

# Journal of the American Viola Society

Volume 28 Number 2







# AVS Publications

## VIOLA SOLO

### **Quincy Porter**

Suite for Viola Alone. AVS 008

### **Frederick Slee**

Variations on a Hymn Tune for Solo Viola. AVS 003

## VIOLA AND PIANO

### **Blanche Blood**

Barcarolle for Viola and Piano. AVS 002

### **Arthur Foote**

Melody for Viola and Piano, op. 44a. AVS 015

### **Quincy Porter**

Speed Etude for Viola and Piano. AVS 007

### **Gustav Strube**

Regrets for Viola and Piano. AVS 010

### **Theodore Thomas**

Divertissement for Viola and Piano. AVS 006

## VIOLIN AND VIOLA

### **Louise Lincoln Kerr**

Etude. AVS 020

### **J. N. Pychowski**

Perpetual Canon. AVS 017

## TWO VIOLAS

### **Felix Mendelssohn-Bartholdy**

Canon for Two Violas. AVS 004

## THREE VIOLAS

### **Scott Slapin**

Capricious. AVS 012

## VIOLA ENSEMBLE (FOUR OR MORE)

### **J. S. Bach**

Sinfonia from the Cantata: Gleichwie der Regen und Schnee vom Himmel fällt. AVS 005

### **Matthias Durst**

Adagio for Four Violas. AVS 001

### **Felix Mendelssohn-Bartholdy**

Adagio from String Sinfonia VIII. AVS 011a

### **Hendrik Waelput**

Cantabile for Four Violas. AVS 018

### **Max von Weinzierl**

Nachtstück für 4 Violen, op. 34. AVS 009

## MIXED ENSEMBLES

### **J. S. Bach**

Chorale: Ich, dein betrubtes Kind, for Soprano, Viola obligata, and Continuo from the Cantata Mein Herze schwimmt im Blut. AVS 013

Ergieße dich reichlich, du göttliche Quelle, Aria for Tenor, Viola, and Continuo from the Cantata Wo soll ich fliehen hin. AVS 014

Sinfonia from the Cantata: Gleichwie der Regen und Schnee vom Himmel fällt. AVS 005

### **Michael Colgrass**

Revisions to Variations for Four Drums and Viola. AVS 016

### **Felix Mendelssohn-Bartholdy**

Adagio from String Sinfonia VIII. AVS 011

### **W. A. Mozart**

Principal Viola Part for Sinfonia Concertante, K. 364, Extended Scordatura Edition. AVS 019

Principal Viola Part for Sinfonia Concertante, K. 364, Scordatura Edition. AVS 019a



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

# Journal of the American Viola Society

A publication of the American Viola Society

Fall 2012

Volume 28 Number 2

## Contents

- p. 3    **From the Editor**
- p. 5    **From the President**
- p. 7    **News & Notes:** Announcements ~ AVS Minutes

### *Feature Articles*

- p. 17    **Eastman's Encore: IVC 2012 in Review:** After thirty-five years, the IVC returned to the Eastman School of Music; read highlights from the blockbuster event
- p. 25    **The Viola Music of Louise Lincoln Kerr:** Carolyn Waters Broe introduces Kerr's Southwestern-infused viola compositions
- p. 33    **Paul Hindemith's *Der Schwanendreher*: A Biographical Landmark:** Louise Lansdown analyzes key documents and sources for Hindemith's most famous viola concerto

### *Departments*

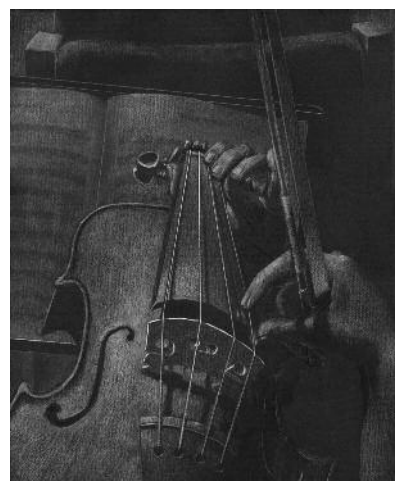
- p. 53    **The Eclectic Violist:** Get introduced to the world of looping
- p. 59    **Student Life:** Learn essential networking and entrepreneurship skills from Jessica Meyer
- p. 65    **With Viola in Hand:** Meet the violists of "The President's Own" United States Marine Chamber Orchestra
- p. 69    **New Music Reviews**
- p. 71    **Recording Reviews**
- p. 77    **At the Grassroots**

On the Cover:

**Beverly Claridge**    *Viola Pizzicato*

Artist pencil on MiTientes. 35 x 45 cm (approx. 14 x 18 inches)

Beverly Claridge, an American now living in New Zealand, writes about her work: "As one engaged in a life-long attempt to do justice to the viola and an admirer of those who very much do, my aim was to feature the perspective from that of the player. Months of drawing and studying violists, principally my daughter and my stand mate playing, helped me consider the unique perspective. The companion piece, *Viola Forte*, which shows a bowed viola, was awarded a Merit at the Queenstown Spring Art Show the year I created this pair." For more of Claridge's art, or to purchase a giclée print of *Viola Pizzicato*, please visit [www.beverlyclaridge.co.nz](http://www.beverlyclaridge.co.nz).



**Editor:** David M. Bynog

**Departmental Editors:**

At the Grassroots: Christine Rutledge

The Eclectic Violist: David Wallace

Fresh Faces: Lembi Veskimets

In the Studio: Karen Ritscher

New Music: Daniel Sweaney

Orchestral Training Forum: Lembi Veskimets

Recording Reviews: Carlos María Solare

Student Life: Adam Paul Cordle

With Viola in Hand: Ann Roggen

**Consultant:**

Dwight Pounds

**AVS National Board of Directors**

**Officers**

Nokuthula Ngwenyama, president (2014)

Kathryn Steely, president-elect (2014)

Karin Brown, secretary (2014)

Michelle Sayles, treasurer (2014)

**Board Members**

David M. Bynog (2014)

Sally Chisholm (2015)

Adam Paul Cordle (2015)

Matt Dane (2013)

Allyson Dawkins (2015)

Hillary Herndon (2015)

Michael Kimber (2014)

Edward Klorman (2013)

Kathryn Plummer (2014)

Ann Roggen (2014)

Christine Rutledge (2013)

George Taylor (2013)

Marcus Thompson (2014)

Shelly Tramposh (2015)

**AVS General Manager**

Madeleine Crouch

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.

©2012, American Viola Society

ISSN: 0898-5987

**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**

The JAVS offers print and web advertising for a receptive and influential readership.  
For advertising rates please contact the AVS National office at [info@avsnationaloffice.org](mailto:info@avsnationaloffice.org)



# FROM THE EDITOR



My mind has been wandering to 1912. Rice University was founded that year, and our campus has been involved in multi-year celebrations, culminating in spectacular events this fall. This past April, the centennial of the Titanic's sinking captured my attention, and in September I discovered that the Goo Goo Cluster was also turning one hundred (I have been doing my part to help them celebrate as well). With so much attention on the year 1912, I could not help but wonder what was happening with the viola a century ago. Here are a few highlights:

Lionel Tertis performed Frank Bridge's *Caprice* and *Lament* for two violas at a March 18 concert (most likely with the composer). Frederick Riddle was born on April 20, and Rebecca Clarke joined the Queen's Hall Orchestra. Benjamin Dale's *Phantasy* (1911) and Ernest Walker's *Sonata* (1897) were published.

Émile Férir was scheduled to perform Cecil Forsyth's *Chanson Celtique* and Gustav Strube's *Fantastic Dance* with the Boston Symphony Orchestra on

April 27. While he did perform the public rehearsal the day before, he was unable to perform at the concert owing to illness.

Max Bruch's Double Concerto for Clarinet and Viola was first performed in Germany with Willy Hess playing the viola part. Paul Klengel's *Drei Romanzen für Viola und Klavier*, op. 46, and *Vier Phantasiestücke für Viola und Klavier*, op. 48, were published in Germany.

Théophile Laforge had substantially built up his viola class at the Conservatoire de Paris, and René Jullien's *Concertstück*—dedicated to Laforge—was published in Berlin. And at the end of the year, Joaquín Turina completed his *Escena andaluza* for solo viola and piano quintet.

In all, it was not a bad year for the viola. But the viola was still a little-known instrument, specialized education was barely in its infancy, published music was scarce and recorded music even scarcer. Yet you could sense that things were beginning to percolate for the viola.

If you fast forward just fifty years to 1962, the landscape has changed dramatically. The “three big concertos” have all been written, teaching of the viola has blossomed, published and recorded music is widely available, and viola soloists are plentiful (William Primrose, Lillian Fuchs, Paul Doktor, Walter Trampler, and Emanuel Vardi are all popular American viola soloists, just to name a few). Still, research on the instrument is rare, there are no competitions exclusively for violists, and there

is no prominent organization devoted to the promotion of the viola.

Fast forward another fifty years to 2012, and the landscape has again changed dramatically. New audio and video recordings of viola music appear weekly (if not daily) as do new compositions, lessons are taught via Skype, several music publishers are primarily devoted to publishing viola music, digitized sheet music is readily available for free on the Internet (including the AVS's website), several viola competitions exist, histories of the viola have been written, and viola societies exist throughout the world.

Even with such a brief bird's-eye view of the viola over the past century, I can't help but marvel at the tremendous development our instrument has enjoyed. At Rice's opening ceremonies in 1912, founding President Edgar Odell Lovett stated: “It is proposed to assign no upper limit to [our] ... endeavor.” Such a statement would seem applicable to those early protagonists for our instrument in 1912, and we have seen no “upper limit” since. Here's to all who have promoted the viola over the past hundred years; may we look forward to another century of phenomenal progress!B

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](mailto:info@avsnationaloffice.org). All entries must be postmarked by May 15, 2013. 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 2013 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:** \$200  
**3rd Prize:** Henle edition sheet music package including works by Schumann, Reger, Stamitz, Mendelssohn, and Bruch, donated by Hal Leonard Corporation

---

## 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



Dear Beloved Members,

Happy autumn! It is hard to believe that a year has passed since assuming the presidency of our organization. I have had the opportunity to visit and perform in many places this season. Everywhere I go—from Des Moines to Washington, DC; Los Angeles to New York; Montgomery to Cincinnati; and Phoenix in between—I speak with members who are excited about the development of our organization and who recruit those not yet in the fold. It has been great seeing so many of you.

Please accept gratitude from the Executive Board and me for your support in the recent passage of bylaws changes. These changes enable us to function more responsibly as a non-profit organization while continuing to provide opportunities that maintain our international relationships and relevancy.

The Executive Board continues to work tirelessly on many projects. One is our annual fall membership drive.

Membership is the lifeblood of any organization, and yours is vital to the health of the AVS. Your membership dues fund a range of important projects that are essential to the ongoing development of the viola and the viola community.

Thank you for:

- Presenting a forum for publication of ongoing research into the history, literature, and pedagogy of the viola through the *Journal of the American Viola Society* and the David Dalton Viola Research Competition.
- Providing opportunities for the viola “stars” of tomorrow to shine through one of the leading competitions in the world dedicated solely to viola performance at the highest level of excellence: The Primrose International Viola Competition.
- Supporting the continued generation of new music for our instrument through the Maurice Gardner Composition Competition.
- Offering young violists access to better instruments through the AVS Viola Bank program.
- Making possible the growing number of free scores and digital downloads available to the public through the American Viola Society website.
- Providing seed money for viola gatherings that feature some of the best the viola world has to offer!

In addition to these many benefits, we have developed a new AVS studio blog featuring members of Heidi Castleman’s class at the Juilliard School. If you have not yet seen it, please check it out at [americanviolasociety.org/studio](http://americanviolasociety.org/studio). The AVS also plans to launch an orchestral excerpt competition next year. It has been exciting working with the committee, and this will provide a novel platform for young players to gain experience in an increasingly competitive field.

The AVS board is busy reviewing and implementing items from our recently completed strategic planning report, which include immediate and long-term goals. We are developing ways to fund our many projects and increase endowments for the indispensable projects we provide. These projects take time, commitment, and, yes, money as we continue to promote the viola in a multi-faceted way. Fifty years ago, our organization was only a dream held by a few hard working and dedicated violists, a dream that quickly gained the support of violists around the world. Today, the AVS needs you to continue building and promoting the legacy for violists worldwide.

So, I hope you will please remember the AVS in your holiday gift-giving plans. Gift memberships are a great way to expand our family. The AVS board has made an important commitment to bring in new members, and we invite you to join us. Have a wonderful season, and I look forward to seeing you soon. ☺

Warm Regards,  
Nokuthula Ngwenyama



OFFERING FINE VIOLAS BY DISTINGUISHED CONTEMPORARY LUTHIERS



HIGH QUALITY STRING INSTRUMENTS FOR PURCHASE AND RENT  
WIDE SELECTION OF ACCESSORIES, BOWS, CASES, & SHEET MUSIC  
DETAILED INSTRUMENT MAINTENANCE  
EXCEPTIONAL CUSTOMER CARE

Sign-up with us on Facebook and Twitter for special offers and instrument care tips.



Friends of The Potter Violin Co.



@pottersviolins

301.652.7070 • 800.317.9452 • [www.pottersviolins.com](http://www.pottersviolins.com)

4706 Highland Avenue • Bethesda, Maryland



# ANNOUNCEMENTS

---

## **David Dalton Viola Research Competition Winners**

Congratulations to the 2012 Dalton Research Competition winners:

First Prize: Joyce Chan for her entry, "Forward Motion: Teaching Phrasing using Marcel Tabuteau's Number System."

Second Prize: Amanda Wilton for her entry, "The Viola in Berlioz's *Harold in Italy*."

Both articles will appear in the Spring 2013 issue of the *JAVS*.

## **The AVS Board Self-Study and Strategic Planning Initiative**

All organizations benefit from periodic review of programs and structures. Two years ago, AVS President Juliet White-Smith tasked AVS Past-President Tom Tatton to chair an AVS board ad hoc committee to review all aspects of AVS activity. The goal of this strategic planning initiative was to develop a long-range vision for the AVS; identify the needs and aspirations of our various constituent groups; identify ways to strengthen the AVS, its programs, and offerings; and to present a comprehensive report to the current AVS board for consideration as we continue to shape the future of our organization.

The initial phase of that process concluded in spring 2012, and the report of the Strategic Planning Committee was presented to the current AVS board for consideration in May 2012. The AVS board is continuing to review the report and to engage with that material through the various standing committees of the board. The report covers a wide range of topics, including overall mission and focus, financial matters, discussion of congress structure and organization, use of technology, collaborative initiatives, and development of various AVS programs.

The AVS would like to express its gratitude to Past-President Tom Tatton for his leadership in this process, boundless enthusiasm, and willingness to serve.

## **AVS Executive Board Nominations**

The Nominations Committee is seeking nominations for four at-large positions to serve on the Executive Board of the American Viola Society. Each at-large position will serve a three-year term from July 1, 2013, to June 30, 2016. AVS members are encouraged to send recommendations for nominees (self-nominations are allowed) to Ann Roggen, chair of the nominations committee at [annroggen@gmail.com](mailto:annroggen@gmail.com) by January 31, 2013. Questions about the nominations process or the responsibilities of Executive Board members may also be directed to Ann Roggen.

## **More Resources Added to AVS Website: Gardner Competition Recordings, JAVS Back Issues, and New Scores**

Content on the AVS's website continues to grow; recent additions include recordings and select scores from the 2012 Maurice Gardner Competition finalists at: <http://americanviolasociety.org/competitions/gardner/2012-winners/>. *JAVS* issues from 1997 through 2002 have been digitized and are available at: <http://americanviolasociety.org/journal/journal-of-the-american-viola-society-1997-2002/>. Our selection of scores has also expanded with new editions of works by Mozart, Arthur Foote, Louise Lincoln Kerr, Christopher Lowry, and more available at: <http://americanviolasociety.org/resources/scores/>. Be sure to check the website often for job postings, events, and news to keep you connected with all that is happening in the viola world!



## BLAIR SCHOOL OF MUSIC

- Intensive professional training with a superb liberal arts education—in a place long known to the world as Music City U.S.A.
- Internationally recognized faculty and uniquely personal student/teacher ratio—a hallmark of the Blair community
- New, state-of-the-art classrooms, studios, and performance halls—a new dimension in the learning experience

# VANDERBILT

- Degree programs offered in instrumental and vocal performance, composition/theory, and musical arts—and a five-year Bachelor of Music/Master of Education program
- Ranked as one of the nation's top twenty universities



Kathryn Plummer, Professor of Viola, and  
John Kochanowski, Associate Professor of Viola

# UNIVERSITY

### AUDITION DATES 2012/13

December 1, 2012 • January 25 & 26, 2013

February 8 & 9, 2013 • February 22 & 23, 2013

### For more information:

Dwayne Sagen, Assistant Dean of Admissions  
Blair School of Music, Vanderbilt University  
Nashville, TN 37212-3499

PHONE: (615) 322-6181

WEB: [blair.vanderbilt.edu](http://blair.vanderbilt.edu)

E-MAIL: [Dwayne.P.Sagen@vanderbilt.edu](mailto:Dwayne.P.Sagen@vanderbilt.edu)

# ROBERTSON & SONS VIOLIN SHOP INCORPORATED

*Rare & Contemporary Instruments • Expert Restorations  
Valuations • Certificates of Authenticity*

[www.robertsonviolins.com](http://www.robertsonviolins.com)

505.889.2999 • 1.800.284.6546

3201 Carlisle, NE • Albuquerque, NM USA 87110



# 2012 AVS BOARD MEETING

---

## MINUTES AND REPORTS

### **Eastman School of Music, Rochester NY**

May 29, 2012, 1:00–2:30 p.m.

May 29, 2012, 5:00–6:30 p.m., 7:30–10:00 p.m.

May 30, 2012, 9:00 a.m.–12:00 p.m.

### **Meeting #1: May 29, 2012, 1:00–2:30 p.m.**

Officers present: Ngwenyama, Brown, Steely

Officers unable to attend: Sayles

Board members present: Kimber, Bynog, Klorman, Thompson, Deighton, Plummer, Rutledge, Cordle, Tramposh, Chisholm

Board members unable to attend: Albers, Roggen, Ritscher, Taylor, Herndon, Dawkins, Dane

Meeting was called to order at 1:11 p.m.

1. Meeting began with discussion about the upcoming bylaws vote and review of a brochure created to inform membership of the issues behind the board's recommendation to remove IVS language from the AVS bylaws. Also discussed a brochure created to inform membership and potential members about the programs and services that we offer.

Wording on brochures was approved.

2. General discussion about relationship with IVS and use of AVS dues funds. Board wants to avoid any possibility that AVS status as a 501c3 organization could be threatened and to address current financial challenges. Desire to direct those funds to support our current projects, many of which benefit the international community, including the Viola Bank, JAVS, the Gardner Competition, and the Primrose International Viola Competition.
3. Also discussed the desire to make AVS offerings more accessible and get younger people interested.

Meeting concluded at 2:30 p.m.

### **Meeting #2: May 29, 2012, 5:00–6:30 p.m., 7:30–10:00 p.m.**

Officers present: Ngwenyama, Brown, Steely, Sayles

Board members present: Bynog, Taylor, Thompson, Deighton, Tramposh, Chisholm, Plummer, Kimber, Rutledge, Dane, Klorman, Cordle

Board members unable to attend: Albers, Roggen, Ritscher, Herndon, Dawkins

Meeting was called to order at 5:00 p.m.

Meeting began with presentation of committee reports and introduction of new board members Sally Chisholm, Allyson Dawkins, Hillary Herndon, and Shelly Tramposh who began their terms on July 1, 2012.

### **Secretary's Report (Brown):**

1. On 12/22/11, board voted NO for an IVS mandated \$2 hike in AVS membership dues to go directly to the IVS for a Congress Fund, as the AVS already provides seed money to US congresses and would like to explore other ways to support international viola events.
2. On 12/22/11, the board voted NO, the Nominations Committee shall not support the candidacy of the IVS President to the AVS Executive Board, in order to avoid any perception of conflict of interest.
3. In March 2012, eight candidates were identified to run for the four at-large member positions of the Executive Board. Due to a tie in the initial election, a run-off election was needed to finalize one position. The new members are: Sally Chisholm, Allyson Dawkins, Hillary Herndon, and Shelly Tramposh.
4. On 4/18/12, the board voted YES to endorse the proposed AVS bylaws amendments, including removal of IVS language from the

---

AVS bylaws and to encourage more participation in the nominations process in the general membership. The proposed bylaws amendments would then go to the general membership for a vote.

#### **Chapters/Membership Report (Brown, Cordle):**

1. Current list of official chapters are as follows: Utah, Tennessee, Southern California, South Carolina, Rocky Mountain, Ohio, Northern California, Missouri, Minnesota, Idaho, Florida, and Arizona Viola Societies.
2. Current list of viola clubs/organizations (unofficial chapters) are as follows: Virginia, Seattle, Philadelphia, Oregon, Oklahoma, North Carolina, Louisiana, Kentucky, Iowa, Indiana, Illinois, Central Texas, Alabama Viola Societies, and the Viola Club of MD, DC, and VA.
3. The IRS group exemption application is still awaiting a response from the IRS.
4. 2011 membership total was 733 and 2012 is 603—unfortunately, a decline. Since 2011 was a Primrose Competition year, the student numbers were quite a bit higher. We would like to be able to retain these student members.
5. Continued discussion of a members-only section of the website for job listings, teacher directory, school listings, etc.

#### **Publications Report (Bynog, Cordle, Kimber, Ritscher)**

1. The AVS online scores project continues to grow, and there are now fifty scores available.
2. The AVS has also commissioned its first work for the scores project, Scott Slapin's *Capricious* (performed at the 2012 congress) and has created a catalogue of published works that has run in this past year's issues of the *JAVS*.
3. There have been eight new items published by the AVS, and eleven other new items have been added.
4. There are future editions up for consideration, and there is a continued exploration and review of materials to add to the scores collection.

#### **Technology Report (Cordle, Steely, Albers, Thompson)**

1. The AVS website is undergoing development to offer greater integration for AVS programs and also to cut costs. Aim to target students and young professionals to join by offering members-only section that will benefit them with information such as concert listings, job listings, teacher directory, etc.
2. We are now offering website advertising, including full homepage banners and large and small sidebar badges, which will click directly to vendors' websites and will offer an additional source of income.
3. The website, following the conclusion of the international viola congress, will be transitioned to Dreamhost, and a new Primrose site will be added to our current offerings through WordPress. Both of these will be cost savings measures.
4. A pedagogy blog has been created and will feature pedagogical approaches by different teachers. First teacher/studio will be Heidi Castleman's Juilliard studio. Heidi and students will contribute to this blog, which will be moderated and edited by Adam Cordle.
5. Social media: Twitter has been integrated within the current website interface. Information from WordPress and Twitter posts will now appear on both sites. Facebook is currently being run as a similar outlet to the Yahoo Viola List.
6. Our website, Twitter, and newsletter are being used to distribute selected AVS viola news.
7. Content management: need for upgraded online system to update member information, provide chapter services, donor tracking, etc., beyond the current system. Several options are under consideration.
8. Organizational e-mail: need for organizational e-mail accounts. Maybe can do this through Dreamhost or Google.

#### **Education Ad Hoc (Kimber, Steely, Thompson)**

1. Projects under discussion or underway include making pedagogical materials available either online or in AVS archives, such as:



- a. Master classes and/or lessons (of current AVS members only for the present);
  - b. *JAVS* articles grouped by themes such as “In the Studio,” “Orchestral Training Forum”; and
  - c. New materials such as études, recordings, and additional video and print material.
2. A limited number of free “teaser” resources would be made available to anyone, and expanded resources would be offered in a members-only section.
3. A pedagogy blog (see Technology Report above) will be created, featuring Heidi Castleman and her Juilliard studio as the first to participate.
4. Also, the committee may consider finding some ways to connect with younger violists, condensing some *JAVS* content toward younger players, and possibly collaborating with some strong Suzuki programs in regional events.

#### **Nominations Report (Steely, Brown, Deighton, Roggen)**

1. Elections were held for four at-large Executive Board member positions. Results as stated in the Secretary’s Report.
2. Many thanks to outgoing board members Rebecca Albers, Timothy Deighton, Sel Kardan, and Karen Ritscher for their years of service on the AVS Board.
3. The issue of encouraging nominations by the membership at large for board elections was brought up by IVS President Ken Martinson and is being addressed in the amendment to the bylaws.

#### **Bylaws Report (Klorman, Albers, Roggen, Thompson)**

1. Proposed revisions to the AVS bylaws concern two areas:
  - a. The relationship of IVS to AVS (remove IVS language from the AVS bylaws, ensuring that the AVS governs itself autonomously to remain in compliance with our legal requirements); and
  - b. To clarify the nominations process (that a slate of nominees must include a minimum of two candidates for a given posi-

tion and that recommendations from the voting members of the Society may be sent directly to the committee).

2. Two additional items for consideration in the near future by the Bylaws Committee and the AVS board are as follows:
  - a. Article V, Section 4: should the minimum quorum be increased, now that the *JAVS* editor and AVS webmaster are voting members?
  - b. Article VI, Section 2: the reference to the “Primrose Memorial Student Competition” should be corrected to “Primrose International Viola Competition.”

#### **Viola Bank Report (Plummer, Albers, Kardan, Roggen, White-Smith)**

1. In 2011, of the three originally loaned out violas, two extensions were requested and granted. In addition, there were three new applications. Two applicants were awarded loans, and so far one of the new applicants has requested and been granted a loan extension. One applicant will be returning a viola, so there will be at least one viola available for a loan for 2012–13.
2. Ongoing efforts will be to keep website updated with award recipient pictures and testimonials, recognize donors, make it possible to make donations on the website, etc.
3. Encouragement to keep brainstorming ways to increase inventory, especially to upgrade quality and directly contact luthiers, businesses, and individuals for donations.

#### ***JAVS* Report (Bynog)**

1. Continuing project to post back issues of the *JAVS* online.
2. A new department has been inaugurated, With Viola in Hand, in the Spring 2012 issue.
3. The Alternative Styles department has been renamed The Eclectic Violist.
4. The Editor will continue to explore ideas for new departments.
5. Continued decline in advertising, though

---

recent sale of premium inside back cover advertising. Will pursue online advertising and monitor as part of broader advertising approach.

