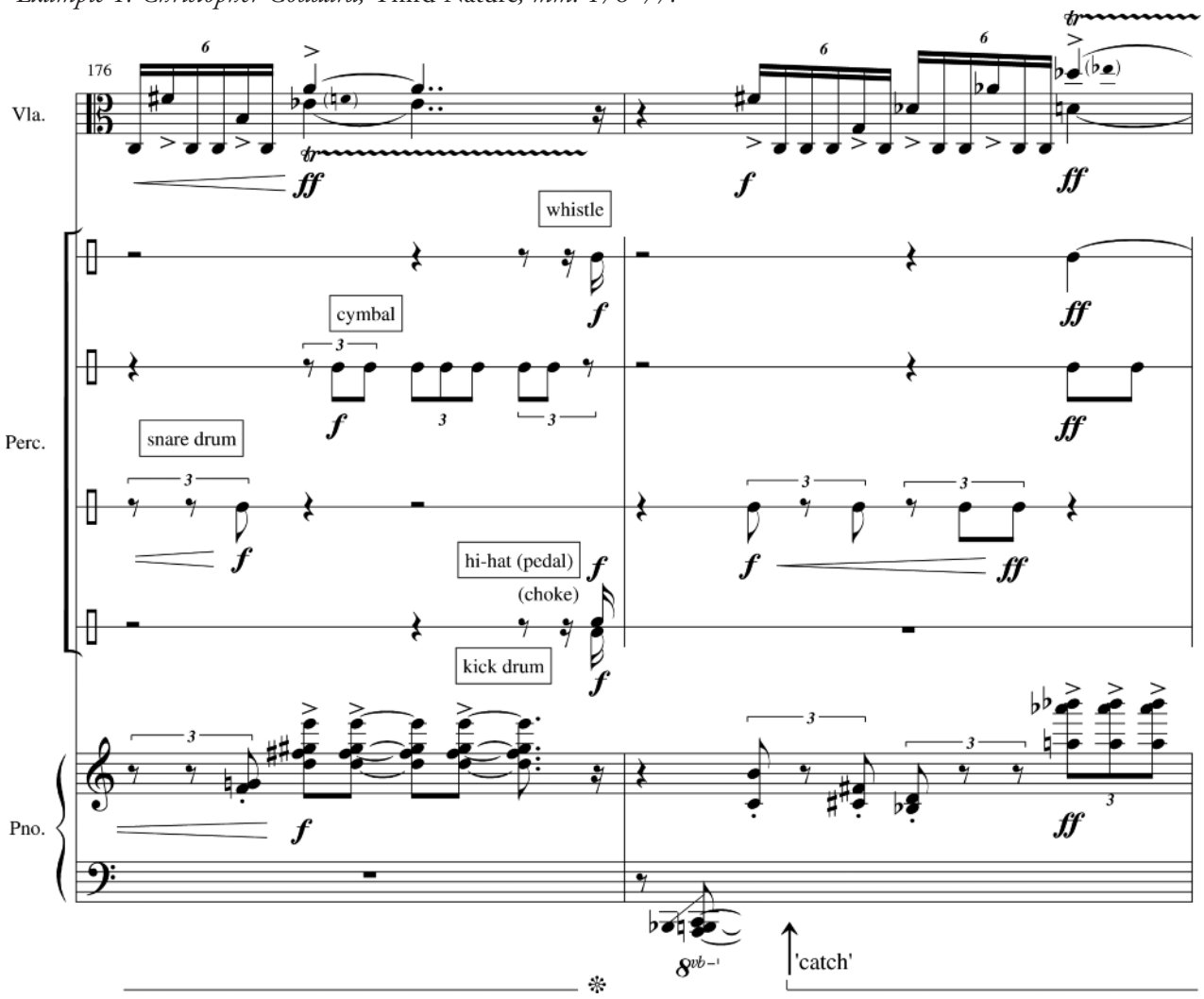
Pre-Rehearsal Preparations

Once the music started arriving as PDF files in our inboxes, we set to work looking through the parts. There were a few things that were impossible for Danny, but surprisingly, the majority of it was playable. Most of our requested changes were in the layout of the scores: because Danny had to read a minimum of three staves at once (two for piano and at least one for percussion, but sometimes as many as six at once), he had very specific requests for the layout of his part (ex. 1). My parts, as would be expected, were much more straightforward, and very little had to be changed.

Later in the fall, Danny was traveling around the United States playing a program of piano/percussion solo music that had been written for him. At a concert at the Hartt School of Music in Hartford, Connecticut, Danny mentioned our Trios for Two project. After his performance, a composer approached him, saying that he had written a viola sonata that he would love to rewrite as a viola and piano/percussion trio. Would we be interested in adding it to our program? Danny asked him to send us a score and recording, and we would consider it. The piece, *Luna*, by Aaron Krerowicz, is (very) loosely based on Shostakovich's Viola Sonata. I was immediately skeptical that it would be an amateurish caricature of Shostakovich, but I was quite wrong and fell in love with the piece, from its bombastic opening to its calm, yet heartbreaking second movement. We agreed to play it. "Do we have too much music now?" we asked each other. It was a funny problem, considering we had once worried that we might not get enough!

In the beginning stages of this project, my doctoral advisor had raised the issue of why composers would want to write for a combination that had little chance of repeat performances by other musicians. Most of the composers solved this problem by writing pieces that were possible for two people but could also be played as "real" trios. One of these, Karl Blench's piece, I actually performed in both configurations. As would be expected, some things were much easier with two separate people playing piano and percus-

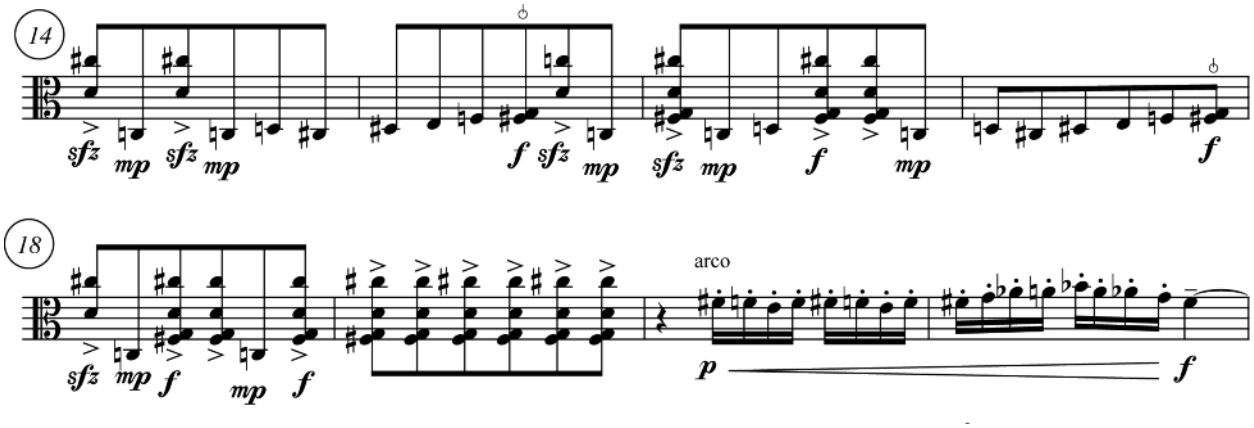
Example 1. Christopher Goddard, Third Nature*, mm. 176–77.*



sion; however, some things were much more difficult. For instance, there is a section in the fourth movement of Karl's piece in which the three parts have complex polyrhythms. Playing the piano and percussion part as one person, it is easier to feel the composite rhythm (like playing three against four by yourself, rather than trying to do accurate triplets while someone else is playing sixteenth notes). Also, any tempo changes that require coordination between piano and percussion are obviously not an issue when being played by one person, but they become an issue of who needs to lead and who needs to cue when they are played by two people.

Danny Holt at the keyboard (photo courtesy of Scott Groller)

Example 2. Karl Blench, Second Take, "The Beginning," *mm. 14–21.*



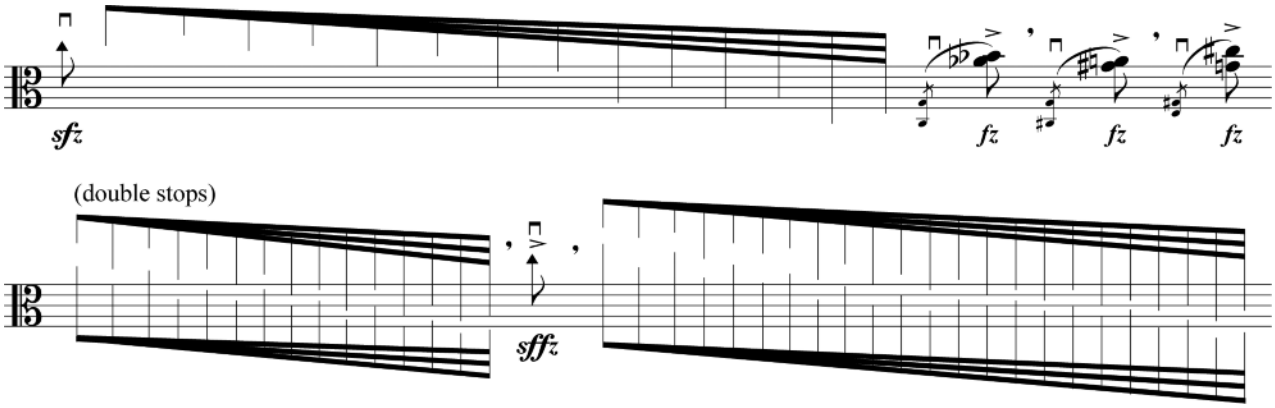
Through the fall and early winter, I practiced and prepared my parts for our rehearsals over Christmas break. Each of the pieces presented its own individual problems. Karl's piece, *Second Take*, is a series of miniatures; each in a different character. The first movement is almost entirely pizzicato in a repeating pattern that requires a very loud double-stop Bartók pizz at the end of each cycle (ex. 2). To make matters worse, there is very little time to transition from pizzicato to arco and back again, meaning I could not put my bow down to facilitate the pizzicato. I considered telling him it was not possible to play while holding my bow, but I soon realized I was not very good at it whether holding my bow or not! I ended up using a combination of pizz with my thumb, first finger, and both thumb and first finger (for the double-stop Bartók pizzes) and had to devise a new way of notating in my music which fingers I was pizzing with versus the fingerings I was using for my left hand.

Casey Cangelosi's piece, *Theatric No. 8*, is minimalist; composed of short cells that are to be repeated a certain number of times. Toward the end of the piece, each cell in my part is in a different meter from Danny's part, and we each repeat our cells a different number of times, resulting in a different texture and counterpoint on each repeat. It was easy enough to play on my own, but I knew it would be a challenge once we put our parts together. Daniel Corral's piece, *Ultramarine*, based on a twelve-bar blues, is full of quick transitions between a variety of extended techniques, while Ingrid Lee's piece, *Nomentum*, requires delicate playing behind the bridge, among other effects.

