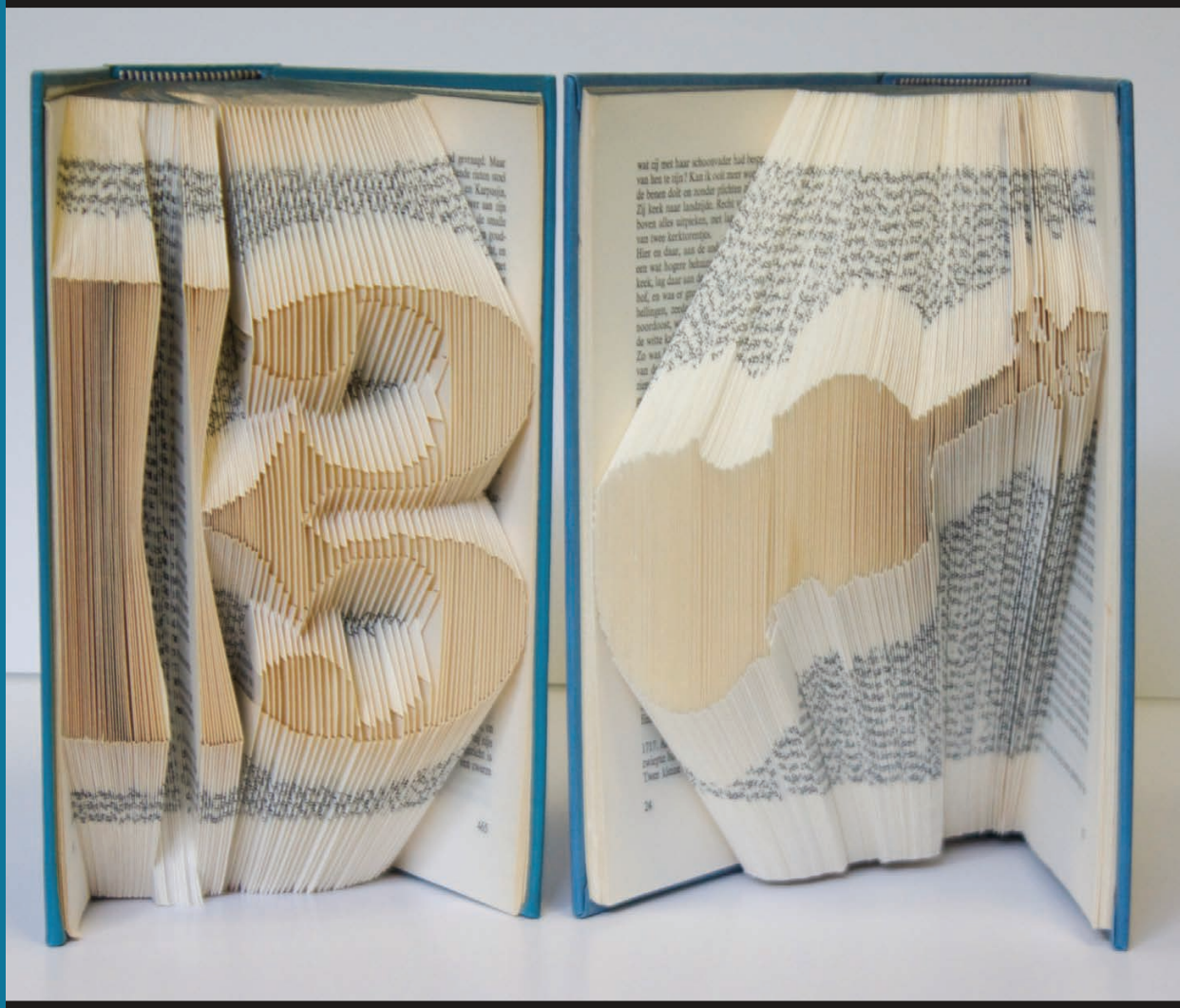
Journal of the American Viola Society
Volume 30 Number 2



30 Years of *JAVS*

Features:

A Survey of Hans Gál's Chamber Works

Vadim Borisovsky and His Viola Arrangements, Part I

Alfred Uhl's Viola Études

Primrose's Transcriptions and Arrangements

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Journal of the American Viola Society

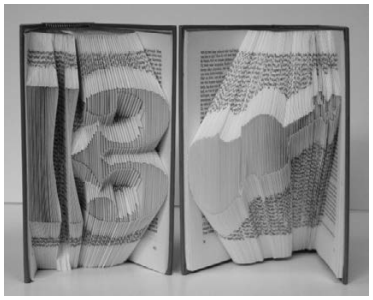
A publication of the American Viola Society
Fall 2014
Volume 30 Number 2

Contents

On the Cover:

Wouter Hinssen *Viola Diptych*
Folded Book Art

(Image courtesy of Janet Ni)



Dutch artist Wouter Hinssen started creating folded books as a hobby after admiring the craft on the Internet. He now sells his art—and patterns for people to create their own versions at home—via his folded book art business. For more of his artwork, visit his website at http://foldedbookart.com/ or his Etsy store at: https://www.etsy.com/shop/Bookfolding.

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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 is a nonprofit organization of viola enthusiasts, including students, performers, teachers, scholars, composers, makers, and friends, who seek to encourage excellence in performance, pedagogy, research, composition, and lutherie. United in our commitment to promote the viola and its related activities, the AVS fosters communication and friendship among violists of all skill levels, ages, nationalities, and backgrounds.

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, Andrew Filmer _javseditor@americanviolasociety.org_ or to Madeleine Crouch, 14070 Proton Rd., Suite 100 Dallas, TX 75244

From the Editor

(Photo courtesy of Jonathan Yee)

This issue marks the start of the thirtieth year of the *Journal of the American Viola Society*. In the production of this issue as well as in reading through our archives, it occurs to me that the words that best describe our anniversary is that of the Shakespearean theme chosen for the recent Congress at Eastman: "What's past is prologue." As researchers and our departmental editors continue to break new ground in various ways, their contributions join a rich history woven over three decades.

As mentioned in the last issue, throughout our thirtieth year of publication, we will include some recollections of past issues. Some have been chosen simply to illustrate how times have changed, and others because of how they currently link to content within these pages.

This issue also celebrates efforts to increase our repertoire, with a theme of transcriptions that will continue into the Spring 2015 issue. LeeAnn Morgan's article not only provides an understanding of the approaches taken by William Primrose in his transcriptions and arrangements, but the role these works played in the violist's career. The first part of Elena Artamonova's article on the transcriptions of Vadim Borisovsky has a biographical focus, including his poetry and the context of Russia in the tempestuous era of Stalin.

Overlapping in time are two composers who contributed to our repertoire and pedagogical resources. Richard Marcus's article explores Hans Gál's chamber works with viola, while Danny Keasler's article on Alfred Uhl illustrates how his études have the pedagogical capability for musical development alongside the typical function of technical training.

In the *With Viola in Hand* department, we have an introduction to playing Klezmer music on the viola by Katrina Wreede, who interviews Cookie Segelstein. For our *In the Studio* department, I would like to extend a warm welcome to Kate Lewis, the new departmental editor, who examines the complexities of operating a private teaching studio. Pedagogical articles in this department will at times provide links to the *From the Studio* blog—a particularly timely connection to the new upgrade of the AVS website.

I find it particularly interesting to note that Borisovsky, Primrose, and Uhl were born in the same decade and that the first issue of *JAVS* arrived in 1985: only a few years from the deaths of Primrose, Gál, and Uhl. Our journal's own history links directly with historically celebrated champions of our instrument, whom we still celebrate and from whom we continue to learn. Our past indeed is prologue, and our present is an on-going expansion of a tremendous musical tapestry.

I encourage you to be part of that continuing mission, exploring new frontiers in a new decade of publication, by e-mailing me at *javseditor@americanviolasociety.org* with submissions and ideas.

Best wishes,

Andrew Filmer

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.

General Guidelines:
Entries must be original contributions to the field of viola research and may address issues concerning viola literature, history, performers, and pedagogy. 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 adhere to standard criteria for a scholarly paper. For more details on standard criteria for a scholarly paper, please consult one of these sources:

Bellman, Jonathan D. *A Short Guide to Writing about Music*. 2nd ed. New York: Pearson, 2007.
Herbert, Trevor. *Music in Words: A Guide to Writing about Music*. New York: Oxford University Press, 2009.
Wingell, Richard J. *Writing about Music: An Introductory Guide*. 4th ed. Upper Saddle River, NJ: Pearson, 2009.

Entries should include relevant footnotes and bibliographic information and may include short musical examples. Papers originally written for school projects may be submitted but should conform to these guidelines; see judging criteria for additional expectations of entries. Any questions regarding these guidelines or judging criteria should be sent to info@avsnationaloffice.org.

Judging:
A panel of viola scholars will evaluate submissions and then select a maximum of three winning entries.
Entries will be judged according to scholarly criteria including statement of purpose, thesis development, originality and value of the research, organization of materials, quality of writing, and supporting documentation.

Submission:
Entries must be submitted electronically using Microsoft Word by May 15, 2015. For the electronic submission form, please visit http://americanviolasociety.org/competitions/dalton/.

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

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David Dalton Viola Research Competition Entry Form

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

Name _____

Current Address _____

Telephone _____ Email address_____

Permanent Address _____

University/College _____

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

Topic _____ Word Count _____

Current AVS member? Yes / No
If you are not a current AVS member, please join AVS by including $23 student membership dues with your submission, along with a membership enrollment form, which can be found in the current issue of JAVS.

From the President

Greetings AVS members!

The seasons are beginning to change and many of us are in the midst of the busy fall semester and symphonic season. Change is in the air for the AVS as well with new developments and projects coming to fruition. Hopefully you have had a chance to visit the newly designed American Viola Society website at www.americanviolasociety.org. As a major project funded entirely by personal contributions from the 2012–2014 AVS Executive Board, this wonderful new resource is a gift to the AVS community and an expression of our commitment to the mission of the society. We invite you to send us your suggestions and ideas, post your viola news and events, make use of the many member resources, and keep your member information current. In the meantime, do visit the audio and visual resources pages, and explore the scores and the archived materials. Many of these resources are freely available to the wider viola community, and of course many are available as a special benefit to members of the society.

As we move into the holiday season, you might consider visiting the member marketplace for items produced by our AVS members. The marketplace area is a dedicated space for members to post ads for a range of viola related items, including recordings, sheet music, books, pedagogical materials, and even a place to advertise violas and bows for sale. While all site visitors can view the marketplace, you have to be a member to place ads. Help us make this portion of the AVS site the go to place for viola-related materials!

Summer festival auditions are right around to the corner and we are pleased to announce that the 2014–2015 AVS Orchestral Excerpts Competition will focus this time on our younger players. Thanks to a partnership with Eastern Music Festival, the winning prize will be a full scholarship to Eastern Music Festival. We are excited to provide this opportunity for our outstanding young violists and encourage you to visit http://americanviolasociety.org/Competitions/Orchestral-Excerpts.php for more complete information on this year's competition.

The AVS depends on your support through membership, advertising, and your donations to help build AVS endowed projects. This season, consider giving gift memberships to the AVS to viola aficionados in your life, to students who need to know about the work of the society, to educators who may not be aware of our mission, and to colleagues. If you feel so inclined, you might even consider a year-end donation to further the mission of the American Viola Society or visit our online store at www.cafepress.com/amervlasociety where you can find a number of items for purchase in support of the American Viola Society.

As we move into the coming year, let's commit to building the society and its membership in 2015! We cannot achieve this goal without your help and without your active participation. Please consider how you can help us move towards that goal!

Wishing you the best,

Kathy Steely
American Viola Society, president

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Announcements

AVS *Premieres* Recording Now Available

The AVS's first recording, *American Viola Society: Premieres*, featuring violist Scott Slapin and pianist Yui Asano is now available as one of many new benefits for members at http://americanviolasociety.org/Resources/AVS-Premieres.php. The album is also available for purchase from iTunes, CDBaby, Amazon, Google Music Store, and other outlets (for $9.99 or less). All funds from purchases will go back toward sheet music and recording initiatives by the American Viola Society, so please spread the word.

The album features the premiere recordings of seven works by seven American composers ranging from the late nineteenth through the late twentieth century:

Frederick Slee: *Variations on a Hymn Tune*
Arthur Foote: Melody
John Duke: Suite for Viola Alone
Blanche Blood: *Barcarolle*
Ivan Langstroth: Viola Suite
Gustav Strube: *Regrets*
Maurice Gardner: *Phantasmagoria*

The sheet music for each piece is freely available on the AVS website at: http://americanviolasociety.org/Resources/American-Viola-Project.php

AVS Board Minutes Now Online

The 2014 Minutes from the AVS Board minutes will now be made available online for members to access. Please visit: http://americanviolasociety.org/AVS/Reports.php

New Sheet Music

The AVS has greatly increased its sheet music offerings available at http://americanviolasociety.org/Resources/Scores.php. We continue to post music that is freely available, and we have recently added diverse music by J. S. Bach, Bob Cobert, Elliot Corner, Alice Hong, Michael Ream, Kurt Rohde, Ferdinand Praeger, G. P. Telemann, and Katrina Wreede. We will, however, also add music exclusively for members only and have released an initial set including more than thirty new pieces. Highlights from this collection include Frank Bridge's *Lament*, in a new edition by Linnet Press editions; Michael Colgrass's Revisions and Errata to *Variations for Four Drums and Viola*; Léo Delibes's "La Paix," from *Coppélia*; and Sven Reher's *Christmas Music for Two Violas*. We also have added a set of six works by Mozart arranged for three violas, and ten works by Michael Kimber for different combinations, generously provided by the composer.

Nominations

AVS Executive Board Nominations
The Nominations Committee of the AVS Executive Board is seeking nominations for four Member-at-Large positions commencing July 1, 2015.

AVS members are encouraged to send recommendations for nominees (self-nominations are allowed), and all nominees must be AVS members. Non-AVS members are encouraged to join or renew their memberships to be eligible to participate in the process.