#### **Gardner Competition Report (Rutledge, Dane, Cordle, Plummer, Kimber)**

1. There were fifty-five submissions, with all materials collected and distributed digitally for judging. First round judges were esteemed AVS board members Christine Rutledge, Matthew Dane, Adam Paul Cordle, Kathryn Plummer, and Michael Kimber. Final round judges were Garth Knox, David Liptak, and David Gompper. The Grand Prize winner was Michael Djupstrom of Philadelphia, for his composition *Walimai*, for viola and piano. Djupstrom received a cash prize of \$1,000 and a world premiere performance at the 2012 International Viola Congress at the Eastman School of Music. Other finalists included Dan Visconti, Massimo Lauricella, Katerina Kramarchuk, and Nicholas Pavkovic.
2. There was a revision of competition guidelines and rules, the all online submissions process was highly effective, and the raised entry fee was met with little opposition. The prize money was lowered from 2010, but is in line with similar composition competitions. No paper announcements were sent out about the competition, which saved a lot of money, and the electronic brochure and announcements sent out were more effective in reaching people. This competition was a huge success, and the next competition is anticipated to be announced in the near future.

#### **Primrose Report (Ngwenyama, Brown, Ritscher)**

1. The Primrose Competition was an incredible success in 2011. Each competition generates increased interest in our instrument, its repertoire, and the young talent who are our ambassadors.
2. Our edge has been achieved by being on the forefront of technology:
  - a. It was one of the first international com-

petitions to stream audio live in 2008 and the first to stream live video in HD in 2011;

- b. It is also one of the first competitions to use an instant scoring system, which generated worldwide interest and support;
- c. There were 16,029 unique visitors with 52,943 page views to our scoring and streaming website representing 63 countries on 6 continents.
3. 2011 first-prize winner, Ayane Kozasa, continues to present recitals and master classes across the country as part of her prize.
4. Unfortunately, the competition went over budget, but measures are being taken to raise money for the deficit, including auctioning off a Paris apartment.
5. Fundraising efforts are already underway to prepare for the 2014 competition, and immediate goals are to compile a press packet to present to potential donors; apply for grants; discuss alternative locations for the competition; post a repertoire list; remain cutting-edge technologically by partnering with MUSICCAS, an online auditioning system; and create a congress-like atmosphere at the 2014 competition and festival.

#### **Congress Report (Taylor)**

1. The 2012 International Viola Congress was hosted by the Eastman School of Music from May 30–June 4. Viola hosts were George Taylor, Carol Rodland, and Phil Ying, who made it a spectacular event.
2. Presentation of the Congress Program book for official report.

Meeting concluded at 10:05 p.m.

#### **Meeting #3: May 30, 2012, 9:00 a.m.–12:00 p.m.**

Officers present: Ngwenyama, Brown, Steely, Sayles  
Board members present: Bynog, Taylor, Thompson, Deighton, Tramposh, Chisholm, Plummer, Kimber, Rutledge, Dane, Klorman, Cordle  
Board members unable to attend: Albers, Roggen, Ritscher, Herndon, Dawkins

---

Board guest: Past-President Tatton, chair of Strategic Planning Committee

Meeting was called to order at 9:16 a.m.

Meeting began with discussion of communication with chapters.

1. Rutledge charged with chairing new ad hoc committee to re-energize chapter contacts.

Discussion of membership and maintaining student members followed.

The board then continued with committee reports:

#### **Awards Report (Dane, Klorman, Rutledge, Taylor)**

1. On March 6, 2012, the Awards Committee nominated the following slate of people for recognition at the 2012 congress:
  - a. Honorary Membership: Roberto Díaz;
  - b. Career Achievement Award: David Holland;
  - c. Riley Award: James Dunham;
  - d. Founders Award: David Liptak, Marcus Thompson, Carol Rodland, Phillip Ying, and George Taylor;
  - e. Past-President Plaque: Juliet White-Smith.
2. These awards were presented at the 2012 International Viola Congress banquet.

#### **Strategic Planning Committee Report (Tatton, Bynog, Cordle, Kardan, Ngwenyama, Sayles, Steely, White-Smith)**

1. Discussion of the completed strategic planning document circulated within the board prior to the AVS board meetings.
2. Areas of focus include the following:
  - a. Organizational mission, vision, and core values;
  - b. Financial development;
  - c. North American Congress structure and organization;
  - d. Collaborative opportunities;
  - e. Technology improvements;
  - f. Development of more robust viola bank;

- g. Pre-college student opportunities;
- h. “Budding” artist opportunities.

3. Preliminary discussion included overview of the work done by the committee and discussion on having the various committees address specific portions of the strategic planning report.
4. Discussion regarding a board retreat to fully focus on the strategic planning report as there are many ideas presented for consideration.
5. Once the board has had more time to review and respond to the ideas presented, the AVS membership will be given the opportunity to provide feedback as well.

#### **Treasurer’s Report (Sayles)**

In conjunction with discussion of strategic planning report, ongoing discussion of AVS financial challenges and the need to grow membership as well as develop endowment.

1. Need to develop planned giving opportunities.
2. Discussion of formalizing budgeting and development of long range plans—five year, ten year, longer term.
3. Encouragement to board to reach out to individual contacts, develop relationships.
4. Discussion of renaming Fundraising Committee to Development Committee.
5. Recommendation to seek out individuals with fundraising expertise.
6. Recommendation to seek out grant-writing expertise.

Meeting concluded at 11:55 a.m.

#### **AVS General Membership Meeting 6/1/2012**

Officers present: Ngwenyama, Brown, Sayles, Steely, White-Smith

Board members present: Bynog, Cordle, Deighton, Kimber, Dane, Klorman, Plummer

1. Presentation of current AVS challenges and initiatives through summarizing committee reports and actions as outlined above.



- 
2. Review of strategic planning initiative and report. Board needs time to consider and discuss more fully. Our intention is to get the wider AVS membership involved for their feedback once the board has had the opportunity to more fully discuss the contents of this report.
  3. Board has discussed having more than one meeting per year recognizing that this will take further financial commitment on the part of individual board members as the AVS does not fund board travel.
  4. Update regarding IRS group exemption application for AVS chapters.
  5. Discussion of *JAVS* costs and benefits as well as possible online issues.
  6. Discussion of increase in membership fees or additional categories for membership.
  7. Discussion of addition of members-only portion of website.
  8. Discussion of AVS board recommendation of bylaws amendments and upcoming vote by the AVS membership:
    - a. Discussion of conflict of duty by having IVS language in AVS bylaws;
      - i. IVS mandatory \$2 congress fund dues rate increase even though AVS board voted against this. (AVS already provides \$1500 seed money to US congresses);
      - ii. Several accountants consulted agreed with AVS concerns about conflict of duty.
    - b. AVS committed to keeping vibrant ties with international community;
    - c. Discussion of nominations updates to bylaws.
- Meeting concluded at 1:06 p.m.
- Respectfully submitted,  
Karin Brown, AVS Secretary

## **New AVS Pedagogy Blog: “From the Studio” [americanviolasociety.org/studio](http://americanviolasociety.org/studio)**

The AVS is pleased to announce a new blog devoted to teaching: “From the Studio.” Hosts for the blog’s inaugural season will be the Juilliard viola studio of Heidi Castleman, Misha Amory, Hsin-Yun Huang, and Steven Tenenbom. These teachers and their students along with teaching assistants and recent alumni will address issues of technique, repertoire, interpretation, pedagogy, and outreach. Their thoughts, experiences, and discussions on specific topics will appear daily throughout the academic year, Monday through Friday. To submit questions for consideration, please write to Adam Cordle, AVS Media Coordinator, at [usviolasociety@gmail.com](mailto:usviolasociety@gmail.com).

## AVS Profit and Loss

	FY2009	FY2010	FY2011	3 YR Total
<b>INCOME</b>				
Advertising	\$7,600	\$7,693	\$6,300	\$21,593
Interest	\$97	\$43	\$27	\$167
Donation*	\$5,099	\$4,625	\$4,705	\$14,429
Gardner Competition	\$1,075	\$0	\$2,550	\$3,625
Member Dues	\$28,702	\$26,047	\$23,947	\$78,696
Merchandise Sales	\$478	\$468	\$282	\$1,228
<b>TOTAL INCOME</b>	<b>\$43,051</b>	<b>\$38,875</b>	<b>\$37,810</b>	<b>\$119,737</b>
<b>EXPENSE</b>				
Administrative	\$15,791	\$14,436	\$14,229	\$44,455
Trade Show	\$452	\$135	\$177	\$764
Awards	\$0	\$567	\$0	\$567
Bank Charges	\$617	\$1,077	\$661	\$2,355
Dalton Competition	\$300	\$0	\$0	\$300
Gardner Competition	\$0	\$3,521	\$1,440	\$4,961
Grant Expenses	\$600	\$0	\$0	\$600
JAVS	\$20,840	\$22,337	\$15,340	\$58,517
IVS Dues	\$3,804	\$0	\$1,405	\$5,209
Viola Congress	\$1,500	\$0	\$1,500	\$3,000
Tax Expense	\$3,218	\$1,775	\$4,970	\$9,963
Website	\$1,516	\$3,222	\$1,029	\$5,768
Insurance	\$0	\$0	\$0	\$0
Viola Bank	\$0	\$194	\$570	\$764
<b>TOTAL EXPENSE</b>	<b>\$48,638</b>	<b>\$47,264</b>	<b>\$41,322</b>	<b>\$137,224</b>
<b>NET INCOME</b>	<b>(\$5,586)</b>	<b>(\$8,389)</b>	<b>(\$3,511)</b>	<b>(\$17,487)</b>

2011 Primrose Competition	FY2010	FY2011	Total
Income	\$40,164	\$15,469	\$55,633
Expense	\$798	\$64,628	\$65,426
<b>Total Primrose Competition</b>	<b>\$39,367</b>	<b>(\$49,160)</b>	<b>(\$9,793)</b>

\*Primrose Income and Expense excluded from Operating Profit and Loss

Donation Summary	FY2009	FY2010	FY2011	3 YR Total
General	\$2,439	\$4,130	\$4,001	\$10,570
AVS Endowment*	\$2,671	\$1,485	\$1,491	\$5,647
Primrose*	\$501	\$22,798	\$10,660	\$33,959
Dalton	\$460	\$495	\$254	\$1,209
Gardner	\$2,200	\$0	\$450	\$2,650
<b>Total Donation</b>	<b>\$8,271</b>	<b>\$28,908</b>	<b>\$16,856</b>	<b>\$54,034</b>

\*AVS Endowment and Primrose excluded from Operating Donations

### Operating Cash and Investments as of 5/31/2012\*

Adjusted Cash Balance	\$9,104
AVS Endowment	\$21,401
Primrose Fund	\$31,857
<b>Total</b>	<b>\$62,362</b>

\*Ending balance for fiscal year 2011

**Study** with resident artist faculty

**Perform** in premiere ensembles

**Share your passion**

# EASTMAN SCHOOL OF MUSIC

**CAROL RODLAND**

Associate Professor of Viola

**GEORGE TAYLOR**

Associate Professor of Viola

**PHILLIP YING**

Associate Professor of Viola;  
Associate Professor  
of Chamber Music

[esm.rochester.edu/apply](http://esm.rochester.edu/apply)



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER



# EASTMAN'S ENCORE

---

## IVC 2012 IN REVIEW



*From left to right: IVC 40 hosts Phillip Ying, Carol Rodland, and George Taylor; IVS President Kenneth Martinson; and IVS Secretary Louise Lansdown (all photos courtesy of Dwight Pounds)*

**by David M. Bynog**

Great acts are hard to follow. Though it has been thirty-five years since the Eastman School of Music hosted the Fifth International Viola Congress, the memory of that event—which featured appearances by William Primrose, Paul Doktor, Francis Tursi, Michael Tree, and Heidi Castleman (just to name a few) and attracted more than 250 attendees—looms large in the viola community. So the bar was set high with expectations for another stellar congress at Eastman. The hosts of the Fortieth International Viola Congress were up to the challenge, and Carol Rodland, George Taylor, and Phillip Ying produced a worthy successor, filling the 2012 congress with an array of renowned artists, exciting repertoire, and diverse events. More importantly, they provided a warm and inviting atmosphere—and people accepted their invitation; approximately six hundred people enjoyed the event over the course of five days,

and that is not counting the thousands of people (yes, thousands) who heard a pair of viola concertos as part of the Rochester Philharmonic concerts on May 31 and June 2.

Honoring Eastman's previous viola congress, the 2012 hosts selected, "What's Past is Prologue," a quote from Shakespeare's *The Tempest*, as their theme. While the past was appropriately honored at the event, this was truly a viola congress for the twenty-first century with viola-after-dark events, wellness sessions, a Community Viola Day, and repertoire

that was heavily slanted toward works written within this century (the events detailed below cover only a small number of sessions and do not adequately represent the full spectrum of activities at the congress). The hosts were assisted by Eastman viola students and interns Katherine Hagen and Alexander Peña, who helped things to run smoothly. And things ran very smoothly, with the most problematic issue being periodic bleed-through of sound into Kilbourn Hall from violists who were sampling exhibitors' instruments in the mezzanine hallway outside.

### **Wednesday, May 30**

Events kicked off at noon on May 30, with the combined Eastman and Beijing viola choirs performing Copland's *Fanfare for the Common Man*. Welcoming remarks followed by the congress hosts, Dean of the Eastman School of Music Douglas Lowry, David Copen of the Sibley Music Library, IVS President



*AVS President Nokuthula Ngwenyama addresses attendees at the opening ceremony*

Kenneth Martinson, and AVS President Nokuthula Ngwenyama. The combined choirs closed out the session with a rousing rendition of the first movement from Bach's Brandenburg Concerto No. 6.



*The combined Eastman and Beijing viola choirs at the opening ceremony in Kilbourn Hall*

Immediately following this session was Annette Isserlis's Baroque viola recital. With the limited amount of original viola repertoire from the Baroque period, this recital primarily consisted of transcriptions, including Bach's second cello suite. The one original work was Michel Corrette's infrequently heard Sonata for Viola and Continuo, particularly enjoyable here for the presence of a viola da gamba in the continuo group. Isserlis seemed most in her element in the final piece, Antonio Bertali's *Chiacona*, where the continuo group was augmented with a lute player; the entire ensemble had a jaunty time with the sprightly music.

After a break for attendees to visit exhibits, the first master classes were offered at 4:00 p.m. Annette Isserlis's session, devoted to Bach's cello suites, began

with Kyle Miller, who performed his selections using a Baroque bow. Katherine Hagen next played the Prelude to the C-major suite, prompting Isserlis to comment that Hagen's interpretation of the prelude as a toccata was "like nothing I've heard before." Indeed, this was an original and thought-provoking interpretation.

The opening concerto concert at 8:00 p.m. offered a nice mix of artists, mostly in seldom-heard works. The concert was broadcast live over local public radio station WXXI. Interspersed between pieces—both at the concert and on the radio—were portions of interviews conducted with artists earlier that day at the station.

Violist and conductor Wolfram Christ led the IVC 2012 Chamber Orchestra, taking the solo part in a moving rendition of Britten's *Lachrymae*. In a wonderful programming move, Kim Kashkashian followed with a beautiful performance of Nicolas Bacri's *Folia*. Inspired by Britten's *Lachrymae*, Bacri's work follows the same Theme and Variations model with the theme at the end, rather than the beginning. AVS President Nokuthula Ngwenyama closed out the first half with Max Reger's arrangement of Hugo Wolf's *Italian Serenade*. This arrangement went one arrangement further by incorporating portions of William Primrose's version of the work. Ngwenyama's performance was impeccable as always, but the work's adaptation—tenuous even in Reger's version—suffered from a few too many "cooks in the kitchen."



*From left to right: Baroque violist Annette Isserlis, harpsichordist Michael Unger, and gambist Christel Thielmann tune before the recital*

In the second half, Atar Arad played *Epitaph*—his own composition—an elegiac work influenced by Israeli music. Arad dedicated his performance in memory of Zvi Zeitlin, a long-time Eastman violin pedagogue. Paul Neubauer concluded the concert with an arrangement by Eckart Schloifer of Reinhold Gliere's Concerto for Coloratura Soprano and Orchestra, op. 82 (under the title *Two Pieces for Viola and String Orchestra*). The viola and orchestra sounded lovely, particularly in the lush first movement. But reducing Gliere's original version for soprano and full orchestra down to viola and strings denuded the work of its haunting orchestration, resulting in a muddy sameness that not even an otherwise outstanding performance could correct.

### Thursday, May 31

My day started at 9:00 a.m. with a recital by two recent prize winners: Paul Laraia, first-prize winner (senior division) of the 2011 Sphinx Competition, and Ayane Kozasa, first-prize winner of the 2011 Primrose Competition. These two talented young performers had very different approaches to sound and repertoire. Laraia had a bold, robust sound, and he gave a no-nonsense interpretation of Hindemith's 1937 solo sonata. This straightforward attitude was extended to Bruch's *Romance*, which showed no Romantic excess. Kozasa offered a more nuanced approach to her works, displaying superb technique and colors in Arvo Pärt's *Fratres*. She closed the recital with perhaps the most musical performance of Paganini's *Sonata per la Grand Viola* I have ever heard.



From left to right: Wendy Richman, Louise Lansdown, Katherine Ciesinski, Rosemary Elliott, and Mimi Hwang in the final movement from Hindemith's *Des Todes Tod*

The 11:00 a.m. IVS Delegates recital began with Viacheslav Dinerchtein (Switzerland) premiering a viola sonata by Fabian Müller; attractive enough but suffering from a bit-too-long middle movement. Max Savikangas (Finland) followed with the premiere of his *Kepler 22-b*, a work inspired by NASA's discovery of the extrasolar planet that gives the work its name. Featuring ample extended viola techniques, the work was particularly enjoyable for the bombastic piano part, capably played by recent Eastman graduate Peter Klimo. Bogusława Hubisz-Sielska (Poland) followed with three short works, including the lovely *Elegy for Solo Viola* by Rachel Knobler. The concert concluded with Hindemith's marvelously dark *Des Todes Tod*, op. 23a, for voice, two violas, and two cellos. Katherine Ciesinski's voice was suitably somber for these songs about death, and Louise Lansdown (United Kingdom) shone on the final movement for voice and viola alone. Audience members exiting this concert were pleasantly surprised to encounter the Eastman Viola Choir in the lobby, which was performing a selection of popular tunes (including *Day Tripper* and *Eleanor Rigby*).

Katherine Ciesinski returned for the 2:00 p.m. recital by Kim Kashkashian. Here, the two artists performed Brahms's Two Songs, op. 91, dedicated in memory of Karen Tuttle. Kashkashian next played a selection of twenty-one short movements entitled *Signs, Games and Messages* by György Kurtág. Previously acquainted with the composer's music only in smaller doses, I feared that this performance was destined to be the musical equivalent of an oversized wine tasting, where the too small samples all blur together leaving you at the end with a desire for anything other than wine. Recognizing the difficulty of programming all these pieces together, Kashkashian "walked the audience through" her chronological presentation of the works, which could be divided into five distinct periods beginning with 1961. Her method of communicating with the audience was effective, and you could hear delineations of style between the periods (the least effective compositionally being the 1987 works and the most effective being the "Hungarian" period pieces from 1993–94). The recital concluded with a performance of Schumann's *Fantasiestücke*, op. 73.



At 3:00 p.m. Claudine Bigelow spoke about the Karen Tuttle collection, a recent donation to the Primrose International Viola Archive. Six boxes of materials from the noted pedagogue, including cards and letters, personal papers and notes, sheet music, reviews of performances, and press materials have been processed and are available for study. While working through the collection, Bigelow was surprised to discover that though Tuttle is so well-remembered as a teacher, much of the material demonstrates how highly regarded she was as a performer.

Eastman alumni were up at 4:00 p.m., showing hometown pride for the host institution. Melissa Matson began with an attractive Sonata for Viola and Piano by Verne Reynolds, for many years the horn teacher at Eastman. Brett Deubner followed with an exuberant performance of Amanda Harberg's *Three Pieces for Viola and Piano*, with the composer at the piano. This is a wonderful piece that should attract strong attention from violists. Next was Peter Minkler, who gave a uniformly excellent reading of Schumann's *Märchenbilder*, with a particularly lovely rendition of the final movement. Shelly Tramposh then impressed the audience with an introspective interpretation of Paul Chihara's Sonata for Viola and Piano. Last up was Jerzy Kosmala, playing his transcription of Franck's Violin Sonata with pianist Barry Snyder. Given the length of this recital, I was only able to hear the first two movements, but what I did hear was marvelous with Kosmala displaying a light, ethereal touch that was suitably evocative of *fin de siècle* France.



*Cynthia Phelps and Rebecca Young hug after the conclusion of Gubaidulina's Two Paths*

The evening concert at 7:30 p.m. was the first of two performances by the Rochester Philharmonic (the second was on June 2). In both concerts, the opening overture and concluding piece remained the same, but alternate viola works were heard on different evenings. This evening's work was Sofia Gubaidulina's *Two Paths (A Dedication to Mary and Martha)*. Written for the "two leading ladies" of the New York Philharmonic, Cynthia Phelps and Rebecca Young, the composer chose the biblical theme of Mary and Martha and elected to convey two different female personae through the solo writing. Phelps and Young performed the work marvelously here, and the musical personae seemed so intertwined with those of these two soloists that it is somewhat difficult to imagine other performers playing the work. In the program notes, Gubaidulina wrote that "the orchestra plays the role of initiator; within it, a series of dramatic situations occur.... Each of these situations poses questions for the soloists that they must answer." The lyrical writing for the solo instruments as well as the viola's voice-like register reinforces this idea of a conversation. Since the dialogue extends not only between soloists and orchestra, but also between the two soloists, the concept of discourse functions on multiple levels throughout the work.

The congress's first Viola after Dark concert at 9:30 p.m. featured electric violist Martha Mooke. Held in Miller Center's Sproull Atrium, this performance yearned for a more intimate venue, as much of Mooke's personal style was lost in the cavernous (and noisy) setting. Alternating between instruments, Mooke began with a Yamaha five-string viola (with an added E string). She used a loop generator for most, if not all, of the pieces, and the effects were mesmerizing. Most effective was her composition *ICE 4*, which used pizzicato and other techniques to evoke a wintry terrain.

### Friday, June 1

On Friday morning, six former students of Karen Tuttle (Sheila Browne, Susan Dubois, Jeffrey Irvine, Kim Kashkashian, Michelle LaCourse, and Carol Rodland) spoke at 9:00 a.m. to a packed room

about their teacher's legacy. The panelists studied with Tuttle at various points in her career and indicated that her philosophies evolved over time and were often individualized. She eventually developed a concept of "Coordination," which aimed at emotional release and ridding all unnecessary tension in your body. Throughout the session, the speakers interspersed choice phrases of Tuttle's including, "It should always feel delicious to play," and "you should be more like a jazz player in your stance," with her technical ideas on the bow arm concepts of re-pull and resistance and the idea that "the string is the boss."



*Panelists at the Karen Tuttle session; from left to right: Michelle LaCourse, Jeffrey Irvine, Sheila Browne, Kim Kashkashian, Carol Rodland, and Susan Dubois*

After the Tuttle lecture, Jeffrey Irvine rushed off to Hatch Recital Hall to present a master class. With his usual affable demeanor and pedagogical precision, he zeroed in on issues of tension with Benjamin Magruder (who performed Vieuxtemps's *Élégie*) and Hillary Sametz (who performed Bach's Suite No. 5).

James Dunham's 11:00 a.m. recital program had a distinctly marital theme with something old, something new, and something borrowed (though there was nothing "blue" about his excellent program). Partnered with Barry Snyder at the piano, he gave a delightful performance of Glinka's Sonata, followed by a recent work of Richard Lavenda's, *Rhapsody*. The gem in the program was a set of six songs by Enrique Granados, *Tonadillas*, transcribed by Monisa Angell and Melissa Rose. The songs "detail the romantic relationships of the majos and majas, the flamboyant working class people featured in the paintings of

Goya," and Dunham provided a charming synopsis for each of the songs before the performance.

Schedule conflicts were such that Hartmut Rohde's 2:00 p.m. recital was the last event of my day. He began with a transcription of the Sonata for Cello and Piano, op. 19, by Franz Xaver Mozart (son of W. A. Mozart). The second movement of the sonata was quite attractive and worked effectively on viola, but the finale—which extensively used the viola's lower register—sounded a bit scrubby. The second (and final) work was Hindemith's 1939 Sonata for Viola and Piano. Like Paul Laraia's interpretation the day before, Rohde presented a nicely "rough" version of this work, though Rohde's sound was less robust and more stringent, particularly in the upper register; in all a forceful and satisfying presentation of this sonata.

### **Saturday, June 2**

Saturday was Community Viola Day, and the day's sessions were designed to appeal to student violists (of all ages); thirty-three registrants, mostly from the greater Rochester area, signed up for Community Viola Day events. The brief Potpourri Recital at 9:00 a.m. on Saturday was the first occasion where I noticed the short stick in use for the piano in Kilbourn Hall. (I generally enjoyed the full presence of the piano in prior recitals, but the short stick worked here). Michelle LaCourse performed Martin Amlin's *Kennel*, with the composer at the piano. Consisting of seven short movements named after breeds of dogs, the Impressionist-infused work was pleasant, if not overly exciting. Ensik Choi followed with a stunningly beautiful performance of Arnold Bax's Viola Sonata—one of the highlights of a congress filled with great performances.

The 10:00 a.m. panel presentation by Peter Slowik, Heidi Castleman, Jeffrey Irvine, and Marilyn Seelman on preparing for a college audition was packed. Slowik began by commenting that the four panelists, combined, had listened to about 75,000 auditions over their careers. The advice they dispensed in this fast-paced session demonstrated the different ways that colleges handle the admissions process—which can vary greatly depending on the

input of teachers or the requirements of the school. Much of the advice dealt with taking initiative and responsibility, with suggestions to learn the repertoire requirements early, practice in advance, and to contact the teacher before the audition and possibly ask for a trial lesson. In seeking students for their studios, the panelists conveyed that they are “looking to understand who you are and your potential, but not necessarily seeking perfection.”



*Phillip Ying, at right, chats with bow maker Joshua Henry in the exhibits hall*

Another packed panel presentation was offered at 1:00 p.m. by Kathryn Dey, Hillary Herndon, George Taylor, and Juliet White-Smith. Entitled “Violist as Kinesthetic Musician: A Process-Oriented Exploration of Fundamentals,” each speaker presented on a specific topic related to core principles for holistic artistry, with the audience participating in exercises. Herndon began with the subject of balance, particularly dealing with the bow arm. Dey followed with the subject of breathing, White-Smith was next up with rhythm, and Taylor concluded with singing and phrasing (including a lively rendition of *Day-O*).