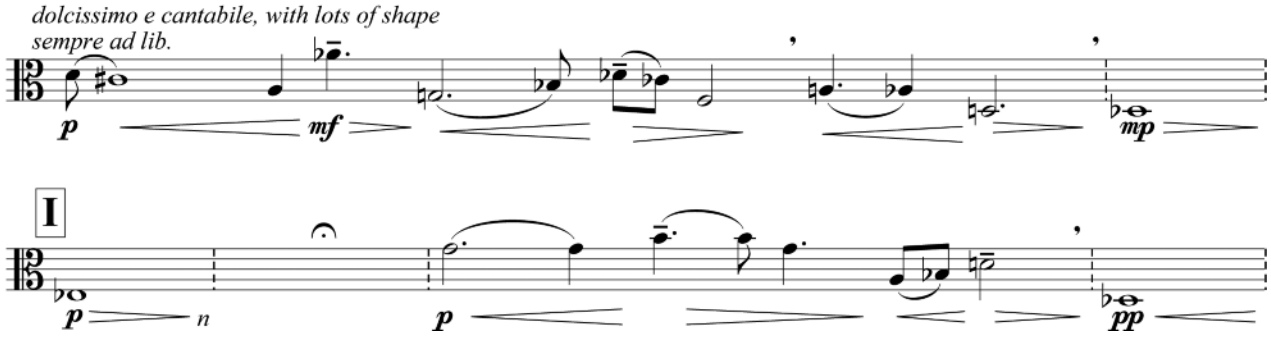
Initially, Chris Goddard's piece, *Third Nature*, looked the hardest and most intimidating for the viola, but I was pleasantly surprised to find that it is incredibly idiomatic, despite the fact that Chris is a pianist (although I later learned he had played viola in high school). Chris's piece is, in many respects, the most traditional in texture and musical language. The viola and piano/percussion parts are intricately intertwined, so I spent much more time learning Danny's part for that piece than any of the others. *Luna*, Aaron Kreowicz's piece, is mostly indeterminate. In the first movement, only the approximate rhythms and pitches are notated (ex. 3a). In the second, the pitches are given, but the rhythm is only suggested in relative values without meter (ex. 3b). I found it surprisingly challenging to play expressively when I had to "make up" the notes and rhythms, being a classically trained player who had never improvised before. I had, of course, played indeterminate pieces before, but none with the expressive power of Aaron's piece.

Finally, there was the challenge of Andrew McIntosh's piece that Danny had arranged for us. The original version, *stray from the path but a little and all is lost*, is for violin and woodblock; the violinist playing the woodblock with his or her foot. The structure of the piece is an ever-shrinking loop: the player is instructed to play through the piece and then repeat back to the beginning, omitting one measure each time (so the first repeat starts at measure 2, the next repeat starts at measure 3, and so on). The woodblock part is straight quarter notes, which would be easy enough if the piece were in a simple meter the whole time. Unfortunately, the meter changes each bar and there

Example 3a. Aaron Krerowicz, Luna*, movt. 1 Cadenza.*



Example 3b. Aaron Krerowicz, Luna*, movt. 2.*

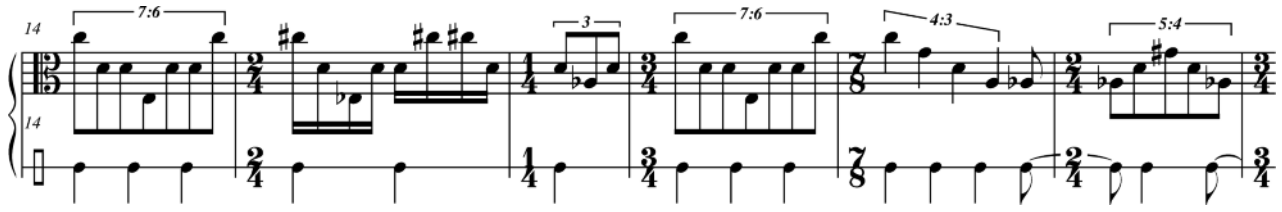


are several bars of 7/8 that shift the woodblock part to the offbeat. In addition, there are several bars with rhythms such as 5 over 2 beats or 7 over 3 beats (ex. 4). It's hard enough to play those rhythms accurately with a steady quarter-note beat going, much less one you have to play yourself! Because I didn't have the foot pedal setup with the woodblock yet, I ended up practicing this piece with my Dr. Beat on as loud as it would go while I walked quarter notes as I played. It was quite a noisy piece to practice, what with the metronome and my stomping out the quarter notes with my feet!

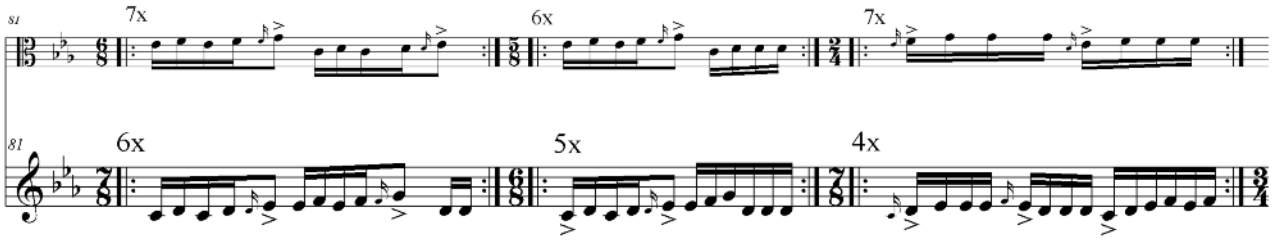
Initial Rehearsals

Finally, it was time to put it all together. I flew to Los Angeles a few days after Christmas and joined Danny out in Desert Hot Springs where he has a small house. It was the perfect place to rehearse intensively and not worry about bothering anyone with the ruckus we were going to make. Our rehearsals over the course of those two weeks were incredibly intensive, but we also joked that we should have set up a video camera to make a movie of bloopers. In addition to playing the piano and all of the percussion instruments that required sticks and mallets, Danny had four pedals on the floor with which to play other instruments, not to mention the three piano pedals. As we were getting

Example 4. Andrew McIntosh (arr. Danny Holt), All is Not Lost*, mm. 14–19.*



Example 5. Casey Cangelosi, Theatric No. 8*, mm. 81–83.*



used to playing together and having to communicate, Danny would sometimes step on the wrong pedal, and a loud kick drum explosion would come out in the middle of a soft lyrical passage where he was supposed to be using the sustain pedal. Other times, he would be moving so quickly from hitting a drum on one side of his body to a cymbal on the other side that he would misjudge the distance and play another instrument entirely, usually to comical effect. Several times, he almost fell off his seat because he had to swing around moving from instrument to instrument and lost his balance. Often, these mistakes would catch me completely off guard and startle me, especially if a loud bang happened where there wasn't supposed to be one.

A few weeks before our rehearsals, Danny had received an invitation to perform our program in Los Angeles in late January at a new music chamber series at the Pasadena Central Library. We then received another invitation to perform at CalState University, Long Beach, the night before the Pasadena concert. We couldn't perform our entire program at either of these venues, so we had to choose which music we would present. After rehearsing for a few days, we decided that the two longest pieces, Chris's piece and Aaron's piece, would need more time, so we would play a program of the five shorter pieces.

Two interesting problems arose for me when playing with Danny that were not an issue when playing alone. The first I had anticipated: doing the correct number of repeats of the cells in Casey's piece when we were playing in different meters (ex. 5). It was also a psychological problem: if Danny and I couldn't trust each other to always do the right number of repeats, that would cause both of us to second guess each other and ourselves when we gave the cue to move on to the next cell. My boyfriend, who had made the trip with me, had the brilliant suggestion of writing out numbers above the staff (so, for five repeats, writing 1–2–3–4–5) in different colors in rainbow order. That way, if I forgot which repeat I was on, hopefully I could at least remember the color. It worked perfectly and had the added benefit that now my part to Casey's piece is extremely colorful!

The other problem was in Danny's arrangement of Andrew McIntosh's piece. He decided, once we started rehearsing, that he would rather play the straight quarter notes in the kick drum (to my relief), but he was also playing ever-changing, very complicated polyrhythms in the woodblocks. In addition, the kick drum quarter notes were supposed to speed up over the course of the piece, threatening to make me spin out of control as I tried to hang on to my polyrhythms for dear life. It was quite an exercise in strenuous ignoring, because I found that if I permitted the sound and rhythm of the woodblocks to enter my consciousness, I was doomed.

When I left California, we felt that we had accomplished an incredible amount, but most of the music still felt shaky. I would be back in two weeks for our first performances, so we both had a lot of individual practice to do before then. On my part, I made sure I was rhythmically rock solid on everything and knew Danny's part almost as well as my own for each piece. I brought the music to my lessons, and my teacher, James Dunham, was invaluable in helping me devise creative solutions for some of the tricky passages I had yet to master.

First Performances

Feeling like I had barely been home at all, two weeks later I boarded a plane back to California. We had two days to rehearse until out first concert, and we

had yet to do a single run through of any piece up to tempo without having to stop. It wasn't how either of us liked going into a performance, but we would have to do the best we could. We rehearsed and recorded ourselves for two days, which felt much longer given the amount of work we packed into them.

On Monday afternoon, we disassembled all of Danny's percussion equipment and crammed everything into his little car (a process a bit like playing Tetris). As we drove to Long Beach, I had two worries in the back of my mind: How would this music come across—would it be successful? The second was whether I knew Danny's part well enough to recover from any mistakes. I knew that his part was complicated enough that if something happened, it would be up to me to get everything back on track. I was only playing one instrument, after all, and should have more space in my brain for fixing problems in the moment, should they arise.

The first concert was both scary and fun. It felt incredibly exciting to finally be performing this music for a project several years in the making. Although the audience was small (mostly composers), we received tremendously helpful feedback on both the repertoire itself and the way we performed it. Many things went wrong in that first performance, but nothing catastrophic and nothing that hindered our ability to communicate the essence and character of each piece to the audience. More importantly, it reassured us that even when things went wrong, difficult as the music was, we could recover from it successfully.

The next night's performance in Pasadena felt much more comfortable for both of us. The night before had been mostly scary and only occasionally fun. The Pasadena concert was the opposite: mostly fun and only occasionally scary. Even more rewarding was that there were several older audience members who came up to us afterward to tell us how much they had enjoyed the music and our performance. One man had majored in engineering at Rice forty years ago and had only found out about our concert by accident. He seemed very glad to have been there.

Final Concerts

Our final concerts were at the end of March; first at Rice and then at a house concert in Los Angeles. Danny flew to Houston and arrived three days before our concert, giving us very little time to get our entire program ready. Our first rehearsal was a disaster. We were using Rice's percussion equipment, the size and placement of which was just different enough from Danny's own equipment that his carefully choreographed movements no longer worked. Just like a violist develops very detailed and specific muscle memory for where third position is on his or her instrument or how the C string likes to be played with the bow, Danny had developed very specific muscle memory for how far he had to move to hit the correct drums in very fast-moving sequences while playing the piano at the same time. Rice's drums were only centimeters different in placement, but it was often the difference between hitting the head of the drum versus the rim or missing a smaller instrument entirely.

Over the next two days, we rehearsed non-stop, arriving at school when the building opened and leaving when it closed. My parents were in town for the concert, and they would pick up food for us and drop it off so we could take a break to eat. Every two hours or so, we would walk to the library and back to give ourselves a little break so as to not injure ourselves with too much playing. Gradually, everything started to feel better. Danny got used to the new equipment, and all of the work we had done earlier had stuck. Our biggest worry now was fatigue, both mental and physical. We had nearly an hour and a half of music, and the biggest and hardest piece on the program, Chris Goddard's piece, was last.

Concert day arrived, and I felt excited to share this music with my peers and professors. As I walked out on stage in Duncan Recital Hall, I was very much aware that we were about to perform music the likes of which nobody in our audience had ever heard or seen. I felt an energy and curiosity from the audience that was unique in my experience. Frequently, we are performing music that audiences have heard many times before. Even if we're giving a premiere of an

extremely avant-garde piece, at least we're using instruments the audience is familiar with. Danny had essentially created a new "super piano," and everyone was curious to see exactly what he was going to do. We had played some of the music for Mr. Dunham and a fellow studio member the night before, and it was much like playing for a children's concert. The entire time, I was aware of them pointing at what Danny was doing, being amused and awed at the gymnastics he had to do, or wondering how he was playing a certain instrument because the foot pedal he was using was hidden from view.