Nominees should be highly motivated and prepared for significant service assignments and committee work to further the aims and programs of the society. In keeping with the AVS's commitment to

serve a diverse constituency of violists and viola enthusiasts, the AVS especially encourages nominations from groups currently underrepresented within its membership, such as music educators and amateur violists. Nominations of individuals with expertise in development, finance, social media/web development, and organizing events (such as festivals and workshops) are also encouraged.

All nominations must be received by January 31, 2015. Visit https://www.americanviolasociety.org/AVS/Nominations.php for detailed nomination guidelines, eligibility requirements, board responsibilities, and an explanation of the nominations and election process.

Questions about the nominations process or the responsibilities of AVS officers and Executive Board members may be addressed to Edward Klorman, chair of the Nominations Committee, at nominations@americanviolasociety.org.

In Memoriam

Marshall Fine

Marshall Fine

by John Beifuss
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Whether dazzling visiting adults with youthful piano impressions of Wagner, enchanting listeners for decades as a viola player with the Memphis Symphony Orchestra or testing the patience of a traffic court judge with claims that the safety of his musical instrument should take precedence over the rules of the road, classical musician Marshall Fine was one of Memphis' most distinctive performers on any stage.

Described by friends and colleagues as an often intense yet generous "genius" and "walking encyclopedia of music," Mr. Fine was a musician, conductor, arranger, teacher and composer of more than 220 works, including sonatas, concertos and symphonies. A viola player with the symphony since 1980, Mr. Fine played with the IRIS Orchestra, the Memphis Repertory Orchestra and just about any group that would give him an opportunity to share the music he loved.

Mr. Fine, 57, died at University of Louisville Hospital, where he was airlifted in critical condition following an August 7 traffic accident near Horse Cave, Kentucky. He was returning to Memphis after visiting his mother, June Fine, in Newton, Massachusetts.

Diagnosed as autistic as a young man, Mr. Fine last year began working on a project with the Autism Society of the Mid-South, inspired by his experience that music is a particularly appealing learning vehicle for kids with autism.

He also was a frequent participant in various projects that brought classical-style music to new audiences in unusual venues. He played during recent concert salutes to legendary Memphis power-pop band Big Star; created string interpretations of songs by Elvis and the Beatles; and arranged King Crimson's "21st Century Schizoid Man" for a performance by the symphony orchestra's Opus One ensemble.

Symphony cellist Jonathan Kirkscey said Mr. Fine didn't simply arrange popular music for strings: He interpreted the songs, making these performances into what might be called classical "cover versions."

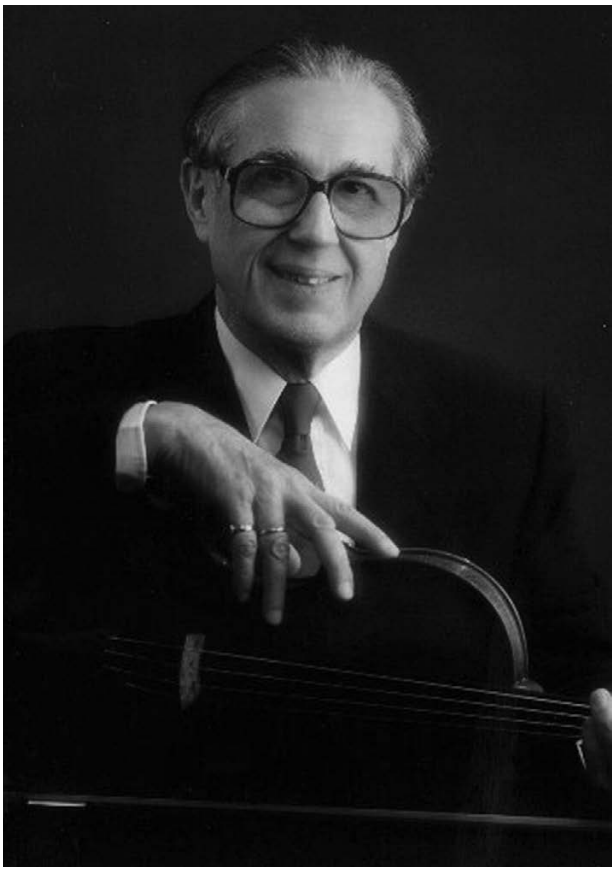
Born into an erudite musical family, Mr. Fine was the son of Burton Fine, a violist for more than 40 years with the Boston Symphony Orchestra. Adept at an early age, he studied music at the University of Massachusetts-Amherst, the University of Michigan and the University of Memphis, where he received a doctorate.

"What made him memorable was the depth and breadth of his knowledge of music, and his intense personal desire from his childhood on to succeed," said Burton Fine, 84, in a phone interview from his home in Newton. "He did magnificent things, in spite of his handicap," he said, referring to his son's autism.

"Marshall would be able to stop in the middle of a rehearsal and call out, 'I think I heard a missed note' in a particular section," said Jordan Stephens, executive director of the Memphis Repertory Orchestra. "Who could do that? It was amazing."

One of Mr. Fine's more publicized performances didn't take place on a concert stage. In 2007, Mr. Fine, armed with a report from the National Climactic Data Center, argued in Germantown Municipal Court that he should not be fined for running a red light because if he had made a quick stop on the rain-slick pavement, the movement might have caused damage to his viola inside the car. The judge rejected the argument, leaving Mr. Fine to fume to a reporter that the judge favored "procedure over substance."

In addition to his parents, Mr. Fine leaves his sister, Elaine Fine of Charleston, Illinois; two brothers, Richard Fine of Hyde Park, New York, and Joshua Fine of Newton; and a companion with whom he lived, Judy Veriti. He previously was married to Michelle Pellay-Walker, also a violist with the symphony.



William Schoen

William Schoen

by Eric Shumsky

Bill Schoen, the beautiful human being and violist —and my friend for so many years—passed away on July 21, 2014. From the time I was a child, Bill Schoen and his wonderful wife Mona (herself a very fine violinist) were close family friends and were even my baby sitters as earliest memories recount. Bill and Mona met while playing in the National Orchestral Association under Leon Barzin in New York City, and took lessons from my father Oscar Shumsky, eventually becoming extremely close family friends.

Bill had vast experience as a chamber music player having played in the Claremont Quartet, Chicago Arts Quartet, the Guillet Quartet with Daniel Guillet as well as David Soyer among famous musical figures. Schoen was the principal violist for

the Philadelphia Orchestra for a short time and the associate principal violist in the Chicago Symphony for many years under the baton of Martinon, Solti, and Barenboim.

Bill also learned much from Emmanuel Vardi who felt Bill's ability to absorb new techniques was uncanny, even going so far as to nickname him "The Sponge." Bill was additionally a pupil of Demetrius Dounis, one of the greatest pedagogues active in US in the 1940s and 1950s.

Bill Schoen was a lovely gentleman, with a work ethic which I have rarely ever encountered. He adored music and his dedication was contagious. He did not practice just viola parts to quartets, and I often heard him practice some of the hardest works from the violinist's repertoire on the viola.

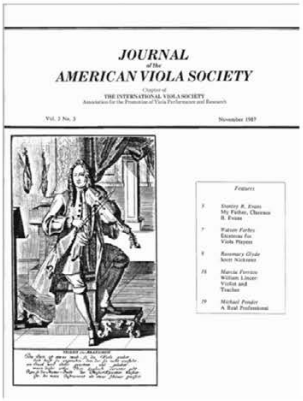
As a pedagogue Bill was excellent and could diagnose problems immediately. He disdained players putting on a show and thrashing about. As a younger man Bill Schoen's experience from his days in the Marines had him honing his body into terrific shape. Recollections of him curled up on the floor in extreme Yoga positions to this day bring a smile to my thoughts.

One of his former students was Marilyn Wallin, past president of the Violin Society of America and a past governor of the American Federation of Violin and Bow Makers, who took lessons from him in the late 1970s. Wallin comments that she continues to have his fingering and bowings in some of her sheet music, and recalls that "Mr. Schoen was a kind and effective teacher for me."

Bill was happy to be alive and to be a musician and above all to be so happily married to his wonderful wife Mona for over sixty-four beautiful years. With his love for solving problems and mastering a piece of music, he set the standard for what a musician should be, and above all was a lovely gentleman.

1987 VOL. 3, NO. 3

30 YEARS OF JAVS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Stanley R. Evans wrote on his father, Clarence B. Evans, who was principal viola of the San Francisco and Chicago Symphony Orchestras, and violist of the Berkshire String Quartet.

In "Etceteras for Viola Players," Watson Forbes discussed mutes, resin, and shoulder rests. Forbes emphasized the value of experimentation, the problem of resin overuse, and opined that the value of shoulder rests lay in providing for comfort, with the acoustic impact "largely imaginary."

In the continuing series, Rosemary Glyde's fourth article was on Scott Nickrenz of the Hartt School. Additionally, Marcia Ferritto wrote on William Lincer of the Juilliard School, and Michael Ponder wrote on Frederick Riddle, whose role in the Walton Viola Concerto would be explored in the Summer 2014 issue in an article by Tom Tatton.

This issue included In Memoriam mentions of Peter Schidlof of the Amadeus String Quartet—owner of the Macdonald Stradivari viola—and composer Morton Feldman.

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A Survey of Hans Gál's Chamber Works with Viola

by Richard Marcus

Austrian composer Hans Gál was on the path to international fame when his career was suddenly cut short by the anti-Semitic policies of the Third Reich. In 1933, Gál, who was Jewish, was abruptly dismissed from his post as director of the Mainz Conservatory, and the performance and publication of his works were banned. Gál returned to Vienna, the city of his birth, but eventually realized that permanent residence was impossible due to the volatile political scene. In 1938, immediately after the Nazi annexation of Austria, Gál and his family fled to Great Britain.

The war years were difficult for Gál. He spent five months in internment camps and suffered several personal tragedies. Life began to return to normal in 1945 when Gál received a long-awaited appointment at Edinburgh University, a position he held until his retirement in 1960. When the war ended, the modernist movement was in full-swing; however, Gál remained loyal to the tonal tradition, which prompted certain members of the avant garde to label his music "old-fashioned." As one critic put it, Gál "sustained a belief in tonality's expressive potential in a long a-tonal world."[1]

In recent years, the pendulum has swung in favor of more conservative styles, thereby sparking a renewed interest in Gál's music. Gál was recently featured on BBC Radio 3's popular program *Composer of the Week*, and his works have appeared on more than twenty-five recordings released since 2004.

Julius Korngold, noted music critic and father of the composer Erich Korngold, called Gál a "master of his craft," whose harmony and counterpoint were without flaw.[2] An excellent description of Gál's

Hans Gál (image courtesy of Eva Fox-Gál)

highly original style, which remained remarkably consistent throughout his career, appears in *New Grove*:

> Though an inheritor of the legacy of Brahms, [Gál] had by the time of his twenties found his own distinctive musical language to which, regardless of changing musical fashions, he remained true. It unites many elements: the clarity, playful humour and formal mastery of early Classicism; the chromatic harmony and extended tonality of early 20th-century, pre-serial music; a Schubertian love of melody; the lyricism and emotional restraint of Brahms and the contrapuntal textures that remained fundamental to his style.[3]

Hans Gál's considerable output encompasses all genres. During his long life, Gál published over 140 works including four operas, four symphonies, concerti, chamber music, and vocal/choral works. Gál wrote several pieces for viola, two of which are major works: the Sonata for Viola and Piano, op. 101, and the Suite for Viola and Piano or Orchestra, op. 102a. This article provides a brief overview of Gál's life and an introduction to his music for viola. The outstanding website managed jointly by Gál's family and the Hans Gál Society contains detailed information about the composer's life and work.[4] The site proved to be an invaluable resource for the biographical sketch that follows.

Hans Gál (1890–1987)
Composer, performer, scholar, teacher

Hans Gál was born on August 5, 1890, in Brunn am Gebirge, a village just outside Vienna (now a city suburb). He was the second of four children and the only boy. Gál's father, Josef, who was Hungarian by birth, had come to Vienna to study medicine. Although Gál's father and both grandfathers were doctors, young Hans was never pressured into pursuing a career in medicine. Music was present in the household as Gál was growing up. His sisters played the piano, and the entire family attended the opera on occasion, as was the custom in turn-of-the-century Vienna. Gál heard Mahler conduct several times—an experience that made a lasting impression on the young boy. "It was the most marvelous conducting—in all these years, I've never heard anything to equal it," Gál said in an interview that took place a few months before his death in 1987.[5]

Gál's aunt, Jenny Alt, who had sung under Richard Strauss in Weimar, was one of the first to recognize Gál's talent for music. She insisted he receive piano lessons. At age fifteen, Gál began studying with Richard Robert, the most important teacher in Vienna at the time, whose pupils included Rudolf Serkin, Clara Haskil, and George Szell. Through Robert, Gál met two people who would have a significant impact on his life: Guido Adler, a pioneer in the field of musicology, and Eusebius Mandyczewski, a close friend of Brahms. Under Adler's guidance at the University of Vienna, Gál completed his doctoral dissertation in 1913 on the style of the young Beethoven.

Gál started composing when he was eleven or twelve.[6] Before World War I, he had written a great deal of music, including piano pieces, operatic sketches, over one hundred songs, and a symphony that won the newly-created Austrian State Prize for composition in 1915.[7] Most of these early pieces, including the symphony, were discarded as apprentice works. Gál continued to compose after being drafted into the army in 1915. Surviving works from this period include the *Variations on a Viennese "Heurigen" Melody*, for piano trio; the *Serbian Dances*, for piano duet; String Quartet No. 1; and Gál's first opera, *Der Arzt der Sobeide* (*Sobeide's Doctor*), which was premiered in Breslau in 1919.