The day’s second (and much longer) Potpourri Recital at 5:00 p.m. offered another attractive sampling of viola music. Spencer Martin started with Ernest Walker’s Viola Sonata. Dating from 1897, Walker’s work is a rare pre-Tertis viola sonata by an

English composer, and Martin made a strong case for the revival of the work. Jutta Puchhammer-Sédillot followed the Walker with two contemporaneous works for viola and piano by French composers: Charles Lefebvre’s *Caprice* (1900) and Hélène Fleury’s *Fantasie* (1906). I have never been disappointed with Puchhammer-Sédillot’s programming or her performances, and her rendition of Fleury’s *Fantasie* simply smoldered. The winner of the second biennial Maurice Gardner competition, Michael Djupstrom’s *Walimai*, was next, performed by Ayane Kozasa with the composer at the piano. This dramatic piece, effectively written for the piano—though less idiomatic for the viola; it was originally conceived for saxophone—demonstrated a fascinating melodic and harmonic language that combined into a cohesive whole. Matt Dane displayed a rich tone for the first movement of Martinů’s Viola Sonata, which left the audience longing to hear the final movement.

My next stop was the Young Artist Competition awards presentation at 6:30 p.m. This competition, open to violists age sixteen to twenty-two, ran concurrently with the Saturday congress events; twelve semifinalists performed on Saturday morning, with the four finalists performing in the afternoon. The winners of the competition were:

**First Prize** (\$3000 and a handmade bow by Benoît Rolland): Diyang Mei

**Second Prize** (\$2000): Matthew Lipman

**Third Prize** (\$1000): Yifeng Qiu

**Liptak Prize**, for best performance of the required piece composed by David Liptak: Diyang Mei

Registrants for the Community Viola Day attended the competition finals, and they also awarded prizes (each consisting of a \$50 gift certificate to Southwest Strings):

**Best Bach:** Yifeng Qiu

**Best Tone:** Anqi Lv

**Most Charismatic:** Matthew Lipman

**Most Musical:** Diyang Mei



The 8:00 p.m. Rochester Philharmonic concert featured the world premiere of Olly Wilson's Viola Concerto, performed by Marcus Thompson. Starkly different from Gubaidulina's *Two Paths*, this single-movement concerto clocked in at about ten minutes and treated the viola in a more rhythmic, percussive manner. Atypical of most concertos, the solo viola was largely integrated (and even subsumed) into the orchestral texture, truly emerging only in a cadenza at the end, brilliantly played by Thompson. `

The day concluded with Kenji Bunch's 10:00 p.m. after-dark session in Sproull Atrium, where he performed works from his recent CD, *Unleashed*. Bunch's program was more suited to the space than Mooke's, and a few people danced to his music in the back of the atrium. Interspersing his performances with comments, Bunch claimed inspiration from such diverse sources as post-Katrina New Orleans, his dog Coffee, and the act of installing insulation in a house. Bunch invited Dwight Pounds

to read the prologue to the piece *Unleashed*, and I thought nothing could top Dwight's vivacious reading. Bunch proved me wrong with his encore: an Appalachian-infused vocal rendition of *Staying Alive* performed with viola accompaniment.

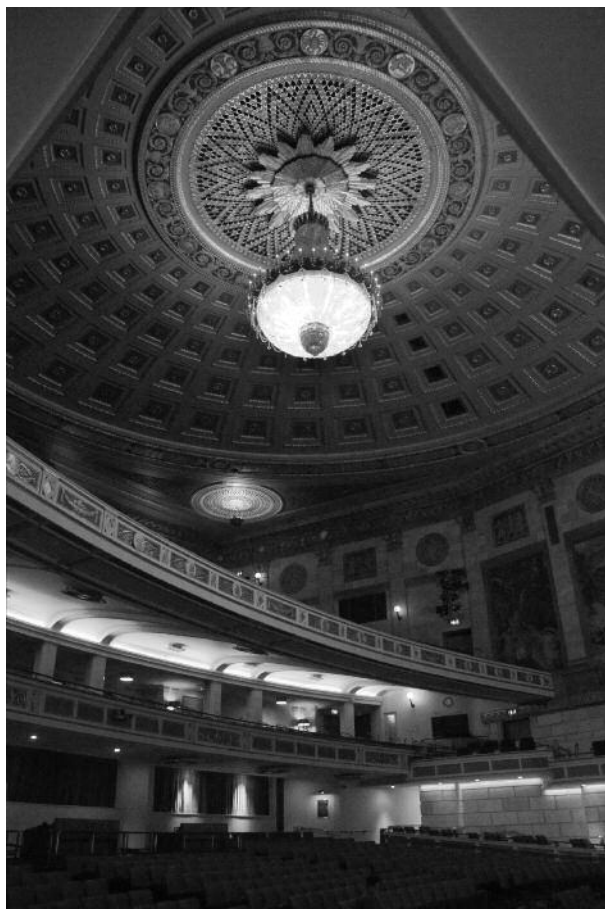


Violist Kenji Bunch

### Sunday, June 3

The 10:00 a.m. recital by the Duo Jalal (violist Kathryn Lockwood and percussionist Yousif Sheronick) offered an eclectic mix. Most attractive was *Jubb Jannin*, a work originally written for a Middle Eastern flute by Sheronick; Lockwood shined on this hypnotic piece with her varied tonal palette and ethereal playing. The concert closed with Kenji Bunch's *Lost & Found*, a four-movement work that—like much of his music from the previous evening—employed scordatura and displayed a range of inspiration from Heinrich Biber to West African music.

At 11:00 a.m. Ed Klorman spoke to a packed house about Brahms's Op. 120, No. 1 Sonata. His lecture suggested possible references to Bach's *St. Matthew Passion* in the sonata, a theory that Klorman explained was not original to him. But Klorman expanded previous work on this theory with a review of sources, beginning with documented examples of Brahms's borrowing from the *St. Matthew Passion* in other works (in the Op. 105 songs and the Op. 122 chorale preludes for organ). Combining an infectious enthusiasm for the subject with a methodical working through the evidence, Klorman had the engrossed audience nodding their heads in agreement throughout the session.



Kodak Hall, site of the evening orchestral concerts

The 12:30 p.m. viola play-in performance represented a culmination of daily play-in rehearsals that were open to all congress attendees. Kenneth Martinson led a group of about twenty-five violists and two cellists in a performance of Bach's Sixth Brandenburg Concerto. The complete performance of this work made a nice bookend to the Opening Ceremony's mass performance of the first movement.



*Basil Vendryes at the closing recital*

The closing recital at 1:30 p.m. focused on chamber music. After comments by the congress hosts and Monroe County Executive Maggie Brooks, Basil Vendryes performed three short works beginning with David Tcimpidis's Sonata for Viola and Piano and ending with David Mullikin's *Arlecchino's Waltz*, a fun romp reminiscent of Shostakovich. The duo of Scott Slapin and Tanya Solomon was augmented to a trio with the addition of Ila Rondeau, performing here Slapin's *Capricious*. Incorporating snippets from twelve of Paganini's *Caprices*, this work opens with a virtuosic section (repeated at the end) contrasted with a lyrical, almost meditative middle section, lovingly played by the ensemble. Violinist Annette-Barbara Vogel and violist Daniel Sweaney next performed László Weiner's Duo. One of the many casualties of the Holocaust, Weiner perished in 1944 at the age of twenty-eight in a labor camp. The violin/viola duo, composed in 1939, demonstrates the influence of his teacher, Kodály, and has been gaining in popularity in recent years. This exciting performance received a deservedly enthusiastic reception from the audience. The concert concluded with performances of Erwin Schulhoff's Concertino

for Flute, Viola, and Double Bass and Derek Bermel's *Soul Garden* for solo viola and string (cello) quintet.

So ended the Fortieth International Viola Congress; a smashing success by any measure. While attendees will remember this event for the talented performers, the wide array of sessions, and the enjoyable company of many friends and colleagues (old and new), this congress was perhaps most notable for its engagement with the Rochester community. Local leaders graciously spoke at events, area students participated in a Community Viola Day, the radio station broadcast interviews and concerts, and hordes of citizens came out to hear a pair of viola concertos. The hosts are to be commended for creating a congress that so fully resonated with both the worldwide viola community and the local Rochester community. I cannot imagine a more suitable encore to the Fifth International Viola Congress at Eastman in 1977; here's hoping that we don't have to wait another thirty-five years for the next Eastman viola congress.



*Louise Goldberg, host of Eastman's 1977 viola congress, enjoys Eastman's 2012 congress, this time as an attendee!*

# THE VIOLA MUSIC OF LOUISE LINCOLN KERR

---



*Louise Lincoln Kerr, c. 1950 (Arizona State University, Department of Archives and Special Collections, CP SPC 183:6)*

**by Carolyn Waters Broe**

Louise Lincoln Kerr (1892–1977), American composer, violist, and patron of the arts, was born April 24, 1892, in Cleveland, Ohio, and died December 10, 1977, in Cottonwood, Arizona, at her ranch. Kerr's mother taught her to play the piano at age six and violin at age seven; she learned later in life to play viola. She continued her violin studies in Cleveland with Sol Marcossion, concertmaster and soloist with the early Cleveland Symphony Orchestra. In 1910 she attended Barnard College in New York where she studied music composition with two prominent Columbia University professors: Cornelius Rubnor and Daniel Gregory Mason. While at Barnard, she took private violin lessons at

the Institute of Musical Art, which would later become part of the Juilliard School of Music. She left New York around 1913 in order to join the Cleveland Municipal Orchestra under the direction of Christian Timmer, another of her violin teachers.

By 1920 she had returned to New York, where she met and married Peter Kerr (pronounced "Care") and started her family. While in New York, she got a job working for the Aeolian Recording Company proofing piano rolls. There, Louise Kerr met with noted pianists and composers who were recording their music, including Sergey Prokofiev, Alfred Cortot, and George Gershwin. She was also a friend of the renowned conductor Dimitri Mitropoulos and the violinist Isaac Stern. Later, when Kerr worked in the sound booth studio of Duo Arts Records (at Aeolian), she assisted conductors in correcting mistakes on early disk recordings of modern pieces. It was her job to sit in the glass booth, follow the score, and tell the conductors when a mistake occurred so they could re-record it.

Eventually the Kerrs came west to Arizona for the health of one of their daughters. The family lived in Phoenix and later built homes in Cottonwood and Scottsdale. It was here that she turned toward the viola, in large part due to the theft of her violin, on December 7, 1941, the day that Pearl Harbor was attacked. Later, she continued to perform on the viola as her main instrument with the Phoenix and Flagstaff Symphonies. Mrs. Kerr owned many valuable instruments but performed in the Phoenix Symphony on a 1781 viola labeled Michele Deconet. It is thought that Deconet (1713–1799), who was a German-born traveling violinist, brokered instruments for Venetian luthiers in other Italian cities during the latter part of the eighteenth century. The Michele Deconet viola is part of the string collection that was donated to Arizona State University's Herberger School of Music by three



---

families including Louise Lincoln Kerr. The viola at ASU is almost 16 inches (15 and 15/16 inches) or 406 mm. It has wide bouts, a spruce top, and a maple back.

In Arizona, Louise Kerr became known as the “Grand Lady of Music.”<sup>1</sup> In 1959 she used an inheritance from her father (an engineer and real estate tycoon) to build her home, studio, and an artists’ colony in Scottsdale. Her studio was the original site of the Phoenix Chamber Music Society performances. Many famous musicians performed there, and she played chamber music at her studio with Isaac Stern, inviting professors and local musicians to join in. In addition, she helped co-found and/or develop The Phoenix Chamber Music Society, The Scottsdale Center for the Arts, The National Society of Arts and Letters, Monday Morning Musicals, The Bach and Madrigal Society, Young Audiences, The Musicians Club, and the Phoenix Cello Society (now the Arizona Cello Society).<sup>2</sup> She was extremely generous with both her time and money.

As a composer, Kerr wrote more than one hundred works including fifteen symphonic tone poems, twenty works for chamber or string orchestra, a violin concerto, five ballets and incidental music, numerous piano pieces, and about forty pieces of chamber music. Kerr’s chamber music includes a rich selection of string quartet movements; the String Quartet in A Major; piano quartets and quintets; a Trio for Clarinet, Cello, and Piano; numerous duos for piano and other instruments; and a few vocal pieces. According to her son William Kerr, she composed mostly at night, no doubt a necessity with eight children to care for (the last two boys were identical twins).<sup>3</sup>

Her symphonic compositions were primarily written for and premiered by the Arizona State University Symphony. Other local groups such as the Mesa and Sun City Symphonies also performed her music. The Phoenix Symphony performed her tone poem *Enchanted Mesa*, written in 1948, as well as other symphonic works including *Arizona Profiles*, which was commissioned for the ground-breaking dedication ceremonies of the Scottsdale Center for the Arts

in 1968. Most of her chamber music pieces were written for friends to play at the many music gatherings held in her Scottsdale home and studio. She also composed during the summers at her ranch in Cottonwood, near Flagstaff. She won several awards in composition during her life and was a member of the Phoenix Composers’ Society. Unfortunately, almost none of these amazing pieces have been edited or published.

When Kerr passed away in 1977, she left a great legacy to the College of Fine Arts at Arizona State University (ASU), establishing the Kerr Memorial Scholarship Fund at the School of Music. She presented her private music library to the ASU School of Music; most importantly, she also donated her extensive collection of orchestral and chamber music manuscripts (labeled MSS-90) to the ASU Archives and Manuscripts at Hayden Library. In addition, she donated her Scottsdale home and studio to ASU to be used as a chamber music venue, now the ASU Kerr Cultural Center. She received a gold medal for distinguished contribution to the arts from the National Society of Arts and Letters. Shortly before her death, Louise Kerr was awarded an honorary Doctorate from ASU, and she was posthumously inducted into the Arizona Women’s Hall of Fame on October 21, 2004.

### Compositional Style

Kerr’s overall compositional style may be characterized as tonal and inspired by Classical and Romantic genres and forms. Her music is often enhanced by the local color of the American Southwest, and she developed a concept of Southwest Impressionism by studying the works of Impressionist painters who lived in California and in Arizona during the 1940s (she and her eldest daughter, Tammara, were both painters). The region was populated by Native Americans and Hispanics, and Kerr used elements of their music in her own compositions as well as the music of local cowboys. One can also hear the influence of the many famous pianists that she worked with in New York in the early 1920s and some jazz influence in certain pieces.



Even though she had the means and connections to publish her music in New York, Louise Kerr was a very modest woman who did not seek fame. Virtually all of her music remains unedited and unpublished. Unfortunately, very few of her works are dated, and premiere dates and names of compositions were lost after her death. Reel-to-reel recordings of most of the premieres of her music have also been lost, so it is difficult to get a full picture of how her music was to be performed. The five piano and viola works, edited by Carolyn Waters Broe and Miriam Yutzy, are the first of Kerr's works to be published,<sup>4</sup> and a new edition of the *Etude*, for violin and viola, has recently been published by the American Viola Society.

### Viola Music

Kerr was a connoisseur of chamber music. She performed a great deal of chamber music and wrote music to share and perform with her friends; evening chamber music readings would go into the early hours of the morning. Kerr's chamber pieces are remarkable for their creativity and beauty as well as their technically challenging passages. Among the most effective are those for viola and piano, the violin and viola duos, and her works for string quartet, piano quartet, and piano quintet.

### The Two Violin and Viola Duos

The duos for violin and viola are entitled *Etude* and *Orientale* (MSS-90 Box 4/folders 3 and 4). *Etude* is a very difficult duo that incorporated jazz elements in a string piece long before modern jazz string performers such as the Turtle Island String Quartet. She may have become interested in jazz from Charles Lewis, who studied with Kerr while living at the arts colony.<sup>5</sup> The *Orientale* is an exceptional work that makes great demands of the two musicians. The scores of both duos have been carefully copied in ink; they may actually be in the hand of Andrew Shaw, an ASU theory student and violist who copied works for Kerr.<sup>6</sup>

The *Etude*, for violin and viola, was composed July 1969 for Diane Sullivan, who is now a member of the Phoenix Symphony (a second copy is dated November 1969), and Frank Spinoza and Bill Magers performed the work at ASU in 1975. This perpetual motion piece begins in D major with rapid sixteenth notes in the violin part and pizzicato eighth notes in the viola (ex. 1). Then the viola performs a playful melody. As both a violist and a violinist, Louise Kerr was able to craft this duo with the maximum brilliance. The work moves to a section in C major, where the rhythms shift constantly in a syncopated jazz style. Kerr's experience with the numerous pianists at

Example 1. Louise Lincoln Kerr, *Etude*, mm. 1–5.

The musical score for Example 1, Louise Lincoln Kerr's *Etude*, measures 1–5. It is written for Violin and Viola in 4/4 time, D major. The Violin part begins with a rapid sixteenth-note pattern, marked 'arco' and 'mf'. The Viola part begins with a pizzicato eighth-note pattern, marked 'mf'. The score shows the first five measures of the piece, with the Violin part featuring a continuous sixteenth-note pattern and the Viola part featuring a playful melody.

Example 2. Louise Lincoln Kerr, *Etude*, mm. 38–43.

Aeolian seems to have had a great influence on this work. The perpetual motion of the sixteenth notes is carried from one instrument to the other. While this work has many similarities to the piano character pieces that would have been popular in New York during the 1910s and 1920s, it is also similar to the Minimalism of Philip Glass and Elliott Carter.

This crossover piece has elements of both jazz and Southwest hoedowns similar to Copland's ballet suite from *Rodeo*. It is also similar to Debussy's *Golliwogg's Cake-Walk* from *Children's Corner*, which in turn was influenced by the American rags and cakewalks of the day. The violist and violinist alternate guitar-style pizzicato underneath melodic passages (ex. 2). Sixteenth notes lead into an A-major section, and the duet finishes in D major with harmonics and a whimsical pizzicato passage in both instruments. The highly syncopated rhythmic style of writing exhibited in *Etude* can be extremely challenging for string players. Louise Kerr said this about her music: "We all respond to

rhythm. That's why the Young Audiences programs are so successful—the children love to be part of it, to respond to the rhythm, to try conducting."<sup>7</sup> Diane Sullivan and Louise Kerr were the first two musicians to play this piece, while Louise was working on it. According to Sullivan: "There were three versions of the *Etude*, and Louise finally decided on the first version. She did not think that it sounded as good with rests. She was in a good mood when she wrote it. It is a very happy piece."<sup>8</sup>

The *Orientale*, for violin and viola, is both brilliantly composed and virtuosic. She wrote many of her vio-

Example 3. Louise Lincoln Kerr, *Orientale*, mm. 15–18.

lin pieces for her friend Sidney Tretick, who was the first concertmaster of the Phoenix Symphony. Tretick was a concert violinist and studio musician whom she met in Los Angeles in the 1940s and later convinced to come to Phoenix. Kerr fashioned this work in the Russian Impressionist style of Alexander Glazunov, and it is designed to imitate the balalaika of Russian folk music. The work includes special effects of harmonics, chromatic runs, and the use of drone strings. The double-stop measured tremolos in the viola are particularly difficult while the violinist performs extremely high cadenza-like runs and double-stop passages (ex. 3). The manuscript for *Oriente* seems to be in the same hand as the *Etude* (which is not Kerr's own). The appearance of these professional copies could indicate an intent to have them both published, however, having been in the music recording business in New York City, she may not have wanted to go through the extensive process of getting her works published.

#### Five Character Pieces for Viola and Piano

The five viola and piano works are all short character pieces without dates (MSS-90, Box 3/folders 13–17).<sup>9</sup> While these works have been published as a collection entitled *Five Character Pieces for Viola and Piano*, they were originally composed as separate pieces. Kerr's viola and piano pieces have colorful and descriptive titles as follows: *Habañera*; *Las Fatigas del Querer*; *Berceuse*; *Lament*; and *Toccata*. The expressive viola writing in these works is not extremely difficult and could be mastered by an

advanced student of the viola. The manuscripts for *Habañera*, *Berceuse*, and *Toccata* have been copied in ink and show signs that they were performed at one time, including fingerings and markings for performance. The scores to *Las Fatigas del Querer* and the *Lament* are in pencil with many corrections. All of the manuscripts contain both a score and part, except for *Lament*, where the viola part is lacking. Kerr wrote many of her violin and piano duos during the 1940s, so it is likely that she wrote her viola and piano duos around the same time while she was playing viola with the Pasadena Symphony and living in Los Angeles. Betty Lou Cummings, a former professor of piano and organ at Northern Arizona University, recalls accompanying Kerr on the viola and piano pieces at Kerr's Los Angeles home in the late 1940s.<sup>10</sup>

*Habañera* and *Las Fatigas del Querer* may have been written for Kerr's friend Marie Escadero, who was a professor of Spanish at ASU. *Habañera* captures the flavor of the traditional Spanish dance and is somewhat similar to the Spanish-influenced pieces of Ravel and Debussy. The work is characterized by short phrases, two-bar echo effects, triplet figures interspersed with duplets, and catchy rhythms. The viola assumes the role of a flamenco singer with piano accompaniment rather than guitar (ex. 4). *Las Fatigas del Querer* is an idiomatic Spanish phrase that translates as “the sorrows of loving.” In a score to one of her violin pieces with the same title, Kerr wrote: “Free treatment of a Spanish folk song,” and “not even tears can relieve the bitterness of the sor-

Example 4. Louise Lincoln Kerr, *Habañera*, mm. 1–3.

row that comes from loving. Only music can express it.”<sup>11</sup> She may have been referring to the loss of two of her daughters when they were teenagers during the 1940s (one had tuberculosis and the other died in a tragic accident when a gun went off by mistake). She also lost her husband, Peter Kerr, in 1939. As in the *Habañera*, the violist resembles a Spanish singer, especially in the declamatory *ad libitum* passage toward the end of the piece (ex. 5). Like many of the Impressionists, Kerr employed different modes; *Las Fatigas del Querer* seems to be in A Phrygian or possibly D harmonic minor. This work is very convincing in using the ability of the viola to pull at the listener’s emotional heartstrings and imitate the human voice. It should be noted that the treatment of the folk song in the work of the same name for violin and piano is entirely different from that for viola and piano.

The *Berceuse* for viola and piano is a beautifully crafted character piece of the French Impressionist genre. This charming work is similar in style to the *Berceuse*, op. 16, by Gabriel Fauré. Like many of Kerr’s works, the rhythm in each measure of her *Berceuse* is slightly different than the last. The *Berceuse* mostly stays in the lower positions but occasionally explores the higher range of the viola.

The *Lament* is a much darker piece than the other viola works. The score for *Lament* is still in sketch form, and it is possible that she was still working on the piece, since she never made an ink copy of the viola and piano parts. She seems to have chosen F minor, a decidedly less vibrant key for the viola, to deliberately create a somber quality. The harmonic texture is moody and brooding like those found in Brahms’s songs. There is a brief respite from the sorrow of F minor when the work modulates to a more hopeful C-major section. There is a return to F minor through a long bridge passage, and the piece wanders, evading familiar passages. Thus the listener has an unrequited feeling, and the musical tension is never relieved. Louise Kerr makes excellent use of both the darker side of the viola C string as well as the poignant A string (ex. 6).

The *Toccata* for viola and piano is a fast fantasia that keeps with the through-composed nature of most toccatas. She makes use of the Phrygian mode but keeps to the more vibrant keys of C and D major. The opening passage of the Toccata is technically demanding, with the violist scaling the instrument in rapid sixteenth-note passages. The pianist is also kept very busy with numerous sequenced patterns in the bass. There is a contrastingly slower lyrical section, and then the rapid sixteenth notes return for the climax of the piece.

Example 5. Louise Lincoln Kerr, *Las Fatigas del Querer*, mm. 61–72 (viola part).



Example 6. Louise Lincoln Kerr, *Lament*, mm. 3–12 (viola part).





---

## Conclusion

Louise Kerr left a valuable legacy of chamber music for the viola and other instruments. Her rich experiences in New York with jazz pianists and her association with the Impressionist composers and painters influenced Kerr to write colorful and creative compositions. Her exposure to Native American melodies, Spanish folk tunes, and cowboy songs of the Southwest helped her to compose in a unique style. Louise Kerr's ability as both a violist and violinist gave her an excellent perspective on how to compose for strings. She excelled at composing short character pieces, infusing them with colorful harmonic passages and exciting rhythmic motives.

Kerr also left a substantial legacy through her humanitarian efforts and philanthropy, and her former home, the ASU Kerr Cultural Center, is now an Arizona and National Historical Preservation site. While she has received awards and accolades for many of her efforts, her contributions as a composer are only now receiving renewed interest. As a prolific American Southwest composer of the twentieth century, Louise Lincoln Kerr deserves to be more remembered; her music is our national treasure.

## Notes

- <sup>1</sup> A. Nannette Taylor, *Louise Lincoln Kerr: Grand Lady of Music* (Phoenix, AZ: Kerr Cultural Center, Arizona State University, n.d.).
- <sup>2</sup> Ibid.
- <sup>3</sup> William Kerr, interview with the author, April 22, 2001.
- <sup>4</sup> Louise Lincoln Kerr, *Five Character Pieces for Viola and Piano*, ed. Carolyn Broe and Miriam Yutzky (Scottsdale, AZ: Classics Unlimited Music, 2002). This edition is available at <http://www.fourseasonsorchestra.org> or <http://www.classicsunlimitedmusic.com>.

- <sup>5</sup> Charles Lewis, "103rd Birthday Tribute Concert for Louise Lincoln Kerr," (speech, Kerr Cultural Center, ASU, Scottsdale, AZ, April 23, 1995).
- <sup>6</sup> Andrew Shaw, interview with the author, April 1995.
- <sup>7</sup> Jim Newton, "Mrs. Kerr, 80, Eyes Future," *Arizona Republic*, April 29, 1972.
- <sup>8</sup> Diane Sullivan, interview with the author, 2001.
- <sup>9</sup> Excepting *Berceuse*; one of the draft manuscript scores bears the date November – 1947.
- <sup>10</sup> Betty Lou Cummings, interview with the author, September 22, 2012.
- <sup>11</sup> Louise Lincoln Kerr, *Las Fatigas del Querer for Violin and Piano* (unpublished manuscript, Arizona Collection, ASU Archives MSS-90).