The concert was exhausting and exhilarating at the same time. Many pieces went better than they ever had, although there were also some surprises. The tam-tam we were using was larger than Danny's, and we hadn't rehearsed with it because it was too cumbersome to move. Because of its size, it was much louder than what I was used to, and it scared me nearly every time Danny played it. The world premiere of Chris's piece went much better than expected, even the written-out pandemonium at the end. After the concert, we got many wonderful comments from colleagues, professors, and community members, both in person and via e-mail and text messages. Even my parents loved it, which is the measure by which I know if one of my performances of contemporary music has been successful or not.

We flew out that night to Los Angeles and gave our last concert the following afternoon. It was a house concert in a lovely, intimate venue. We both agreed that it was definitely our most successful concert and the one we felt the best about. This repertoire had understandably taken longer to settle than other repeat performances I had given, but in this final concert, I felt that we finally did justice to the great music these emerging composers had written for us.

As Danny and I drove back to his home after the concert, squeezed into the car like sardines with all the equipment in the back, we both agreed that Trios for Two was a project we wanted to continue. I am moving to Paris in the fall to study with Garth Knox for a year, but we are planning on performing this music again both on the East Coast (where we both grew up) and in the Midwest (where we both attended school) when I return to the States. Plans are also in the works to record this repertoire on CD to bring it to a wider audience as well as to continue expanding this body of repertoire by commissioning new pieces. A percussionist at Rice was so inspired by our project that he learned Karl's piece (the combined piano/percussion part) and played it with me on his recital. Maybe this budding repertoire will create an entirely new type of performer, the pianist/percussionist, and an exciting new genre of chamber music for violists.

To view clips of these pieces, please visit: http://www.youtube.com/watch?v=K6whSe63Qcw&feature= results_video&playnext=1&list=PLE6474D5934B A6DD3 (or scan the QR code below).

To listen to a complete recording of Second Take *by Karl Blench and* Third Nature *by Christopher Goddard, please visit: http://americanviolasociety.org/resources/recordings/ To view the complete scores to these two works, please visit: http://americanviolasociety.org/resources/scores/javs-scores/.*

Molly Gebrian is currently a doctoral student in viola at the Shepherd School of Music at Rice University, where she studies with James Dunham. Previously, she studied at New England Conservatory with Carol Rodland and at Oberlin College with Peter Slowik.

AVS Retrospective

A World at Their Fingertips: PIVA's Student Workers

by Myrna Layton

From left to right: Myrna Layton and Bryan Lew browse the stacks of PIVA

Resting on a cabinet in the Primrose International Viola Archive is a guestbook. People from all over the world have visited the archive and signed the book. Some of the names would be familiar to violists; others unfamiliar. Some signers have left comments, such as the visitor from Brisbane, Australia, who remarked, "Congratulations on creating a stunning and tasteful archive. Wonderful resource!" Another visitor, from Ebley Stroud, England, wrote, "What a wonderful place! It's so beautiful and inspiring." But missing from the book are the names of many of the people who frequent the archive the most: the people who work there. If visitors of one day or one week are inspired by the archive and its contents, what is the effect on those who enter it almost every day?

Many students at Brigham Young University (BYU) have worked at the Primrose International Viola Archive (PIVA) in many capacities. Some have been working on masters' or honors theses; theirs have been labors of love, with hopefully an outstanding grade at the end of their work. Some have received grant money from the Office of Research and Creative Activities (known as an ORCA grant). Others have been paid employees. Whatever their status has been, all have made contributions that have enriched the archive, and the archive in turn has made a positive difference in their lives.

The physical space designated within the Harold B. Lee Library as the Primrose International Viola Archive opened on March 1, 2002, but the archive existed as an idea and a corpus of materials for at least twenty years previous. From the beginning, dedicated students worked alongside David Dalton and the music librarians to make the idea become a reality and to organize the materials that violists all over the world could access when they visited or borrowed through interlibrary loan. While I have not been able to contact all students who contributed their time to the archive over the years, I hope you will enjoy reading about seventeen of them.

Suzanne Shippen was a candidate for a master's degree in viola performance at Brigham Young University in 1989. She was hired to work with the recordings of PIVA, entering data from the card files into the computer system. "It was back in the stone

age as far as computers go, but a huge upgrade from the card catalog," Suzanne says. Like many violists, Suzanne had started out as a violinist. Working with the archive helped her to appreciate the contribution of William Primrose who "gave the instrument a respectability that encouraged other fine musicians to play it. As a violinist, it certainly helped me to overcome any kind of stigma I may have held previously about playing the viola." Suzanne was deeply appreciative of the honor it was for BYU and the School of Music to have the William Primrose collection bequeathed to BYU.

Suzanne went on to play the viola professionally in the Washington, DC, area, as well as in Utah, where she currently lives. She also composes music, some of which is being published and recorded. Looking back at her PIVA experience, Suzanne says, "How I perceive myself and my strengths in music would never be what they are today had I not switched instruments. Playing a supportive, inner part in the orchestra was a huge eye-opener to me and helped me understand how important those parts are to the overall success of a performance, just as an accompanist can make or break a soloist. So compelling was this idea to me that it has also made me much more mindful of how I view and value people or what my role is in life as a person … I choose to lift and support others and help them to shine through music. Yes, I can say that concept was completely transformative."

LeeAnn Morgan was also a master's candidate in viola performance at BYU near the time that Suzanne was finishing. She worked in the archive for three years as part of a paid graduate assistantship. Her assignments involved updating the de Beaumont discography database—continuing work begun by Suzanne—and preserving and archiving the Primrose correspondence. She also spent many unpaid hours with George Rochberg's Sonata and Maurice Vieux's Etudes for her own research. A dozen years later, LeeAnn made use of the materials in the archive as she worked on her doctoral dissertation from 2004 to 2007. LeeAnn's finished dissertation, *The William Primrose Transcriptions: Primrose's Rise to Eminence and the Expansion of the Viola Repertoire through His Transcriptions* is now a useful tool for other researchers who visit the archive. With her doctorate from the University of Washington complete, LeeAnn is on the faculty in the BYU School of Music and works as a performer, with contemporary music and premieres being her specialty. She says, "Working in the PIVA archive was invaluable to my professional pursuits. I have a much deeper understanding of the unique qualities of the viola, its special pedagogical aspects, and its distinctive performance tools. I have had three articles on the Vieux and Rochberg published in the *Journal of the American Viola Society (JAVS)* as a result of my research. One time I was taking an audition in Seattle, and the person auditioning had just read one of my published articles. It immediately gave me credibility as a professional musician. I am an immensely better violist, musician, teacher, [and] professional. My artistic understanding has improved immeasurably through reading, listening, and watching archive materials."

Joël Belgique attended BYU from 1991–1993 as a master's student in viola performance and pedagogy. He was involved at PIVA in cataloging several collections of viola music that came from Europe. He felt that as a violist with expertise in the instrument, he was better able to describe each piece and its level of difficulty. He says, "I remember playing through some of the music to get a better idea on how to describe them." He describes the archive as "a very cool thing for viola scholars, viola students, and viola nerds (I consider myself a little of each). I enjoyed both browsing randomly through the red bound library folders and scrutinizing the more rare and cool parts of the collection."

Joël was appointed principal violist of the Oregon Symphony Orchestra in 1998. Very active in the Portland musical community, Joël is a member of a contemporary music ensemble called *Fear No Music*, maintains a private studio, is on faculty at Portland State University, and he helped form the not-so-serious music group *The 4 Violas*. He says, "I often get to tell people of the incredible collection that is at BYU. As a teacher in the community, I often feel lucky to have experienced the PIVA from both sides of the desk. I know where to search for a comprehensive look at viola literature and have used it to help me with programming and acquisitions and ideas."

Emily Barrett Brown was involved at PIVA during her first year of graduate school, from 1995–1996. She worked as a research assistant to David Dalton and also did some work under PIVA archivist David Day. As a paid employee, Emily "did everything from splicing rolls of film together to cataloging and organizing scores (especially new works sent in by composers), going through the Paul Doktor collection, and I even vacuumed books out in the stacks with the 'ghostbuster's' back-pack vacuum cleaner."

Emily is currently a freelance violist, performing and recording in the greater Salt Lake area. She still feels the effect of working in PIVA, which, she says, "Helped me to see a broad range of things associated with the viola, past and present. I became much more aware of the musical offerings available and have spent some good hours in the stacks looking for recital material to check out and try at home or with other violists or instrumentalists. I check music out regularly still, especially if I am working on some music that I do not own with a student, or to use while I am ordering the music, or to use if the music is no longer in print! PIVA is a wonderful resource to me and my viola colleagues—who knew that Provo, Utah, could be the viola research capital of the world?"

Claudine Bigelow was an undergraduate at BYU in the late 1980s, continuing as a master's degree candidate into the early 1990s. Claudine relates, "As a student, I helped to organize the Paul Doktor collection. I did a great deal of data entry describing the materials, the markings in them, even measuring them for a very specific and accurate description of the holdings. I learned I needed to be even more meticulous to do it right." Claudine learned to love the archive, though she did not imagine at the time that she would one day be appointed as Professor of Viola at BYU, taking over David Dalton's legacy.

She explains, "Since I have become a professor at BYU, I have also helped with collection building, done a wide variety of research projects for presentations and articles, and helped with decisions regarding the new rooms they are housed in. I have worked extensively with the Primrose letters and Maurice Riley's materials. I use the music extensively in my teaching, trying to branch out to use a wide variety of music, both old and new, to make use of the broader repertoire that is available to us. I have had the opportunity to give many concerts featuring lesser known music that we have in the collection. I have shown the rooms to countless violists wanting to visit PIVA and to learn more about it. I help take care of the instruments in the rooms. I also help others with their research, such as finding materials to support evidence in the books by Donald Maurice and John White, and overseeing a wide variety of student research, including ORCA and honors theses projects. Most importantly, I try to inspire my students to appreciate and respect it, to cultivate a love for research and viola history that we have at our fingertips."

Claudine has been a professor at BYU since 1999; I have been a music librarian at BYU since 2001. Many of the rest of the people interviewed for this article have been students of Claudine's in the School of Music and student employees of mine in PIVA. They are the very people who have been inspired to appreciate and respect the contents of the Primrose International Viola Archive and the many violists whose lives and works are represented by the archive's holdings.

Leslie Richards spent nearly four years working as a student employee in PIVA, from 2002 through 2006. Leslie had a variety of responsibilities in the archive. The lovely red and white binding of viola scores—many were bound by Leslie. She also helped with the cataloging of viola scores, assisted patrons in locating viola materials, and helped to process the Primrose memorabilia and correspondence collections. Leslie is currently in her last year of a doctor of musical arts degree in viola performance at the University of Utah. She substitutes for the Utah Symphony viola section and does freelance work as a violist in the Salt Lake City area. She says, "Working in the PIVA opened my eyes to the vast repertoire of resources available to violists. As a violist, it's easy to feel like we have few choices when it comes to choosing repertoire, and while we'll never have as much as violinists or cellists, there are many more possibilities than one might think. Having access to such a large collection of

music has shaped the way I approach the capabilities and limitations of my chosen instrument."

Not all of the students who are employed by PIVA are violists. **Scott Lesser** is a cellist who worked in the archive from 2003–2007. Scott worked on organizing a donation of quartets the archive received, scanned donated materials, and assigned call numbers to newly bound scores. He was responsible for the design and maintenance of the PIVA website, which can still be seen at http://music.lib.byu.edu/PIVA/. Scott was also an avid patron of the archive as well, searching the repertoire with Leslie for viola/cello duos.

Scott is now in graduate school at The Boston Conservatory, is a freelance cellist in the Boston/New England area, and is a member of five regional orchestras. PIVA gave Scott an appreciation for the resources in a really good research collection. Since he collects "music stuff" (as he calls it), Scott was impressed by the care given to materials in PIVA and plans to donate his collection to a library someday. Scott thinks he is a better cellist due to his PIVA experience, since he now thinks of music in a historical and biographical context, which helps inform musical performance. He says, "Whenever I approach a new piece, I want to find all the available information about the creation, premiere, dedicatee, etc. That makes the music more satisfying to learn and share with an audience."