Gál's reputation grew steadily through the 1920s. George Szell led the first performance of Gál's second opera, *Die Heilige Ente* (*The Sacred Duck*), in Düsseldorf in 1923, and the work was performed in at least twenty opera houses in Germany and Austria over the next ten years.[8] The success of *Die Heilige Ente* led to an exclusive contract with the publisher Simrock. Gál's orchestral music was also receiving notice at this time. The *Overture to a Puppet Play*, op. 20, was performed internationally under the direction of such distinguished conductors as Wilhelm Furtwängler, Felix Weingartner, and Fritz Busch, and the Symphony No. 1 was awarded a prize in the 1928 International Columbia Graphophone Competition, commemorating the 100th anniversary of Schubert's death.[9] Toward the end of the decade, Gál and Mandyczewski took on the massive task of editing the complete works of Brahms. Gál also edited waltzes of Johann Strauss Jr. and Sr. for Guido Adler's *Denkmäler der Tonkunst in Österreich*, a historical edition of Austrian music.

In 1929, Gál was one of over 120 candidates to apply for the prestigious directorship of the Mainz Conservatory. With recommendations from Busch and Furtwängler, Gál was the unanimous choice of the

appointing committee. Also at this time, Gál served with Ernst Toch and Alban Berg on the directorate of the Allgemeiner Deutscher Musikverein (General German Music Association), an organization that regularly produced festivals of contemporary music. Several of Gál's works, including the Ballet Suite, op. 36, for orchestra and the Second String Quartet were premiered at these festivals. The happy times in Mainz came to an abrupt end in 1933 when the Nazis seized control of the city. Newly-imposed laws banned Jews from involvement in theatre, film, literature, and music, and Gál was immediately removed from his post. With little or no prospect of employment, Gál and his family returned to Vienna.

Gál earned what he could through private teaching and by conducting occasional concerts with the Vienna Concert Orchestra and the Madrigal Society, an *a cappella* choir that he had founded in 1927. One of Gál's most powerful works, *De Profundis*, op. 50, a cantata based on poetry written during the Thirty Years' War, was composed during this period. The work, later dedicated "to the memory of this age, its agony, and its victims," reflects the sense of hopelessness that Gál felt at the time.[10] Realizing that they would not be able to remain in Vienna, the Gáls began planning their escape. In March of 1938, only a few days after the *Anschluss*, Gál's wife, Hanna, fled to England via Switzerland. Hans left a week later in order not to arouse suspicion. The couple's two sons, Franz and Peter, joined their parents in London four months later.

Originally, London was to be a stopover on the way to America. "We came to Britain as a first step, because we had friends here. I had invitations to America, several very serious invitations," Gál said in a 1986 interview.[11] The Gáls had to wait for the proper visas; at the time, the application process took up to eighteen months.[12] Approval came just as Britain declared war; given the uncertainty of the situation, the Gáls decided to abandon their plans to continue on to America.

For the *émigré* musicians arriving in Great Britain, finding work was nearly impossible. The UK's Incorporated Society of Musicians lobbied lawmakers to bar foreigners from any employment, paid or unpaid. Sir Donald Tovey, the eminent musicologist, wanted to hire Gál to teach at Edinburgh University where Tovey was Chair of Music; however, no positions were available. Tovey did manage to get Gál a temporary job cataloging the University's Reid Music Library, but unfortunately Tovey died before a teaching post could be arranged.[13] The Gáls returned to London, where Hanna found work as a speech therapist.

Once Britain entered the war, Londoners were subjected to the wail of sirens, a nightly blackout, and the constant threat of bombing—all of which were particularly upsetting for Gál's younger son, Peter.[14] The family moved back to Edinburgh, where Hanna accepted a position as a housekeeper for Sir Herbert Grierson, a retired professor of English literature. Matters remained relatively calm until 1940, when the fall of France triggered widespread fear of invasion. Under government order, all "enemy aliens" living in Britain were to be rounded up and sent to internment camps. Gál was arrested in May and sent first to Donaldson's Hospital in Edinburgh, then to Huyton, near Liverpool, and finally to Douglas, on the Isle of Man. "I think that was the most powerless my father had ever felt," Gál's daughter, Eva, said of her father's internment.[15]

The misery of confinement did not stop Gál from composing. The *Huyton Suite*, op. 92, for flute and two violins (the only instruments available in the camp) was written during this period as was *What a Life!*, an unpublished revue of camp life. Gál was released in September for medical reasons. He had developed a severe skin condition that would remain with him for the rest of his life.

The war took a devastating toll on the Gál family. In 1942, Gál's mother died, and his sister, Edith, and his beloved aunt, Jenny, took their own lives to avoid being deported to concentration camps. In December of that same year, eighteen-year-old Peter Gál, then a first-year student at Edinburgh University, committed suicide. The birth of daughter Eva in 1944 managed to bring some comfort to the family.

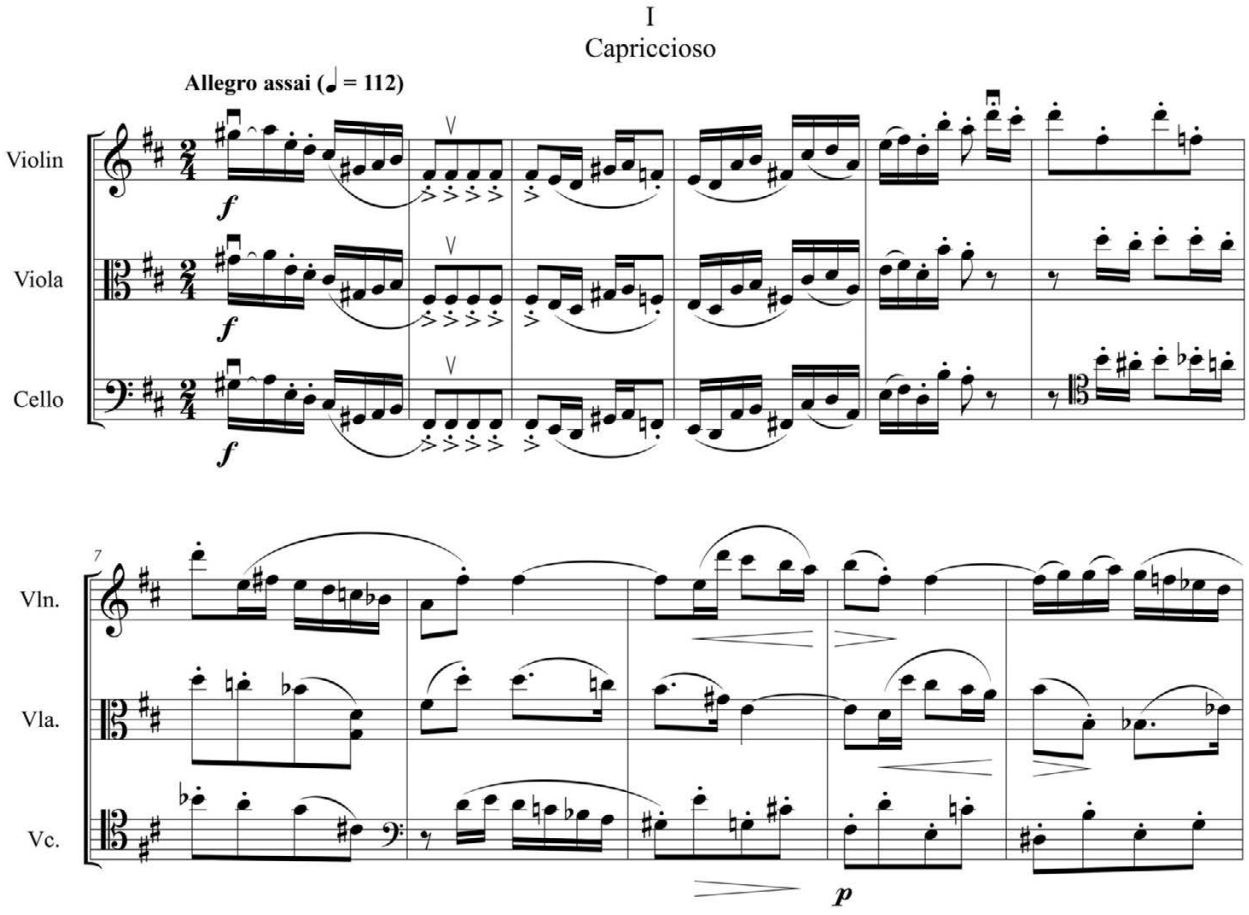
In 1945, with the help of Tovey's successor, Sidney Newman, Gál finally gained a permanent post as Lecturer in Music at Edinburgh University. Gál was well-regarded as a teacher and scholar in Great Britain. The drive to re-establish his career as a composer, however, had been somewhat diminished by the upheaval of emigration. "I was never very active in promoting my own cause, and when I came to [Great Britain], not far off 50, I was practically unable to do it, so what happened on my behalf happened through friends, through musicians who were interested in my work—through others. I was much too passive to do anything," Gál related.[16]

An active participant in the musical life of Edinburgh, Gál conducted the Edinburgh Chamber Orchestra and performed frequently on the piano. He was also heavily involved in the founding of the Edinburgh International Festival. When he was in his late eighties, Gál declared his workshop closed; however, he remained musically creative until the end of his life. He published numerous articles and wrote or contributed to more than a dozen books, including well-received monographs on Schubert, Brahms, Wagner, and Verdi. Gál received many awards for his contributions to music, including the Vienna Art Prize (1926), two Austrian State Prizes (1915, 1958), the Order of the British Empire (1964), and the Austrian Cross of Honor for Science and Art, First Class (1981), one of the highest and most prestigious Austrian state honors. Hans Gál died peacefully on October 3, 1987, at the age of ninety-seven.

Selected Chamber Works with Viola

Chamber music was Hans Gál's great love. In a 1948 announcement about an upcoming concert featuring several of his chamber works, Gál wrote, "Chamber music, as the most intimate form of

Illus. 1: Hans Gál, Serenade for Violin, Viola, and Cello, op. 41 (D major), mvmt. I, mm. 1–11. (*Serenade for Violin, Viola, and Cello, Op. 41 by Hans Gál © Copyright 1932 by N. Simrock GmbH, Berlin. Reprinted by permission.)*



expression, is the realm to which the musician repeatedly returns in order to retain the link with the essence of things."[17] Gál was especially fond of the trio, which he considered "the noblest medium of polyphony."[18]

Serenade for Violin, Viola, and Cello, op. 41 (D major)

Gál was director of the Mainz Conservatory when he wrote his first string trio, the Serenade for Violin, Viola, and Cello, op. 41 (D major). The joyful spirit of the time is reflected in this sparkling work, which was premiered by the Weyns String Trio in Mannheim in December 1932, just four months before Gál was removed from his post. Although traditional forms are used in this piece, Gál's vivid harmonic palette gives a freshness to the work.

The first movement, *Capriccioso*, begins with unison flourish followed by a distinctive three-note figure that returns throughout the movement (see Illustration 1). As Jerry Dubins of *Fanfare* rightly points out in his review of the Ensemble Epomeo's recording of the work, this figure brings to mind a similar motive found in the first movement of Bach's G-major Brandenburg Concerto.[19]

The second movement, *Cantabile*, begins with a poignant melody introduced by the violin. The other instruments have equal chance to shine as the movement progresses. The third movement starts off with a stately minuet, stylistically reminiscent of Haydn and Mozart. The trio, with its flowing melody introduced by the cello and followed in canon by the violin, leans more toward the Romantic. The final movement, *Alla Marcia*, begins with a cheerful melody that, at times, resembles a rustic fiddle tune. Like Haydn, Gál was not afraid to write music that sounded less than aristocratic. In *The*

Illus. 2: Hans Gál, Impromptu for Viola*, mm. 1–9. (Hans Gál IMPROMPTU. Copyright 1940 by Schott Music GmbH & Co. KG. Copyright renewed. All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG.)*