*Kerr's Etude, for violin and viola, is available in a new edition by the American Viola Society at: <http://americanviolasociety.org/resources/scores/american-viola-project/>. Her Five Character Pieces for Viola and Piano is available from the Four Seasons Orchestra at: <http://www.fourseasonsorchestra.org/shop.html>. A recording of Kerr's viola music has recently been released on the CD Arizona Profiles. Copies of the CD are also available on the Four Seasons Orchestra website.*

*Dr. Carolyn Waters Broe is the viola instructor at Paradise Valley Community College in Phoenix, Arizona. She is also the conductor of the Four Seasons Orchestra and the violist with the Four Seasons String Quartet of Scottsdale, Arizona. Broe has performed as the viola soloist with several orchestras and is recorded on numerous CDs. More information is available at <http://www.fourseasonsorchestra.org>.*



# Bowdoin

INTERNATIONAL MUSIC FESTIVAL

Lewis Kaplan, Director

June 22–August 3, 2013

- *Private lessons, open master classes and chamber music.*
- *Artist instructors from major conservatories and performing groups worldwide.*
- *Perform in world-class Studzinski Recital Hall.*
- *Beautiful coastal Maine location.*

**[www.bowdoinfestival.org](http://www.bowdoinfestival.org)**

**Toll-free 1-855-832-3393**

6300 College Station, Brunswick, ME 04011 USA • [info@bowdoinfestival.org](mailto:info@bowdoinfestival.org)



## \$10,000 Matching Grant Program

Tarisio's Matching Grant Program is designed to help young musicians to afford fine instruments and bows

Tarisio will award **up to \$10,000** (£6,000) of matching funds to one winning applicant for each Tarisio auction of fine instruments and bows

There are **four chances** each year to win the program – two in London and two in New York

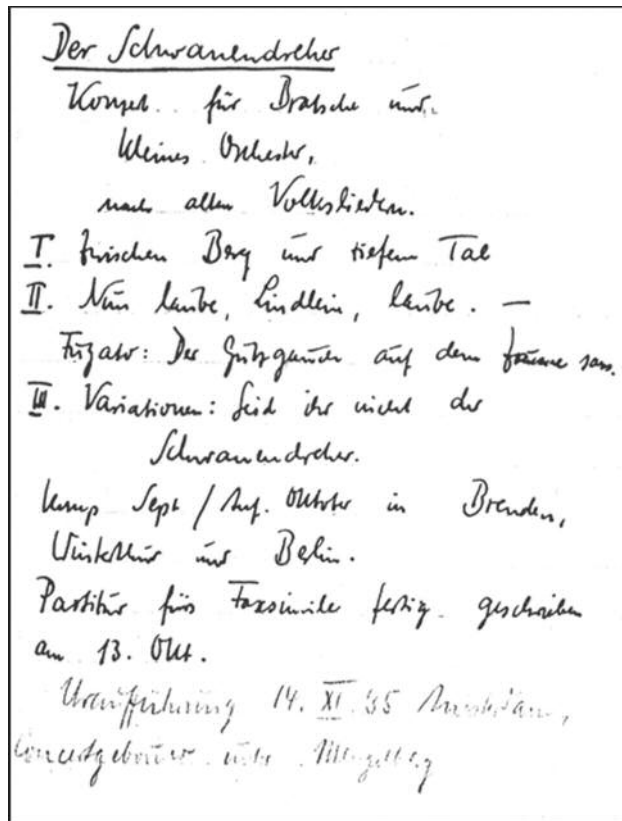
To enter, you must be aged **under 30** and currently enrolled in or have graduated from a performance degree program

➤ For more details and to enter, visit **[www.tarisio.com](http://www.tarisio.com)**

**Tarisio**  
Fine Instruments & Bows

# PAUL HINDEMITH'S *DER SCHWANENDREHER*: A BIOGRAPHICAL LANDMARK

by Louise Lansdown



*Der Schwanendreher* listed in Hindemith's Verzeichnis aller fertigen Kompositionen, 1913–1938 (with kind permission of the Hindemith Institute, Frankfurt am Main).

The appearance of Hindemith's third and final viola concerto toward the end of 1935 was a welcome addition to an already overflowing amount of viola repertoire infiltrating his work list. Hindemith had had sixteen years practice as a viola soloist, chamber musician, and composer, unwittingly revealing the most personal and biographical of all his musical journeys through works written for his chosen instrument. The list included two sonatas for viola and piano (op. 11, no. 4; and op. 25, no. 4); three sonatas for solo viola (op. 11, no. 5; op. 25, no. 1; and op. 31, no. 4); two concertos (*Kammermusik*

*No. 5*, op. 36, no. 4; and *Konzertmusik*, op. 48); and a long and unusual list of chamber music works including the viola as well as two salient works for the viola d'amore.

With customary diffidence, Hindemith cited his reasons for the composition of another viola concerto as being practical—he was tiring of performing the *Kammermusik No. 5*, for solo viola and large chamber orchestra (1927), and *Konzertmusik*, for solo viola and large chamber orchestra (1930)—it was time for a new concerto to add to the list. In fact, Hindemith's reasons for a third viola concerto were not quite so simple. He had thought of writing the concerto in the spring of 1935 for a concert tour of the United States planned for 1935–1936, but the tour was postponed to 1937–1938 before he had begun work on the concerto. The creation of this seminal work for the viola at this juncture in his life was certainly no coincidence.

The two earlier viola concertos, *Kammermusik No. 5* and *Konzertmusik*, op. 48, belong to his neo-baroque period from the mid-1920s and *Gebrauchsmusik* period in the late 1920s, whereas *Der Schwanendreher* belongs to his neo-classical writing of the mid 1930s. The political context surrounding the composition of this work was complex, with Hindemith hoping that the premiere of his *Mathis der Maler* Symphony in March 1934 would redeem his position under the Nazi regime. He had, after all, married into a Jewish family, continued to perform with Jewish musicians, and made several disparaging remarks about Hitler. From this point onward it became clear that Hindemith and his music would never really be accepted, even though the Nazis occasionally dabbled with his music over the next few years if it suited them. Hindemith seriously entertained the idea of emigrating later in 1934, and were it not for the support of friends and colleagues,

this may indeed have come to fruition. One of Hindemith's most ardent and public allies was undoubtedly the conductor Wilhelm Furtwängler, whose public defense in a newspaper article from November 1934 highlighting Hindemith's plight initiated the "Hindemith Affair." Furtwängler's article seemed to have precisely the opposite of the desired effect. It resulted in Furtwängler's resignation as conductor of the Berlin Philharmonic Orchestra (as well as other positions), Hindemith's departure from his position at the Hochschule in Berlin, further and sustained public denigration of Hindemith by Joseph Goebbels, and the prohibition of his music from all concert and opera programs in Germany throughout 1935 and most of the remaining period until he emigrated in 1938. What is important in the context of *Der Schwanendreher* is that Hindemith again seriously contemplated emigration during the composition of the work, writing that he was in a state of "spiritual emigration."<sup>1</sup>

The theme of inner emigration appears in other works from this period, including several sets of songs for voice and piano (1933–1936); Piano Sonata No. 1 (1936), which is based on Friedrich Hölderlin's poem *Der Main* (describing the longing of the homeless singer for the shores of the Main River); and his opera *Mathis der Maler* (1934–1935), which features the situation of the artist within society, yet another contentious subject with the Nazis. It is not unlikely that Hindemith even viewed the creation of *The Craft of Musical Composition* (1935–1936) as a means to preserve the durability of his music and to apprise of structure and reasoning. All of this theoretical writing and analysis did have an impact on the spontaneity of his composition, with a conservatism permeating from the late 1930s.

### Context, Composition, Conception, and Reception

*Der Schwanendreher* was composed later in 1935, amid this tumultuous period in Hindemith's life. He completed his opera *Mathis der Maler* on July 27, although he had suspended work on the opera during April and May while traveling to Turkey, as he had been commissioned by the Turkish government

to reorganize their music education system. The *Four Songs for Soprano and Piano*, based on texts by Angelus Silesius, were composed between August 1–8,<sup>2</sup> around the same time as the *Langsames Stück and Rondo* for Trautonium. Hindemith later used the *Rondo* from this work in his Piano Sonata No. 2 (1936).<sup>3</sup> The second movement of the Sonata for Violin and Piano in E Major was completed shortly afterward in Frankfurt on August 17.<sup>4</sup>

Hindemith's first sketches for *Der Schwanendreher* date from September 5–18, 1935, while he was staying in a summerhouse in Brenden, in the Black Forest, with his wife, Gertrud. He continued work on the concerto in Winterthur from September 18–20, arriving back in Berlin after traveling on September 29. Gertrud even wrote a postcard to Willy Strecker from Schott on September 18 informing him that she had seen a swan in a tree-house the previous evening and hoped to kill it—perhaps evidence of frustration during the compositional process!<sup>5</sup> The autograph and fair copy were completed on October 13.<sup>6</sup> It is evident from these quick and almost faultless sketches (see examples later in the article) that Hindemith's conception of *Der Schwanendreher* was already extremely far advanced even before arriving in the Black Forest on holiday.<sup>7</sup>

Paul, Gertrud, and Willy Strecker did a walking tour of the Black Forest region before the Hindemiths began their holiday in Brenden, and the three wrote a postcard to Ludwig Strecker, Willy's brother, enlightening him with the information that the card was bought at the Swan Guest House in Kälberbronn.<sup>8</sup> Hindemith loved making connections such as this, delighting in small and quirky details.

As early as May 20, 1935, Rudolf Mengelberg, director of the Concertgebouw in Amsterdam, had contacted Hindemith inquiring if he had a new work to play and if he would be willing to perform under the conductor Willem Mengelberg, Rudolf's cousin. Gertrud Hindemith replied on behalf of her husband on May 30 that Paul would be willing to come if everything he planned to write in the summer was completed on schedule.<sup>9</sup> On June 25, in a



---

letter to the director of the Concertgebouw, Hindemith agreed to November 14, 1935, as the date for the premiere, adding that he was hoping to complete the score for his opera *Mathis der Maler* in early August and then start work on his new viola concerto. Rudolf Mengelberg replied to Hindemith on June 28, expressing his enthusiasm at having the premiere of his new viola concerto in Amsterdam and the hope that the work would be completed in time.<sup>10</sup>

In Hindemith's letter to his publisher, Willy Strecker, from June 17 (a week before correspondence with Mengelberg), Hindemith wrote that the score for *Mathis der Maler* would be completed within the week and then he planned to start his new viola concerto.<sup>11</sup> Perhaps he was trying to buy himself some time and not make false promises to Mengelberg in Amsterdam, or clinging onto the ever-diminishing possibility that the premiere of his new viola concerto might still take place in Germany. This is of course supposition, but since Hindemith was passionately patriotic, it would be surprising if he had not wanted to exhaust every avenue to facilitate a German premiere.

It seems from extant letters that Hindemith was not sure at the beginning of October if the premiere would actually take place in Amsterdam, and he was still hankering after a Berlin premiere under Furtwängler. A note from Hindemith to Furtwängler concerning the premiere of *Der Schwanendreher* was returned undelivered to Hindemith via Willy Strecker on October 3. Probably coincidentally, Furtwängler wrote to Gertrud Hindemith on October 7 from Vienna asking if Hindemith would be available to rehearse his new viola concerto on February 7 with performances on February 8 and 9, 1936. Furtwängler further explained to Gertrud that he had concerts at the time with the Vienna Philharmonic and that the directors were in favor of a project with her husband. Furtwängler's offer was surely intended as an alternate arrangement to Hindemith's original wish for the premiere to take place in Berlin, knowing that this was an impossibility considering the Nazi attitude toward his music. Hindemith finally wrote to Mengelberg confirming the performance of his new viola concerto, *Der*

*Schwanendreher*, on October 20, 1935: "I only wanted to quickly tell you that the viola concerto I will play in November will be a premiere. In case you wanted to announce that beforehand. 'Der Schwanendreher' Concerto for Viola and Small Orchestra based on Old Folk Songs ... the publisher will send you the score in the next few days."<sup>12</sup>

The premiere of *Der Schwanendreher* did take place on November 14, 1935, in Amsterdam with Willem Mengelberg conducting the Concertgebouw Orchestra. Hindemith also conducted his *Philharmonisches Konzert* directly before performing his viola concerto that night; the concert was broadcast live on radio. Hindemith had only left himself around a month to prepare for the premiere, all while he was hard at work on *The Craft of Musical Composition*. In a letter to Franz Willms at Schott on November 6, Hindemith wrote that he was working hard on the concerto but that he was aware of the danger of performing one's own compositions.<sup>13</sup>

Two further performances of *Der Schwanendreher* took place before Hindemith replaced the original ending (which had consisted of the fourth variation transposed into the subdominant with a final repetition of the *Schwanendreher* theme) with a more convincing and substantial one and gave the first performance of what is now the definitive version on September 13, 1936, in Venice under Fernando Previtali.<sup>14</sup>

Hindemith completed the piano arrangement of the concerto on July 19 and the new version of the concerto within the full score on August 10, 1936. In a letter to his publisher dated August 12, Hindemith wrote: "Here is the final Swan turned with a more detailed and rounded penis of a wild pig, badger, bear ... it obviously will not be difficult to add those few pages into the score."<sup>15</sup>

Hindemith gave twenty-nine performances of *Der Schwanendreher*, with the final rendition in Bern, Switzerland, on August 29, 1939. He never performed the concerto in Germany, although there were countless blighted plans to do so. On April 12, 1939, Hindemith made the only recording of any of

---

his viola concertos in Symphony Hall, Boston, conducted by Arthur Fiedler. The recording divulges that Hindemith's tempi in the faster sections were a little quicker than his metronome markings and in slow tempi a little slower. This notion is supported further by Hindemith's own markings in the score he sent to Willem Mengelberg for the premiere on November 14, 1935, where his handwritten indications are also quicker in several sections. This will be discussed in more detail later in the article.

Reception of *Der Schwanendreher* was generally enthusiastic and positive, although quizzical observations of Hindemith's playing style tended to dominate a few, while the unusual subject matter dominated in others. Excerpts from a few reviews of performances in England and the United States from 1937 can be seen below. Hindemith's undoubted compositional ingenuity was not so much in question in these reviews, but rather his matter-of-fact and at times rough delivery of his own music.

### Origins, Folksongs, and Sketches

In his preface to *Der Schwanendreher*, Hindemith indirectly refers to himself as a “*rechter Musikant*.” Ian Kemp, in his article “Some Thoughts on Hindemith's Viola Concertos,” alludes to an occasion almost two hundred years previously in 1737 when Johann Adolph Scheibe made his notorious attack on J. S. Bach, also describing Bach as a “*Musikant*”—a “music-maker,” a mere performer, almost a street musician. Kemp infers that Hindemith may have been aligning himself with Bach, as he did later in a Bach lecture of 1950 or perhaps upholding the honorable traditions of the performer at the same time when he and so many of his colleagues and friends were forced by the Nazis to seek employment abroad.<sup>16</sup> Hindemith's preface to the concerto reveals even further layers of meaning:

A traveling performer joins a cheerful company of people and presents what he has brought from afar: serious songs and gay songs, ending with a dance. According to his inspiration and ability he extends, decorates, elaborates, and improvises on the old

melodies, like a true “musician.” This medieval picture was the model for the composition.<sup>17</sup>

The reason why Hindemith selected the four folksongs used in the concerto from a possibility of around six hundred in F. M. Böhme's *Altdeutsches Liederbuch*<sup>18</sup> is uncertain, although the substance of the texts must surely be what held his attention. These four folksongs reveal a seemingly hidden message about emigration, covering lost love, hope, surrender, provocation, and finally indefatigability. Any flagrant autobiographical references would have been extremely out of character, although the fact that the work was intended for personal use speaks volumes. Perhaps any further personal divulgence of autobiographical circumstances would have been perilous at the time.

It is clear that Hindemith had already discovered the text of *Zwischen Berg und tiefem Tal* several years before composing *Der Schwanendreher*, as the melody and text from this folksong appear in a Sketchbook from 1932/1933. An ex-student from Hindemith's class in Berlin, Silvia Kind, recalled that he had a fascination for using German folksongs as *cantus firmi* in his classes. Hindemith had set her the task of composing variations for harp and orchestra on the theme for *Zwischen Berg und tiefem Tal*. Kind writes that all of Hindemith's students at this time were required to have the theme of *Zwischen Berg und tiefem Tal* and *Der Gutzgauch auf dem Zaune saß* (the tune used in the fugato of the second movement) at their fingertips.<sup>19</sup>

### Movement I

Hindemith's first movement has the title *Zwischen Berg und tiefem Tal*, although the melody that Hindemith uses appears as no. 163 in Böhme under the title *Guter Rath für Liebesleute* (Good advice for lovers) (fig. 1). Kemp writes that, “According to Böhme the text and music were first printed complete in 1541, the music to the first stanza only having been printed in 1512 and the text having been a favourite long before that.”<sup>20</sup> This text is seemingly innocuous, so much so that Hindemith's theme of

---

Excerpts from Reviews of *Der Schwanendreher*

**Review from the *New York Times*, on Friday,  
April 16, 1937**

It is clear that it contains beautiful motives and striking passages; as a whole it seems to us ingenious but often unnecessarily ugly and forced....

Needless to say, this music was played with complete authority by an exceptionally practiced and expert performer upon his instrument. Whether one likes this manner of viola playing is another consideration. The tone is rough and fibrous. It is big but not sensuous. There is meat in it, but also rasp. There seems no good reason why the tone should not have more smoothness, texture, beauty. Mr. Hindemith could do anything, any way that he pleased with his viola, of which he is past master.

There is perhaps a correspondence between the style of the player and the composer, both of whom are brilliantly equipped for their task, and confident and audacious in it. The concerto, expertly written, does not convince this particular pair of ears as music.

**Review from *Musical America*, on Sunday, April  
25, 1937**

To the traditionalist, much of the mere sound of this music is ugly. For the time being, at least, its interest is for the advanced guard, and particularly for the technician, in spite of its apparent straightforwardness and its incorporation of folk material. The performance had vigor and in the solo part an element of virtuosity, in spite of the prevailing and presumably deliberate roughness of effect.

**Review from *Evening News*, England, on Tuesday,  
December 7, 1937**

The music, at its athletic best, has the attraction of clever figure-skating. A short, slow movement is pleasantly romantic, in the heart-hiding spirit of today, but Herr Hindemith is happiest in his quirks and fancies of flirtatious variation.

The only drawback is that he is so apt to fill most minutes with 60 seconds' worth of fiddling—so sharply conscious he seems of their being quite relentlessly unforgiving.

**Review from *Daily Telegraph and Morning Post*,  
England, on Tuesday, December 7, 1937**

The best moments in the new work, which is one for people who like their music dry, seemed to be those afforded by a lively fugato in the second movement. Several folksongs are used, but they have suggested to the composer nothing rural or idyllic, but rather, it appears, the ingenious old urban Germany we associate with cuckoo-clocks and pedantic learning.

In truth, it all appears rather laboriously ingenious, and since the combination of instruments used—viola solo and an orchestra mainly of wind—made inevitably for [opaqueness], we could have done with more of the drollery that had seemed to be promised. The viola solo, so the composer says, represents the entertainment provided by a fiddler for “a merry company.” There was something of a schoolmaster in this fiddler.

**Review from *Sunday Times*, England, on Sunday,  
December 12, 1937**

Paul Hindemith played the viola in his own new conceit, “Der Schwanendreher.” This three-movement concerto is based, in a rather pedagogic humour, on four German folk-songs. The work has a scenario: “A fiddler comes among merry company and displays ... songs, grave and gay, and ... a dance.” With somewhat laborious ingenuity they are treated by way of fugue and variation-form and so forth. But does the treatment spring from their very nature? Or does one feel, once again, that the Hindemith mind functions with such facility that anything is grist to it?

emigration and longing for his homeland could perhaps have remained undetected. It is unknown whether the Nazis understood the implications in this work, although perhaps their refusal to premiere the concerto in Germany provides the answer to this question. As mentioned earlier in the article, Hindemith did offer the premiere to the then Nazi-influenced conductor Furtwängler.

**Figure 1.** The folksong and text from F. M. Böhme that served as the basis for *Der Schwanendreher*, movt. I, “*Zwischen Berg und tiefem Tal*.”<sup>21</sup>

**163. Guter Rath für Liebesleute.**

dor. tr.

Zwiſchen berg vnd tie ſ fem tal, da leit ein frei ſ e

ſtraſ ſ ſ ſen: wer ſei ſ nen bu ſ len nit ha ſ ben mag,

der muß in fa ſ ren laſ ſ ſ ſen.

1. Zwischen berg und tiefem tal      2. Sar hin, ſar hin! du haſt die wal,

da leit ein freie ſtraßen:      ich kan mich dein wol maßen!

Wer ſeinen bulen nit haben mag,      Im jar ſind noch vil langer tag,

der ſol in faren laſſen.      glück iſt in allen gaßen.

Between the mountain and the deep valley  
leads a free road.

She who doesn't want her beloved  
must let him go.

Farewell, farewell! You have the choice;  
I can't stop you.

In a year there are many long days;  
happiness is in every street.<sup>22</sup>

Thematic material is brilliantly constructed with the nostalgic folksong melody used in a solemn fashion in the slow opening played by horns and trombones. The viola never has the complete folksong melody in its original form, although the thematic material is clearly audible as it is weaved and intertwined within different rhythmic motifs and phrase lengths. Hindemith's shrewd orchestration, eliminating violins and violas from the texture (which he had also done with his two earlier viola concertos), was a stroke of genius allowing the solo viola line to penetrate without effort.

The folksong is in the Dorian mode and characterized by four phrases, although each has a rather unusual constitution and construction (five, eight, six, and eight beats). Hindemith moved the first note of the fourth phrase up a tone (mm. 11–33). The solitary opening lines from the solo viola seem to mirror the words from the first verse. It is as if Hindemith was trying to explain to his audiences that his beloved homeland no longer wanted him and was forced to set him free. This initial statement from the solo viola is continued by the noble folksong melody portrayed as a funeral march. The context of the second verse is simpler, and the music moves along with a little more momentum. The folksong reappears in a more optimistic setting.

The formal structure of this movement is unusual with the epic, slow opening exposition following into a seemingly conventional sonata-form main section marked *Mäßig bewegt, mit Kraft*. The return of the second subject in this movement is situated at the start of the recapitulation, with the material from the opening of the exposition placed where the second subject would usually appear. This opening solo viola lament announcing a latent recapitulation quickly evolves into the Coda. This theory could perhaps be reversed if one realizes that Hindemith sketched the opening after having written the entire *Mäßig bewegt* section, therefore imagining the opening as the second subject in Hindemith's original conception.

Figure 2 reveals Hindemith's handwritten markings in the score he sent to Willem Mengelberg for the premiere of *Der Schwanendreher* on November 14, 1935. In the *Langsam* opening he indicates quarter note = 60–72–76 (double underlining the 72) and marks throughout this introduction where 60 and 72–66 should be used (see letter A at the bottom of the page). Hindemith's reference to *Trauermarsch* and the *kurz in trammel* (short in drum) reiterate the feel of a funeral march. It is perhaps noteworthy that Hindemith at times notated his metronome markings from quicker to slower instead of the more common practice of slower to quicker, e.g., 72–66 or as seen later 108–104; a practice he used in several places in this score. Perhaps this was his way of ensuring steadier tempi from Mengelberg's conducting!



aber: Langsam. Trauer Gesang!

1.  $4/4 = 60$  -  $72 = 76$  *(dir. 2 T. mit A)*

Langsam (etwa 60) „Zwischen Berg und tiefem Tal.“

Solo

Solo

Solo

dir.

Gr. Fl.

Kl.

Tag.

Hr.

Tbs.

Pke.

Solo

Vcl.

Vlb.

*(A) Befleht die melodisch schönen Finger*

*4/4 p*

*vielen vollen Ton*

*mp*

*herren*

*herren*

*mp cantabile*

*6. 72*

*A* *kurz wie Trommel*

*Tränennach*

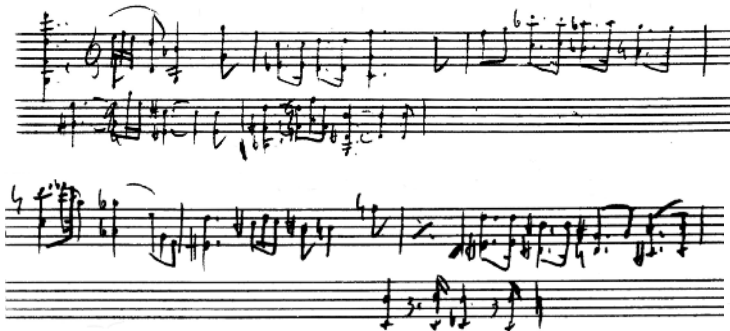
*p*

*aber*

*1. 72-66 Rhyth. - fließend*

Handwritten musical score for a piece titled "Kling' dir Kimmel". The score is written on ten staves, with the first five staves for the vocal parts (Soprano, Alto, Tenor, Bass, and Solo) and the last five staves for the piano accompaniment (Right and Left Hand). The tempo is marked "Massig bewegt" (Moderately moved) and the key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The handwritten notes "3", "D-108-104", and "Kling' dir Kimmel" are visible, along with the tempo and key signature markings.

**Figure 4.** Extract from Hindemith's *Sketchbook III*. *Bratschenkonzert/ I. & III/ Schwanendreher/* 1935, p. 34–35 (with kind permission of the Hindemith Institute, Frankfurt am Main).



**Figure 5.** Extract from Hindemith's *Sketchbook III*. *Bratschenkonzert/ I. & III/ Schwanendreher/* 1935, p. 9 (with kind permission of the Hindemith Institute, Frankfurt am Main).



Figure 4 shows a sketch of the first ten bars of the first movement mostly as we know it, but a few minor rhythmic adjustments and corrections can be seen in bars four and five. Hindemith sketched this opening after having written the main *Mäßig bewegt, mit Kraft* section. This perhaps goes some way to explaining why he “lifted” his second subject to become the introduction (letter S until T).

The extract in figure 5 is from Hindemith's *Sketchbook*, showing his original conception of letter I in the first movement as eighth notes and not quarter notes as they appear in the published version (mm. 87–89). Perhaps the eventual speed of this movement convinced Hindemith that greater clarity would be achieved if repetition of this figure was heard in quarter notes rather than in eighth notes.

In figure 6 (starting seven bars after letter L), Hindemith has marked the viola entry (Br.) one bar later than the published version and indicates the scale passages with a squiggle at the end of the second and fourth bars. This extract is a full orchestral sketch, and like the previous examples no instrumentation is specified.

**Figure 6.** Extract from Hindemith's *Sketchbook III*. *Bratschenkonzert/ I. & III/ Schwanendreher/* 1935, p. 14 (with kind permission of the Hindemith Institute, Frankfurt am Main).