Caroline Maxwell Castleton (Carrie) became involved with PIVA in 2003, when she received an ORCA grant to organize the Harold Coletta papers, which Mary Coletta had donated to PIVA. Carrie felt that she really learned to know and appreciate Coletta's life and work. Her next major project was a continuation of Leslie's work with the William Primrose letters. Reading them, Carrie says "was like taking a glimpse into this musician's humanity: his value of friendship, his character traits, his flaws, his theories about viola technique and performance, his admiration of other musicians, his successes, his humor and wit, his challenges, his failings, his interests in many fields, his religious questions, his teaching philosophies. Woven together, all of this gave me a deeper understanding of what makes both a great musician and a great man. I will always cherish these insights and will always be able to draw from them to inspire my own playing and creativity."

Carrie is now pursuing a master's degree in viola performance at the University of Maryland. She feels that her work in PIVA prepared her for continuing in viola performance because of the inspiration she has drawn from the violists whose materials she worked with. She says, "I believe that knowing our predecessors well will truly enable us to carry on their legacy. I don't want to be blindly playing scales and exercises for the rest of my life, just trying to 'get better' at the viola. I want to know what I'm shooting for, who I'm striving to emulate. I want to have a vast knowledge of the repertoire and the artists that came before me. And I want to be able to inspire my students with that kind of knowledge. On the more practical side, working in the archive gave me some pretty mean research skills. I'm faster than anybody in my program at finding materials pertaining to whatever research I may be conducting! I was surprised when my current teacher mentioned that Primrose studied with Ysaÿe and it was news to most of the people in my studio. Does that make my technique any better than my peers? Of course not. But it does help me pay attention when I hear one of Ysaÿe's works for violin, or hear some tidbit of information about his teaching. PIVA taught me to value my instrument's history. Knowing the archive well, its treasures, and how to access them is also something I value. What a great resource PIVA is!"

Charles Martin is a violist who has chosen to follow engineering as a profession, but that doesn't mean he loves the instrument any less. Charles worked in the archive for four years, from 2004–2008. He cataloged and shelved viola materials, assisted visiting violists, and helped students to find the music they were looking for. Under the direction of David Dalton, Charles created a digital record of all the photos of Primrose on the display boards and of all Dwight Pounds's photos that line the walls of the archive. On a practical note, Charles "watered" the violas on display to keep the humidity right.

Charles says, "When I think about the archive's impact on my life, I simply think of inspiration. Part

of what makes playing the viola neat is knowing about others' love and excitement for it. The inspiration that comes from the archive is provided in at least two ways. The first and most obvious is that it is a shrine to those who dedicated a portion of their lives to loving the viola. The second, and maybe not-so-obvious, is that it is a catalyst for present-day violists to meet each other and talk about their excitement for the viola."

In the fall of 2005, **Jennifer Call Halverson** began working on an honors thesis about the Primrose correspondence. She received an ORCA grant to continue her research and funding to present at the international viola congress in Montreal in 2006. Jen taught orchestra in the public schools for several years and now has a small studio and is principal violist for the American Fork (Utah) Symphony. Jennifer says, "By working in the archive, I gained a better appreciation of those who came before. Thanks to Tertis, Primrose, and others, the viola has become the solo instrument it is. I can have a studio of violists who started on viola (not switched from violin) because the viola has become more widely known."

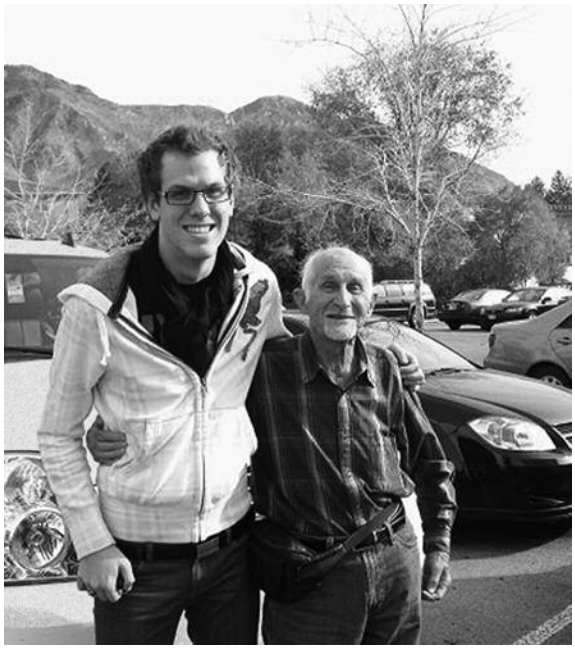
Tally Turner, as a graduate student in viola performance at BYU, received an ORCA grant in 2006–2007 to organize Maurice Riley's materials that came to PIVA upon his death. Tally read letters, identified pictures, sorted books and scores and research materials, wrote an article that appeared in *JAVS* vol. 24, no. 2, and presented at the 36th International Viola Congress in Tempe, Arizona, in 2008.

Tally now lives in Seattle, Washington, where she is employed in the office of the Seattle Symphony, plays in a regional orchestra, and is establishing a private viola studio. She feels that, through her work in PIVA, she has gained a really good understanding of the history of the viola in the United States. Tally says, "I gained so much more respect for Maurice Riley and better understood the sweat and toil that went into

writing *The History of the Viola*. Maurice Riley had no fear. He wrote letters to everyone, asking for help with his project. People contacted him from far and wide, asking for help with dissertations, critiquing his writing—it became obvious to me that the viola really was his life! He sacrificed so much to bring about all the research and writing he accomplished in his life, and that is the ultimate example to me." Tally thinks that Riley had it right when he said, "You do not need to be working on a college degree, or writing a book to become profitably involved with viola research. The more you know about the viola and its music, the more enjoyment and satisfaction you will derive as a performer or as a listener."

Andrew Snow, a student employee in PIVA from 2007–2010, worked almost exclusively with sound recordings, "sifting out as many recordings as possible that were specific to the viola or of special significance." Recordings identified as PIVA materials were set aside and archived in two collections: one for LPs and another for 78 rpm recordings. Presently a doctoral student at the Eastman School of Music, Andrew values his experience with PIVA very much, believing that "the amount of history there and the value it has, which transcends more than pedagogy and technical study, have helped me to want to include learning, development, and preservation of such history in what I do." Andrew feels that exposure to the archive has made him a better musician because of the inspiration that can be drawn from the histories of other artists stored in the archive. Andrew says, "Those artists had human experiences and being in touch with that adds a depth to my understanding of their art … learning something of the life experience of another will inevitably affect how you view yours."

Blake Allen was a student employee in PIVA from 2008 through 2010, assigned to work with the Ulrich Drüner Collection (which Claudine Bigelow presented on at the 2008 Viola Congress). This involved organizing hundreds of rare viola scores and getting them prepared for cataloging. Currently, Blake is a master's degree candidate in viola performance at the College-Conservatory of Music at the University of Cincinnati. Of his experience as an archive employee, he says, "Working with PIVA really opened my eyes to the world of little known or unknown works. It also made me realize how important it is for libraries to have databases and archives that contain rare music. I think having PIVA is vital to the viola world. Frequently, I am asked about the PIVA and know several colleagues who interlibrary loan materials from the PIVA."



From left to right: Blake Allen with violist Burt Fisch

Noelle Rader has been a PIVA student employee since 2009. Working with archival materials, she is very familiar with the lives and work of Paul Doktor, Myron Rosenblum, Maurice Gardner, Tibor Serly, Franz Zeyringer, and Ulrich Drüner. Of the latter collection, she says, "The Drüner Collection is truly magnificent and a great resource for the viola world. As BYU works hard at getting the collection cataloged, professionals and students will find, like I did, many exciting things in the collection for research." Noelle also received an ORCA grant to transpose and transcribe "the wonderful book *Technique is Memory* written by William Primrose. I was able to present my research on this book at the international viola congress held in Cincinnati, Ohio, in 2010, and Dr. Bigelow and I are getting closer to our publishing goals on this project."

In the imminent future, Noelle is going on to graduate school at the Cleveland Institute of Music to study with Lynne Ramsey. As she leaves PIVA behind, Noelle says, "Working with PIVA was something that I felt very honored to be a part of. The hours I put in I knew were for the continuation of a great work for the best instrument in the world. Lots of people worked before me and made it what it was when I got there, and now I'm leaving, and I hope my time there will be a benefit to the future. I was able to be a part of the great legacy created by some of the greatest names of the viola. The Primrose International Viola Archive has made me a better violist; there is no doubt about that! I have a greater appreciation of the legacy that got us to where we are today. But I also am aware of how much we can still do. The archive is constantly growing, and so is the viola world. I hope to be the best violist I can be, and that passion became brighter with my work in PIVA."

Violist **Bryan Lew** worked with a non-violist student, **Brandon Holst**, on a PIVA bookplate project in the summer of 2010 and continues to keep new PIVA acquisitions identified. Brandon and Bryan diligently went through every item on the shelves, ensuring that there were no errors in the catalog record for each item and that the correct donor's attribution was on the bookplate. Bryan, who is pursuing a degree in viola performance at BYU, says, "Working in the archive has helped me expand my knowledge of the solo viola repertoire as well as chamber music. It also prepared me for working out of different editions of music, which is extremely important for viola players to understand. Working in the archive has given me the proper resources for viola research and performance. It has given me experience in helping others utilize these resources and in teaching privately."

Annisija Wallin has been working in PIVA for about a year, since the summer of 2010, continuing Blake's work with the Ulrich Drüner Collection. She says, "This collection is especially fun to catalog, because many of the scores are very old. I have to do a lot of research on composers, arrangements, and publishers." Annisija says, "The more I spend time with the collection, the more I love it. The PIVA room is a violist's

Rózsa's Viola Concerto, with a gift bookplate for Paul Doktor

heaven. I love just going through the stacks and pulling off scores. I've found so many treasures on technique and lots of music for instrument combinations that I had no idea existed. Working there has made me so much more aware of the breadth and depth of viola repertoire. I feel inspired when I spend time in PIVA. It makes me feel like I can do anything when I'm constantly surrounded by Primrose's books and violas and photographs of the most famous violists in the world."


From left to right: Annisija Wallin and Noelle Rader replace a string on one of PIVA's violas

Many of the students mentioned the value of meeting other violists through their work in the archive. **Charles Martin** said, "We would have people from all over the world come to the PIVA, and it was mutually exciting to share stories and experiences about the

viola." In **Bryan Lew's** opinion, "It has been a valuable networking tool for me as I have been able to interact with and meet lots of people associated with the archive. This has helped me establish relationships that could last for a long period of time." **Jennifer Halverson** said a highlight of her senior year was meeting Peter Bartók when he visited the archive on the same day that she graduated from BYU. **Andrew Snow** enjoyed one-on-one time spent with Emanuel Vardi. "I drove him to the airport and saw him to his flight. While we were (at the airport) drinking lemonades, he told me about his view of the viola and also just related some of his life experiences, which were both amusing and insightful." Andrew had another experience with Burt Fisch, the violist who along with cellist David Soyer performed the first reading and recording of Bartók's concerto when Serly was putting that work together. Fisch had been invited to BYU to speak about that experience and donate some memorabilia to the archive. Andrew and some other students provided transportation for Fisch, and they were able to discuss his life experiences. Andrew is humbled to have had two such rare opportunities. He says, "Both of these men are great artists and have a wealth of life experience and history. It was really great to get to know them and match personalities and experiences with the recordings and the history, which I think is important to understanding the art."