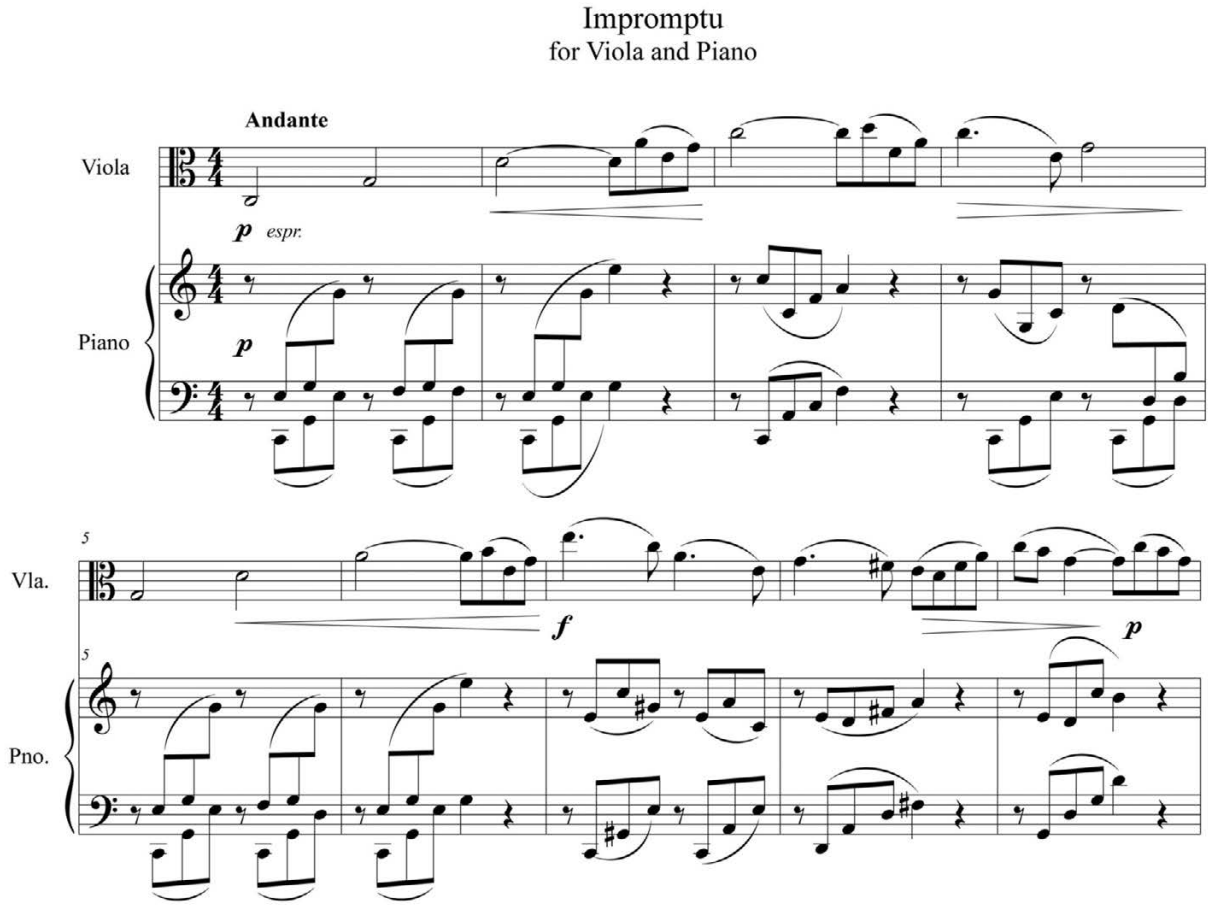
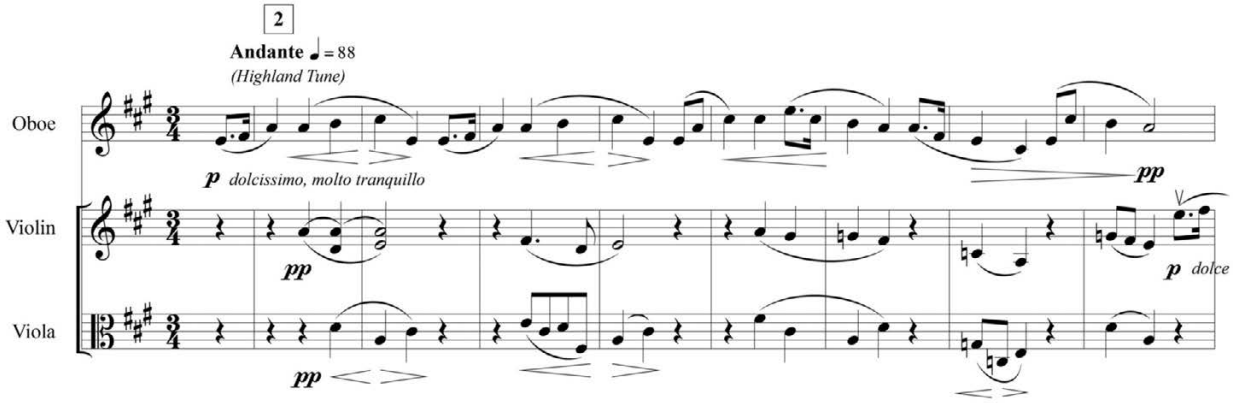


Illustration 3: Hans Gál, Trio for Oboe, Violin, and Viola, op. 94, mvmt. IV, mm. 30-37. (Trio for Oboe, Violin, and Viola, Op. 94 by Hans Gál © Copyright 1941 by N. Simrock GmbH, Berlin. Reprinted by permission.)



Golden Age of Vienna, Gál describes Haydn as "an unashamed plebeian, who never disdains any sort of popular melodic material and feels marvelously at his ease even in an atmosphere of rustic vulgarity."[20] At the end of the movement, Gál neatly ties the piece together with a brief passage in unison that recalls the opening flourish from the first movement.

Impromptu for Viola and Piano

Gál seems to have been particularly taken with the viola in the 1940s. He wrote four chamber works for the instrument beginning with the *Impromptu for Viola and Piano*. The piece was composed in February 1940 for Gál's younger son, Peter, who was just learning the instrument after having studied the violin for several years. Like Bach, Gál was able to turn a modest teaching piece into something quite special. Gál's great gift for melody is evident in Illustration 2. This touching work is playable in first position and, as stated in the publisher's note, is "excellently suited to young players or those changing to the instrument."[21]

Trio for Oboe, Violin, and Viola, op. 94

The Trio for Oboe, Violin, and Viola, op. 94, was composed in 1941 as a companion piece for the *Huyton Suite*, previously written while Gál was held in an internment camp.[22] Gál, for whom clarity was a primary concern, described this work as having "the most transparent sound, where every note is so essential that one couldn't do without it."[23] The first movement, *Pastorale*, begins with unaccompanied oboe and is predominantly in 6/8. Two intermezzi of contrasting moods make up the second and third movements, and the final movement is a meditation on a Scottish tune (see Illustration 3).[24]

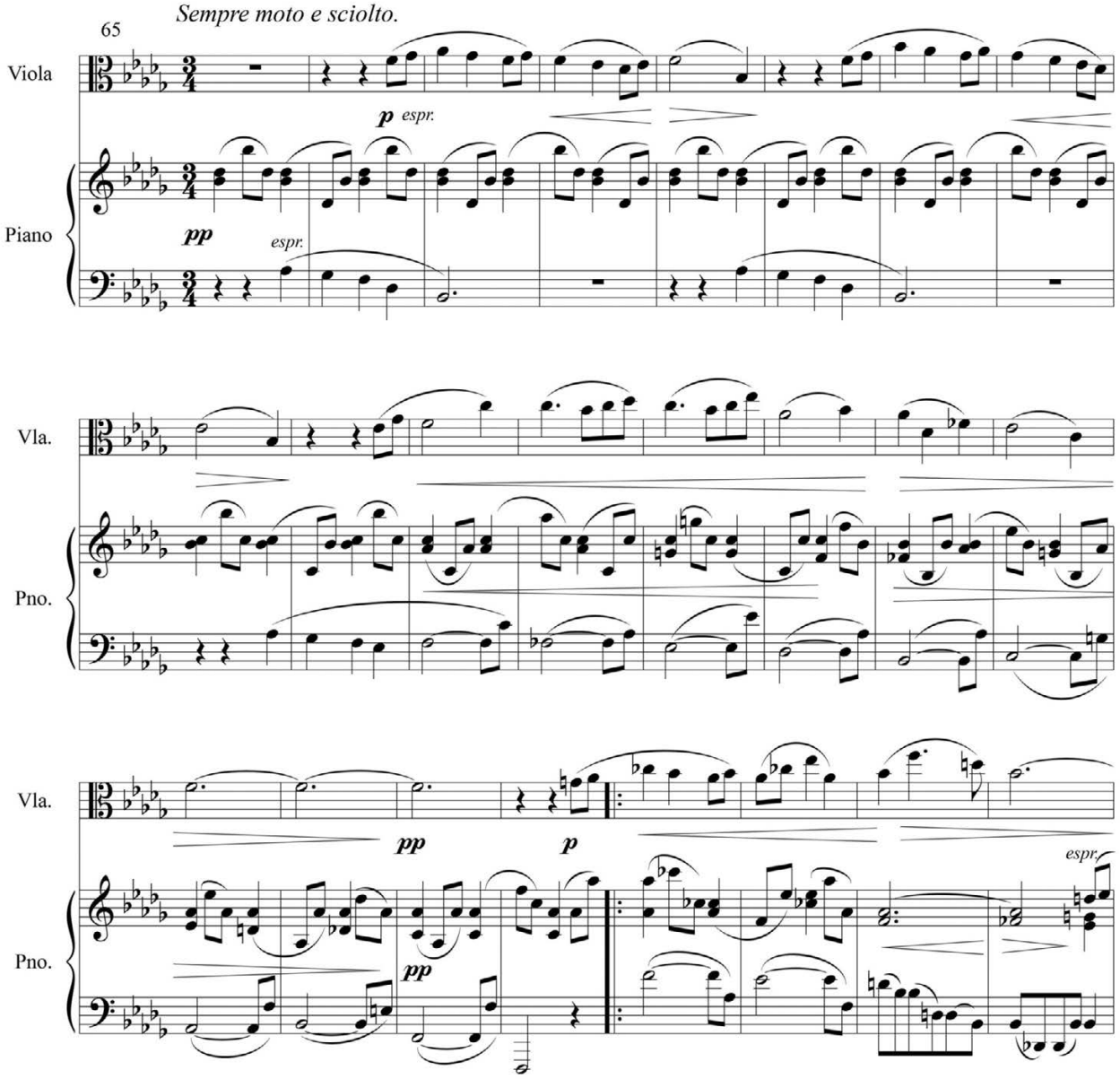
Wilhelm Waldstein, author of a 1965 study on Gál, notes that the piece grows from elements of the landscape and the people, making it seem like a "thank-you" to the new home.[25] This work, along with the *Huyton Suite* and the Serenade for Clarinet, Violin, and Cello, op. 93 (1935), completes a triptych of trios for solo winds and strings.[26]

Sonata for Viola and Piano, op. 101

Dating from 1942, the Sonata for Viola and Piano, op. 101, is "beautifully written for the instrument," according to Roger Benedict, principal viola of the Sydney Symphony Orchestra, who recently recorded the work.[27] The piece begins with a tender melody in A major. The arpeggiation in the accompaniment gives the C-sharp major second theme a dreamy quality. The introduction of the lighter second movement contains a few characteristic harmonic twists and turns before settling down in F major. Although marked *Quasi menuetto, tranquillo*, the movement has the spirit of a Viennese waltz. The wistful middle section "where time just seems to stand still" is one of Benedict's favorite moments in the piece (see Illustration 4).[28]

The last movement, *Allegro risoluto e vivace*, begins with an antsy march in A minor. Gál introduces several new ideas, including a falling eighth-note figure that returns in various guises. The march tune is completely transformed when it comes back for

Illus. 4: Hans Gál, Sonata for Viola and Piano, op. 101, mvmt. II, mm. 65–88. (Sonata for Viola and Piano, Op. 101 by Hans Gál © Copyright 1942 by N. Simrock GmbH, Berlin. Reprinted by permission.)



the final time. Now in A major and slowed down considerably, the soothing melody relieves any anxiety that may be left from the start.

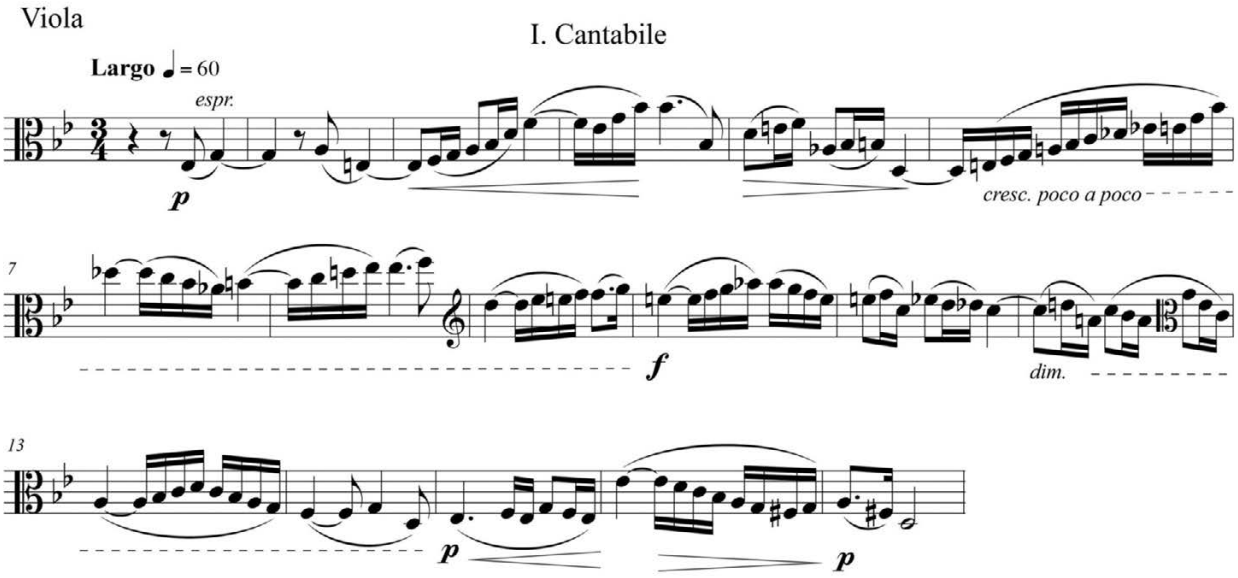
Suite for Viola and Piano or Orchestra, op. 102a

The final work from this decade is the Suite for Viola and Piano or Orchestra, op. 102a, written in 1949 and recorded for the first time in 2014 by Roger Benedict.[29] The piece was performed at the XXVI International Viola Congress in Glasgow in 1998 by Michael Beeston, former violist with the Edinburgh Quartet. Beeston had previously performed both the Suite and the Sonata, op. 101, with the composer:

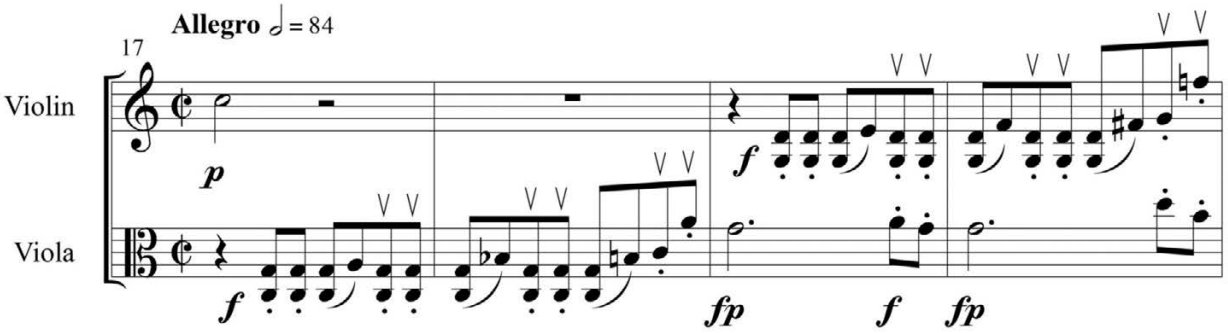
In the 1970s, Hans invited me to give several performances, culminating in live BBC broadcasts, of his Sonata (opus 101) and Suite (opus 102a). Hans himself played piano with great character and fluency. We also included the two Brahms sonatas in several programs. To play these works with a man who had studied composition with a good friend of Brahms himself was awesome!