## Movement II

The second movement of *Der Schwanendreher* bears the title *Nun laube, Lindlein, laube!* (no. 175 in Böhme). Böhme indicates that the text was originally sacred and began *Nu lobet mit gesungen den Herrn Got allesamt*, notated in *kühlandischer* dialect.<sup>23</sup> Böhme translated the text into Hochdeutsch, as seen below. The music for the sacred text was first printed in 1555, and the secular text dates from the fifteenth century.

**Figure 7.** The folksong and text from F. M. Böhme that served as the basis for the opening section of *Der Schwanendreher*, movt. II, “Nun laube, Lindlein, laube!”<sup>24</sup>

**175. Nun laube, Lindlein, laube!**

Nun lau = be, lind = lein, lau = be! nicht län = ger ichs er = trag:  
ich hab mein lieb ver = lo = ren, hab gar ein trau = rig tag.

Diese Melodie steht mit Altstichlüssel und Noten von doppelter Dauer notirt als Mittelstimme (Tenor) eines dreistimmigen Satzes in Trillers Singbuch 1555 zu einem geistlichen Texte, überschrieben: Ein gesang auff die weise „Nu laube, Lindlein, laube!“ Die erste geistliche Strophe lautet:

Nu lobet mit gesangen den Herrn Got allesamt,	den wir lagen gesangen zur Hellen gantz verdampt.
--------------------------------------------------	------------------------------------------------------

(Vollst. bei Wk. 4, 128.)

Der geistliche Text wiederholt bei Prätorius, Mus. Sion. VII. No. 142, die Melodie in den Discantstichlüssel notirt, wie hier. An den beiden durch + bezeichneten Stellen besserte Prätorius die Melodie, indem er eine Note von zwei Zeiten setzte, während Triller dafür nur einzeitige hat. Von dem weltlichen Texte dieser lieblichen Volksweise des 15. Jahrh. sind leider in der alten Fassung nur die Anfangsworte durch obige Tonangabe erhalten geblieben. Doch ist der Text nicht ganz verloren gegangen, wie C. v. Winterfeld meinte und seine Nachbeter wiederholten.

Ich fand durch glücklichen Zufall in Meinerts Sammlung deutscher Volkslieder im kurländischen Dialekt (S. 131) folgende Liebesklage eines Mädchens, die nicht blos die Anfangsworte unseres alten Textes hier in mährischer Mundart wiedergibt, sondern auch im Strophenbau sich unserer Melodie anschlief. Hier steht der kurländische Text und meine hochdeutsche Uebersetzung:

- |                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                                                                                                                                                                         |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1. Ah laev' aus, Leindle, laev' aus,<br/>Ich konis ni lenger dertroen,<br/>Ich hor verloren mai Liole,<br/>Hor goer an' traurige Tog.</p> <p>2. "Houft du verlorn dai Liole,<br/>Houft du an traurige Tog:<br/>Sie onnder dassalvige Leindle,<br/>Brich dir zwä Kränzlein d."</p> <p>3. Dos aene dos ies vo Raute,<br/>Dos ander vo grunen Klee;<br/>Di schick ich wuol ma'm Buhler,<br/>Dnu wels ar hobe wief.</p> | <p>1. Nun laube, Lindlein, laube!<br/>Nicht länger ichs ertrag:<br/>Ich hab mein Lieb verloren,<br/>Hab gar ein traurig Tag.</p> <p>2. "Hast du dein Lieb verloren,<br/>Hast du ein traurig Tag:<br/>Gehe unter jenes Lindlein,<br/>brich dir zwei Kränzlein ab."</p> <p>3. Das eine ist von Raute,<br/>Das ander von grünem Klee,<br/>Die schick ich meinem Buhlen,<br/>Seh, welchs er haben will.</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Now put out your leaves, little lime-tree!  
I can bear it no longer.  
I have lost my love;  
I have a sad day.

"If you've lost your love,  
Then you've had a sad day.  
Go under that little lime-tree,  
Break off two posies."

One is of rue,  
The other of clover.  
I'll send them to my love,  
And see which he'll have.

What is he sending me back?  
A little gold ring.  
On it is written:  
Dear love, don't forget me!

How should I forget you!  
I always think of you.  
But should it go on much longer  
I shall die.<sup>25</sup>



The opening of this movement is heartbreakingly tender, composed as if the viola were singing an elegy accompanied spontaneously by a minstrel harpist.

The sheer intimacy and flagrant emotive indulgence displayed was indeed a rare occurrence in Hindemith's music. The four phrases of the folksong played by the winds are answered and connected by the solo viola's heart-rending *recitativo* interjections. The text is consumed by the notion of lost love, and Hindemith's portrayal of the longing and sadness apparent in the five verses is masterful.

Hindemith employed a *Siciliano*-like rhythm in the viola, encouraging further the notion of a lullaby. The opening section with the viola and harp is marked in 6/8, but the folksong is clearly in 2/4 (beginning in m. 35), and Hindemith indicated for the viola to remain in 6/8 in the solo passages linking the folksong phrases. This combination of simple and compound time clearly distinguishes the simplicity of the folksong melody against the more rhythmically intricate solo viola material.

This movement is in ternary form, with the A section *Nun laube, Lindlein, laube!* appearing at the start and end, with a measure of variety the second time. The solo viola melody is heard an octave higher the second time and is accompanied not only by the harp, but joined from the outset with the folksong played by the horns, still maintaining the 6/8 versus 2/4 differentiation from the initial A section.

Hindemith's first version of bars 63–71 (fig. 8) was conceived in 9/8, seen below from *Sketchbook III*. *Bratschenkonzert / I. & II. / Schwanendreher / 1935*. Not only is the rhythmic conception different in this sketch, but melodic material, shape, and notes vary greatly from the second sketch and final version (see figures 9 and 10). Hindemith seems to have used the sketched material from bars 69–71 (see figure 8) in the final version of bars 32–34 (see figure 11).

**Figure 8.** The first version in sketch form of *Der Schwanendreher*, movt. II, “Nun laube, Lindlein, laube!,” mm. 63–71 from *Sketchbook III*. *Bratschenkonzert / I. & II. / Schwanendreher / 1935*, p. 40 (with kind permission of the Hindemith Institute, Frankfurt am Main).



**Figure 9.** Second version of bars 63–71 from *Sketchbook III*. *Bratschenkonzert / I. & II. / Schwanendreher / 1935*, p. 41. Hindemith raised some of the pitches by a semitone in the final version seen in figure 10 (with kind permission of the Hindemith Institute, Frankfurt am Main).

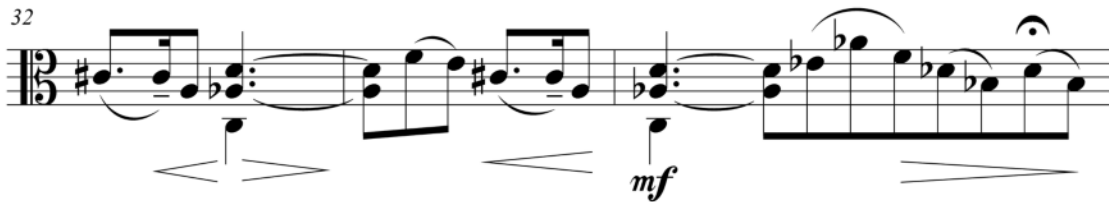




**Figure 10.** Final published version (viola part) of *Der Schwanendreher*, movt. II, “Nun laube, Lindlein, laube!,” mm. 63–71.



**Figure 11.** Final version (viola part) of *Der Schwanendreher*, movt. II, “Nun laube, Lindlein, laube!,” mm. 32–34.



**Figure 12.** Sketch of the *Langsam* section of movt. II (bars 35–63) showing Hindemith’s orchestral reduction of the folksong verses along with the solo viola interjections. Some small corrections are evident. *Sketchbook III. Bratschenkonzert / I. & II. / Schwanendreher / 1935*, p. 41 (with kind permission of the Hindemith Institute, Frankfurt am Main).



The friskiness of the *fugato* B section is rather surprising considering it is surrounded by such lugubrious music. Hindemith’s abrupt change to this almost frivolous middle section jolts the listener away from his rarely emotive and indulgent writing in both A sections. Hindemith’s title for the B section is *Der Gutzgauch auf dem Zaune saß*. This corresponds to no. 167 in Böhme, although in Böhme’s volume it has the title *Kuckuck* (the meaning of *Gutzgauch* is cuckoo), and Böhme indicates that the text and music were first printed in 1540. Giseller Schubert wrote that “the cuckoo in old folk-poetry was stigmatized, thrown out, laughed at and pelted with stones.”<sup>26</sup> Hindemith’s incongruous self-portrait, although seemingly quirky within this movement, leaves a bitter-sweet residue when considering the text of the folksong. Could Hindemith have been referring to his plans to leave Germany and travel to the United States in the lines from the final verse below?

Then he spread his wings  
And flew there over the water.

The folksong is divided into the traditional four phrases, each with six beats and artful transitions between the two middle phrases. Hindemith slightly adjusted the second phrase and omitted the cuckoo calls (see figure 13) in the context of the concerto.

**Figure 13.** The folksong and text from F. M. Böhme that served as the basis for the *fugato* section (*Der Gutzgauch auf dem Zaune saß*) of *Der Schwanendreher*, movt. II.<sup>27</sup>

**167. Kukuk.**

jon.

Der gutzgauch auf dem zau: ne saß, der gutzgauch auf dem  
zau: ne saß, — es reg: net fer und er ward naß, — es  
Oberstimmen.  
reg: net fer und er ward naß. Guckguck! guckguck! guckguck!

1. Der gutzgauch auf dem zaune saß, 2. Darnach do kam der sonnenschein,  
es regnet fer und er ward naß. der gutzgauch der ward hüpsch und fein.  
3. Als dann schwang er sein gfidere,  
er flog dorthin wol über se.

The cuckoo sat on the fence  
It rained a lot and he got wet.

Later on the sunshine came;  
The cuckoo became handsome and elegant.

Then he spread his wings  
And flew there over the water.<sup>28</sup>

### Movement III

The finale of the concerto bears the title *Variationen* “*Seid ihr nicht der Schwanendreher*” (no. 315 in Böhme, with the title *Der Schwanendreher*); see figure 14.<sup>29</sup> The manuscript source of music and text is dated 1603.

Having finally reached the movement from which the concerto takes its title one cannot fail to be a little confused—why did Hindemith choose such an obtuse and seemingly nonsensical title for such an austere and emotionally charged work? What is *Der Schwanendreher*? The folksong certainly has a convivial character and melody, providing a sprightly end to the concerto.

Hindemith’s reasons and the meaning behind his choice of this text still remain shrouded in mystery,

although many possible solutions have been attempted. I have summarized Ian Kemp’s clearly formulated and thorough research on various points below.<sup>31</sup>

1. Böhme’s title must have been derived from the second verse where the “*Schwanendreher*” was described as the “keeper of poultry on noble estates,” although there was no explanation on what the swanturner actually turned.
2. Willy Strecker, Hindemith’s publisher from Schott, thought that the word “*Schwanendreher*” might refer to a “barrel-organ player who attracted custom at fairs by placing a decorated swan on his instrument.”

**Figure 14.** The folksong and text from F. M. Böhme that served as the basis for *Der Schwanendreher*, movt. III, *Variationen* “Seid ihr nicht der Schwanendreher.”

**315. Der Schwanendreher.**  
(Tanzlied.)

A dur.

Seid ihr nicht der Schwanen- dre- her? seid ihr nicht der-  
fel- big man, seid ihr nicht der- fel- big man? So dre- het  
mir den Schwan, so hab ich glauben dran, so hab ich glauben dran;  
und dreht ihr mir den Schwanen nit, seid ihr kein Schwa- nen-  
dre- her nit; dreht mir den Schwanen, dreht mir den Schwanen.

<p>1. Seid ir nicht der schwanendreher? seid ir nicht derselbig man? : : So drehet mir den schwan, so hab ich glauben dran. : : Und dreht ir mir den schwanen nit, seid ir kein schwanendreher nit; dreht mir den schwanen!</p> <p>2. Kent ir den schwanendreher nit mit seiner langen nas? Hat d' schwanen gedreht, hat d' gockeln geveht, hat farwe (pfaue) eingelegt, hat d' schwanen ersterkt. Gib nichts umb mein man. ach wann ich umb ein man wolt geben, so hat ich nimmer kein gut leben, gib nichts umb ein man.</p>	<p>3. Kent ir den schwanendreher nit mit seiner leren scheid? Er hat ein scheid und kein wer drin, get mit den schwanen an den dam, mit seiner leren scheid. Kuecherin wil man im geben, ist ir gewaltig leid; het er nur ein volle scheid, so wer's der Kuecherin nit leid, ist ir gewaltig leid.</p> <p>4. Und wann man in heist den Calvinist, so spricht er: ein schelm du bist, : : gib nichts umb mein weib. : : Und sollt ich umb mein weib geben, so het ich nimmer kein gut leben: gib nichts umb mein weib.</p>
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Aren't you the swanturner?  
Aren't you that very man?  
Turn me a swan,  
And I will believe it.  
And if you don't turn me a swan,  
You're no swanturner.  
Turn me a swan!

Don't you know the swanturner  
with his long nose?  
He's turned the swan, plucked the cock,  
pickled the peacock, fattened the swan.  
I don't care about any man.

Oh if I did care  
I wouldn't have a good life.  
I don't care about any man.

Don't you know the swanturner  
With his empty scabbard?  
He has a scabbard, no weapon's in it.  
He goes with the swans into the pond  
With his empty scabbard.  
He'll be given the cook.  
She's unhappy about it.  
But if he'd a full scabbard  
The cook wouldn't be unhappy.  
As it is, she's unhappy about it.

And when he's called a Calvinist,  
He says you're a rogue:  
I don't care for my wife.  
If I cared for her,  
I'd never have a good life.  
I don't care for my wife.<sup>30</sup>

3. Hindemith made drawings of a “*Schwanendreher*” in November 1935 and January 1937 (see figures 15 and 16).

**Figure 15.** Hindemith’s drawing from November 14, 1935, the day of the premiere of the work in Amsterdam.<sup>32</sup>



**Figure 16.** Hindemith’s drawing of *Der Schwanendreher* from January 27, 1937 (with kind permission of the Hindemith Institute, Frankfurt am Main).



4. As it appeared in program notes in December 1938, Hindemith had come to the conclusion that the folksong was “a mocking song (1603) directed, it seems, upon the man who turned the swans in the kitchen upon a spit. (Swans were eaten in those days.)”<sup>33</sup>

5. *Der Schwanendreher* has also been depicted as a storyteller, the teller of “tall tales” like *Till Eulenspiegel*, *Háry János*, or *Peer Gynt*, perhaps relevant to the “long nose” in the second verse—“and as the person who wrings the swan’s neck and delivers it to the kitchen.”<sup>34</sup>

6. With considerable assistance from Dagmar Hoffmann-Axthelm and David Fallows, Ian Kemp took this investigation one step further. Close examination of Böhme’s source, Philipp Hainhofer’s lute book (1603), reveals that the title of the folksong was not *Schwanendreher* but *Schwanen Dretzerdantz*. The text for the folksong appears separately after the lute tablature in Hainhofer’s manuscript lute volume with Böhme’s use of *dreher* seen as *dretzer*.

The German word *dretzen* means torment, tease, mock, irritate; and the word *dantz* to dance.<sup>35</sup> It is not clear why Böhme changed the title in his collection. It is apparent that he also altered the music as well as the text and title in this folksong.<sup>36</sup>

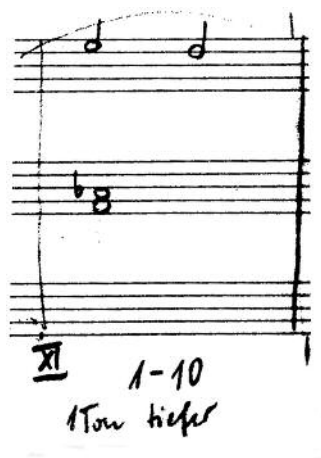
It is perhaps significant that Hindemith wrote a poem called *Die Geflügelzucht* (Poultry-keeping) during the Christmas period in 1935 in which he ridiculed characters within the Nazi Party, casting them as birds. Hindemith cast himself as a goose, Furtwängler an eagle, and Goebbels the cook! The composer also materialized as an “egg bolshevik” in the poem, “Whose eggs had been approaching perfection but which were held back because a new owner took over the farm.”<sup>37</sup> Whatever the darker message lurking behind this satiric attempt might have been, Hindemith’s employment of birds was clearly a symbolic ploy during this period.



A sketch of the *Finale* can be found in Hindemith's sketchbook<sup>38</sup> along with notes indicating orchestration and twelve variations. Hindemith replaced the original ending in August 1936 (which was variation four transposed into the subdominant and a final rendition of the *Schwanendreher* theme) with a more compelling version beginning at m. 269 as in the original ending but continuing with alternative music from m. 279 onward. The final version of this movement has eleven variations, although Hindemith did not actually indicate these in the published version of the work.

Hindemith's first version of the ending is seen below (figure 17), where he writes underneath the staves in m. 268 that variation eleven is "1-10" and a *Ton tiefer* (tone lower). This can be decoded when returning to variation four and 1-10 is clearly marked below the solo viola line in each bar (see figure 18).

**Figure 17.** M. 268 from the third movement of *Der Schwanendreher* referring back to Variation IV, to be played a tone lower. *Sketchbook 1935 Silesius Lieder / Rondo for Trautonium / Geigensonate in E, II Satz / III / Bratschenkonzert. III. & II. Satz* (with kind permission of the Hindemith Institute, Frankfurt am Main).



**Figure 19.** *Der Schwanendreher*, movt. III, mm. 269–73 (viola part) in the published version, clearly a tone lower than the initial appearance of this material in variation four.



**Figure 18.** Variation IV from the third movement of *Der Schwanendreher*, with numbers referring to Variation XI, to be played a tone lower. *Sketchbook 1935 Silesius Lieder / Rondo for Trautonium / Geigensonate in E, II Satz / III / Bratschenkonzert. III. & II. Satz* (with kind permission of the Hindemith Institute, Frankfurt am Main).



Variation twelve as it appears in Hindemith's sketchbook seen below (m. 279 onward) is not included in the final version, although thematic material is very closely related. A short section is incorporated in figure 20.

The *Finale* could be likened to a crazy folk-fiddling marathon with one variation after another requiring the soloist to demonstrate dexterous antics.

Hindemith's writing frequently employs Baroque figurations and sequences—a seemingly neo-baroque beacon thrown in at the end of this extraordinary work.

The sketch of the *Finale* is mostly complete, with the exception of the last part of variation one, where Hindemith began the solo viola line in a light pencil but did not fill in the following three bars, just leaving them blank (see figure 21). Hindemith perhaps did not deem it necessary to write out repetitive figurations in the solo viola line, when he quite obviously knew what he was going to notate.

This *Finale* is inventive, virtuosic, and packed with energy; an enthralling and boisterous end contextualizing Hindemith's creative capabilities, despair, and humor within his extraordinary life circumstances during this period.

**Figure 20.** Sketch of the beginning of Variation XII from the third movement of *Der Schwanendreher*. *Sketchbook 1935 Silesius Lieder / Rondo for Trautonium / Geigensonate in E, II Satz / III / Bratschenkonzert. III. & II. Satz* (with kind permission of the Hindemith Institute, Frankfurt am Main).



**Figure 21.** Sketch from the third movement of *Der Schwanendreher*. *Sketchbook 1935 Silesius Lieder / Rondo for Trautonium / Geigensonate in E, II Satz / III / Bratschenkonzert. III. & II. Satz* (with kind permission of the Hindemith Institute, Frankfurt am Main).



## Conclusion

Hindemith's desire for privacy knew no bounds, and even during this desperate stage of loss in his career he was still unable to openly bare his true emotions. This concerto comes perilously close to revealing the prevailing darkness, although he ingeniously crafted the work around ambiguous texts and a perplexing title. Nevertheless, the power of the music alone speaks for itself, an individual and moving testament to his connection with his chosen instrument and beloved Germany. *Der Schwanendreher* holds an important place in the viola repertoire, but even more significantly it serves as an inadvertent biographical commentary on an excruciatingly painful period in Hindemith's life.

## Bibliography

Kohlase's preface to the Complete Edition containing Hindemith's viola concertos provides a very thorough account of details leading to the composition and some of the possible contexts for *Der Schwanendreher*. Kemp's article presents much superb research on Hindemith's chosen folksongs and thematic connections. Both Kohlase's and Kemp's works have been vital sources for this article.

Böhme, Franz M. *Altdeutsches Liederbuch: Volkslieder der Deutschen nach Wort und Weise aus dem 12. bis zum 17. Jahrhundert*. 1877; Leipzig: Breitkopf & Härtel, 1925.

Briner, Andres, Dieter Rexroth, and Giseler Schubert. *Paul Hindemith: Leben und Werk in Bild und Text*. Mainz: Schott, 1988.

Hindemith, Paul. *Gelegenheitskompositionen und Allerlei, 1913–1938*, 222–39. This is a list included within *Verzeichnis aller fertigen Kompositionen, 1913–1938*. See footnote 2 for more details on this catalogue. This source can be found in the Hindemith Institute, Frankfurt am Main.

———. "Der Schwanendreher." In his *Sämtliche Werke*. Edited by Kurt von Fischer and Ludwig Finscher. Band III: *Solokonzerte*. Part 4: *Bratschenkonzerte*, edited by Hans Kohlase, 83–208. Mainz: Schott, 1997.

———. *Sketchbook III. Bratschenkonzert / I. & II. / Schwanendreher / 1935* (Hindemith Institute, Frankfurt am Main).

———. *Sketchbook 1935 Silesius Lieder / Rondo for Trautonium / Geigensonate in E, II Satz / III / Bratschenkonzert. III. & II. Satz* (Hindemith Institute, Frankfurt am Main).

Kemp, Ian. "Some Thoughts on Hindemith's Viola Concertos." *Hindemith Jahrbuch* 35 (2006): 68–117.

Kohlase, Hans. Preface to *Bratschenkonzerte*, by Paul Hindemith. *Sämtliche Werke*. Edited by Kurt von Fischer and Ludwig Finscher. Band III: *Solokonzerte*. Part 4: *Bratschenkonzerte*, edited by Hans Kohlase. Mainz: Schott, 1997.

Levi, Erik. *Music in the Third Reich*. London: Macmillan, 1994.

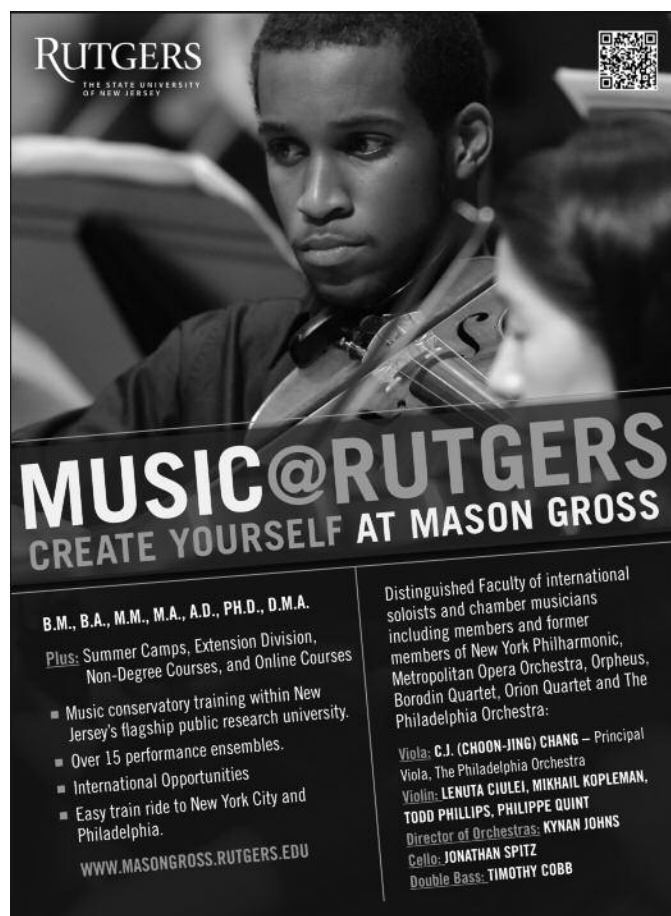
Luttmann, Stephen. *Paul Hindemith: A Guide to Research*. New York: Routledge, 2005.

Noss, Luther. *Paul Hindemith in the United States*. Urbana: University of Illinois Press, 1989.

Strobel, Heinrich. *Paul Hindemith: Zeugnis in Bil.* Mainz: Schott, 1955.

## Notes

<sup>1</sup> As suggested in Ian Kemp, "Some Thoughts on Hindemith's Viola Concertos," *Hindemith Jahrbuch*



**RUTGERS**  
THE STATE UNIVERSITY  
OF NEW JERSEY

**MUSIC@RUTGERS**  
CREATE YOURSELF AT MASON GROSS

**B.M., B.A., M.M., M.A., A.D., PH.D., D.M.A.**  
Plus: Summer Camps, Extension Division,  
Non-Degree Courses, and Online Courses

- Music conservatory training within New Jersey's flagship public research university.
- Over 15 performance ensembles.
- International Opportunities
- Easy train ride to New York City and Philadelphia.

[WWW.MASONGROSS.RUTGERS.EDU](http://WWW.MASONGROSS.RUTGERS.EDU)

Distinguished Faculty of international soloists and chamber musicians including members and former members of New York Philharmonic, Metropolitan Opera Orchestra, Orpheus, Borodin Quartet, Orion Quartet and The Philadelphia Orchestra:

Viola: **C.J. (CHOON-JING) CHANG** – Principal  
Viola, The Philadelphia Orchestra  
Violin: **LENUTA CIULEI, MIKHAIL KOPELMAN,**  
**TODD PHILLIPS, PHILIPPE QUINT**  
Director of Orchestras: **KYNAN JOHNS**  
Cello: **JONATHAN SPITZ**  
Double Bass: **TIMOTHY COBB**

35 (2006): 94. The expression “spiritual emigration” occurs in a document in which Hindemith asked the authorities about his position on various matters. See Claudia Maurer Zenck, “Zwischen Boykott und Anpassung an den Charakter der Zeit. Über die Schwierigkeiten eines deutschen Komponisten mit dem Dritten Reich,” *Hindemith Jahrbuch* 9 (1980): 65–129 and Albrecht Dümling and Peter Grith, eds., *Entartete Musik: Eine kommentierte Rekonstruktion* (Düsseldorf: Entartete Musik, 1988).