All told, experiences in the Primrose International Viola Archive have had a lasting effect on the students who have worked there. Their names might not appear in the guestbook, but the archive continues to grow and thrive due to their contributions. And they continue to grow and thrive as musicians as they remember the inspiration they drew from the archive.

Myrna Layton is the Public Services Manager for BYU's Music and Dance Library, which includes responsibility for the Primrose International Viola Archive, and is in her tenth year in this position. After completing her undergraduate education at BYU, she received a Masters of Arts in Humanities from California State University and an MLIS from the University of Wisconsin at Milwaukee. Myrna is particularly interested in World Music, especially if there is a viola connection. She plays in a Balinese gamelan at BYU and researches Bollywood film music.

Fresh Faces: Brett Deubner

Something Old (His 1786 Gagliano), Something New (A Concerto)...

Brett Deubner

by Lembi Veskimets

The first time Brett Deubner played a viola as a violin major during his sophomore year at Eastman, he fell in love immediately. Overwhelmed emotionally with "the sound, the richness, the colors, everything," he knew the viola would be his instrument. Since then, he has become a dedicated suitor and provider for the viola. A total of twenty-seven concerti have been written for him, which he has premiered in the United States and abroad, as well as numerous works for solo viola and more than ten sonatas. An effective self-marketer, he has honed his skills in working with people to build a multi-faceted career involving chamber music, teaching, and recording, but it is his singular achievement in propagating new works for the viola that stands above the rest.

For Deubner and the viola it may have been a case of opposites attracting. A self-described "triple A" personality, Deubner is—even via e-mail—outgoing, upbeat, energetic, and responsive. What appealed to him about the viola, however, were its introverted, sad, and somber characteristics. Nevertheless, it was a match that has brought much new music for the viola to life, with Deubner taking pride in bringing out both the virtuosity and the expressivity of the instrument. His personable nature and curiosity about contemporary music has fashioned his approach to meeting composers and conductors. It is this personal method, using all the tools of modern Internet networking, that has enabled him to connect all the dots in commissioning and premiering new works.

Deubner describes the multi-layered process of finding composers in this way: "I would go on the Internet and listen to their music. If I liked it, I would introduce

myself and send them audio clips of my playing, and we would exchange thoughts about music." He found that many of the composers were very open to writing for the viola and especially for someone who was excited about playing their music and finding performance opportunities. "Most composers have come to my concerts where I often feature new works, and we start talking.... Not only am I working with the composer on a concept, but I am also thinking of ensembles that I know or have heard of that might make the perfect match." As for paying the composer, Deubner says that sometimes "I have paid out of my own pocket, or the composer has gotten a grant, or I have written a letter of recommendation to a foundation on the composer's behalf."

It began when Deubner's clarinet, viola, and piano trio (the Halcyon trio) commissioned a triple concerto by pianist and film composer Lalo Schifrin, which they premiered with both the New Jersey Symphony and the Knoxville Symphony. Following that was a viola concerto written by American composer Trent Johnson, which Deubner premiered with the National Chamber Orchestra of Ukraine, in Kiev. He has also worked often in Ecuador and will be traveling to Australia for another premiere. When asked how these far-flung engagements came about, Deubner replied: "I would get invited to premiere a new concerto at this festival or this concert series. Once there, I would make a point to introduce myself to other conductors and organizations in the area, and invariably this 'friend-raising' resulted in being invited back to that region." In Ecuador, where he has been five times in the last three years, he is now involved in working with the string sections of local orchestras and in giving private lessons. Luckily, he still has time to absorb the local music and its indigenous instruments. It is probably not coincidental that he is also enthusiastic about the local foods and enjoys experimenting in the kitchen at home.

The Internet has been a fantastic tool for Deubner to reach composers and conductors nationally and internationally. "Most of my orchestra engagements have resulted from my contacting conductors or orchestras on Facebook or Myspace," Deubner states. YouTube has allowed him to create a dossier of his work (250 video clips to date!) and allowed him to supply a viola/piano version of a concerto to a conductor to persuade him to program the work. Being persistent has also paid off. "If a conductor says 'no thank you,' then I will periodically send them a news flash about upcoming performances I am doing." Many times those same conductors will eventually be persuaded to work with Deubner. In his role as an educator on the faculties of Temple University (PA) and Kean University (NJ), he encourages his students to create websites, compile catalogs of their performances, and creatively use social networking. He believes that drawing audiences into the process of rehearsing and getting to know new works (see the aforementioned YouTube videos) is also a way to reach out to the public. Rejecting the idea that audiences are not interested in new music, he posits that maybe it is a failure of presentation and access rather than content. He also points out that today's music is perhaps more accessible and less strident than much of contemporary music composed fifty years ago, and it will have appeal if it is well-written.

Historically, the commissioning process has allowed for a great deal of input from the performer into the final shape of the work (think of Joachim's contributions to the Brahms concerto, including the cadenza). Deubner also enjoys the collaborative process that is part of the birth of a piece. In addition to his intense personality and drive coming through in the performance of the work, he also feels he can "enhance the clarity of musical ideas." For example, he provided the solution to composer Andrew Rudin's frustration about how to end a movement of his viola concerto by suggesting a "quick scherzo" as an effective contrast in mood. Other times, he has influenced the orches-

tration of a work (suggesting solo viola and choir or solo viola and wind ensemble), the form of the work, or offered an idea about how to write more idiomatically. While invariably effusive about the composers with whom he works, when pressed, Deubner will admit to occasionally encountering a "ridiculously hard" passage. He feels especially that when a composer is writing on the keyboard, "What they simply wanted to sound melodic and clear to read actually looked like aleatoric writing that requires an MBA from Harvard [to decipher]." He then tries to work with the composer to arrive at "possibilities that are not only playable but also effective." He has also threatened to pull out his violin if a composer is not utilizing the "amazing color" of the C string. In the end, Deubner prizes the communicative and vocal qualities in these works and his ability to project the thoughts of the composers he respects.

Of course, being involved in the commissioning, creation, practicing, promoting, recording, and premiering of a work is an exhausting cycle and must be a labor of love (somewhat like raising children, of which Deubner has four). Though reluctant to claim the reputation of new music specialist, his definite interest in new music began as a performer in the contemporary music program Ars Nova during his college years and continues unabated. One can see the line of inspiration from former teacher and new-music proponent John Graham to Deubner's organizing of multi-disciplinary concerts as the artistic director of "Music and More." This concert series allows for an intimate concert experience with no intermission; collaboration with a different artistic medium or performer (choreographer, painting, etc.); and interaction between composer, performer, and audience. He counts among his favorite pieces both tonal works, such as Mark Gresham's *Essays for Viola and Double String Orchestra*—which alternates mournful and dark sections with witty dance ones—and twelve-tone works, such as Andrew Rudin's concerto: a colorful work of drama and contemplation. Staying true to the marriage of new works and viola, he will be kept busy performing three premieres in each of the next two seasons, and, in doing so, expanding the modern viola repertoire for all violists.

Readers can find many videos by Brett Deubner on his YouTube channel at:
http://www.youtube.com/user/brettdeubner

Lembi Veskimets is a violist in the Cleveland Orchestra and former AVS board member.

Modern Makers

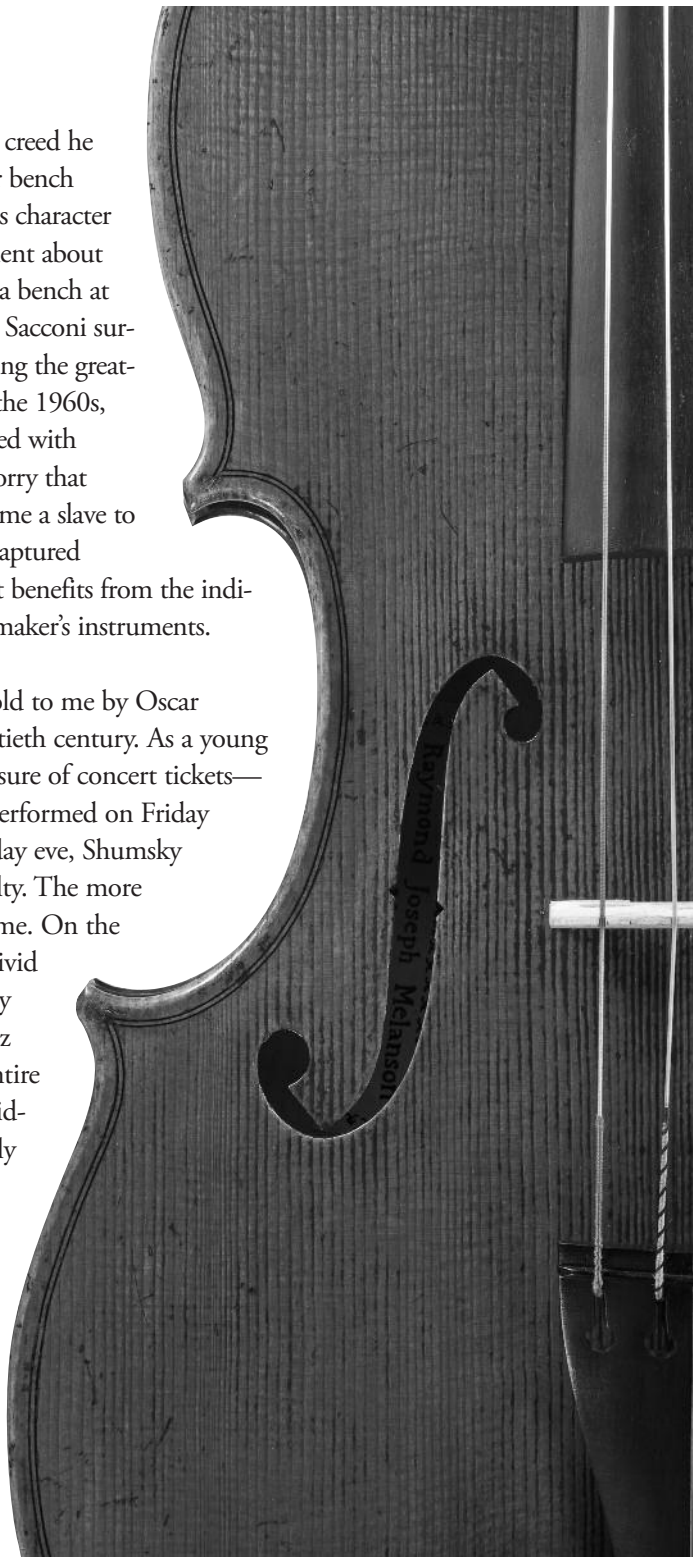
Ray Melanson: Artist But Not a Copyist

by Eric Chapman

For noted violin maker Ray Melanson, the maker's creed he adopted long ago is quite elegant and simple: never bench copy an instrument and become driven to repeat its character as its original maker would have. Think for a moment about the superb work of Ferdinand Sacconi who shared a bench at Wurlitzer's in New York with Dario D'Attili. Once Sacconi surrounded himself with Stradivari instruments, copying the greatest master became his only goal. At some point in the 1960s, D'Attili, who by this time had become quite agitated with Sacconi's sameness of style, told his friend he was sorry that Sacconi had ever seen a Strad, because he had become a slave to the models of his master. This is a trap that never captured Melanson. A violist playing a Melanson instrument benefits from the individuality of body and soul inherent in each of the maker's instruments.

The Melanson creed is well illustrated in a story told to me by Oscar Shumsky, one of the greatest violinists of the twentieth century. As a young boy at Curtis, Shumsky discovered a weekend treasure of concert tickets—one to hear Heifetz and one for Kreisler. Heifetz performed on Friday evening followed by Kreisler on Saturday. By Sunday eve, Shumsky recalled the Heifetz presentation with great difficulty. The more Heifetz played, the colder the interpretations became. On the other hand, the warmth of Kreisler's playing was vivid in Shumsky's mind. He could recall and hum every note Kreisler had played. The intonation of Heifetz was unmatched, whereas Kreisler connected the entire piece with the audience. Having the maker's individuality support the player's wants and needs certainly offers security during any performance.