While I appreciated their great craftsmanship, Gal's works always touched my heart with their range of emotion, from the lightest playfulness to the most intense passion. This is truly great music.[30]

Illus. 5: Hans Gál, Suite for Viola and Piano or Orchestra, op. 102a, mvmt. I, mm. 1–17. (Suite for Viola and Piano or Orchestra by Hans Gál © Copyright 1949 by N. Simrock GmbH, Berlin. Reprinted by permission.)



Illus. 6: Hans Gál, Divertimento for Violin and Viola, op. 90/3, mvmt. I, mm. 17–20. (Divertimento for Violin & Viola, Nr. 3, Op. 90 by Hans Gál © Copyright 1969 by N. Simrock GmbH, Berlin. Reprinted by permission.)



The first movement of the Suite, in B-flat major, begins with a long, expressive melody that makes a dramatic ascent to the dominant before gradually descending to a cadence in D major (see Illustration 5).

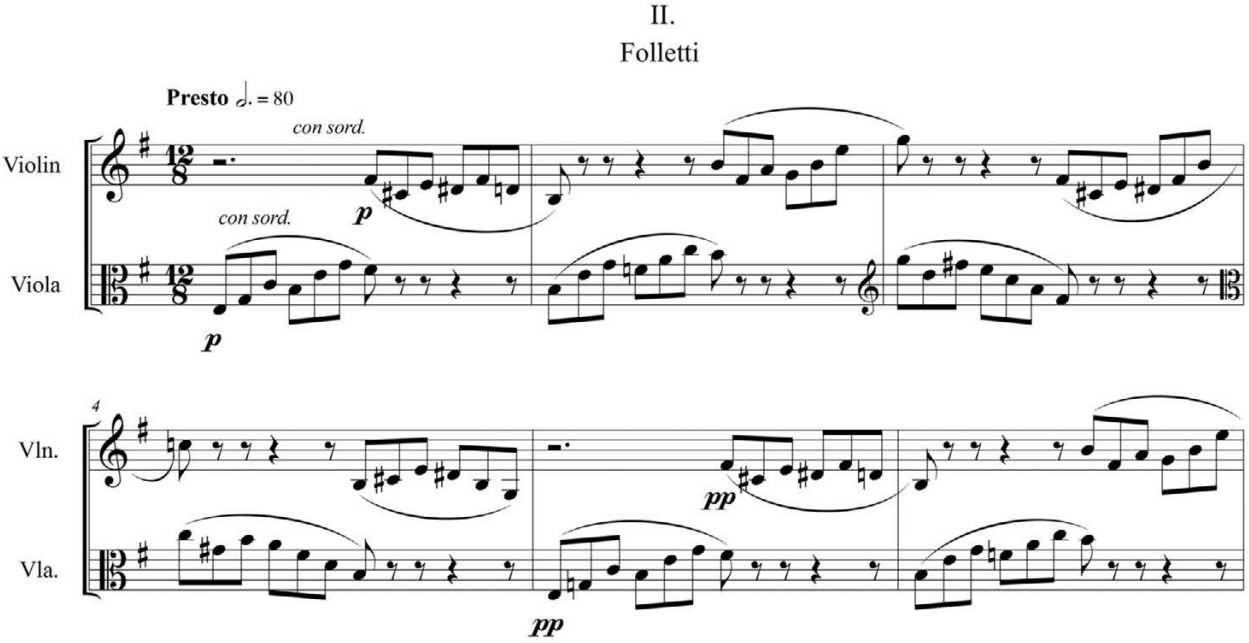
The second movement, *Furioso*, is a full sonata movement in D minor. There is wonderful contrast between the angular rhythm of the first theme and the fluid motion of the second theme in the relative major. The final two movements are somewhat less serious in tone. In the third movement, a charming minuet in E-flat major, Gál playfully inserts a few 2/4 measures to interrupt the rhythmic flow. The main theme in the last movement, *Burla*, bounces along boisterously in a fast 6/8.

Divertimento for Violin and Viola, op. 90/3

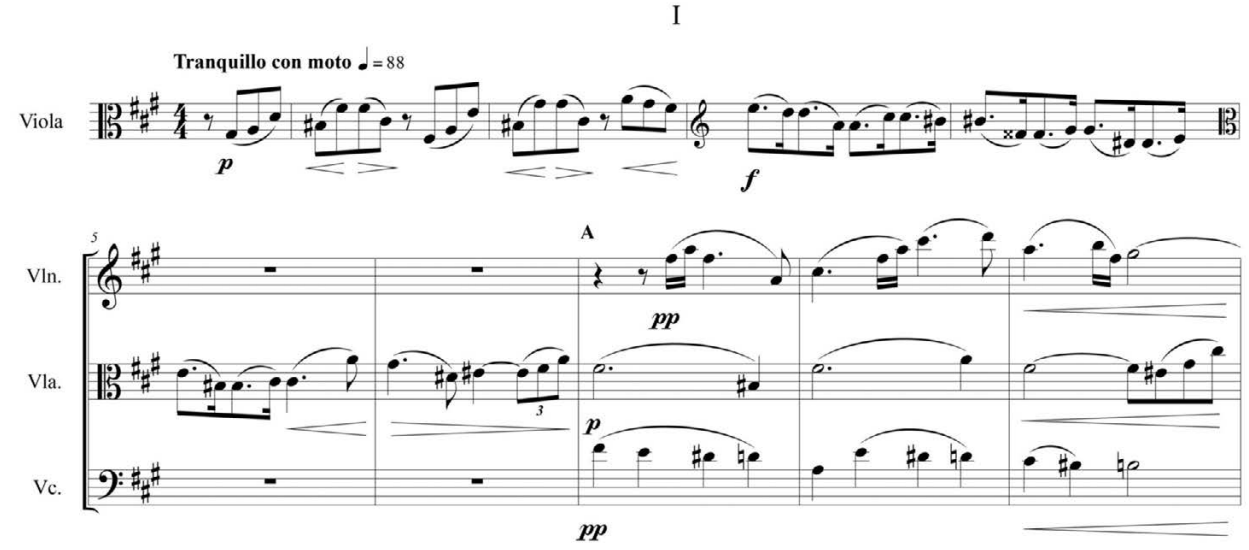
Gál once quipped, "I was 40 before I learned to write for three voices—and 60 before I learned to write for two."[31] Indeed, Gál was nearly seventy when he completed the Divertimento for Bassoon (or Viola d'amore) and Cello, op. 90/1, in 1958.[32] The piece was the first of three divertimenti for various pairs of instruments. The second in the set, Divertimento for Violin and Cello, op. 90/2, was composed in 1967, and the final piece, Divertimento for Violin and Viola, op. 90/3, in 1969.

The first movement of Op. 90/3 is titled *Meditazione*. Several melodies, all with different characters, are introduced in the exposition of this sonata movement. The second tune, with its double stops and

Illus. 7: Hans Gál, Divertimento for Violin and Viola, op. 90/3, mvmt. II, mm. 1–6. (Divertimento for Violin & Viola, Nr. 3, Op. 90 by Hans Gál © Copyright 1969 by N. Simrock GmbH, Berlin. Reprinted by permission.)



Illus. 8: Hans Gál, Trio in F-sharp Minor, mvmt. I, mm. 1–9. (Trio in F-sharp Minor, Op. 104 by Hans Gál © Copyright 1971 by N. Simrock GmbH, Berlin. Reprinted by permission.)



repeated notes, has been described as having a "clucking" sound (see Illustration 6).[33]

The title of the second movement, *Folletti*, translates as "elves." One can imagine the mythical beings scurrying about as the two muted instruments pass short passages back and forth, creating a kind of *moto perpetuo* (see Illustration 7).

The third movement, *Figurina*, is a slow minuet that imitates the sound of a delicate music box. The title of the final movement, *Burletta*, denotes a farcical play or operetta. The "clucking" sound from the first movement returns here in the first theme. After the opening section, there is a particularly lovely interlude at *un pochino meno mosso*. At the end of the movement, the music fades away quietly, suggesting that the main character has disappeared "behind the curtain, and the play is over."[34]

Violist Daniel Sweaney recorded the Divertimento with violinist Annette-Barbara Vogel in 2011.

Sweaney relates some of the challenges he faced when encountering Gál's music for the first time:

> My duo partner, Annette-Barbara Vogel, has performed and recorded many of Gál's works for violin and has an extremely intimate understanding of his music. It was she who suggested that we perform and record his duo for violin and viola. His music is extremely deep and inspiring but at first does not feel idiomatic for the violist. My instinct was to begin looking for creative ways to break up long slurs and to navigate my way to where I wanted to be in the bow to execute certain passages. As my partner pointed out, this was a mistake. After strictly adhering to his markings, as uncomfortable as they were at first, the real genius in his writing began to emerge: a keen sense of legato that was extremely important to the line. Without that, the form and structure become very disjunct; perhaps more so than with other composers.[35]

Trio in F-sharp Minor, op. 104, for violin, viola d'amore (or viola), and cello

Commissioned by the London Viola d'amore Society, the Trio in F-sharp Minor, op. 104, for violin, viola d'amore (or viola), and cello was completed in 1971, nearly forty years after the Serenade, op. 41. The piece begins with an unaccompanied viola solo that seems to lurk about in the shadows (see Illustration 8).

The music in this first movement is intense. Some relief is provided by the lighter second theme in A major, also introduced by the viola. Near the end of the movement, the violin and cello have a hauntingly beautiful passage in octaves that envelops the viola as it plays fragments of the opening solo. In the lighthearted *Presto*, a sonata movement in D major, the melody dances over *pizzicato* accompaniment. The last movement is in theme and variation form. The F-sharp minor theme, introduced by the viola, is similar in style to the doleful solo from the first movement. In the second part of the theme, the violin takes the lead with a gentle song-like melody in the parallel major. After a series of inventive variations, the theme returns in the original key; however, Gál chooses to end the piece just as he did the Serenade from so many years before—with a lively march in D major. Incidentally, the last movement of Beethoven's Serenade for Violin, Viola, and Violoncello, op. 8, a piece mentioned in Gál's 1913 dissertation, is a theme and variations ending with a march in D. Perhaps Gál was paying homage to the Viennese tradition he so loved.

Conclusion

Hans Gál was an important composer who left behind a trove of exquisite music, much of which has been neglected undeservedly for decades. Steven Isserlis, renowned cellist and president of the Hans Gál Society, offered the following insight on Gál, the man:

> Hans Gál was one of the most wonderful men I have ever known. I got to know him properly when he was already well into his 90s—but his mental faculties put everyone around him to shame. I was lucky enough to perform his own music with him, and to be coached by him on a Brahms sonata. Every note he wrote or played had real meaning. As a composer, he never bothered to follow fashion—or to react against it. He created in a way that was true to himself—and that is surely the only way that music can have real value.[36]

The year 2015 marks the 125th anniversary of Gál's birth. What an opportune time to explore the work of this consummate artist and craftsman.

Catalog of Chamber Works with Viola[37]

op. 10 *Five Intermezzi* (1914), 15' for string quartet *Allegro con moto, Andantino, Presto, Allegro comodo, Allegretto vivace* Simrock, now Boosey & Hawkes Recording: Edinburgh Quartet, Meridian CDE 84530/1, 2005/2007

op. 10a *Vier Miniaturen* (1937), 15' for mandolin, violin, viola, and cello *Introduzione, Serenata, Scherzando, Capriccio alla fuga* Hladky, now Trekel

op. 13 Piano Quartet (B-flat Major) (1914), 35' for violin, viola, cello, and piano *Allegro energico un poco sostenuto, Andante con moto, Agitato, Allegro vivace* Simrock, now Boosey & Hawkes

op. 16 String Quartet No. 1 (F Minor) (1916), 30' *Moderato ma con passione, Molto vivace, Adagio, Allegro energico* Simrock, now Boosey & Hawkes Recording: Edinburgh Quartet, Meridian CDE 84530/1, 2005/2007

op. 35 String Quartet No. 2 (A Minor) (1929), 27' *Preludio, Toccata, Canzone, Intermezzo capriccioso, Rondo* Schott Recording: Edinburgh Quartet, Meridian CDE 84530/1, 2005/2007

op. 41 Serenade for Violin, Viola, and Cello (1932), 22' *Capriccioso, Cantabile, Menuetto, Alla marcia* Pending publication by Simrock, Boosey & Hawkes Recording: Ensemble Epomeo, Avie Records AV2259, 2012

op. 60 *Improvisation, Variations, and Finale on a Theme by Mozart*, 17' for mandolin, violin, viola, and liuto: Hladky, now Trekel

op. 60b *Improvisation, Variations, and Finale on a Theme by Mozart*, 17' for string quartet Pending publication by Simrock, Boosey & Hawkes Recording: Edinburgh Quartet, Meridian CDE 84530/1, 2005/2007

op. 80b Divertimento for Flute, Viola, and Harp (1957), 16' *Prelude: moderato, Cantabile: andante, Minuetto: allegro comodo, Rondo: allegro energico* Pending publication by Simrock, Boosey & Hawkes

op. 82 Concertino for Treble Recorder/Flute and String Quartet (1961), 20' *Preludio, Scherzo lirico, Notturno, Rondo capriccioso* Universal Edition

op. 90/3 Divertimento for Violin and Viola (1969), 17' *Meditazione, Folletti, Figurina, Burletta* Simrock, now Boosey & Hawkes Recording: Annette-Barbara Vogel/Daniel Sweaney, Blue Griffin Recording, BGR269, 2013