<sup>2</sup> Paul Hindemith, *Verzeichnis aller fertigen Kompositionen, 1913–1938*, 117. During his life Hindemith made five main work lists: *Verzeichnis aller fertigen Kompositionen, 1913–1938*; the handwritten list from 1938; *Paul Hindemith Kompositionen, 1939–1954*; *Paul Hindemith Kompositionen von 1955 an*; and *Zusammenfassung aller Werkverzeichnisse, Paul Hindemith Verzeichnis (aller Kompositionen von 1914 an)*. Date and place of completion, first performance, and publication

of each work are included. These lists have been essential in establishing certain details, especially concerning unpublished and lost compositions. Schott also published a catalogue in 2002, which gives an almost complete list of what is known of Hindemith’s compositional and literary output. These lists are all found in the Hindemith Institute, Frankfurt am Main.

<sup>3</sup> Hans Kohlhasse, introduction to *Bratschenkonzerte*, by Paul Hindemith, *Sämtliche Werke*, ed. Kurt von Fischer and Ludwig Finscher, Band III: *Solokonzerte*, Part 4: *Bratschenkonzerte*, ed. Hans Kohlhasse (Mainz: Schott, 1997), X.

<sup>4</sup> Hindemith, *Verzeichnis aller fertigen Kompositionen, 1913–1938*, 119.

<sup>5</sup> Hindemith’s *Photo Album from 1935* with the exact dates and places they visited on their walking tour, including photographs and cards from Brenden in September (Hindemith Institute, Frankfurt am Main).

<sup>6</sup> Hindemith, *Verzeichnis aller fertigen Kompositionen, 1913–1938*, 120.

<sup>7</sup> Hans Kohlhasse, “Paul Hindemiths Bratschenkonzert ‘Der Schwanendreher,’” in *2. Viola Symposium 1990: Dokumentation*, ed. Rolf Fritsch (Trossingen, Germany: Hohner-Musikverl, 1991).

<sup>8</sup> Hindemith, *Photo Album from 1935*. The card was dated August 25 and stamped on August 26 (Hindemith Institute, Frankfurt am Main).

<sup>9</sup> Kohlhasse, introduction to *Bratschenkonzerte*, X. All translations from Kohlhasse are my own, although I was assisted by Jonas Linder in many instances.

<sup>10</sup> *Ibid.*, XI.

<sup>11</sup> *Ibid.*, XIX.

<sup>12</sup> *Ibid.*, XI.



We distribute Alto Clef Jewelry  
The Arizona Profiles CD and  
Viola Music of Louise Lincoln Kerr  
[www.FourSeasonsOrchestra.org](http://www.FourSeasonsOrchestra.org)  
(602) 923-0300 Scottsdale, Arizona



- 
- <sup>13</sup> Ibid., XX.
- <sup>14</sup> Ibid. Kohlhasse lists all twenty-nine performances Hindemith gave of *Der Schwanendreher*.
- <sup>15</sup> Ibid. XI.
- <sup>16</sup> Kemp, 91–92.
- <sup>17</sup> Hindemith's text appears in Paul Hindemith, "Der Schwanendreher," in his *Sämtliche Werke*, ed. Kurt von Fischer and Ludwig Finscher, Band III: *Solokonzerte*, Part 4: *Bratschenkonzerte*, ed. Hans Kohlhasse (Mainz: Schott, 1997), 84. The translation is from Kemp, 92.
- <sup>18</sup> Franz M. Böhme, *Altdeutsches Liederbuch: Volkslieder der Deutschen nach Wort und Weise aus dem 12. bis zum 17. Jahrhundert* (1877; Leipzig: Breitkopf & Härtel, 1925).
- <sup>19</sup> Silvia Kind, "Mein Lehrer Paul Hindemith," *Melos* 32 (1965): 392–96.
- <sup>20</sup> Kemp, 95.
- <sup>21</sup> Böhme, 257.
- <sup>22</sup> Translation from Kemp, 95.
- <sup>23</sup> According to Kemp. Kuhland—so-called because of the cattle that flourished in the region—was in Northern Moravia on either side of the Oder. The German dialect was north Silesian in origin; see Kemp, 96.
- <sup>24</sup> Böhme, 265.
- <sup>25</sup> Translation from Kemp, 96–97.
- <sup>26</sup> Andres Briner, Dieter Rexroth, and Giseler Schubert, *Paul Hindemith: Leben und Werk in Bild und Text* (Mainz: Schott, 1988), 150.
- <sup>27</sup> Böhme, 259.
- <sup>28</sup> Translation from Kemp, 97.
- <sup>29</sup> Böhme, 396.
- <sup>30</sup> Translation from Kemp, 98–99.
- <sup>31</sup> Ibid., 102–103.
- <sup>32</sup> Heinrich Strobel, *Paul Hindemith: Zeugnis in Bil* (Mainz: Schott, 1955), 68.
- <sup>33</sup> Referenced in Kemp and in Kohlhasse, preface to *Bratschenkonzerte*, XII.
- <sup>34</sup> Kemp, 103.
- <sup>35</sup> Jacob and Wilhelm Grimm, *Deutsches Wörterbuch*, vol. 2 (Leipzig: Verlag von S. Hirzel, 1860), 1406. English translation found in Kemp, 103.
- <sup>36</sup> See Kemp, 104.
- <sup>37</sup> Ibid., 106.
- <sup>38</sup> Paul Hindemith, *Sketchbook 1935 Silesius Lieder / Rondo for Trautonium / Geigensonate in E, II Satz / III / Bratschenkonzert. III. & II. Satz* (Hindemith Institute, Frankfurt am Main).
- Louise Lansdown has recently taken up the Head of Strings position at Birmingham Conservatoire after spending eleven years as Senior Lecturer in the School of Strings at the Royal Northern College of Music in Manchester. She is also Director of Chamber Music at Pro Corda, the International Chamber Music Academy based at Leiston Abbey in Suffolk. Louise is Secretary of the International Viola Society and President and founder of the British Viola Society. She completed a PhD on Paul Hindemith at the University of Manchester in 2008 and continues research on his music, life, and influences.*

# 2013 North American Viola Institute at The Orford Arts Centre, Québec, Canada

From June 7 to June 13, 2013

## 2013 Institute Faculty

**Heidi Castleman**

The Juilliard School

**David Holland**

The Interlochen Arts Academy,  
The University of Michigan

**Jutta Puchhammer-Sédillot**

Université de Montréal

**Daniel Sweaney**

The University of Alabama

**Yi-Fang Huang**

Sonata Coach and Collaborative Piano,  
The Juilliard School

**Rebecca Albers**

The Minnesota Orchestra  
Robert McDuffie Center for Strings,  
Mercer University

This summer's Institute will include **daily technique and master classes, private lessons, scale classes, and performance opportunities.** Technique classes emphasize left and right hand skills development and master classes focus on repertoire.

The week encompasses 14 hours of performance classes and 7 hours of technique classes. Admission is limited to 40 participants, ages 16-26 (exceptions made on a case by case basis).

Under the guidance of **Yi-Fang Huang**, the **Collaborative Piano Program** will offer training for pianists interested in developing strong collaborative skills while exploring in-depth the viola repertoire.

The week encompasses daily rehearsals and private lessons, performances in studio classes, daily viola master classes and three recitals.

**Fee: \$795 CDN**

“Great performance opportunities.”

—A.T.

“The teachers offered innovative pedagogical practices.” —E.V.

“Amazing teachers.”

—S.M.

“The environment here is perfect for diligent work.” —J.B.

“I gained so much knowledge.”

“The faculty was so supportive, and I feel like I learned an exponential amount about being more comfortable technically and musically.” —M.P.

“The program does miracles for my playing every year.” —R.F.

**Scholarship application deadline: February 15<sup>th</sup>, 2013**

**Application deadline: April 5<sup>th</sup>, 2013**

Audition information and applications available from the Orford Arts Centre:

**WWW.ARTS-ORFORD.ORG**

# THE ECLECTIC VIOLIST

---

## GET IN THE LOOP!

by **David Wallace**

What do Steve Reich, Les Paul, Igor Stravinsky, and Maroon 5 have in common? Among other things, they all know that a good idea bears repeating, especially when layered with other good ideas.

For centuries, layered, ostinato-driven music required an ensemble. Today, with just one viola and a little technology, you can accompany yourself, create multi-part polyphony, or simulate an entire pop band in real time. To help introduce the wonderful world of looping, I have consulted two of its masters: cellist Sean Grissom and electric violin virtuoso Tracy Silverman. This article is a distillation of wisdom and advice I have gleaned from them over the years. Many thanks to Sean for permission to paraphrase and quote entire sections of his looping clinic handouts!

**What is a looper (a.k.a. “loop station,” “loop generator,” “phrase sampler”)?**

A looper is an electronic effect pedal that allows a performer to play, record, and manipulate musical phrases. Think of it as a tape recorder that allows you to record and play back music while you are performing. Most loopers allow multiple layers to be overdubbed, much like multi-track recording.

Unlike multi-track recording, most loopers allow real-time adjustments to the loops you record. For example, in addition to starting or stopping loops at will, loopers can let you play them backward, double their tempo, erase them, or set them to play only once. Most loopers allow you to “quantize” what you record. (That is, you can set them to “even out” the rhythm of your loops ... sometimes when you record, your eighth notes may have been unsteady, but a quantizing looper can fix them.)

Each looper has its own “bells and whistles” and possibilities; some even come with built-in drum machines and metronomes. Price, portability, and capability are important factors in choosing the right looper.

**What are the most common loopers?**

For years, the most popular loopers have been the Boomerang Phrase Sampler, the Digitech JamMan, and the Roland Loop Station. Many digital delay pedals and multi-effects units include scaled-down loopers as well. As computers have entered into performance, a number of software applications have begun to include looping capabilities as well. For performers who enjoy collaborating with onstage computers, Ableton Live has been the looper of choice.

**What gear do I need? Do I need an electric viola or a pick-up to use a looper? I’m interested in exploring this world, but I’m not sure I’m ready to invest in it yet ...**

An electric viola or a pick-up will allow you to plug directly into the looper. (This will reduce the amount of ambient room noise that gets recorded.) However, you can effectively use a microphone to loop your acoustic viola. Many string players achieve good results by purchasing an inexpensive lapel microphone from Radio Shack or other electronics outlets.

While there is no substitute for real-time exploration, it’s possible to explore what it’s like to record, loop yourself, and play along with your sound by using free or inexpensive recording software like GarageBand or Audacity.

Guitar shops and eBay are littered with slightly-used loopers. This is one instance where second-hand gear is relatively easy to find and considerably less expensive than new units.

# Allons Danser Colinda

arranged by  
Sean Grissom

"Looping" zone

**Allegro**

Melody 1 viola

Melody 2 viola

Accomp. viola

Bassline viola

(All harmonics)

pizz.

D G D A

Melody 1 Vla.

Melody 2 Vla.

Accomp. Vla.

Bassline Vla.

A D

## "Looping" Order:

1. After setting the tempo (and you can make it a brisk one), start with intro of viola 1 melody.
2. Start loop recording on downbeat of measure two, and continue recording through the pick-up of last bar .... You did it! You should hear the main melody line 'looping' around.
3. Play either along with melody again (not recording yet), or some other harmonic motif - to check for accuracy.
4. To record the remaining lines as you wish to build the arrangement, press the 'Overdub' function on your unit on the downbeat of measure two, stopping the overdub at the end of measure five. After this, you'll have a full viola chamber band! You can play solos, double previous lines (note: you can even hit the 'stop' function to play alone, and return to measure two by hitting the start function), and bask in the sonic glow of what you've done. \*
5. Continue as long as you want, and to END, hit the stop function after playing the third beat of the last measure ... then take a well-deserved bow!

C & P 2012 ENDPIN Music Pub. (ASCAP) All Rights Reserved. Unauthorized Reproduction Frowned Upon.  
(used with permission)



# Duende

for solo viola & loop machine

- 2011 -

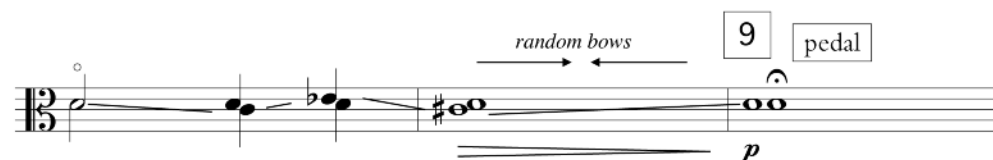
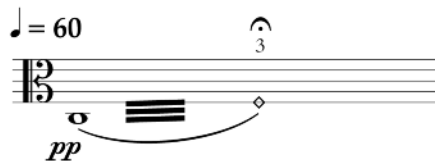
JESSICA MEYER (b. 1974)

1 Dampen G-string and slowly drag the bow towards and away from bridge. Press pedal and record 4-beat loop.

2 pedal Play on G-string inside the peg box, randomly alternate between arco and tremolo.

3 pedal Dampen all strings around 8th position. Play random col legno up and down string behind left hand.

4 pedal



MEYER Duende pg. 4

VOLUME 28 NUMBER 2

# Olive Branch

Tracy Silverman

A

Record Loop 1 (5 bars)

Viola



Overdub 1 on Loop 1

6



Overdub 2 on Loop 1

11



End Overdubs--Play Loop 1 (with Overdubs)

16



24



29



B

End Loop 1

Record Loop 2 (4 bars)



40

Play Loop 2

Distortion



©2012 Tracy Silverman, From the Gut Music (ASCAP)

### How can I use a looper to create a one-person rendition of a pop song?

Listen to the song and map out the form (e.g., “Intro, verse 1—chorus—verse 2—chorus—guitar solo—bridge—chorus—chorus, outro). Figure out the chordal patterns of the different sections—are there repeats? Try playing some of the different layers on your instrument. Can you play the bass line? The rhythm guitar strums? The singer’s melody?

Once you know the form and have figured out how to create the layers, set your looper to the tempo of the song. (Most loopers will let you set a tempo by entering its metronome number or by tapping it in with your foot.) Loopers generally will display the tempo via a flashing light, and most will allow you to create a one-bar count-off, if desired.

Okay, now you’re ready to record.

Depending on the riffs of the song, you may want to record a bass line, a melody, or the rhythmic groove

first. To record, hit the appropriate foot pedal and play in tempo for the length of the “looping” selection. (If you have a short riff, remember that you may need to repeat it so that the loop is at least a measure long. Otherwise, the unit will not record a seamless loop, and the meter will be off.) Hit the appropriate pedal(s) to stop recording and start the loop playing.

There ... you did it! You made your first “loop.” Now for some fun!

Once the loop is going, you can play along or improvise with it. If you wish to layer more parts, you can overdub them by stepping on the appropriate pedal. When creating your arrangement, keep in mind that you should have a loop that covers the longest part that you want to play in one pass. Otherwise you will have out-of-sync overlapping loops (which in some cases may be a nice effect).

Remember that most loopers have an “undo” feature, much like on many computer software pro-

# CARNEGIE MELLON SCHOOL OF MUSIC 100<sup>TH</sup> ANNIVERSARY

Carnegie Mellon School of Music  
welcomes to the faculty

**David Harding**  
Trio Verlaire

**100 YEARS OF EDUCATING  
OUTSTANDING MUSICIANS**

**music.cmu.edu**  



grams. Clicking “undo” allows you to redo any overdub before you move on. This feature lets you erase a bad loop or eliminate a loop you want for only a short time.

### **Okay, I’m sold! I’ve got the gear, do you have any arrangements or pieces to get me started?**

An introduction to looping would be incomplete without a few tried-and-true plug-and-play arrangements.

Tracy Silverman’s *Olive Branch* is a metrically sophisticated, tuneful, joyous piece that was originally composed for his six-string, electric violin. Tracy kindly arranged a rendition to be played by either electric or acoustic viola. Visit <http://americanviolasociety.org/resources/recordings/> to hear an audio recording of a version for violin.

Jessica Meyer’s *Duende* is an edgy, contemporary composition that uses a looper as an overdubbing tool to create a layered, “sound-on-sound” composi-

tion. As you will see from her sheet music, the layers gradually accumulate, building textures and intensity as the piece progresses. The world premiere performance is on YouTube at <http://youtu.be/m8Cni794GJw>.

Looping also has tremendous potential for performing traditional music. Sean Grissom regularly uses his loop station to create the multi-layered textures of Cajun music. *Allons Danser Colinda* is an uptempo tune, which lends itself naturally to the viola. While Sean’s arrangement may be played by one looping violist, it can also be realized “unplugged” by a viola quartet.

For an example of how looping can be used within the context of ensemble performance, see my performance of *I Will Arise!* a trio for two violas, Arabic percussion, and looper. You can find a recent performance on YouTube at: <http://youtu.be/wi9w8tzXkK4>.

You can check out YouTube for some examples of how performers have used loopers to create solo performances of rock and pop songs. For starters, check out Tracy Silverman’s lesson on how to loop The Who’s *Baba O’Riley* (<http://youtu.be/VJRd9PKQzLE>) and Sean Grissom’s solo cello rendition of U2’s *With or Without You* (<http://youtu.be/H0YI18Ia8vI>).

Alright, violists, let’s get loopy!

To download the complete sheet music for *Olive Branch*, *Duende*, and *Allons Danser Colinda* visit: <http://americanviolasociety.org/resources/scores/javscores/>.

David Wallace encourages his students to get loopy at the Juilliard School, Nyack College, The Mark O’Connor / Berklee College of Music Summer String Program, and the Mark Wood Rock Orchestra Camp.


## SCHOOL OF MUSIC

The Ohio State University School of Music is pleased to announce the full-time appointment of

**Juliet White-Smith as Professor of Viola**

.....


Violist Juliet White-Smith is an active international soloist, chamber musician, clinician, adjudicator, and is past president of the American Viola Society.



Dr. White-Smith joins her new colleagues:

**Robert Gillespie**, string education/pedagogy  
**Paul Robinson**, bass  
**Mark Rudoff**, cello  
**Kia-Hui Tan**, violin  
and **Leonid Polonsky**, violin, visiting artist

[music.osu.edu](http://music.osu.edu)





# STUDENT LIFE

---

## BUILDING YOUR LIFE IN MUSIC: ESSENTIAL NETWORKING AND ENTREPRENEURSHIP SKILLS FOR THE 21ST-CENTURY MUSICIAN

by Jessica Meyer

I have been asked many times over the past year: “What advice would you give to those just now starting a career in music?” and “What business skills do musicians need to succeed?” Being a musician myself, I have come to realize that there are so many skills beyond playing an instrument that affect where a performing career goes. Currently, one cannot escape the word “entrepreneurship” when reading about the future of classical music. However, to truly be entrepreneurial, you need to be able to communicate effectively both what you do and what you want to do while growing your network of friends and colleagues. This is no small task, since most of us are more comfortable talking through our music (“I became a composer so I wouldn’t have to talk!” a colleague recently exclaimed). These communication skills should also be practiced to build the life you want in music. But first, we need to take the important steps of recognizing our strengths, recognizing the skills we need to develop, and envisioning our desired career.

The main difficulty is that we are not used to being asked those questions, especially at the age when it is most important. We are often told by most of our professors just what to do—what pieces to learn, what we should program in our recitals, how we should play, what recordings to listen to, who we should model ourselves after, and what auditions to take for a chance to be chosen as “the winner.” There are also many faculty (and students) who are under the incorrect assumption that developing certain skills away from the instrument will detract from our training or are for those who might not be good enough to

“make it.” But when you look closely at those who are consistently performing, teaching, or writing for projects that are a good fit for them, they are somehow using these skills daily—regardless of how “big” or “small” their careers are in the field. I share my story with the desire to highlight some of the necessary communication and career-building skills one needs in this century, and to empower you to create your own path in today’s music world.

When I was at Juilliard in the 1990s, the important concerns at the time were things such as, “How can I play this passage better in tune?” “How can I avoid tension when I play?” “Whose fingerings/edition should I use?” “What summer festival should I go to?” and “When are they going to put up the practice room sign-up sheets!” To some degree, these are still important issues while in school. This is one of the few times in your life when you can devote yourself to just learning and excelling in your art, before bills, family, and other real-life concerns set in. But nothing really prepared me for the moment when I was finally out of school and I had to hustle to pay my first student loan bill. I had just married my college sweetheart (another musician who was completing his master’s degree while racking up even more student loan debt), and time was ticking. I picked up my copy of the *International Musician* and made plans for what auditions to take.

At the time, there seemed to be only a few paths for violists: win a competition and become a soloist with management, win a chamber music competition and be in a group with management (or get hired to be part of a pre-existing group), get an orchestra job, or

---

freelance. Having spent years playing in orchestras and studying excerpts, I assumed this was to be my path and that the key to success was to just lock myself in a practice room long enough to get the chops to win a gig. I remember how one of my teachers, William Lincer, had us lying on the floor while listening to sports psychology tapes so we could learn how to visualize playing a “perfect” audition. I had a dog-eared copy of Don Greene’s *Audition Success* on my nightstand and regularly practiced jogging up to my fifth floor apartment to get my heart rate up just before running through the excerpt list. I kept taking auditions and got to the finals a few times.

However, during these few years after graduation, I did not have the luxury of just devoting my life to the audition process. I had to make money ... and fast. I freelanced in New York some, but not enough. I could not understand why some people would just come into town and immediately start working everywhere (now I do, but more on that later). Fortunately, I happened to do four things that proved to be essential in building the particular career that I have now:

- 1) I decided on a whim to take a class with Eric Booth on how to be a Teaching Artist (TA). I was very uncomfortable speaking in front of small groups of people—to the point where I would shake and feel sick, and I wanted to get over this fear. As part of a fellowship the following year, I taught in a NYC middle school for twenty visits and got tons of experience (a trial by fire, if there ever was one). As a result, I conquered a fear, discovered something else I could be good at, and was immediately able to start freelancing as a TA so I could make money in a more predictable fashion.
- 2) I discovered that I enjoyed playing new music. The opportunity to explore rhythm and sound in a whole new way excited me, and I happened to befriend some composers while at Aspen. We collaborated on projects together and decided to start our own ensemble—the award-winning collective counter)induction was born.
- 3) I recognized the importance of organizational skills. Ever since I was a child, I always fell into the role of “organizer.” Whether it was for my high

school string quartet or for our prom night activities, it was always assumed that “Jess will take care of it.” After playing for a few weddings and private events, I decided to embrace this strength and started my own event music business.

- 4) The single most important thing I did upon graduation was writing down on a piece of paper what I enjoyed doing in music and what I was good at. I still have this fourteen-year-old piece of paper, and I read it whenever I need a reminder. I also started writing down my professional and personal goals every few years, and I cannot explain what a profound effect this has had on my life.

A few years later, I found myself staring at another audition announcement in the latest copy of the newspaper. It was a local orchestra job that I could have had a shot at winning. But then and there, I abruptly decided to stop auditioning. Not because I gave up, but because I realized at that moment I was already making just as good a living performing and doing other musical activities I loved in a way that best suited my strengths and personality. I knew enough about myself to know that I would not be happy if I won that job. Why do we need to be chosen for a certain job to live a life in music?

Over the next decade, most of my performing involved new music, with a couple of standard-repertoire chamber music concerts here and there. But on paper, I was making a good chunk of my income as a result of skills I had developed away from the instrument. I wanted to be playing more, but I was keeping busy doing many different things and was able to buy an apartment and start a family.

For my event-music business, I had put money into making a website and was lucky to get some great press and editorials, but I kind of let it (and everything else I did) just roll along. When school budgets started to dry up and one of my main sources of Teaching Artist income began to disappear, I decided to become proactive about meeting more people in the wedding industry (regardless of the economy, people are always getting married!). I knew a small group of colleagues that I worked with over the years, but I was not doing a good job at keeping in touch with

---

them, nor was I building upon chance meetings I had with new ones. So I spent the summer of 2011 having at least three to five coffee dates a week and going to industry events. Whenever there was a meet and greet for business owners, I went to it and forced myself to meet new people. Whenever I met someone new, I followed up with them and offered to introduce them to other people. I was not great at it at first, but I got better as time went on. Since I had a decade of experience teaching classrooms of students, I just had to translate those skills into talking one-on-one with people. As a result, my sales almost doubled that fall.

In the midst of all this, I had a real moment of clarity when I visited a BNI chapter meeting. BNI is an international networking association where you regularly go to a meeting at 6:30 or 7:00 a.m. once a week with people who each own a different kind of business. After a few moments of mingling and coffee, everyone gets sixty seconds to get up, do his or her elevator speech or a little “commercial” reminding us what they do, list ways they have helped other people in the group connect to someone they know, then speak about how others have helped them. As I watched people get up and down to do this, I thought, “What if all musicians had this skill?” And then, there was a defining moment when someone gave a presentation on effective networking skills, and for a moment time stopped and everything made sense. He went on to say ...

### **Networking is really all about the three I’s:**

It’s about the follow-up ... because if you meet someone, have a great conversation, but don’t follow up after that, the opportunity to build some kind of relationship is gone.

It’s about Integrity ... doing what you said you would do, when you said you would do it.

And the one that blew my mind was ... It’s not about you.

Networking should not be about you selling yourself or getting a gig. Instead, it should be about making your knowledge and network available to others and

approaching conversations with a “how can I help you?” attitude. And I then thought, “Wow ... we were not taught this at all in school, and we don’t make a habit of thinking like this.”

I immediately adopted this mindset and made this a part of my own practice while building all of my networks—starting first with my performing career. I wanted to perform more solo repertoire and get back to writing music. I wanted to commission other composers, make a CD, and find more performance opportunities for the ensembles I helped to start. I wanted to play with other ensembles in town. Everything immediately changed for the better, simply because I stated my intentions on paper, consistently put my energy toward making those things happen, talked to people about it, and most importantly—supported other colleagues in their quest to do the same. I was so inspired by these recent events that I decided to create *Chops beyond the Practice Room*, a series of workshops in which other musicians can learn and practice these and other necessary skills.

When I look around at the classical music field today, I notice time and time again that those who are successful are the ones who can consistently create work for themselves and others while connecting those around them to the music they care most about. Regardless of the constant murmurings about “the death of classical music,” people are still inspired by our music on a daily basis because of folks who are doggedly out there meaningfully engaging their audiences and finding ways to create new ones. They are out there teaming up with like-minded colleagues to keep our music alive and well. People like violist/composer Kenji Bunch, Mattie Kaiser of Classical Revolution PDX in Portland, and Lev Zhurbin in NYC—they are not waiting to be chosen—they are creating their path instead. However, you can’t set out to build that life unless you can imagine it first, practice these skills, and have systems in place where you consistently build your networks so people know who you are and what makes you special.