Think now of the one hundred violas on the tables of the Violin Society's International Competition at Cleveland this past November. There are many well-conceived instruments. Scrolls are structurally beautiful. Purfling is beautifully inlaid, f-holes are exact and symmetrical, and varnish is transparent and attractive.



At right: the captivating Melanson viola

Ray Melanson at work

After reviewing the one hundred violas in my head, very few were as sharp in my memory as Kreisler was to Shumsky. Melanson had won thirteen VSA medals over the years, but there would be no awards forthcoming in Cleveland. Why then did his instrument keep reappearing in my head? I picked up the viola with no knowledge of its origin. Maker and country of origin didn't matter. I wasn't interested in putting it down. I only wanted to study it further and find a bow for a trial run. Being a believer in searching for the smallest possible instrument with the largest and broadest possible sound, I found that this viola was exactly 16 inches and had narrow bouts, particularly the upper, which was only 189 mm. Any viola with that outline offers user-friendly player accessibility to the upper ranges. A good example of a piece to challenge an instrument is Hindemith's *Der Schwanendreher*, with its technical demands on your hand and elbow. The lower bout offers similar creature comforts. With a lower bout width of only 238 mm, there is no need to worry about getting the bow around the lower bout. The instrument possessed a distinct clarity of tone and had enough power and projection for any soloist.

The stars seemed to have aligned over Ray Melanson to provide him an influential career as a violinmaker. As a young man, his father's field as a builder and designer modeled artistic challenges that easily transferred from one realm to another. In addition to his father's inspiration and constant challenges of creativity, string instruments naturally beckoned. As a violin performance major with a minor in art, pieces of the career puzzle began to fit together. One important piece was learning bass-violin repair under former Wurlitzer restorer Hans Nebel.

The next piece of the puzzle was a summer course in basic bow-making techniques with Arnold Bone, the great bow-maker from Massachusetts. Then, at a career crossroads, Melanson was offered the last available spot in the class at the Violinmaking School of America in Salt Lake City. He seized the brass ring and never looked back.

Melanson made the most of this golden opportunity by taking meticulous notes at every lesson, embellishing them in great detail with wonderful drawings and secondary references, using techniques from his art training to maximize his learning. Suddenly, these notes became pirated book editions, becoming chapters distributed through an underground network to violin shops all over the country. Although it took some time, he was ultimately given credit for his work, which helped garner him a berth as an instructor at the North Bennet Street School (of violinmaking) in Boston.

The individuality that has marked Ray Melanson's career has perhaps cost him a few competition medals, as he does not pander to arcane nitpicking of judges. He has not tried to fit his fine work into any particular or expected mold. He has been signally successful in spite of this, winning thirteen medals anyhow and satisfying a loyal following of instrumentalists. His violas are currently priced at $17,000 and are to be found in the hands of a wide range of players, from quartet to symphony to soloist and beyond.

New Music Reviews

by Daniel Sweaney

A Notebook for Viola Players
by Ivo-Jan van der Werff

Ivo-Jan van der Werff has been Professor of Viola at the Shepherd School of Music, Rice University, since 2007. He was a member of the Medici Quartet for twenty-eight years and spent ten years on the faculty of the Royal College of Music in London teaching viola and chamber music. He has made over forty recordings including viola works by Arnold Bax and Max Reger. He now has his own summer festival for violists in New York. Professor van der Werff was a student of Bruno Giuranna, whom he credits with some of the exercises in this book.

A Notebook for Viola Players gives a broad overview of viola technique and aims to fill in the gap between technique materials written specifically for the viola and those transcribed from the violin. It falls between a pedagogical book of written explanations and a technique book with little written prose made up primarily of exercises. Van der Werff is very quick to note that the book is presented as a good basis for daily practice but can be varied and supplemented with other materials. There are numerous pictures of hand and arm positions with accompanying explanations, which reminds me of Henry Barrett's book, *The Viola*, also a very innovative and original book for its time.

This book is a significant and notable addition to our literature for viola technique, and it is innovative for including a DVD of the author performing the exercises. So many times I have read excellent articles and books by great pedagogues, but I am not always sure I understand the description of what they are asking the reader to do, or I can see several different interpretations. This is no fault of theirs, but simply the nature of trying to articulate in a clear and concise manner something that is so complex; this DVD solves many of those issues. Garth Knox has also produced short videos (available for viewing on his website) of his work *Viola Spaces, Eight Concert Studies for Viola*, which deals exclusively with extended techniques.

Van der Werff covers every possible topic related to viola basics: posture, hand and arm position, bowing, left-hand patterns, vibrato, shifting, rhythmic exercises, and scale routines. This takes us back to fundamentals and the importance of good technique. The DVD is filmed with the author's back to a mirror so one can view each exercise from two different angles. There are a number of blank pages and manuscript paper for taking notes. My only suggestion for this book would be to print it in a spiral bound version so that it can easily lie flat on a music stand. I truly applaud Ivo-Jan van der Werff for making this DVD and book of extremely useful exercises available. It is a wonderful addition to any violist's library and practice routine. I've thoroughly enjoyed working through it and learning from the author's wisdom. A definite must have!!

This work is available by contacting the author: iv3@rice.edu

Dayenu Variations for Two Violas (1989)
by Max Raimi

Max Raimi has been a member of the Chicago Symphony Orchestra since 1984. His works have been performed at Chicago's Orchestra Hall, the Library of Congress, Paris Opera, and the Kennedy Center. He was a student of Lillian Fuchs.

The composer writes: "This work was written for a Passover Seder more than twenty years ago. 'Dayenu' roughly means, 'It would have been enough for us!' It is a recounting of all the strokes of good fortune the Jewish people are favored with by God in the story of Exodus. After each gift from God, the chorus rings out 'Dayenu!' Needless to say, it is a rather selective recounting of the Jewish experience."

This duo is sunny, joyful, and light-hearted; certain to be an audience pleaser. *Dayenu* is a theme (with short, eight-bar introduction) and two variations. The introduction has a praiseful and glorifying character, while the theme is bubbly and exuberant. The first variation is marked "tempo di Bunny Hop"—quite unusual for any classical piece. A Bunny Hop is a dance created in 1952 and is a variation on a conga line. The Finnish Jenka, created in the nineteenth century, has similar steps: three quick steps and a hop. The second variation with its syncopations, off-beats, and glissandi, has a very jazzy, buoyant feeling.

Difficulty Level: 5
Duration: 2:50 minutes

Siciliana and Aria from *Twilight of the Medici* (2003), for Viola and Harp
By Max Raimi

These two pieces were originally written for cello and harpsichord. The composer later arranged them for viola and harp for a recital in 2003. This version was premiered by the composer and Sarah Bullen, the Principal Harp of the Chicago Symphony. The original version was part of a television soundtrack for a program entitled *Twilight of the Medici*, produced by the local PBS affiliate in Detroit. The show was about the fall of the Medici dynasty (an Italian political family and the founders of the Medici Bank, the largest bank in Europe during the fifteenth century). The composer writes: "The events depicted (in the show) occurred at the end of the eighteenth century, so I was asked to write Baroque music, appropriate to the period. It is still not clear to me how I came to get this commission—I was absurdly under-qualified. I was a college kid studying viola performance with no accomplishments to speak of as a composer. But I was cheap, and they had no money. At first I found it very difficult to write Baroque music, something I had never before attempted. But soon I came to relish having a style with restrictions from a bygone era imposed on me. It can be liberating to have your choices limited."

Both movements are in binary form and are very melodic. The first uses the typical siciliano rhythm; it is very solemn and somber in character. The aria is beautiful with stylistically appropriate written-out ornamentation. I'd love to program this piece on a recital of flute, viola, and harp trios. It would fit very well in contrast with the Debussy, Genzmer, Libby Larsen, or Gubaidulina trios.

Difficulty Level: 3
Duration: 5:45 minutes

Etwas für Bratsche (etwas rasch!)
Something for Viola (somewhat quickly!)
by Paul Siskind

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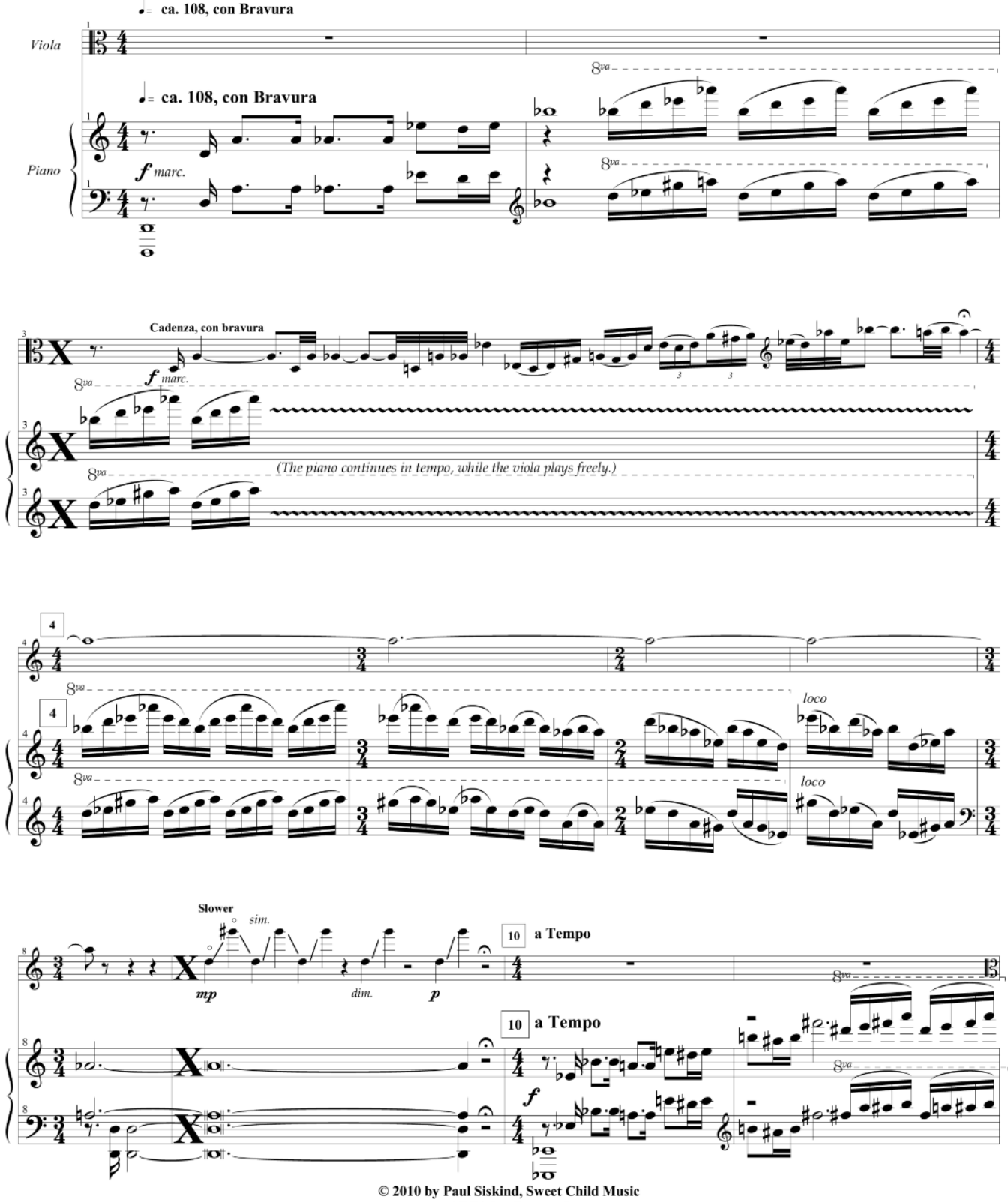
If you're like me, you love to program a few of the big works for viola on a recital and are always looking for short pieces to create variety in the program, but without sacrificing the quality of compositions. A wonderful new, short piece has come to my attention that would complement any program. This six-and-a-half-minute gem, *Etwas für Bratsche*, was written for Shelly Tramposh (viola) and Cullan Bryant (piano). They have recently made a fantastic recording of the piece, due for release in October.