op. 94 Trio for Oboe, Violin, and Viola (1941), 21' *Pastorale, Intermezzo grazioso, Intermezzo agitato, Meditation on a Scottish Tune* Simrock, now Boosey & Hawkes

op. 95 String Quartet No. 3 (B Minor) (1969), 26' *Energico, Scherzando, Cantabile, Con umore* Simrock, now Boosey & Hawkes Recording: Edinburgh Quartet, Meridian CDE 84530/1, 2005/2007

op. 99 String Quartet No. 4 (1970), 32' *Legend, Burlesque, Elegy, Capriccioso fugato* Simrock, now Boosey & Hawkes Recording: Edinburgh Quartet, Meridian CDE 84530/1, 2005/2007

op. 101 Sonata for Viola and Piano (1942), 21' *Adagio, Quasi menuetto tranquillo, Allegro risoluto e vivace* Simrock, now Boosey & Hawkes Recording: Roger Benedict/Timothy Young, Melba Recordings MR301145, 2014

op. 102a Suite for Viola and Piano or Orchestra (1949), 20' *Cantabile, Furioso, Con grazia, Burla* Simrock, now Boosey & Hawkes Orchestral accompaniment (not in print): 1(picc) 2 2 2-2 2 0 0-timp-str Recording: Roger Benedict/Timothy Young, Melba Recordings MR301145, 2014

op. 104 Trio in F-sharp Minor (1971), 25' for violin, viola d'amore (or viola), and cello *Tranquillo con moto, Presto, Tema con variazioni* Simrock, now Boosey & Hawkes Recording: Ensemble Epomeo, Avie Records AV2259, 2012

op. 106 String Quintet (1976), 32' for 2 violins, 2 violas, and cello *Moderato quasi andantino, Allegro con spirito, Poco andante, Vivace* Simrock, now Boosey & Hawkes

op. 107 Clarinet Quintet (1977), 24' for clarinet and string quartet *Allegro comodo, Lento - quasi allegretto, Poco adagio - allegro molto* Simrock, now Boosey & Hawkes

Quartet for Violin, Viola, Cello, and Piano Left Hand (1926), 28' for Paul Wittgenstein
Vivace ma non troppo, Presto e leggiero, Adagio dolce ed espressivo, Molto vivace
Simrock, now Boosey & Hawkes

Impromptu for Viola and Piano (1940), 3'
Schott Recording: Roger Benedict/Timothy Young, Melba Recordings MR301145, 2014

Unpublished Works

Lyrical Suite (to Browning's *Pippa Passes*) (1934), 23' for soprano, flute, and string quartet; also for flute, mandolin, and string trio German words by Helene Scheu-Riesz
Recording: Badisches Zupforchester, Antes Edition (Bella Musica) BM319177, 2002

What a Life! (1940), 30' for middle voice(s), flute, clarinet, string quartet, and piano
Recording: accompanying CD with *Musik Hinter Stacheldraht*, Peter Lang, 2003 and *Music Behind Barbed Wire*, Toccata Press, 2014

Richard Marcus is a conductor and educator currently residing in South Carolina. He has served on the faculties of the College of Charleston and the University of South Carolina Upstate. He is the USA contact for the Hans Gál Society.

Notes

1. Alan Coady, "Edinburgh Quartet Celebrates Hans Gál," review of concert at Queen's Hall, Edinburgh, June 16, 2014, http://bachtrack.com/review-hans-gal-edinburgh-quartet-june-2014 (accessed July 7, 2014).

2. Michael Haas, *Forbidden Music: The Jewish Composers Banned by the Nazis* (New Haven: Yale University Press, 2013), 158.

3. Stanley Sadie, ed., *New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Macmillan, 2001), s.v. "Hans Gál," by Conrad Wilson and Alexander R. C. Scott.

4. www.hansgal.com.

5. Martin Anderson, "Hans Gál: A Conversation with Martin J. Anderson," *Journal of the British Music Society* 9 (January 1987): 39.

6. Ibid., 34.

7. Roger Oliver, "Hans Gál at 95," *Tempo*, n.s., 155 (December 1985): 3.

8. Ibid.

9. Eva Fox-Gál, liner notes for *Hans Gál's Symphony No. 1 in D, op. 30*, performed by the Northern Sinfonia, conducted by Thomas Zehetmair, Avie Records AV2224, 2011, compact disc.

10. Oliver, "Hans Gál at 95," 4.

11. Anderson, "Hans Gál: A Conversation," 37.

12. Eva Fox-Gál, e-mail message to author, March 16, 2012.

13. While cataloging the Reid Library, Gál discovered a manuscript that he believed to be a previously unknown symphony by Joseph Haydn, though other research suggests that at least two of the movements are by Michael Haydn.

14. Eva Fox-Gál, telephone interview with author, September 24, 2014.

15. Judy Vickers, "From Dark Days of Nazism to Festival's Shining Light," *Evening News* (Edinburgh), April 16, 2007, 25.

16. Anderson, "Hans Gál: A Conversation," 39.

17. Eva Fox-Gál, e-mail message to author, September 5, 2014.

18. Ibid.

19. Jerry Dubins, review of *Hans Gál and Hans Krása: Complete String Trios*, Ensemble Epomeo, AVIE

2259, *Fanfare* (Mar/Apr 2013), http://www.fanfarearchive.com/articles/atop/36_4/3641820.az_GAL_Serenade_D_41.html (accessed August 13, 2014).

20. Hans Gál, *The Golden Age of Vienna* (London: Max Parrish, 1948), 28.

21. Julia Müller-Runte, preface to *Impromptu for Viola and Piano*, by Hans Gál, trans. Anthony Fox (Mainz: Schott Music, 2008), 4.

22. Several pieces written during World War II were not published until years later; therefore, Gál's opus numbers are not in chronological order.

23. Anderson, "Hans Gál: A Conversation," 40.

24. The tune name is unidentified.

25. Wilhelm Waldstein, *Hans Gál: Eine Studie*, Österreichische Komponisten des XX. Jahrhunderts 5 (Vienna: E. Lafite, 1965), 34 (translated by the author).

26. Ibid.

27. Roger Benedict, e-mail message to author, August 31, 2014.

28. Ibid.

29. Gál prepared at the same time an identical version (except for the *quasi cadenza* in the last movement) for alto saxophone (op. 102b).

30. Michael Beeston, e-mail message to author, September 10, 2014.

31. Waldstein, *Hans Gál: Eine Studie*, 38.

32. The version with viola d'amore is not in print.

33. Jeffrey Stokes, liner notes for *Through the Centuries*, performed by Annette-Barbara Vogel, violin and Daniel Sweaney, viola, Blue Griffin Recording BGR269, 2013, compact disc.

34. Ibid.

35. Daniel Sweaney, e-mail message to author, September 2, 2014.

36. Steven Isserlis, "Wise Words from Steven Isserlis," *Hans Gál* (blog), May 4, 2014, https://www.facebook.com/pages/Hans-G%C3%A1l/113300488735624 (accessed August 1, 2014).

37. Reprinted with permission from www.hansgal.com.

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Vadim Borisovsky and His Viola Arrangements:

Recent Discoveries in Russian Archives and Libraries, Part I

by Elena Artamonova

Vadim Borisovsky (1900–1972) was the leading Russian viola soloist from the 1920s to the 1960s and a dedicatee of a number of viola works written by his contemporaries. Like his colleagues, Borisovsky began his career as a chamber violist but despite all odds moved on to promote the viola as a solo instrument, giving recitals, and researching and arranging works for this instrument. From 1925 until 1972, Borisovsky taught at the Moscow Conservatoire, where he founded the faculty of solo viola performance.[1] He was one of the founding members of the Beethoven Quartet in 1922,[2] remaining in the group until 1964, when he was replaced by one of his prominent former students, Fedor Druzhinin. The artistic talents of Borisovsky inspired many composers to write for the viola. Vadim Borisovsky was a dedicatee of various works for viola, including sonatas for viola and piano by Vladimir Kriukov (op. 15, 1920–1921), Sergei Vasilenko (op. 46, 1923), Nikolai Roslavets (1926 and the 1930s), Aleksandr Mosolov (op. 21a), and Vasilii Shirinski (1924) and pieces for viola and piano by Vladimir Kriukov (op. 13) and by Aleksandr Krein (op. 2a), among others. Borisovsky was an author of more than two hundred arrangements and transcriptions for the viola that span repertoire from the Baroque period to the music of his contemporaries. Some of them were published in limited editions in the USSR, and the others still remain in manuscript form. His innovative style—expanding the technical and sonorous potential of the instrument—launched new standards in viola performance and expanded its repertoire.

Vadim Borisovsky

Many interesting and important biographical facts influenced Borisovsky's formation and interests, but some of his contributions continue to be unknown—even among specialists—and are under-represented in the musical world today. The first part of this article will disclose Borisovsky's privileged background and family roots that he was forced to conceal from the authorities, the story behind the publication of

his catalogue of viola repertoire compiled with Whilhelm Altmann that led to his immediate political oppression in 1937,[3] the following unprecedented protection granted by Viacheslav Molotov with Stalin's approval, and Borisovsky's fascination with Italy and the Silver-Age aesthetic that inspired his extensive poetic legacy. The specifics of Borisovsky's technical and stylistic approaches in his arrangements, including Bach's little-known *Pedal Study* for viola solo and Glinka's unfinished sonata, will be the focus of the second part of this article. The analysis and discussion of these subjects rely heavily on the unpublished and little-explored materials on Borisovsky from the archives and libraries in Moscow.

Perception of the viola in Russia at the turn of the twentieth century

The viola was primarily regarded as a chamber and orchestral instrument in Europe (including the Russian Empire) throughout the nineteenth century up to the turn of the twentieth century. It was customary to recommend that unsuccessful violinists switch to the viola, as its technical possibilities and sound qualities were considered relatively unsophisticated and artless and therefore required merely rudimentary skills. The first attempt to change this approach and set up a solo viola faculty in Russia was in St. Petersburg, at the first conservatoire in the country founded by Anton Rubinstein in 1862. In 1863, a renowned viola player, Hieronymus Weickmann,[4] was invited to lead the solo viola faculty. However, the viola did not attract much interest among the students apart from one, Vasilii Bessel, who was initially enrolled as a violin student of Henryk Wieniawski. Bessel, who in 1869 founded a thriving music publishing firm known as *V. Bessel & Co.*, remembered how he became the only viola student at the Conservatoire: "At the beginning of 1865, I was asked by Anton Rubinstein to switch to the viola class of Weickmann, because the Conservatoire did not have a single viola player to join the student orchestra."[5] Thus, Bessel was the first viola student at a conservatoire in Russia to have completed the full course. This episode illustrates a flagrant disregard for the viola and explains the reasons that forced the administration of the St. Petersburg Conservatoire to transform the viola-solo faculty into the obligatory orchestral viola course similar to the course at the newly founded Moscow Conservatoire in 1866 and many European conservatoires at the time.

It was common practice for distinguished violin soloists, including Leopold Auer, Ivan Grzhimaly, and Josef Perman, to perform occasional works on the viola. Unfortunately, these violinists, despite their prominence as soloists, did not form the vanguard of the viola movement in Russia, and the viola remained a secondary instrument in their careers. A contributing factor was that the Russian viola repertoire was very modest at the beginning of the twentieth century, containing only a few original works worthy of merit that unfortunately did not win much recognition among the public nor with performers.[6] The young violists Nikolai Sokolovskii, Nikolai Averino, and Vladimir Bakaleinikoff, who performed these compositions, did not form the forefront of a viola movement that would change the reputation of the instrument. Their professional interests lay largely either in the field of chamber or violin music, as they all were initially trained as violinists. The absence of an active viola soloist on concert stages and a rather sceptical perception of the technical and sound qualities of the viola among musicians—and consequently the public—resulted in its negligible rank among other instruments of the string family. The status of the viola as a valuable ensemble and orchestral instrument, rather than a solo instrument prevailed in Russian minds until the early 1920s, when the thriving concert activities of a young violist, Vadim Borisovsky, drew attention to the viola.

Borisovsky's upbringing

Borisovsky lived through the most rapid, dramatic, and brutal political and social changes of Russian and world history. This included World War I and the February and Socialist Revolutions of 1917 that were followed by the Civil War and World War II, as well as the Stalin purges of the 1930s. These conflicts had a major impact on the life of its citizens, including Borisovsky, particularly those that overturned the constitutional and civil structure of the country, changing it from Imperial to Bolshevik Russia and

then transformed it into the Soviet state. In order to survive and maintain his professional activities, Borisovsky had to conform to the Soviet constraints.

Borisovsky's brief biography can be found through various sources. Notably, there is a book on Borisovsky by Viktor Iuzefovich published in Moscow in 1977, which is a valuable source for research, though its content provides only a brief account on Borisovsky's interests, family, and establishment as a leading violist in Soviet Russia. Iuzefovich prepared his book in close collaboration with Borisovsky's widow, Aleksandra De-Lazari Dolli Borisovskaia (1904–2004), who provided him with documents from the family archive. However, this book is limited in its resources, because it underwent severe censorship in order to comply with the state autocratic ideology. In 1977, at the height of the rule of Leonid Brezhnev, the General Secretary of the Communist Party of the USSR, Borisovskaia could not disclose many facts, as this would have led to problems with the authorities.[7] Therefore, many interesting details about Borisovsky's family milieu and professional experiences have been confined to unpublished documents and materials until recently.