**With this in mind, here are the top ten things you can routinely do to start building your best career in music:**

---

1) The non-negotiables: Be on time, Be nice, Be reliable, and Be prepared to do your best ... always.

If you choose not to do these, you are essentially shooting yourself in the foot. All of these traits over time create your reputation and put you in the front (or way in the back) of people's minds when they are deciding if they want to work with you. First impressions are the most lasting, and everything else comes from how consistent you are. I have met many wonderful players over the years that I simply cannot recommend to others because of one or a combination of these issues. Many positions are filled with people who never even had to apply—the job found them. Your reputation is the deciding factor.

2) If the situation you desire does not exist, create it.

The essence of entrepreneurship is finding your own unique way of uniting the ideas you are passionate about with the needs of a community. This concept is usually applied to musicians who start their own ensemble or non-profit, but I encourage you to embrace this idea even as an individual. What if we ran our careers like a small business? What if we saw ourselves as music "vendors" who can provide an assortment of goods or services? Regardless of what part of the country you are in, what steps can you take so that you are consistently creating work for yourself?

3) Always be investing; if not with money, then with time.

I remember sitting in the back seat of a car with a colleague, pounding out yet another grant application for counter(induction while being driven to a gig. Our friend turned around at one point and said, "Why are you guys doing all this?" There were times I wondered the same, especially as my husband and I worked well into the night surrounded by piles of scores, budget spreadsheets, and documents in our bedroom. However, we were investing our time creating something meaningful and different—which resulted in years of performance opportunities for ourselves. The same applies to the individual musician. Of course you want to collapse on the couch at

night instead of going to hear a colleague play. But you never know who you can meet while you are at that concert, and these encounters can certainly affect future events in your career. What investments can you make that go beyond your pictures, press kit, and website?

4) Meet as many people as you can, especially while you are still in school, and build relationships with like-minded colleagues.

A large percentage of the colleagues I now collaborate with, or even work for, are ones I met while in school or at summer music festivals. I cannot help but wonder what opportunities I might have had if I had consciously built up my network of colleagues then. School is certainly a safer place to practice and develop these skills than in the real world, where bills need to be paid. Just as we each have our own teaching style, we each have our own networking style as well. It doesn't just happen, it evolves. Why not start early and give yourself plenty of time to hit your stride? Next time you are out and about, make a point to meet at least three new people. Yes, it will feel uncomfortable at first. No, you won't vibe with everyone you meet—but find a way to keep in touch with the ones you do.

5) Make yourself available to others.

As I write this, it is summer and once again I find myself filling my pockets of free time with coffees and meetings. I was invited to a BNI meeting this morning and was reminded of the wonderful relationships you can build when you network as if "it's not about you." Today's particular quote was, "If you give, you gain." In the room with me were two colleagues who graciously spoke in front of the group about the work I do. In turn, I then spoke about their work, thanked them for the work they have given me, and offered to help a few other people in the room with certain issues that came up during the meeting. Later in the afternoon, my inbox had e-mails from a good handful of people referring new business to me.

People who own thriving businesses know that person-to-person referrals go much farther than any website, ad, or social media campaign. The people who



---

send these referrals your way are ones who have come to know first-hand not only the quality of your work, but your willingness to help solve a problem (without necessarily being hired to do so) or to be a sounding board for someone's ideas. When taking the time to make this a habit, it not only gets results, but it feels good at the same time. But most importantly, it can help build a stronger sense of community among classical musicians while ensuring the future of the art we hold so dear.

6) Develop a system to regularly follow up with people, preferably in person or on the phone.

The most important words here are “regularly” and “in person.” It takes regular contact, in a frequency that is not overwhelming, to build a relationship. A quick follow-up e-mail, a Facebook invite, an addition to your mailing list, or even a combination of all the above just does not do the job. There is a reason why businesspeople still fly everywhere for meetings: nothing can replace face-to-face human interactions (or, at the very least, voice-to-voice). That is not to say that social media or online chat opportunities are not helpful, but they should not be your main way of being in contact. Just as you schedule your practice time, schedule your “keeping in touch” dates or calls, which might eventually lead to “I was wondering if you would like to work with me on ...” opportunities.

7) Routinely write down goals, outline the steps you need to take to achieve them, and identify people you need to meet who will help you do so.

We certainly know how to make a plan and monitor our progress while gearing up for a recital, so how can we do the same when building our careers? When you let life just happen to you, you might not be happy with what it gives you. Our thoughts shape our actions, which establish habits, which then create results. The simple act of deciding what you want to have happen already sets forth a chain of events. However, your goals cannot be achieved without the help of other people. We are certainly not all trained in marketing, fundraising, social media, grant writing,

and obtaining non-profit status, etc.—but there are plenty of folks out there who will help us if we simply ask. So who are they? If you don't know them, can someone you know make an introduction? Are they appearing somewhere soon? Can you send them something that shows what you can do? Those people who swooped into town and were working right away while I wondered why my phone did not ring ... that's what they did.

8) Learn from your mistakes and be persistent.

We all have bad days. We did not prepare well enough, did not play our best, said the wrong thing, or neglected an amazing opportunity staring us right in the face. As Winston Churchill put it, “All men make mistakes, but only wise men learn from their mistakes.” Resilience and a positive attitude are two of the most important qualities you could ever possess. Failure just provides a more urgent opportunity for us to learn.

9) Do not be afraid to change things that are working against your goals or your true nature.

Many folks live lives they think they ought to be living, rather than ones that exemplify their true potential. It is, indeed, safer to stick with what is comfortable or expected of us. For example, I took on a job teaching privately in a school a few years ago when the economy was starting to slide. After a few months, there was a huge opportunity for me to have a larger role (and a much larger paycheck, and free tuition for my son, and ...). But I hated it. It was not me at all. After many months, I had the courage to leave—and it was one of the best things I ever did. So much that led up to what I am doing now would simply not have happened. I know many people who have faced similar choices, and it always works out for the best when you live according to who you really are. Be sure to take some time to find out who that person really is.

10) Practice, practice, practice.

All of the aforementioned is moot if you are not

spending quality time on your instrument, yet we can't neglect the tasks that are away from our instruments as well. It will certainly be a daily struggle to balance the business of "Me, Inc." with your art, and juggling this will need practice in and of itself. But I think Martha Graham put it best:

Practice means to perform, over and over again in the face of all obstacles, some act of vision, of faith, of desire. Practice is a means of inviting the perfection desired.

Which acts of vision will define you?

### Resources

Association of Teaching Artists  
<http://www.teachingartists.com/>

BNI International (Business Networking and Referrals)  
<http://www.bni.com/>

Booth, Eric. 2012 New England Conservatory Commencement Speech  
<http://necmusic.edu/eric-booth-2012-commencement-speech>

*Chops beyond the Practice Room*  
<http://www.chopsbeyondthepacticeroom.com/>

Hoffman, Reid. "The Real Way to Build a Social Network." *Fortune* February 6, 2012.  
<http://tech.fortune.cnn.com/2012/01/24/reid-hoffman-linkedin-startup-you/>

Meyer, Jessica. "Building an Ensemble Step by Step." *Musical America Blogs*.  
<http://www.musicalamerica.com/mablogs/?p=4463>

Wallace, David. *Reaching Out: A Musician's Guide to Interactive Performance*. Boston: McGraw-Hill, 2008.  
<http://www.amazon.com/Reaching-Out-Musicians-Interactive-Performance/dp/0073401382>

*Violist Jessica Meyer is a versatile performer who has been featured as a soloist, chamber musician, and orchestral player throughout the world. As a committed advocate of new music, she is the co-founder of the critically-acclaimed contemporary music collective counter)induction, which performs regularly in NYC and around the country. Passionate about education, Jessica has conducted over a thousand workshops for public school students and adults throughout the New York area, has scripted many outreach concerts, and mentors the young musicians of the Academy (a program of Carnegie Hall, the Juilliard School, and the Weill Music Institute) on how to engage audiences of any age through a well-written interactive concert. For more info, please visit [www.jessicameyermusic.com](http://www.jessicameyermusic.com) and <http://www.chopsbeyondthepacticeroom.com/>.*

Back issues of the *Journal of the American Viola Society* are available for purchase through the AVS National Office.

**Single issues:** \$10 per copy.

**Back Issue Bonus Pack:** \$75 for collection of all issues currently in stock.

For more information or to place a back issue order,  
contact AVS General Manager Madeleine Crouch

**Email:** [info@avsnationaloffice.org](mailto:info@avsnationaloffice.org)

**Phone:** 972-233-9107 ext. 204

**Address:** AVS National Office, 14070 Proton Rd. Suite 100  
Dallas, TX 75244

# WITH VIOLA IN HAND

---

## SEMPER FIDELIS: THE VIOLISTS OF “THE PRESIDENT’S OWN” MARINE CHAMBER ORCHESTRA



*The violists of “The President’s Own” Marine Chamber Orchestra; from left to right: Master Sergeant Christopher Shieh, Staff Sergeant Sarah Hart, and Staff Sergeant Tam Tran (photo courtesy of the US Marine Band Public Affairs Office)*

**by David M. Bynog**

*Semper Fidelis* – Always Faithful. The motto of the US Marine Corps seems apt for the three violists of the Marine Chamber Orchestra: Master Sergeant Christopher Shieh, Staff Sergeant Tam Tran, and Staff Sergeant Sarah Hart, who are all proud of their association with the Corps. One of three ensembles dubbed “The President’s Own,” the Marine Chamber Orchestra has its roots in the US Marine Band. Established by an act of Congress in 1798, the US Marine Band is the oldest continuously active professional musical organization in America. While string instruments were sometimes used in the band during the group’s first century, it was not until 1899 that an orchestra was officially added as part of the group. For many years, wind performers were required to double on a string instrument, but this changed in 1955; the Marine Chamber Orchestra now boasts twenty full-time string instrumentalists.

Master Sgt. Shieh, who has served as Principal Violist since 2004, studied viola with Roberto Díaz and Michael Tree at University of Maryland, College Park, before joining the orchestra in June 1996: “Having been born and raised in the DC metropolitan area, I had heard about the four local military bands (Marine, Army, Navy, and Air Force). Among these four bands, only three utilize string players (Marines, Army, and Air Force). When an opening came up for viola in ‘The President’s Own,’ I was very excited, because there are only three viola positions in this group and these vacancies can take quite a while to open up.”

The newest member of the viola section, Staff Sgt. Hart, received her Master of Music degree from the Jacobs School of Music at Indiana University as a student of Atar Arad before joining in January 2009: “The audition was very much like other orchestra auditions, with a list of required excerpts and a solo of choice. In addition to orchestral excerpts, chamber music excerpts were included to be performed in the finals with Marine musicians.”

Members of the orchestra are fully enlisted in the US Marine Corps, and auditions also include an interview to confirm each candidate’s eligibility for enlistment. The nature of their work, however, does not require that they attend “boot camp,” and members have no secondary tactical or combat mission. “My duties are specialized in music and focused solely on performing music for the President of the United

---

States and the Commandant of the Marine Corps,” explains Staff Sgt. Tran, Assistant Principal Violist in the orchestra. Tran studied with Richard Young at Northern Illinois University and Yizhak Schotten at the University of Michigan before beginning doctoral studies at SUNY, Stonybrook, with Lawrence Dutton; he cut those studies short when he joined the orchestra in January 2005.

Even with their specialized duties, the violists maintain a relationship with fellow members of the Marine Corps: “There are some weeks where we join the barracks Marines to welcome an incoming commanding officer or sergeant major,” says Shieh.

“I do a fair amount of volunteering,” adds Tran, “so I sometimes have the chance to meet other Marines at military volunteer functions. I really respect what they do in their unique area of expertise, and they also reciprocate the same mutual respect.”

Hart also emphasizes this feeling of mutual respect among her peers: “I feel tremendous respect and gratitude for the Marines who put themselves in harm’s way for our country. Though I have no combat role, I know that the Marine Corps values my role as a musician as one of the many different specialties required to be successful as an organization. The applause of the audience at our public concerts expresses gratitude not only for our music, but also for the service of all Marines.”

The Marine Chamber Orchestra has a regular season of orchestral and chamber music concerts, which are free for the public to attend. The small size of the ensemble allows solo opportunities for most of the members, and all of the violists have performed solos with the orchestra: Shieh performed Mozart’s *Sinfonia Concertante* in 1998; Tran played the J. C. Bach/Casadesus *Concerto* in 2007 and Bruch’s *Double Concerto* for Clarinet and Viola in E Minor, op. 88, in 2010; and Hart performed Martinů’s *Rhapsody-Concerto* in 2011.

But, the members of the orchestra play a variety of other private events at venues including the White House, Blair House (the President’s Guest House),

the Library of Congress, and the Capitol, often as part of a smaller chamber group: “Functions can include events like State Dinners, the Kennedy Center Honors, the National Arts and Humanities awards, Medal of Freedom awards, or a Christmas Eve service at Camp David,” according to Tran. “The schedule can get very intense during the holidays.”

Shieh adds that “the functions we perform for could be anywhere from a bill-signing at the White House to a reception at the Blair House or from an Easter breakfast gathering to a celebration for the Super Bowl champions.”

Rubbing elbows with celebrities at the White House is all in a day’s work for members of the orchestra: “It is always fun to see people with prominent positions ranging from movies stars, to athletes, political leaders, the Queen of England, or musical icons,” observes Shieh.

“It is such a funny experience being the object of fascination of guests, sometimes even famous ones,” adds Hart, “I will never get used to celebrities asking to take photos with me.”

A particularly enjoyable aspect of working among such high-profile guests is the chance to mingle with musical icons: “Paul McCartney was being honored at the Kennedy Center,” says Tran, “and I had the opportunity to play string quartet arrangements of his music for him at the end of the event. As we’re playing for him I’m thinking to myself, ‘You know, I’d prefer listening to YOU perform your music.’ It was surreal because I’m a huge Beatles fan.”

On other occasions, the opportunity to perform with these icons presents itself, as Shieh explains: “There are times when Yo-Yo Ma grabs a cello and plays with the orchestra at the White House, or when Itzhak Perlman sits in with a quartet to perform a piece, or even when he takes the baton and conducts the orchestra.”

Playing in a string quartet with Perlman and Ma is one of Tran’s most memorable moments with the orchestra: “I grew up listening to them as a kid, and I



never thought I would be sitting next to them playing in a string quartet. It was fun and seemed too brief of an encounter but I remember leaving that night asking myself, ‘did that just really happen?’”

Hart also enjoyed the experience of performing with Yo-Yo Ma when he unexpectedly sat in to read the slow movement of Dvořák’s “American” String Quartet in 2011: “We often serve a supporting role at the White House, but with Yo-Yo Ma playing, we were the center of attention for everyone, including the President, who stood behind me looking over my shoulder.”

In addition to rewarding solo, orchestral, and chamber music performances, members’ schedules allow for other gratifying opportunities, and they often take time to connect with the local community: “Several of us also do outreach programs in elementary schools, which is really fun,” says Tran.

Hart is involved in school outreach and is pursuing doctoral studies with Daniel Foster at the University of Maryland in College Park. Hart recounts one of her favorite quartet performances at the Veterans Affairs Hospital in Washington, DC:

We gave a short program of Beethoven’s Op. 74, Gershwin’s *Lullaby*, and The Turtle Island String Quartet’s arrangement of Chick Corea’s *Señor Mouse*. After the performance, I asked one retired Marine which piece he liked best. I fully expected to hear Gershwin or Corea, as I knew most of the audience was unfamiliar with classical music. He answered: “The first piece,” the Beethoven, explaining that he enjoyed it most because he could sense that we loved it most dearly. This conversation made me realize both the power of our attitudes as performers and the power of my position as a Marine musician to open up the world of classical music to a new audience, people who identify with the uniforms we wear but who might not normally come to classical concerts.

With a career full of amazing musical opportunities and service to our country, the members of “The President’s Own” viola section seem to have it all:

“I’m really grateful to be working with a wonderful string section consisting of talented and kind people,” remarks Tran, “I love my job!”

Hart adds that “the work climate of ‘The President’s Own’ is extremely professional, and I appreciate the variety in my Marine work. I feel so lucky to play in a section with my fellow Marine violists, Chris and Tam, who I admire as musicians and friends. Playing with them is a real joy.”

Shieh sums up the feeling of his viola colleagues: “I love this job! I wouldn’t trade this job for any other. I am very thankful to the band and feel extremely blessed to have a gig where I can represent and serve the Marine Corps and our country performing a job that I love. *Semper fi!*”

For more information on “The President’s Own” United States Marine Chamber Orchestra, visit: <http://www.marineband.usmc.mill>. For an arrangement of the Marines’ Hymn for three violas, visit: <http://americanviolasociety.org/resources/scores/multiple-violensemble-music/>.



*Sarah Hart enjoys an impromptu reading of Dvořák’s “American” String Quartet with Yo-Yo Ma in the Grand Foyer of the White House on February 15, 2011, following the 2010 Presidential Medal of Freedom award ceremony (Official White House Photo by Pete Souza)*

San Francisco  
Conservatory  
of Music

music



Where it all begins.

**VIOLA FACULTY**

Don Ehrlich  
Paul Hersh  
Jodi Levitz  
Madeline Prager

**DEGREES**

Bachelor of Music  
Master of Music  
Professional Studies Diploma  
in instrumental performance  
Artist Certificate in chamber music

**OFFICE OF ADMISSION**

800.899.SFCM | [admit@sfcmm.edu](mailto:admit@sfcmm.edu)

sfcmm.edu

# NEW MUSIC REVIEWS

---

by Daniel Sweaney

## *Monologue for Viola-Solo* (April 1997)

By Lera Auerbach

Published by Sikorski;

[http://www.sikorski.de/1240/en/0/a/0/solo\\_works/1032929\\_monologue\\_for\\_viola.html](http://www.sikorski.de/1240/en/0/a/0/solo_works/1032929_monologue_for_viola.html)

I had never heard of Lera Auerbach until I heard a performance of her Twenty-Four Preludes for Cello and Piano this past summer. I was immediately taken back by the emotional depth in her writing and had to know if she had written a piece for viola. As I researched her more, I realized that to call Lera Auerbach simply an accomplished composer would be only part of the picture. Her accomplishments encompass a range of artistic forms from visual art, music, and literature. She is a prize-winning poet who regularly contributes to the Best American Poetry blog and writes her own librettos to her operas. Her work in visual art includes paintings, sculpture, and photography.

*Monologue for Viola-Solo* is a rather short work that reminds me of other short works for viola such as Britten's *Elegy for Solo Viola* and Penderecki's *Sarabande* (transcribed by the composer from his suite for solo cello). The piece explores emotional pain and passion but also has several high sections that depict sweetness and innocence. In several sections she creates counterpoint between various voices by using two staves, which is very similar to Penderecki's *Sarabande*. This is a relatively early work for her but shows the emotional depth of her artistry. Of the few works I've encountered by her, I find a resemblance to Shostakovich in her writing.

Auerbach has also created a transcription of Shostakovich's Twenty-Four Preludes for Piano, op. 34, for viola and piano. A new work for viola and piano is to be premiered during the 2012–13 season by Kim Kashkashian and the composer. Lera

Auerbach is a great composer to watch who will hopefully contribute many more works to the viola repertoire.

The first performance of *Monologue for Viola-Solo* was given in 2001 by Vladimir Mendelssohn.

## *Walimai for Viola and Piano* (2011)

By Michael Djupstrom

*Walimai* was originally composed for alto saxophone and piano and was commissioned by the Michigan Music Teachers Association and saxophonists Donald Sinta and Brian Sacawa. After Djupstrom received the 2005 Music Teachers National Association Shepherd Distinguished Composer of the Year award for *Walimai*, it quickly became a staple in the American classical saxophone repertoire. The viola version was written in 2011 for Milena Pajaro-van de Stadt (first-prize winner of the 2010 Lionel Tertis Competition) and premiered with the composer on May 8, 2011, in Philadelphia. The viola and piano version was awarded the Delius International Prize and won the 2012 Maurice Gardner Composition Competition. Michael Djupstrom performed the viola version at the 40th International Viola Congress in Rochester, New York, with Ayane Kozasa, the first-prize winner of the 2011 Primrose Competition. They will also be performing it at the British Library in the upcoming season.

Having heard *Walimai* at the congress and listened to it several times (a recording is available through the Maurice Gardner Competition website), I am confident that it will soon enjoy the same level of popularity as the saxophone version. A viola adaptation of the piece is a logical choice because of the similarities between the two instruments. Recently we've seen a growth in the number of works that have been written or commissioned for viola and saxophone. Violist Timothy Deighton (Penn State University) and his saxophone duo partner Carrie

Koffman have become champions of this combination. *Lachrymae*, for viola and saxophone by Armenian composer Tigran Mansurian, was recorded by Kim Kashkashian and released in 2004. Earlier evidence of this combination comes from Hindemith, who wrote a two movement trio, op. 47, in 1928 for viola, heckelphone (or tenor saxophone), and piano. French composer Florent Schmitt (1870–1958) composed *Légende*, op. 66, in 1918 for viola and orchestra but later arranged the viola part for alto saxophone. And Vincent d'Indy's *Choral varié*, op. 55, originally for saxophone was recently recorded in the viola version by Lawrence Power. Because of their similarities in register, the saxophone/viola relationship is perhaps making its way to becoming as popular as what the clarinet and viola have shared for so many years.

Regarding the two versions of *Walimai* the composer said that because the range of the two instruments is almost identical as well as their similar dynamic and timbral tendencies, no alterations were required for the viola version. (There is one place where the viola plays

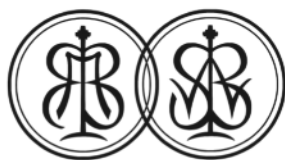
an octave higher than the saxophone in order to remain completely faithful to a repetition of a melodic line that had to be displaced in the original version.) In my opinion, the viola version is the better of the two.

The composer writes that “much of *Walimai* inhabits the dark mysterious world that lies concealed beneath the rainforest canopy. This vast, timeless landscape is also the setting for the powerful short story of the same name found in Isabel Allende's fascinating collection *Cuentos de Eva Luna*. Allende's work first provided the inspiration for this piece, and to some extent, suggested its dramatic and emotional trajectory, which traces a path from clarity and freedom through a terrible loss (death) toward an eventual release from suffering and return to peace.” (More complete program notes are available on the composer's website.)

This piece is both programmatic and exciting. It explores the lyrical and lamentful aspects of the viola as well as its virtuosic abilities. The first section looks rhythmically complex on the page but sings forth in a beautifully lyrical, lamenting, and rhapsodic way with intricate conversation between the piano and viola. This section builds in emotional intensity, which drives it into a rhythmic vivo section almost resembling Stravinsky-like rhythmic passion. The lyrical section returns, builds in intensity again, and then fades away into the distance. The score includes excellent footnotes, and tempo indications relay the composer's intentions clearly as well. *Walimai* is an excellent piece that will surely enjoy popularity with audiences. I'm pleased to see that it is gaining momentum and look forward to many more performances and hopefully the first commercial viola recording.

Michael Djupstrom has received awards from Ithaca College, ASCAP, and the National Band Directors Association, among others, and is now published by Boosey and Hawkes. He has received numerous commissions from groups including the Philadelphia Orchestra Association, the Milwaukee Symphony Orchestra, and the Tanglewood Music Center. As an accomplished pianist he has performed throughout the United States, the UK, France, and China. Copies of the music may be purchased by contacting the composer at: [mdjupstr@yahoo.com](mailto:mdjupstr@yahoo.com).

## Balmforth Violas



Alan & Sarah Balmforth

Viola Makers

Seattle

(206)-363-7349



# RECORDING REVIEWS

by Carlos María Solare

*Short Stories.* Music by Rebecca Clarke, George Enescu, Betsy Jolas, Quincy Porter, Henryk Wieniawski, György Ligeti, Anna Weesner, Henry Vieuxtemps, Andrew Waggoner, and Dan Visconti. Melia Watras, viola; Kimberly Russ, piano. Fleur de Son Classics FDS 58007.

For her latest CD, Melia Watras has chosen a nice mix of more or less central repertoire and several seldom-heard pieces. Clarke's *Passacaglia on an Old English Tune* is taken at a steady pace that avoids any suggestion of bombast, and the individual variations are subtly characterized, building up to a mighty climax. Enescu's *Concertpiece* receives a muscular reading that, however, misses some of the piece's perfumed *fin de siècle* atmosphere. Like the Enescu, Betsy Jolas's unaccompanied *Episode sixième* was originally a competition set piece (in this case for the Concours Maurice Vieux). Watras holds the somewhat rambling piece convincingly together and finds variegated colors for it. I won't comment on whether or not Watras follows the indication to finger a couple of notes with the left thumb in Porter's *Speed Etude*, but she certainly finds the time—even at top speed—to bring out the cross-rhythm accents strewn throughout the piece. Wieniawski's *Rêverie* and Vieuxtemps's *Elégie* are intimately phrased, with a discriminating use of vibrato. Ligeti's *Loop* is most accurately played, if not with quite the relaxed naturalness Garth Knox or Antoine Tamestit brings to it. The remaining three pieces were written for Watras: Anna Weesner's *Flexible Parts* consists of seven minimalist movements that explore mostly light, airy sonorities with much use of harmonics; Andrew Waggoner's *Elle s'enfuit* is a humorously exhibitionistic showpiece, brilliantly realized; Dan Visconti's unaccompanied *Hard-Knock Stomp* makes for a rousing encore to this adventurous, well-planned, and engagingly presented recital.

*Gems Rediscovered.* Music by Paul Juon, Ernest Walker, Benjamin Dale, and Robert Fuchs. Spencer Martin, viola; Miko Kominami, piano. Delos DE 3425.