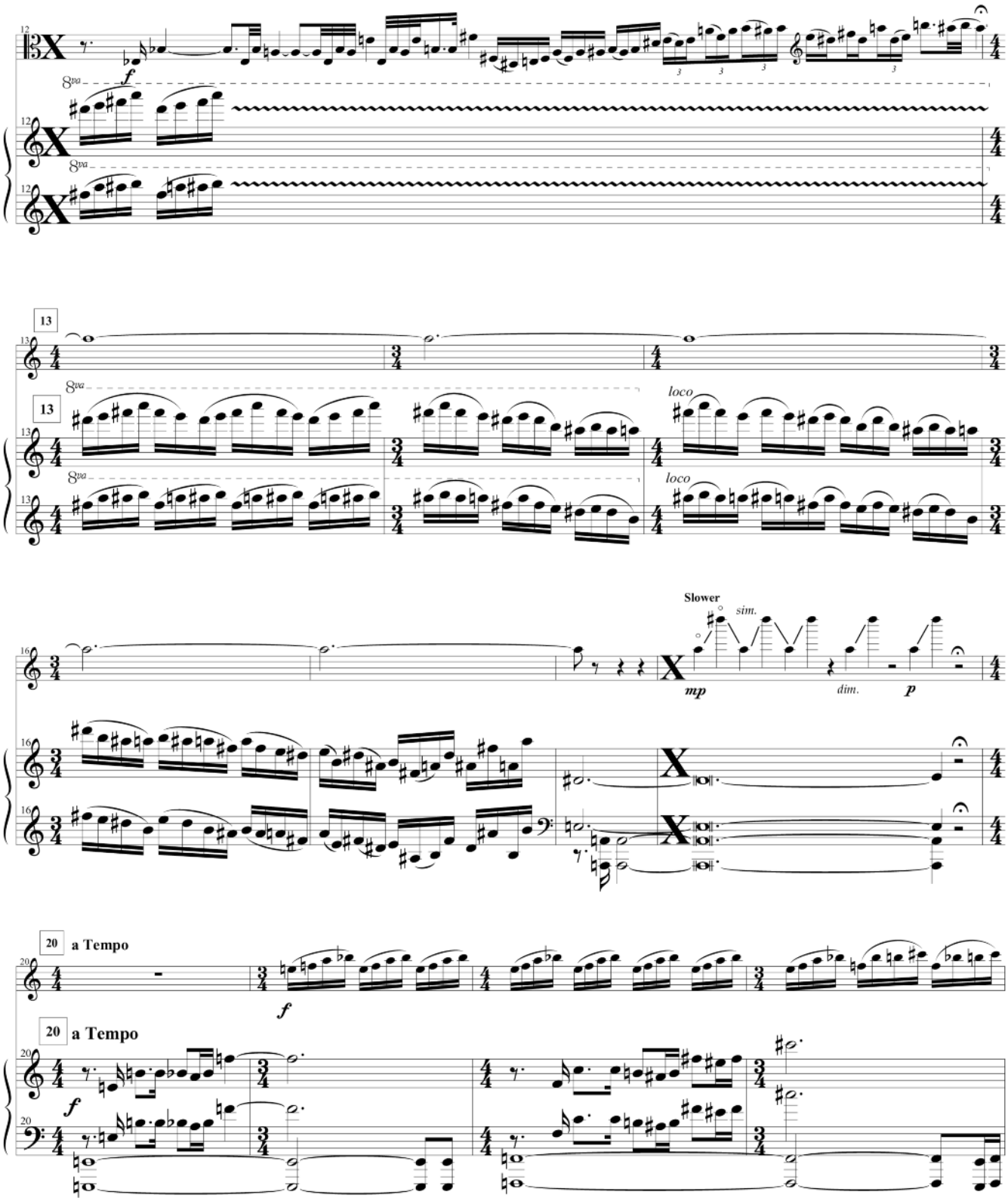
for Shelly Tramposh and Cullan Bryant

Etwas für Bratsche (etwas rasch!)

"Something for Viola (somewhat quickly!)"

Paul Siskind
(8/10)

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Paul Siskind's music has been widely performed by groups such as the Minnesota Orchestra, the Arditti Quartet, and the New Amsterdam Singers. His music is published by Schirmer, Cantando Musikkforlag, and Sweet Child Music and recorded commercially for Innova, New Ariel, Equilibrium, and ERM Media. He has received numerous awards including the Silliman Anthem Award and New Music Delaware Prize, and he was a winner of the G. Schirmer Young Americans' Art Song Competition. Dr. Siskind is currently on the faculty of the Crane School of Music, SUNY-Potsdam.

Although this piece is short, it really packs a punch with a lot of great variety. The piece opens with a declamatory statement by the piano, and the first section is marked by repeated sixteenth-note patterns that are passed back and forth between the piano and viola. The viola plays a free and rhapsodic, yet virtuosic line over the repeated patterns. Glissando harmonics separate the phrases in this section. The second section is built on a simple motive that is embellished and expanded with each statement while the piano plays a rocking motive consisting of syncopation. A dialogue between the viola and piano is followed by a brilliant cadenza. The last section brings back the repeated sixteenth-note patterns, but instead of the free rhapsodic line, he ties together the piece with a motive reminiscent of the declamatory statement from the first measure. I think the language of the piece will be very accessible to many audiences, and it's a short piece with fire—a significant contrast to the many elegies in our repertoire.

This work is available by contacting the composer through his website: www.paulsiskind.com

Difficulty Level: 5
Duration: 6:30 minutes

Key to the Difficulty Level Chart:
1 Very Easy
2 Somewhat Easy
3 Intermediate
4 Somewhat Difficult
5 Difficult
6 Very Difficult

Recording Reviews

by Carlos María Solare

Beethoven by Arrangement. Works for Viola and Piano. Viola Sonata in A; Horn Sonata, op. 17; *Notturno,* op. 42; Grand Duo in E-flat, op. 20. Paul Silverthorne, viola; David Owen Norris, piano. Toccata Classics TOCC 0108.

Out of the eighty minutes of music included in this CD, just the first sixteen seconds are original: although Beethoven did start work on a Viola Sonata, he only got as far as bar eight! Too bad, since what we have is the buoyant beginning of a sonata movement, slightly redolent of the early violin sonatas. After it's over, we are left with transcriptions made by Beethoven's contemporary Franz Xaver Kleinheinz, who turned the Serenade for string trio into a *Notturno* for viola and piano by basically combining the violin and cello parts into one piano part, and the slightly later Friedrich Herrmann, who, in a more radical intervention, adapted Beethoven's Septet for viola and piano. In comparison, Paul Silverthorne's own transcription of the Horn Sonata for the viola is considerably smaller beer, effective as it is, simply because he didn't need to write a new piano part of his own (he did, however, pick and choose between the original horn part and Beethoven's own, more elaborate version for cello). Silverthorne has also lent a hand to both Kleinheinz and Herrmann, improving the layout of their piano parts at several points. Was it worth it? In Silverthorne's hands, and in those of his piano collaborator, the potentially boring *Notturno* makes unusually good sense. At a slightly lower pitch, the gut-strung Brothers Amati viola blends beautifully with the warm sound of a Viennese piano from the 1860s. (The only previous time I have actually enjoyed this piece was in Tabea Zimmermann's performance, played on Beethoven's own viola and accompanied by a fortepiano from the Beethoven Haus in Bonn, so there must be something about it that doesn't translate well to modern instruments.) Similarly, in the Grand Duo (aka Beethoven's Septet), which, like the *Notturno*, includes many passages where the viola accompanies the piano, both musicians bring forth ravishing sonorities, even when the viola ventures higher than was usual in Beethoven's days. This is an illuminating and most welcome foray into nineteenth-century performance practices (in several senses), made even more interesting by a note in the booklet revealing that Silverthorne's editions of both the Horn Sonata and the Grand Duo are shortly to be published by Toccata Press.

J. S. Bach: "Cello" Suites. Helen Callus, viola. Analekta AN 2 9968-9.

No sooner had the online Summer Issue of *JAVS* reached cyberspace with my comparative review of several recent recordings of the Bach Suites, when another one landed on my doormat, courtesy of the AVS's own Helen Callus. Basing her work on Simon Rowland-Jones's most reliable edition, Callus transcends it by constantly seeking her own solutions for the many places that require a decision on the player's part. These solutions are consistently satisfying, as is Callus's reigning in of her exuberant temperament in search of a middle way between so-called "authentic performance" and an unashamedly Romantic interpretation of the music. She keeps her trademark voluptuous tone within discrete stylistic bounds and characterizes each movement eloquently, if not with complete consistency as far as Baroque style is concerned. First position and abundant open strings are appropriately favored, so the occasional Kreislerian glissando comes all the more surprisingly. Callus's rubato can sound impatient on occasions, but this is a highly personal thing that shouldn't deter anyone from investigating this beautiful set, recorded in a generously warm acoustic at the Domaine Forget in Canada.

Tertis Viola Ensemble. Music by Telemann, Weinzierl, Bowen, Bartók, Piazzolla, Norton. Oehms Classics OC 788.

Made up of four members of the Munich Philharmonic, the Tertis Viola Ensemble was founded

in 2008 in the Bavarian capital. This, their first CD, is of the "calling card" variety and includes a cross section of their repertoire. I couldn't avoid a sense of disappointment at not seeing more original works included, but what we do get is very well performed. Telemann's *Concerti a 4* are, of course, straight transcriptions of violin quartets, and they arguably sound better at the viola's lower pitch, aided here by a wide stereo image. Max von Weinzierl's *Nachtstück* and York Bowen's *Fantasie*—both original pieces—hail from the turn of the twentieth century (the latter was actually premiered by Lionel Tertis and his class) and make full use of the viola's register, so that one never misses the lower octave. Conversely, I did miss the bass register in Piazzolla's *Four for Tango*, for all the skillfulness with which the "compression" from the original for string quartet has been achieved. The CD is completed by a selection of Bartók's Duets, with Christopher Norton's somewhat inconsequential *Steering Wheel Blues* as an encore. The players' sound production and vibrato are perfectly matched, and the four instruments contrast nicely with each other (it would be interesting to know what they are). Their Telemann is historically informed, and Piazzolla's "special effects" sound quite authentic. I do wish they had found a lighter touch for the elfin sections of Weinzierl's nocturnal piece (redolent of Mendelssohn's *Midsummer Night's Dream*), but the impression of heaviness could be due to the close-up recording and very resonant acoustic.

Quincy Porter: Complete Viola Works. Eliesha Nelson, viola. Douglas Rioth, harp; Northwest Sinfonia; John McLaughlin Williams, conductor, violin, harpsichord, piano. Dorian sono luminus DSL-90911.