Borisovsky was born on January 19, 1900, in Moscow and had a privileged educational background because of his family upbringing and wealth. His piano and violin tuition was nurtured by his parents from the very early age. French was the first language Borisovsky learnt to speak, and he was fluent in Italian, German, and English, along with considerable knowledge of ancient Greek and Latin. A residence in Italy for reasons of health from 1912 to 1914 made a huge impact on Vadim's future interests in Italian culture, literature, and music, including organ playing. In 1918 he graduated with a Gold Medal from the First Gymnasium for boys and then read medicine at the Moscow University at the request of his mother. Nevertheless, his dedication to music grew stronger, and Borisovsky concurrently entered the Moscow Conservatoire as a violinist, keeping this secret from his mother. Borisovsky never kept a secret of the broad education that allowed him to become eminently sophisticated and erudite in modern and ancient languages, music, literature, fine arts, and other fields of study.

However, he never publicly disclosed his family roots, as this biographical fact would have been injurious to official loyal existence within the new socialist administration. Borisovsky was a grandson of a peasant-serf, Peter Arsent'evich Smirnov (1831–1898), which could have been an immediate positive case for a clear-cut definition of being a reliable and trustworthy Soviet citizen. However, Peter Smirnov had managed to buy his freedom and was liberated from serfdom. He then became not only a merchant but also the founder of one of the wealthiest Russian trade houses and vodka distilleries of the nineteenth century "Peter Smirnov," known today as the "Smirnoff" brand. Borisovsky was an illegitimate

A young Vadim Borisovsky in the 1920s or early 1930s. (Photo courtesy of the Central Moscow Archive, Museum of Personal Collections.)

son of Aleksandra Smirnova, the youngest daughter of Peter Smirnov. Borisovsky understandably kept this fact undisclosed as both his father, Vasilii Nikolaevich Bostandzhoglo, who was a wealthy tobacco merchant from an Old Believer family,[8] a cousin of Konstantin Stanislavsky, and a talented ornithologist and the founder of the collection of the Zoological Museum of the Moscow University, and his step-father, the merchant Martem'ian Nikanorovich Borisovsky, were shot by the *Cheka* in 1919.[9] His mother lost her property and income and was classified as "*lishenka*" [disenfranchised], which meant that she was deprived by the Soviet Constitution of 1918–1936 of all social rights. This included employment, housing, rations, pension, and the right to vote due to her bourgeois roots; she was, therefore, fully dependent on her son. Today, it justifies Borisovsky's inability to openly defend his professorship against the attack of the RAPM and the purges of the late 1930s,[10] which will be detailed further in this discussion. Due to his family roots, he automatically fell into the same disenfranchised group of people, who were repressed even after 1936, when this category was officially eliminated.

Start of Borisovsky's career: The catalogue of the viola repertoire

Borisovsky was profoundly dedicated to the development of the viola and to the research, promotion, and enlargement of its repertoire. In June 1922, Borisovsky graduated with distinction as a violist from the Moscow Conservatoire.[11] On August 29, 1922, Borisovsky was promoted to the position of the viola leader at the Bolshoi Theatre after two years of performing as a rank-and-file violist.[12] His first viola recital with the pianist Konstantin Igumnov took place at the *Malyi* [Small] Hall of the Moscow Conservatoire on October 22, 1922, which was the start of his long-lasting career as a soloist. The programme included the Sonata for Viola and Piano, op. 10, by Aleksandr Vinkler and the premiere of the Sonata for Viola and Piano, op. 15, by Vladimir Kriukov. Concurrently, Borisovsky's concert activities as a violist of the Beethoven Quartet began to flourish, and in September 1925 he was offered a teaching post at the Moscow Conservatoire, replacing his professor Vladimir Bakaleinikoff, who immigrated to the United States. Nevertheless, Borisovsky's fine professional accomplishments neither found recognition among the administration of the Conservatoire at that time nor did they protect him personally from political oppression, which almost brought to a standstill his activities. The meticulous *chistki* ["cleansing," purges] among musicians, who were judged by their social origins and contributions to revolutionary values, became characteristic of the time.

Despite being promoted to the position of Professor in 1935, Borisovsky was sacked from the Conservatoire at least twice during the purges. The political oppression was directed not only against individuals and their aesthetic ideas that did not conform to the Soviet ideology, but also against musical instruments. At the beginning of 1930, the RAPM, which by then effectively controlled Soviet musical life, decided that the viola was an instrument that overloaded the educational programmes. Borisovsky, who held the only viola teaching position at the Moscow Conservatoire, was forced to resign from his post in 1931, and all his students were compelled to enroll in the violin course. Unofficially, his students continued their viola tuition at Borisovsky's home, despite the fear of trouble that likely would ensue if this arrangement became known. Only a year later, Borisovsky was invited back to the Conservatoire, due to the fact that the RAPM was dissolved by then.

Borisovsky ran into serious trouble again because of the viola catalogue he had published in 1937 with Wilhelm Altmann, a music researcher from Berlin. This catalogue was a significant publication for violists, as it listed for the first time all known original and transcribed works for viola solo and for viola with other instruments, a valuable source of viola research data even today.[13] The growth of Stalin's authority brought a time of despair. On January 4, 1938, Borisovsky was attacked in a *Pravda* article, "*Podozritel'noe sodruzhestvo*" [Suspicious Partnership], by a music-critic, Georgy Khubov, who accused him of being a Nazi advocate—even though the catalogue was of solely musicological content and had been put together by

December 1932, well before the Nazis seized power. An article of a similar content that severely criticised Borisovsky and his catalogue was prepared by the state publishing house *Iskusstvo* [Art]. It is kept in RGALI in draft form with no author's name: "Borisovsky was always indifferent to Soviet reality. […] His notorious individuality as an artist was only the outer shell of his political isolation from the Soviet public."[14] From the context of the article, one may assume that it was written at the end of the 1930s, the time when the purges reached a new peak. When such anonymous articles appeared in the press, it meant that they were published by a direct command from the high officials, and the people who were targeted had no chance to exonerate themselves as their fate had been already decided. An official claim against Borisovsky was accepted for legal action and the file delivered to the Kremlin for further investigation. Borisovsky wrote a letter of explanation addressed directly to Stalin that prompted the secretariat of Viacheslav Molotov, a leading Soviet politician and a protégé of Stalin, to call Borisovsky for a meeting, at which the case against him was dismissed. Borisovsky was lucky to survive.

Borisovsky and Shostakovich

Borisovsky's loyal public reputation and musical accomplishment as a member of the respected Beethoven Quartet appealed to the Soviet authorities, but his recognition as a viola soloist was a different matter, because the viola was not held in esteem. Besides, his compliance as a performer and teacher with the state cultural policy of socialist realism officially announced in 1934 was of critical importance. In all fields of music, it required musicians to convey the fight and victory of the proletariat, recognize the importance of classical and national folk traditions and make them understandable for the masses, and reject any modern styles, religious features, and experimentation due to their association with bourgeois culture.[15] Nothing granted protection from it—neither one's previous achievements nor one's artistic talent. Borisovsky's efforts and successes are valued today, but there was every reason for him to believe that they would be neglected or forgotten due to the impact of the doctrine, which he and his colleagues had to obey. The system of rewards and punishments that one may call "the carrot and stick approach" allowed the Soviet authorities to monitor and control its citizens. Like Shostakovich, Borisovsky fully experienced this approach.

It is virtually impossible to determine the exact number of Borisovsky's concert appearances. One of the archival folders that belonged to cellist Sergei Shirinski, Borisovsky's colleague in the Beethoven Quartet, contains 900 pages of concert programmes and posters from 1923 until 1972, recording Borisovsky's participation as a soloist, chamber musician, and the violist of the quartet.[16] His compatriots enjoyed many opportunities to listen to this exceptional musician and violist, whom Shostakovich described as follows in 1969:

> I have been fortunate to enjoy the kind admiration and limitless friendship of Vadim Vasil'evich [Borisovsky] towards me and my music for a very long time. It has always been a great pleasure to collaborate with this musician of great talent and immense mastery, and also a man with a heart of gold, incredibly profound intelligence and of broad education. If asked—what exactly attracts me most in Borisovsky's personality, I would answer: Everything.[17]

The feeling of deep respect between these two great musicians was mutual. This is a poem written by Borisovsky in 1949, which was published for the first time in Moscow only in 2012:

To Dmitri Dmitrievich Shostakovich

Quadrille of stupid daily pantomime,
With a herd of hundred thousand faces—
That glare at your undying blaze,
Is blinded by your greatness.

Through hours of your painful thoughts,
Through hours of tragic ideas—
Don't wait for the love of moving mummies,
Those, with nicknames—human beings.

Let their lost, passionless souls
Offence numerous treasons—
Life and path they are inept to finish
Their essence—dust and ashes.

Shake off the soot from earthly light,
Despise insignificant trivial dramas—
Always fly—a glistering comet,
Always shine—to spite blind moles![18]

Ironically, Borisovsky had generally been portrayed by the authorities as an honored and respected figure, as had been Shostakovich.[19] However, this official portrait was only a part of the real picture of the leading Soviet violist who emerged with a flourish from the new socialist state. The archival documents that have been analyzed above challenged this established conception. Today, we take it for granted that musicians travel around the world for concerts, which undoubtedly is of immense importance in the promotion of an underappreciated instrument and for one's international recognition. Borisovsky was deprived of this ordinary practice, despite being the deputy head of the "USSR-Italy Friendship Society" that promoted international cultural and public exchanges between those countries.[20] Borisovsky was in correspondence with his colleagues, but he was not allowed to go abroad, apart from his very first and only concert tour to Germany in 1927 and his appearances as a judge at the ARD International Competition in Munich and the International Contest of Violists in Budapest in 1967. The renowned Japanese violist Nobuko Imai vividly remembers her only meeting with Borisovsky and her feelings of deep admiration for him and his students from the Soviet delegation in Munich, where she won the highest prize.[21]

Scholars have recently uncovered the stimuli behind Shostakovich's artistic choices in response to his milieu and "justified criticism" of the authorities.[22] Borisovsky's creative response to injustice and restrictions of the officials was his poetry.

Borisovsky's poetic legacy

Borisovsky was an author of hundreds of poems dated from 1936 until his death, which have only recently come to light. They were influenced by the Italian sonnet form and the Silver-Age aesthetic with its mysticism, symbolic approach, and visual images.[23] This poetry reveals expressions of bitterness about surrounding rulers and bureaucrats with elements of satire, grotesque, contempt, sadness, and forgiveness. Borisovsky's path to professional success and musical independence was a challenging one and at times a demoralizing and discouraging experience, which meant he could communicate openly neither with his colleagues nor in public.

The samples of Borisovsky's extensive poetic legacy offered below attest to this statement. Thus, in the poem without a title written in 1947, only a year after he was awarded the prestigious Stalin Prize of the first degree for his achievements with the Beethoven Quartet, Borisovsky used a distinctive tone of expression:

Many years of persistent torture,
Many years are wiped out . . .
Life, alas, I cannot change it,
If there is no life in it.
Yes, indeed, it was fragrant
Youth—that first dawn,
Yet the torture is constant,
Merely because I exist.[24]

Indeed, Borisovsky was the driving force of the majority of solo viola activities in Moscow from 1923 until 1963, when a heart attack halted his performing engagements. In 1965, he was awarded an honorary title of People's Artist of RSFSR (the Russian Soviet Federative Socialist Republic) that allowed him a number of social privileges. Thanks to his initiative, Russian viola makers made 183 violas in his lifetime, thus promoting the instrument in the country.[25] Borisovsky was the first performer in the USSR of numerous works of his contemporaries, including Bloch and Bax, as well as Hindemith after Borisovsky's 1927 concert tour, where he performed in the presence of the composer. Borisovsky was alone, one to one in his musical and poetic world. In this respect, he was comparable to his colleague, the composer Sergei Vasilenko, whose numerous works for the viola have been unknown until recently.[26] Their active collaboration on viola repertoire was halted due to the requirements

of the cultural policy. Borisovsky was highly dependent on the official approval of his activities and strived to promote the viola as a highly commendable solo instrument among the officials. Today, there is no debate on the significance of his accomplishments, but a question: How did he manage to achieve all this? His independence of thought, exceptional personal and professional qualities, immense intellectual curiosity in search for the unknown, love for the viola, and clear vision for its future as a solo instrument fuelled his inspiration and willpower.

One can observe a close correlation between Borisovsky's poetry and transcription choices with special emphasis on a Romantic idiom and symbolic and narrative rhetoric typical of Russian composers of the time, which will be discussed in the second instalment of this article. Borisovsky's poems illustrate his personal likes and dislikes and his exquisite taste and feel for form and structure, as many of them are written in sonnet form. They also demonstrate his distinctive talent as a poet with rich imagination, a musical ear for elegant stanzas, a tasteful sense of humor, and infinite faith in and aspirations for artistic learning and enhancement.

Sursum Corda…[27]

Let us build a temple of creativity,
A paintbrush for artists, a word for poets!
Let us sing a hymn to eternity,
Lift up your hearts to heaven!
Let us worship the miracles on earth . . .
In poetry of new inspiration,
Let us forgive all those who committed sins,
Lift up your hearts to heaven!
Let us pour a healing balm into souls,
Weave unseen yarn among unkind men,
Lift up their minds in reverence for *Thought*,
Lift up your hearts to heaven![28]

Today, one may interpret these words composed in 1971 by the seventy-one-year-old musician as his overlooked legacy, in which he emphasized one's belief in justice in the world and the importance of forgiveness, creativity, and appreciation of present and past achievements that would inspire one's own vision and bring artistic wisdom.

This poem and his numerous viola arrangements were Borisovsky's attempts to sink into a reverie away from the realities of everyday life. They also emphasize Borisovsky's broad scope of interests formed in his youth that became a contributing factor to the musical range of his arrangements existing today. Their technical and stylistic approaches are varied, because he continually sought the enhancement and enrichment of the viola's instrumental and timbral possibilities. Fortunately, Borisovsky's newly discovered arrangements and recordings are no longer restricted by any authoritarian decree to archives and libraries. The second part of this article provides an analysis of some of his musical arrangements based on manuscripts, which will assist their future performers and researchers of the violist's legacy.