Last June at the International Viola Congress in Rochester, Spencer Martin's performance of the C-major Viola Sonata, op. 29, by Ernest Walker was—for me—a revelation. Already the opening strains stopped my heart, with the piano's warm harmonies enveloping a soaring tune on the viola. The slow first movement is followed by a rousing Scherzo and a lovely final Rondo, both Brahmsian down to the evocation of hunting horns (in the former) and hearty Hungarian hues (in the latter). I was more than pleased to hear again the piece in Martin's recording, and it wasn't until the third or fourth hearing that I realized that it actually lacks a

À Geneviève Overy  
**Concertino**  
pour orchestre à cordes

Music by Michael Kimber  
**CONCERTINO**  
for viola and string orchestra (or piano)

A 12-minute, 3-movement solo work with cadenza, suitable for students playing at the level of Suzuki Viola School Vol. 5

Commissioned by Canadian violist Geneviève Overy and premiered in 2011 by student soloists with the orchestra of the Polyvalente Sainte-Thérèse, Montréal


For information about this and over 40 other solo and ensemble works for viola by violist Michael Kimber, please visit [http://m\\_kimber.tripod.com](http://m_kimber.tripod.com) or e-mail [kimbermichael@qwest.net](mailto:kimbermichael@qwest.net)

Michael Kimber is a 2010 recipient of the AVS Founders Award in recognition of his contributions as a composer of music for the viola.

mp chantant  
f  
© 2010 Michael Kimber

*bona fide* first movement! Although a sonata form could be analyzed out of the opening *Andante, sempre largamente, quasi un poco adagio* (to give it its full title), I can't say I perceived it with the naked ear, the various motives complementing rather than contrasting each other. Never mind, nothing beats a good tune, and this Walker delivers in spades. He wrote this sonata for the London violist Alfred Hobday in 1897, and Lionel Tertis edited it for publication. Spencer Martin seems to take a page or two from Tertis's book regarding phrasing and fingerings (in spirit if not in letter), as he most appropriately does in the *Romance* by Benjamin Dale, a staple of Tertis's repertoire. I was slightly disappointed that Martin didn't include the two outer movements from Dale's Suite as well, but then the *Romance* stands well alone, and Tertis himself used to play it on its own. Martin spins the movement's "endless melody" beautifully before going on to the playful rubato middle section.

If asked what is meant by a "Russian Brahms"—a description often applied to Paul Juon—one could do worse than play Juon's Viola Sonata by way of an explanation. Melodic material of Slavonic hue—like the sonata's very opening—is developed with typical German thoroughness, with Brahmsian fingerprints like three-against-two rhythmic patterns never far away. Robert Fuchs also composed in Brahms's wake, but rather than writing sweeping tunes, he relished smaller formats, painstakingly exhausting a motif's potential before going on to the next. Heard after the other three pieces on this CD, Fuchs's Viola Sonata can sound four-square in comparison, as probably wouldn't be the case in another context. There's certainly nothing four-square in the playing of Spencer Martin and Miko Kominami, a well-attuned team who react vividly to each other. Martin's quiet musicianship presents these pieces, which could easily be all over the place, in a clear-headed, intensely satisfying way,



## GEOFFREY OVINGTON

MAKER OF VIOLINS,  
VIOLAS AND CELLI

Instruments of Distinction  
Played Internationally

---

GEOFFREY OVINGTON VIOLINS

STANTON ROAD  
SHUSHAN, NY 12873  
U.S.A.  
518-854-3648

VIENNA PHILHARMONIC (Pr. Vls.)

ALBAN BERG STRING QUARTET

DEUTSCHE KAMMERPHILHARMONIE

NEW YORK PHILHARMONIC

JOACHIM-KOECHERT QUARTET

LOS ANGELES CHAMBER ORCHESTRA

BUFFALO PHILHARMONIC

LAFAYETTE QUARTET

BAVARIAN RADIO SYMPHONY (Pr. VLA.)

ST. CECILIA CHAMBER ORCHESTRA

PROMETHEUS QUARTET

OPERA ORCHESTRA OF LA SCALA (Pr. VLA.)

OSLO PHILHARMONIC

VIENNA RADIO SYMPHONY

NORWEGIAN CHAMBER ORCHESTRA

GÖTEBORG SYMPHONY

THE KONZERTGEBAU (AMST.)

seconded by the excellent quality of the recording, made at Luther College in Decorah, Iowa. None of these pieces is a first recording (even the Walker has been recorded before, in—of all places—the Soviet Union), so they are not strictly “rediscovered,” but “gems” they all certainly are.

*Night Strings.* Music by Bill Dobbins (arr.), Manuel de Falla, Samuel Adler, Radamés Gnattali, and Michael Kimber. George Taylor, viola; Nicholas Goluses, guitar. Albany TROY 1257.

Bill Dobbins’s arrangements of standards by Thelonious Monk (*’Round Midnight*), Wayne Shorter (*Night Dreamer*) and Dizzy Gillespie (*Night in Tunisia*) were conceived independently but brought together under the title *Night Suite*; they add up to a nicely satisfying whole. Therein, George Taylor extracts from his viola sounds more redolent of smoky jazz dens than of the hallowed halls of the Eastman School of Music, where he teaches (as do Dobbins and guitar player Nicholas Goluses, as well) and where the recording took place. Indeed, such is Taylor’s canny use of portamento and vibrato that one could be forgiven for once in a while thinking one was listening to a saxophone. In Falla’s *Suite populaire espagnole*, Taylor brings to the fore his considerable lyrical gift, so much so that I even fancied hearing the songs’ words! And, of course, the guitar accompaniment sounds ideally appropriate for this geography lesson in music (the songs stem from different regions of Spain, from Asturias to Andalucía), although it could have been even more percussively handled in the concluding *Polo*. An original work for this combination dating from 1993, Samuel Adler’s *Into the Radiant Boundaries of Light* is very well written for both instruments, which are treated as equal partners engaged in a heady dialogue. Brazilian composer Radamés Gnattali’s Sonata from 1969 is audibly influenced by his country’s folklore, its harmonies redolent of *samba* and *bossa nova*. Gnattali ingeniously blends both instruments, having the viola play pizzicato for long stretches to beautiful effect. It’s back to Spain (sort of) for the concluding composition, Michael Kimber’s *Hispanic Fantasie* from 1995, a piece that sounds like Fritz Kreisler’s *espagnolades*

## harmanviolins.com

### Charles Harman, Violin Maker

Maker of violas,  
15 5/8 and 15 3/4 inches based on  
Brothers Amati and del Gesu, and 16  
inch violas based on Camillus Camilli  
and Carlo Testore.



**Lower strings  
with the clarity and  
power of larger violas. Colors, contrasts  
and expressiveness of a solo viola.**

To order please telephone  
541 469 6658  
PO Box 4031 Brookings, Oregon 97415  
pajmch@frontier.com

## THE AMERICAN VIOLA SOCIETY: A HISTORY AND REFERENCE

SECOND EDITION

By Dwight R. Pounds

**\$24 Spiral Bound**  
**\$28 Hard Cover (recommended for library use)**

Dwight R. Pounds  
651 Covington Grove Blvd.  
Bowling Green, KY 42104-6601  
dwight.pounds@insightbb.com



---

rather than the real thing, but very enjoyable on its own terms, and of course tailor-made for the viola. Kimber's frequent excursions into the instrument's highest register are beautifully mastered by Taylor, who also enjoys playing at playing the guitar in a plucked cadenza half-way through. Indeed, Taylor's dark, beautifully expressive tone is a constant joy throughout the recording. It was by chance that these *Night Strings* were heard in a late-night listening session, but all the more enjoyable they were for it!

*Saltarello*. Music by Purcell, Dowland, Vivaldi, Knox, Saariaho, Hildegard von Bingen, Machaut, and Anon. Garth Knox, viola, viola d'amore, medieval fiddle; Agnès Vesterman, cello; Sylvain Lemêtre, percussion. EMC New Series 2157.

In this fascinating recording, the ever-enterprising Garth Knox has brought together music spanning a millennium, from Hildegard von Bingen in the eleventh century to Kaija Saariaho and Knox himself in the twenty-first. The CD begins and ends with Celtic music performed on viola d'amore and medieval fiddle, variously accompanied by cello and percussion in highly colorful combinations. Knox's own *Fuga libre* for unaccompanied viola receives a definitive reading, its polyphony wonderfully laid out and the tremolo and harmonics of the middle section crystal clear. Kaija Saariaho's *Vent nocturne* is dedicated to Knox; in its two movements the viola's sounds are electronically processed and combined with haunting sound effects suggestive of the arctic landscapes in the composer's native Finland. In Knox's imaginative arrangement, Purcell's *Music for a While* becomes a viola d'amore solo with the cello in charge of the ostinato bass; conversely, Dowland's *Flow My Tears* is played as a cello solo with accompanying viola d'amore, with the latter instrument taking over for semi-improvised interludes. Vivaldi's D-minor Concerto, RV 393, stripped to its bare bones, is played in a minimalist version for just viola d'amore and cello, and I can't say I miss anything essential! With no orchestra to make allowances for, Knox has maximum freedom to embellish his line, including a stylish cadenza that joins the last two movements.

Medieval music, both sacred and profane, completes the program. An intriguing "medley" joins across the centuries Hildegard von Bingen's Marian hymn *Ave generosa* with Guillaume de Machaut's courtly song, *Who Laughs in the Morning, Will Cry in the Evening*. The former is played "a cappella," so to speak, on unaccompanied medieval fiddle, with the time jolt for the latter's somber musings marked by the percussion's entry. Another medieval group includes two Saltarellos framing an Estampie in the CD's toe-tapping "title track." Knox's enthusiastic written comments complete a most rewarding issue, beautifully produced to ECM's exacting standards.

*Joseph Martin Kraus: Viola Concertos*. David Aaron Carpenter, viola; Tapiola Sinfonietta. Ondine ODE 1193-2.

As Shakespeare might have put it: What's in a name? That which we call a Hoffstetter viola concerto by any other name would sound as sweet. Or maybe it wouldn't. These three concertos have been readily available in print for decades, albeit under the name of Roman Hoffstetter, an Austrian Benedictine monk. However, none of them has—to my knowledge—been previously recorded (at least, neither the New York Viola Society's online database nor François de Beaumont's *Discographie sur l'alto* list any relevant recording). It has taken the recent reattribution—based on source studies and stylistic analysis—to Joseph Martin Kraus, Mozart's exact contemporary and Court Composer to the Swedish King Gustavus III, to rekindle interest in these utterly charming compositions. As Kraus scholar Bertil van Boer reveals in the fascinating liner notes, Kraus was himself a viola player, and indeed these pieces show a profound, hands-on knowledge of the instrument. As in most concertos from this period, the viola's uppermost range is thoroughly exploited, with quite intricate passage work, bariolage, and double-stopping. David Aaron Carpenter plays this music with unshakeable aplomb and a beautiful sound that retains its quality even in the A string's highest ranges. He is enthusiastically supported by the conductor-less Tapiola Sinfonietta, which makes much of Kraus's



interesting orchestral writing, relishing some warm-sounding divisi lower strings and nice woodwind doublings. The G-major work is a de facto Double Concerto, and its important cello obbligato is brilliantly taken by Riitta Pesola. Whoever wrote them, these concertos deserve to be widely taken up. Poor Hoffstetter! At least he can take consolation in having written the string quartets previously known as Haydn's Op. 3!

## Did You Know?

The AVS welcomes donations of instruments and supplies to the Viola Bank, which loans quality violas and bows to students and professionals in need. For information on how you can provide a tax deductible contribution to this worthy cause, please visit the AVS website at: <http://americanviolasociety.org/resources/viola-bank/>

### THE SHEPHERD SCHOOL OF MUSIC



Ivo-Jan van der Werff



James Dunham

The Shepherd School of Music at Rice University combines the intensity of a conservatory experience with the educational excellence of a renowned private university. The School is now accepting applications for Fall 2013 in Violin, Viola, Cello and Double Bass, and also invites members of established ensembles to submit applications to its Master of Music in String Quartet Studies. For more information on all Shepherd School programs, please visit [music.rice.edu](http://music.rice.edu).

**Dean, The Shepherd School of Music**  
Robert Yekovich

#### Artist Faculty

##### Violin

Kenneth Goldsmith  
Eric Halen  
Frank Huang  
Paul Kantor  
Cho-Liang Lin  
Kathleen Winkler

##### Cello

Norman Fischer  
Desmond Hoebig  
Brinton Averil Smith

##### Double Bass

Paul Ellison  
Timothy Pitts

##### Viola

James Dunham  
Ivo-Jan van der Werff



**RICE**

The Shepherd School of Music  
Rice University, Houston, TX  
[music.rice.edu](http://music.rice.edu)



## Oberlin Conservatory of Music proudly welcomes distinguished new faculty to its esteemed string roster:

**Michael Strauss**  
Associate Professor of  
Viola and Chamber Music  
*"Rich tone and lyrical acumen ...."*  
– Chicago Tribune



## Jupiter String Quartet Quartet-in-Residence

*"They played as if they were on fire, with passion and energy galore."* – Kansas City Star



**OBERLIN**  
COLLEGE & CONSERVATORY



*The Oberlin Conservatory of Music,  
awarded the 2009 National Medal  
of Arts by President Barack Obama*

Michael Manderen  
Director of Admissions

### The Oberlin Conservatory of Music

Office of Admissions  
39 West College Street  
Oberlin, OH 44074  
[P] 440-775-8413  
[W] [www.oberlin.edu/con](http://www.oberlin.edu/con)

David H. Stull  
Dean of the Conservatory

### STRING FACULTY

Peter Slowik <i>Professor of Viola Director, Division of Strings</i>	Scott Dixon* <i>Teacher of Double Bass</i>	Catharina Meints <i>Associate Professor of Viola da Gamba and Cello</i>
Kirsten Docter <i>String Chamber Music Coordinator</i>	Peter Dominguez <i>Professor of Jazz Studies and Double Bass</i>	Tracy Rowell <i>Teacher of Double Bass</i>
Darrett Adkins <i>Associate Professor of Cello</i>	Amir Eldan <i>Assistant Professor of Cello</i>	Tom Sperl* <i>Teacher of Double Bass</i>
Stephen Aron <i>Teacher of Classical Guitar</i>	Gregory Fulkerson <i>Professor of Violin</i>	Michael Strauss <i>Associate Professor of Viola and Chamber Music</i>
David Bowlin <i>Assistant Professor of Violin</i>	Yolanda Kondonassis <i>Assistant Professor of Harp</i>	Milan Vitek <i>Professor of Violin</i>
	Marilyn McDonald <i>Professor of Violin Teacher of Baroque Violin</i>	Jupiter String Quartet <i>Quartet-in-Residence</i>

\* Member of The Cleveland Orchestra

# AT THE GRASSROOTS

## Valdosta Viola Day



*Participants at Valdosta State University's Viola Day perform in a viola choir.*

On October 8, 2011, Valdosta State University held its first Viola Day, hosted by Lauren Burns, Lecturer in Viola. Susan Dubois, Professor of Viola at the University of North Texas, and Michael Fernandez, Principal Viola of the Alabama Symphony, gave master classes on solo repertoire and orchestral excerpts for college-level violists and then performed as guest artists on the Viola Day recital with pianist Maila Gutierrez Springfield. Dr. Dubois performed selections from Glinka's Sonata, Pochon's Passacaglia, and Bloch's Suite, and Michael Fernandez played his own transcriptions of Waxman's *Carmen Fantasy* and Brahms's Op. 38 Sonata. The Viola Day recital also included the following viola ensemble pieces: Lauren Burns and Renate Falkner (University of North Florida) performed the *Lament for Two Violas* by Frank Bridge, and Kenneth Martinson (President of IVS), Ulisses Silva (Reinhardt University), Lauren Burns, Tania Maxwell Clements (Georgia State University), Michael Fernandez, Emily Jensenius (FSU student), Larissa dos Santos (VSU student), and Susan Dubois performed two movements from Gordon Jacob's *Suite for Eight Violas*.

Morning sessions included scale/technique classes by Lauren Burns, Renate Falkner, and Larissa dos Santos; a pre-college session on the Telemann Concerto by Tania Maxwell Clements; a Rolla duo lecture-demonstration by Kenneth Martinson and Michael Fernandez; a pre-college master class by Lauren Burns; and a viola choir led by Valdosta State University alum Michael Giel. There were about fifty participants aged twelve to thirty, mostly from the Atlanta area, Savannah, Thomasville, Macon, Tallahassee, and Valdosta. Vendor displays at the event were violas by William Harris & Lee, bows by David Forbes, accessories by Frank Kilgard, and sheet music by Gems Music Publishing.

— Lauren Burns

### 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. Petrabor, President  
kpetrabor@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



## Ad Index

AVS History & Reference Guide . . . . .	73	Michael Kimber . . . . .	71
AVS Publications. . . . .	IFC	North American Viola Institute . . . . .	52
Balmforth Violas . . . . .	70	Oberlin Conservatory of Music. . . . .	76
Bowdoin International Music Festival. . . . .	32	Potter Violin Company. . . . .	6
Carnegie Melton School of Music. . . . .	57	Primrose International Viola Archive . . . . .	IBC
Charles E. Harman, Luthier . . . . .	73	Rice University . . . . .	75
Cleveland Institute of Music. . . . .	78	Robertson & Sons Violin Shop, Inc. . . . .	8
Connolly & Co., Inc. . . . .	BC	Rutgers State University . . . . .	49
David Dalton Competition ad . . . . .	4	San Francisco Conservatory . . . . .	68
Eastman School of Music . . . . .	16	Tarisio Auctions LLC . . . . .	32
Four Season Orchestra. . . . .	50	The Ohio State University . . . . .	58
Geoffrey Ovington . . . . .	72	Vanderbilt University. . . . .	8

## MUSIC. YOUR MUSIC.

*Where will it take you?*

### CIM VIOLA FACULTY

Robert Vernon\*  
Jeffrey Irvine  
Kirsten Docter  
Mark Jackobs\*  
Stanley Konopka\*  
Lynne Ramsey\*

### CHAMBER MUSIC FACULTY

Cavani String Quartet & Peter Salaff

\*Cleveland Orchestra Member



(Jeffrey Irvine with CIM student)

BACHELOR OF MUSIC | MASTER OF MUSIC | DOCTOR OF MUSICAL ARTS | ARTIST DIPLOMA | ARTIST CERTIFICATE | PROFESSIONAL STUDIES



**CLEVELAND  
INSTITUTE OF MUSIC**

11021 East Boulevard, Cleveland OH 44106

**Apply Online at [cim.edu/admission](http://cim.edu/admission)  
or call 216.795.3107 for admissions**







# 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)

☐ Please check here if this is a gift membership and insert recipient information below  
(Given by \_\_\_\_\_)

- ☐ New Member   ☐ Renewal   ☐ Change of Address (the *Journal of AVS* cannot be forwarded!)  
☐ My address/telephone number/email have not changed since last year.  
☐ Referred by \_\_\_\_\_ (print name of AVS member.)

Do you wish to be included in the online teacher directories? ☐ Yes ☐ No

Do you offer AVS members a one-time discount (suggested 50% off) on your private lesson fee? ☐ Yes ☐ No

How did you learn about the American Viola Society? \_\_\_\_\_

First Name \_\_\_\_\_ Last Name \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip or Postal Code \_\_\_\_\_  
Country \_\_\_\_\_ Home Phone \_\_\_\_\_  
Work Phone \_\_\_\_\_ Fax \_\_\_\_\_  
Email \_\_\_\_\_ Website \_\_\_\_\_

## Affiliations (check all that apply)

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

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

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

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

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

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

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

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

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

## National Membership Dues

- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <input type="checkbox"/> \$50 Regular Membership<br><input type="checkbox"/> \$23 Student Membership<br><input type="checkbox"/> \$65 Joint AVS/Canadian Membership<br><input type="checkbox"/> (includes both JAVS and CVS newsletter)<br><input type="checkbox"/> \$29 Emeritus Membership (age 65-plus)<br><input type="checkbox"/> Group Membership Rates (five or more applications submitted together, no online registration)<br><input type="checkbox"/> ____\$44 Regular Membership ____\$20 Student Membership<br><input type="checkbox"/> Additional Gift Membership: Half price regular membership (\$26), must be accompanied by your regular membership renewal. We will acknowledge your gift to the person you list below: | <input type="checkbox"/> \$60 International Membership<br>(Residing outside the U.S.)<br><input type="checkbox"/> \$32 International Student Membership<br>(Residing outside the U.S.)<br><input type="checkbox"/> \$50 Institutional Membership |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

First Name \_\_\_\_\_ Last Name \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 City/State/Zip or Postal Code \_\_\_\_\_  
 Country \_\_\_\_\_ Home Phone \_\_\_\_\_  
 Work Phone \_\_\_\_\_ Fax \_\_\_\_\_  
 Email \_\_\_\_\_ Website \_\_\_\_\_

## AVS Local Chapter Dues:

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

### Arizona Viola Society

- ☐ \$10 Regular  
☐ \$ 5 Student

### Florida Viola Society

- ☐ \$20 Regular  
☐ \$ 10 Student

### Idaho Viola Society

- ☐ \$10 Regular  
☐ \$ 5 Student

### Minnesota Viola Society

- ☐ \$ 8 Regular  
☐ \$ 4 Student

### Missouri Viola Society

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

### Northern California Viola Society

- ☐ \$10 Regular  
☐ \$ 5 Student

### Ohio Viola Society

- ☐ \$10 Regular  
☐ \$5 Student

### Rocky Mountain Viola Society

- ☐ \$15 Regular  
☐ \$10 Student

### South Carolina Viola Society

- ☐ \$10 Regular  
☐ \$ 5 Student

### Southern California Viola Society

- ☐ \$15 Regular  
☐ \$ 5 Student

### Tennessee Viola Society

- ☐ \$10 Regular  
☐ \$ 5 Student

### Utah Viola Society

- ☐ \$10 Regular  
☐ \$ 7 Senior  
☐ \$ 5 Student

## Payment Enclosed

\$ \_\_\_\_\_ AVS National Dues

\$ \_\_\_\_\_ Chapter Dues

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

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

\$ \_\_\_\_\_ I wish to make a donation to the AVS Endowment Fund\*

\$ \_\_\_\_\_ I wish to make a donation to the David Dalton Viola Research Competition\*

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

\$ \_\_\_\_\_ **TOTAL** (\*Donations to the AVS are tax-deductible as allowed by law.)

☐ Check/ money order in U.S. funds payable to the AVS    ☐ MasterCard    ☐ Visa    ☐ American Express

Credit Card # \_\_\_\_\_ Security Code \_\_\_\_\_ Expires \_\_\_\_\_

Name on Card \_\_\_\_\_

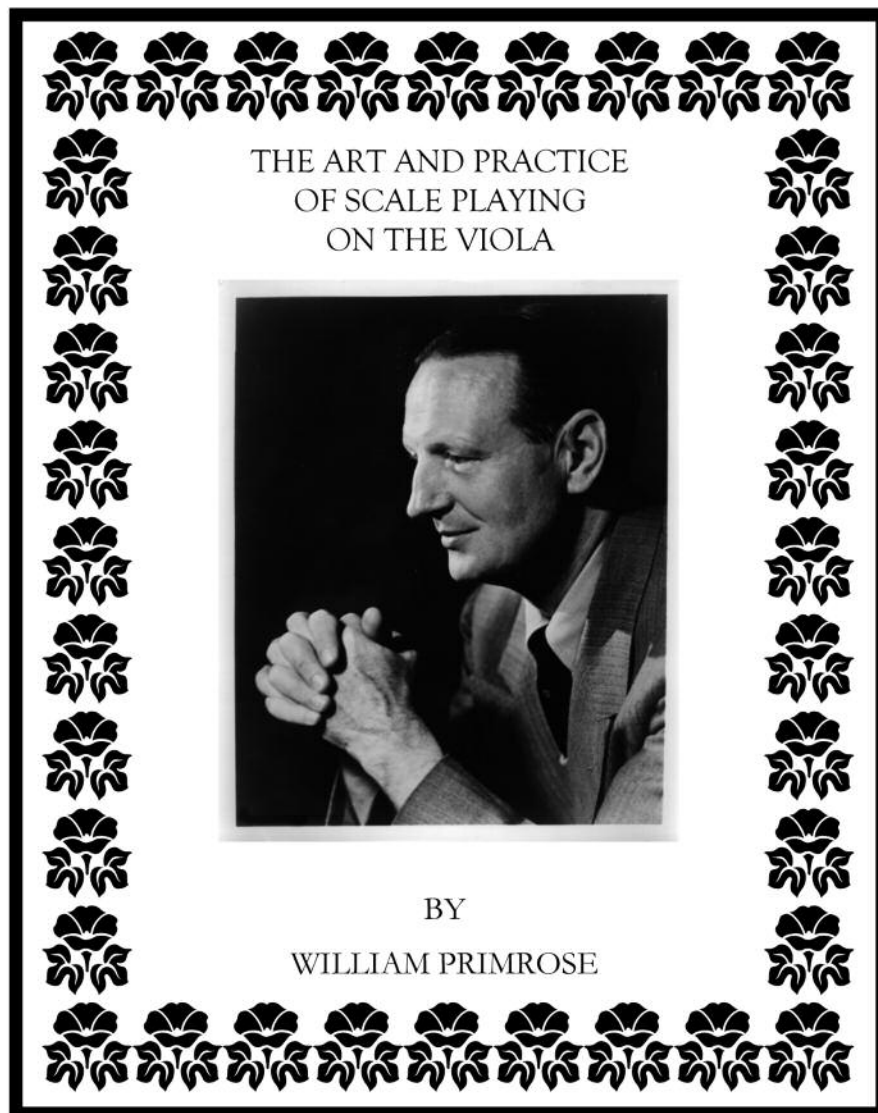
*Send application and payment to:*

**American Viola Society • 14070 Proton Rd, Suite 100, LB 9 • Dallas, Texas 75244 USA**

**Join online at [www.americanviolasociety.org](http://www.americanviolasociety.org)**

*Revised 1-22-2012*

**The Primrose International Viola Archive**  
Proudly Announces the Release of a New Edition of the Classic Method



\$14.95  
(plus shipping and handling)

Order by email: [viola@byu.edu](mailto:viola@byu.edu)

Or call Myrna Layton: 801-422-4334

Or by mail:  
Primrose International Viola Archive  
c/o Myrna Layton  
4330 HBLL  
Provo, UT 84602



# VIOLAS LOVE VISION SOLO. SOLOISTS, TOO.



"The Vision Solo viola strings have a great response, and make it very easy to produce the sound I want."

Pinchas Zukerman  
Soloist

Pinchas Zukerman plays  
Vision Solo Viola strings by  
Thomastik-Infeld Vienna.



- Superior tuning stability, short play-in time
- Energetic and intense projection
- Wide dynamic range
- Warm and focused harmonic content
- Quick bow response
- New sound life-cycle concept



HANDMADE STRINGS SINCE 1919

[www.thomastik-infeld.com](http://www.thomastik-infeld.com)

US Distributor  
**CONNOLLY**  
Passion. Partnership. Performance.  
[www.connollymusic.com](http://www.connollymusic.com)