The encyclopedist in me rejoiced in advance at the prospect of a composer's "complete works" tidily presented on one CD. All the more since this composer happens to have been a viola player, and his writing for our instrument is accordingly idiomatic. Quincy Porter's viola compositions span almost three decades, from the *Blues Lointains* he wrote in 1928, during his student days in Paris, to the Duo for viola and harp written for Lillian Fuchs in 1957. In between come, among other compositions, an unaccompanied Suite from 1930, which he premiered himself at the Salle Chopin in Paris, a *Speed Etude* written for Paul Doktor in 1948, and the Viola Concerto composed for William Primrose in 1948, which some commentators consider to be his best work. This recording has obviously been a labor of love for Eliesha Nelson, who has immersed herself in Porter's sound-world and proves an ideal advocate for his music. The CD starts with the Viola Concerto and immediately casts a spell, or at least it did on me: this is how my Eurocentric ears expect American music to sound, with "empty" fourths and fifths opening up large vistas of sound and modally-tinged melodies soaring high above! In between there are foot-tappingly jazzy passages and several virtuoso cadenzas that Ms. Nelson takes easily in her stride. The Northwest Sinfonia makes the most of Porter's colorful writing, ably led by John McLaughlin Williams, who is indeed as constant a presence as Ms. Nelson herself, wearing several caps as conductor, pianist, harpsichord player, and violinist. Porter's Duo from 1957 is included in both its original version for harp and in an alternative one with harpsichord. It is fascinating to experience it as two practically different pieces, the harpsichord's more clangily percussive nature audibly prompting another interpretation of the viola part from Ms. Nelson than the more suave harp. The shorter pieces—*Blues Lointains* (1928, originally for flute), Suite (1930, for unaccompanied viola), *Poem* (1948, for viola and piano, after a cello original), and the Duo for violin and viola (1954)—round off a lovingly drawn portrait of a composer who should become more central to the viola repertoire.

Ignaz Pleyel: Symphonie Concertante in B-flat for Violin, Viola, and Orchestra (Benton 112); Symphonie Concertante in A for Two Violins and Orchestra (Benton 114); Violin Concerto in D (Benton 103/103A). David Perry, violin; Victoria Chiang, viola; Isabella Lippi, violin; Baltimore Chamber Orchestra; Markand Thakar, conductor. Naxos 8.570320.

The international viola congress held in Cincinnati, Ohio, in June 2010 was uncommonly rich in highlights, but even among them the performance of Pleyel's Symphonie Concertante in B-flat by David Perry and Victoria Chiang shone brightly. Their recording of the piece had been made two years previ-

ously, as part of a CD devoted to Pleyel's concertante work. Or rather, to a minuscule part of it, since Pleyel was an uncommonly productive composer, as well as one not to let absolutely anything go to waste. The violin/viola Symphonie Concertante exists in at least two other versions: for fortepiano and viola with orchestra and for (unaccompanied) string quartet. The piece had already been recorded in the 1970s by Isaac Stern and a moonlighting Pinchas Zukerman, with conductor Daniel Barenboim trying to turn it into Brahms's Double Concerto. The present performance incurs in no such indulgence, the Baltimore Chamber Orchestra being just the right size for this rather feather-weight but nevertheless beautifully crafted music. Perry and Chiang are wonderfully attuned to each other, as they have to be, since the solo parts often take recourse to what in Germany is known as *"Schweineterzen"* ("swine's thirds"), with both parts locked in parallel thirds for considerably long periods. Otherwise, both players are given solo spots of the "anything you can do, I can do higher" kind, which they audibly relish. The two-movement violin/viola piece is by some way the shortest on this CD, which makes it all the more enjoyable. In spite of a touching slow movement, the one for two violins seems to go on for just that bit too long and without the tonal contrast offered by the viola's presence. Especially, let it be added, when it is graced by Ms. Chiang's nicely dark, slender tone.

At The Grassroots

Florida Viola Society

Members of the Florida Viola Society at a Florida Marlins baseball game

The Florida Viola Society held three major events this year. The first event was the third annual Florida Viola Society BRATS Day/University of Miami Viola Day, held on the University of Miami's campus on February 26. The second event was a two-day workshop with Matthew Jones, violist of the Bridge Duo (from London), on Alexander Technique in Tampa on April 9–10; Jones also spoke in Miami Beach with the New World Symphony on April 5. Lastly, the Florida Viola Society performed the *Star Spangled Banner*, for the second time, in a seven-part viola ensemble at a Florida Marlins baseball game on June 6. The video of this performance is available on YouTube at http://www.youtube.com/watch?v=zYT_qh8bP9g. Anyone wishing a copy of the music to perform can obtain a copy of it for free by e-mailing me at kena-martinson@gmail.com.

The FVS held its first elections after having been in existence for three full years, and the new officers are: Kenneth Martinson, president; Kathie Aagard, vice-president; Carl Kerner, secretary; James Griffith, treasurer. The Florida Viola Society also unveiled its new website at www.floridaviolasociety.org this year.

– Kenneth Martinson, president

Local Viola Societies

Arizona Viola Society
Jeff Norman, President
violist@mad.scientist.com

Florida Viola Society
Kenneth Martinson, President
kenmartinson@gmail.com

Idaho Viola Society
Linda Kline Lamar, President
lkline@boisestate.edu

Minnesota Viola Society
Kirsti J. Petraborg, President
kpetraborg@comcast.net

Missouri Viola Society
Leslie Perna, President
PernaL@missouri.edu

Northern California Viola Society
Ethan Filner, President
ethan@cypressquartet.com

Ohio Viola Society
Christiana Reader, President
christianareader@gmail.com

Rocky Mountain Viola Society
Matthew Dane, President
matthew.a.dane@gmail.com

South Carolina Viola Society
Constance Gee, President
cgee@mozart.sc.edu

Southern California Viola Society
Andrew Duckles, President
aduckles@yahoo.com

Tennessee Viola Society
Kathryn Plummer, President
kathryn.plummer@Vanderbilt.Edu

Utah Viola Society
Michael Palumbo, President
mpalumbo@weber.edu

Minnesota Viola Society

Successfully reaching out to a broad range of violists in the Twin Cities community, the Minnesota Viola Society, led by President Dawn Anderson, hosted a mid-winter event entitled Lesser-Known Gems for Viola at Bethel University in St. Paul, Minnesota, back on Feb 21, 2010. It was an exquisite opportunity to introduce our audience to precious music that is not the "same-old, same-old," and from all walks of life, our venue was crowded with violists! Prominent Twin Cities viola teachers Dr. Lynda Bradley-Vacco, Levi Comstock, Korey Konkol, Dr. Valerie Little, and Richard Marshall along with their selected students not only performed lesser-known works for viola, but also led discussions about the works, complete with tips, logistics, and insider-notes. Highlights from the afternoon included Daniel Erdmann playing the moving self-composed piece "Largo" from his Concerto for Viola and Orchestra (2009) with pianist Bryon Wilson; Anna Kummer playing several dramatic movements from Alexander Nagy's *Six Bagatelles for "i"* (1996); Levi Comstock playing Timothy Baxter's *Idyll* (1972); Ryan Vold, along with Jonathan Seaberg playing *Five Irish Folk Tunes* by Howard Ferguson; Valerie Little playing two Brazilian works, *Meloritmias No. 5* by Ernani Aguiar and *Divertimento for Solo Viola* by José Guerra Vicente; Natalie Alper-Leroux with Lynette Eastwold, piano, playing *Allegro Appassionato for Viola and Piano* (1908) by Frank Bridge; and to top off the program in grand style, the Bethel Viola Quartet (Caroline Belcher, Michael Ouverson, Kari Peterson, and Ryan Vold) played *La Folia Variations* arranged by violist Michael Kimber. If all of this were not enough, the event concluded with a yummy reception with a viola-congress style playing of many violas that were for sale. We wish to acknowledge generous support from Bethel University, the University of Minnesota, and instrument shops and luthiers in the area: Claire Givens Violins, House of Note, John R. Waddle Violins, and Scott Studios.

– Dawn Anderson, past-president

Ad Index

American Viola Society

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

Personal Information (students, please use your permanent address)

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❒ New Member ❒ Renewal ❒ Change of Address (the *Journal of AVS* cannot be forwarded!)
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❒ Referred by _____(print name of AVS member.)
Do you wish to be included in the online teacher directories? ❒ Yes ❒ No
Do you offer AVS members a one-time discount (suggested 50% off) on your private lesson fee? ❒ Yes ❒ No
How did you learn about the American Viola Society? _____

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❒ From time to time, the AVS makes its mailing list available for other viola/music-related mailings. If you do not wish to receive these mailings, check this box.

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

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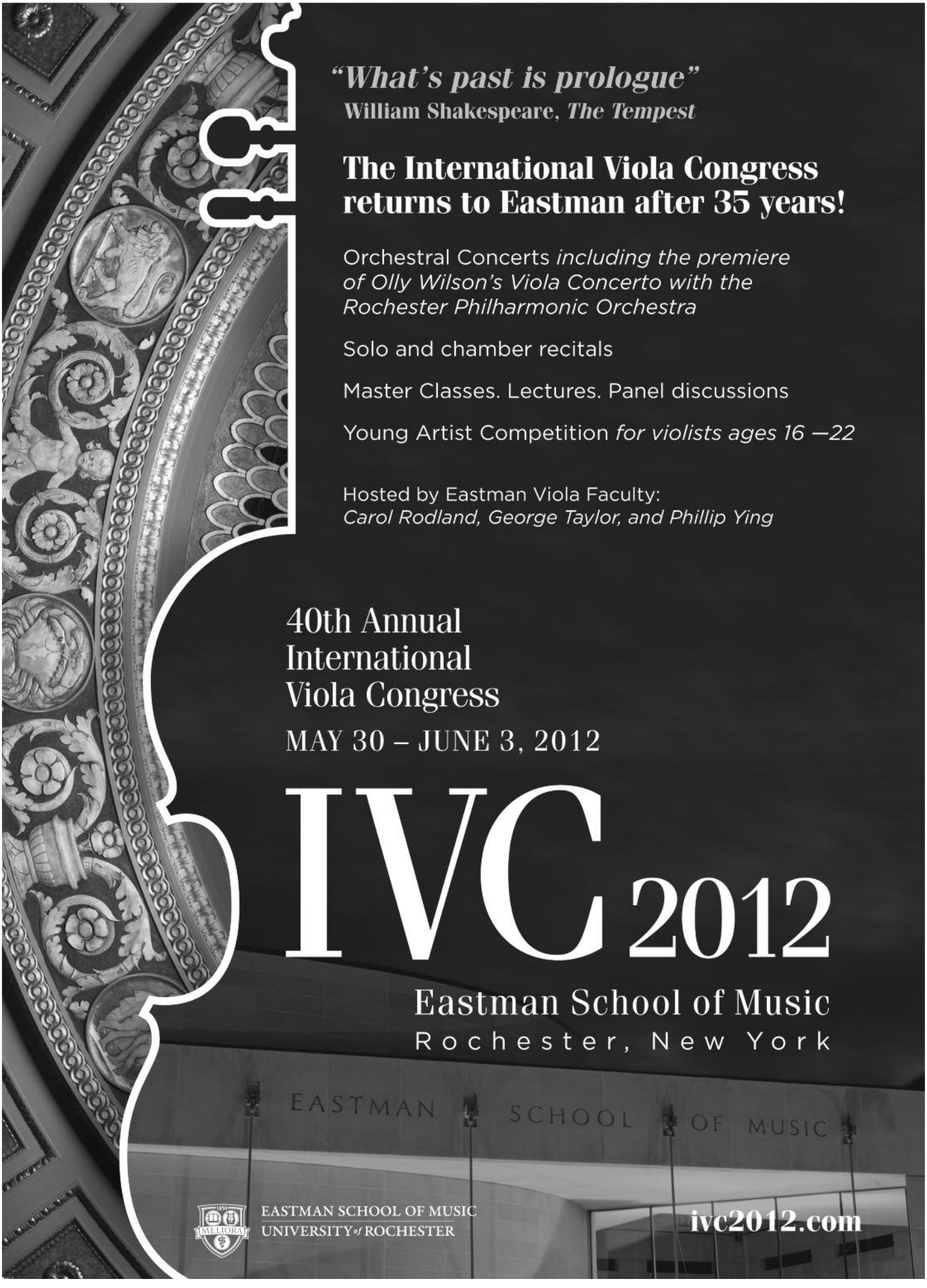
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