Violist and musicologist Elena Artamonova holds a PhD in Music Performance from Goldsmiths College, Centre for Russian Music, University of London, where she was under the guidance of the late Professor Alexander Ivashkin. Her work has been presented at many international conferences, and her CDs of the first recordings of complete viola works by Grechaninov and Vasilenko on Toccata Classics, the fruits of Elena's archival investigations, have been released worldwide to a high critical acclaim.

1. Among his many talented students was our contemporary, internationally renowned soloist, Yuri Bashmet.

2. The Beethoven Quartet closely collaborated with Dmitri Shostakovich and gave the premieres of many of his compositions.

3. Wilhelm Altmann and Vadim Borisovsky, *Literaturverzeichnis für Bratsche und Viola d'amore* (Wolfenbüttel: Verlag für musikalische Kultur und Wissenschaft, 1937).

4. Hieronymus [Ieronim Andreevich] Weickmann, a Russian violist of German descent, worked in Russia from 1853 as a soloist, viola leader at the Mariinskii Theatre, violist of the quartet of the St. Petersburg Branch of the *Russian Musical*

Society led by Leopold Auer, and teacher at the St. Petersburg Conservatoire from 1863 to1891.

5. Vasilii Bessel, *Vospominaniia* [*Memoirs*] (St. Petersburg: Russkaia starina, 1895), 354. All translations are by the author.

6. Regrettably, there are only a few viola compositions worthy of notice from this period. Such notable works as the sonata by Mikhail Glinka and the viola concerto attributed to Ivan Khandoshkin were not discovered until 1931 and in the mid-1940s, respectively.

7. See also: Viktor Iuzefovich, *Vadim Borisovsky–osnovatel' sovetskoi al'tovoi shkoly* [Vadim Borisovsky—the Founder of the Soviet Viola School] (Moscow: Sovetskii kompozitor, 1977).

8. Old Believers was a prohibited movement of the Russian Orthodox Church that rejected the ecclesiastical reforms of Patriarch Nikon in the mid-seventeenth century and from that time led a clandestine existence in spite of severe persecution. Only in 1905 did the last Russian tsar, Nicholas II, impose a law of religious tolerance toward the Old Believers.

9. *VCheka* (usually called *Cheka*) is an abbreviation of the *Vserossiiskaia Chrezvychainaia Komissiia* [All Russian Emergency Commission], the first Soviet security organization, the predecessor of the KGB, and with unlimited powers. It was founded by Lenin's decree in December 1917 in order to combat counterrevolution and sabotage. This information about the fate of Borisovsky's father is confirmed in the memoirs of Vladimir Petrovich Smirnov (1875–1934), the third of thirteen children of Peter Smirnov.

10. RAPM, the *Rossiiskaia assotsiatsia proletarskikh muzykantov* [the Russian Association of Proletarian Musicians], was founded in Moscow in 1923 and disbanded by the Party decree on April 23, 1932. RAPM strove for an ideological monopoly in music and considered its members the only representatives of the true proletariat.

11. Despite his great potential, Borisovsky left university after his first year of study. Teachers Mikhail Press and Robert Pollak made a huge influence on the young musician, but were forced to emigrate from Russia in fear of prosecution. Borisovsky was re-enrolled to the violin class of Josef Ryvkind, whose teaching style was very academic. String-quartet sessions held more appeal, and Borisovsky became so fond of the viola that decided to switch instruments. Bakaleinikoff, who moved to Moscow in 1920, agreed to teach Borisovsky, the only viola student at the Conservatoire.

12. See also: RGALI, fund 648 (GABT), op. 1, ed. khr. 374, 1–22.

13. Borisovsky completed the catalogue in 1937 and sent a letter to Altmann, who had helped him to find certain materials at the Prussian National Library in Berlin, asking to edit and publish this catalogue as a co-operative work. In December 1932, the first and only edition was completed. It was planned for publication in 1933, but the publication was unexpectedly delayed and was available in print only in 1937.

14. Gosudarstvennoe izdatel'stvo "Iskusstvo" [State Publishing House "Iskusstvo"], *O politicheskoi bespechnosti rukovoditelei Moskovskoi Konservatorii i drugikh organizatsii iskusstv* [Regarding the Political Carelessness of the Administration of the Moscow Conservatoire and Other Arts Organisations]. Housed in RGALI, fund 672 (Gosudarstvennoe izdatel'stvo 'Iskusstvo'), op. 1, ed. khr. 1010, 1–2.

15. For further reference, see: Alexander Ivashkin, "Who's Afraid of Socialist Realism?," *Slavonic and East European Review*, 92, no. 3 (2014): 430–48.

16. See also: Housed in RGALI, fund 3052 (Shirinski, Sergei Petrovich), op. 1, ed. khr. 58–99.

17. Iuzefovich, *Vadim Borisovsky—osnovatel' sovetskoi al'tovoi shkoly*), 3.

18. Vadim Borisovsky, *Zerkal volshebnyi krug* [The Magical Circle of Mirrors] (Moscow: Reka vremen, 2012), 74.

19. The publication of the "Testimony" in 1979 changed the only view on Shostakovich as a loyal spokesman for the authorities. See: Solomon Volkov, ed., *Testimony. The Memoirs of Dmitri Shostakovich* (London: Faber and Faber, 2005).

20. A public organization that promoted the development and strengthening of friendship between the USSR and foreign countries led by cultural exchange. It was a powerful method to ensure Soviet interests in the sphere of foreign relations.

21. In a private conversation with the author, Geneva, July 7, 2010.

22. Alexander Ivashkin and Andrew Kirkman, eds., *Contemplating Shostakovich: Life, Music and Film* (Farnham, UK: Ashgate, 2012).

23. The term "Silver Age" is applied to a number of artistic movements of the first two decades of the twentieth century, which announced the idea of transforming the world through art, and in which only the individuality of an artist seemed to account for artistic merit. The movements were unified by irrationalism, mysticism, eccentricity, and the eradication of logic in favor of intuition and "cosmic consciousness."

24. Borisovsky, *Zerkal volshebnyi krug*, 56.

25. Evgeniia Stoklitskaia, interview by the author, Moscow, August 23, 2010. Stoklitskaia (b. 1937), a former Head of the String Department at the Gnessin Music College in Moscow and an author and editor of educational anthologies and publications for viola players, is a former student of Borisovsky and a close family friend.

26. For further reference on Vasilenko's viola compositions, see: Elena Artamonova, "Unknown Sergei Vasilenko and His Viola Compositions: Recent Discoveries in Russian Archives," *Journal of the American Viola Society* 28, no. 1 (Spring 2012): 33–47.

27. The *Sursum Corda*, which translates from Latin as "Lift up your hearts," is the opening dialogue of the Eucharistic prayer in Christian liturgies.

28. Borisovsky, *Zerkal volshebnyi krug*, 714.

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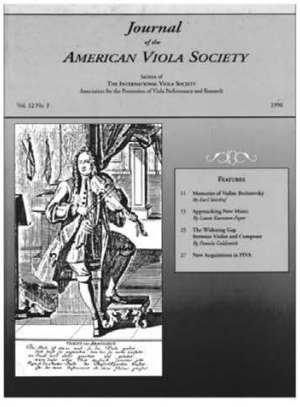
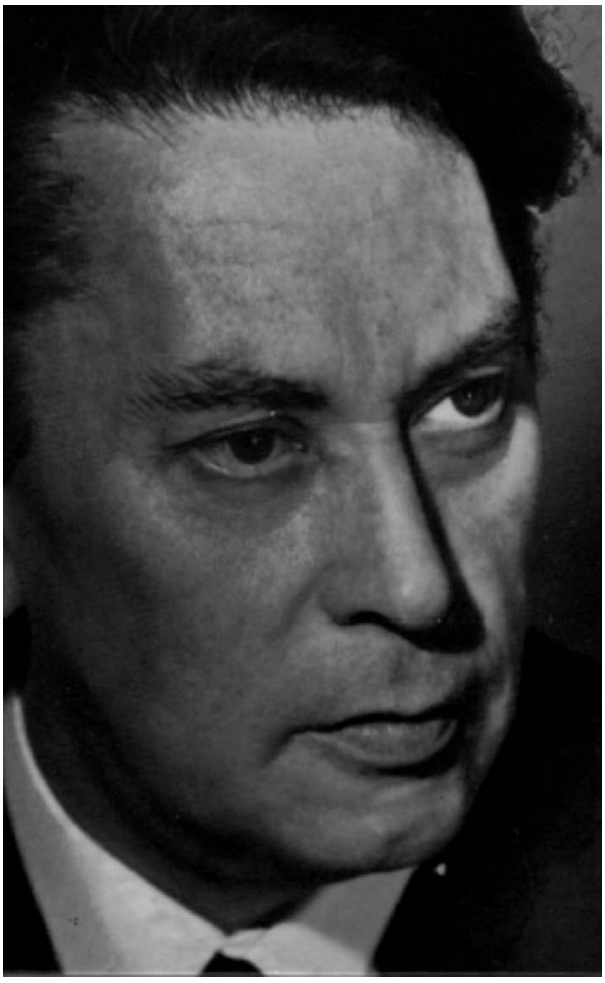


President Thomas Tatton's address provided more information on the relationship of the AVS and the IVG. In "Memories of Vadim Borisovsky," Karl Stierhof provided anecdotes of meeting the violist, along with some historical overview.

This issue had a theme of new music. In the Viola Pedagogy department, Laura Kuennen-Poper discussed accessible ways of approaching music composed within the last three decades. Specific repertoire and sources of repertoire are recommended, as well as advice both for the preparation and performance of new music. Advice included the importance of reviewing the score without the instrument, and the value of spoken introductions during concerts.

In stark contrast, AVS Vice-President Pamela Goldsmith wrote on a nightmare scenario she faced with a composer, as a cautionary tale of potential pitfalls in premiering new music.

Alfred Uhl's Viola Études:
Studies with a Heart



Alfred Uhl

by Danny Keasler

When asked about Viennese composer Alfred Uhl, some musicians comment on his clarinet étude books; they may even mention a few chamber works for woodwind quartet, quintet, or octet. While a quick online search would yield such results, his significant contributions to the viola are less known. In this discussion, we will look at Uhl's life and his compositional voice, with a focus on selections from his two viola étude books.

Alfred Uhl was born in Vienna, Austria, on June 5, 1909, into a musical family and eventually played the cello in the family string quartet.[1] At thirteen years of age, he began studying composition with Max Kuhn and piano with Richard Stohr. He presented his first composition recital at age sixteen.[2] He went on to study composition with Franz Schmidt at the Vienna Music Academy and received a degree in composition in 1932.[3] At this time, the world was experiencing an economic depression, and as a result Uhl began looking for work outside of Vienna, and was awarded a position as *Kapellmeister* of the Swiss *Festpielmusik*. In addition to this role, he composed scores for seventeen documentaries for the Swiss government. It was during this period that he became more cautious about commissions for commercials and films, as he wanted to focus on more serious compositions. An early attempt at this more serious style can be seen in his *Austrian Suite for Orchestra* (1938). The work was not well received by critics, but this did mark the beginning of a transition in compositional style.[4]

Two chamber works that feature the viola helped to evolve Uhl's compositional style. The first piece was *Trio für Violine, Viola, and Gitarre* (1928), which he considered to be a work that did not yet reflect his mature compositional style. This four-movement work was written for a guitarist friend, Carl Dobrauz, from Vienna Music Academy, who requested a piece in which the guitar would sound like an orchestra. The function of the guitar is to accompany the solo violin and viola; it provides a harmonic texture with large chords while the violin and viola equally develop melodic lines. Initially released in 1929, Uhl removed the work from publication, rewrote the guitar part and the entire fourth movement in 1981, and republished the work. Despite requests from performers, Uhl refused to provide the original fourth movement, stating that he did not care for the

original writing for guitar.[5] Uhl considered this work transitional in style, and his first mature work was another chamber piece featuring the viola. *Kleine Konzert für viola, klarinette, and piano* was premiered in 1937, which is the year that Uhl claimed was the "birth of [his] compositional style."[6] The work is in three movements that display virtuosic passage work for viola and clarinet while the piano functions akin to an accompanying orchestra. The work is highly rhythmic, and the melodic textures move quickly between key signatures, giving it a jagged harmonic texture. The evolution of style seen in these two pieces mostly concerns the treatment of the accompaniment. The guitar accompaniment consists of large open chords in *Trio*, a technique that Uhl was never pleased with. In *Kleine Konzert*, he develops accompaniment passages with textures that are lusher and with rich harmonic tapestries, allowing the rhythmic melodic line to flourish and sing more effectively.

Once his compositional style had matured, Uhl went on to compose many works and received numerous prizes and distinctions. These included twelve orchestral pieces, two operas, a ballet, several works with chorus and orchestra, numerous chamber and vocal pieces, and twenty-three scores for film. He was awarded a Gold Medal at the Biennial, in Venice, for Swiss film music titled *Symphonie des Wassers* in 1935 and the Schubert Prize for *Wiener Walzer für Orchestra* in 1942.[7] In 1945, he became Professor of Composition at Vienna Music Academy, a position he would retain until 1987. In 1949, he became the President of the Austrian Society for Contemporary Music. In 1959, he won the Austrian State Prize; in 1961, the Prize of the City of Vienna; and in 1969, the Viennese Gold Medal of Honor.[8] In 1975, he became President of the Copyright Society of Authors, Composers and Music Publishers, and in 1980 he won the Austrian Badge of Honor for Science and Arts.[9]

Uhl's mature compositional style is primarily tonal with some experimentation with serialism. For instance, there is a whimsical usage of serialism in the comic cantata *Wer esnsam ist, der hat es gut*. In the song "Der Philosoph," Uhl pairs the serious twelve-tone row with a stoic philosopher, saying he wanted to juxtapose "the humorless quality of twelve-tone music with the humorless personality portrayed in the text."[10] The cantata is in twenty-four movements and features baritone, tenor, and soprano solos. The cantata's premiere was so successful that it gave Uhl the nickname "Spatentwickling," or "Late Bloomer."[11] Another use of the twelve-tone row is found in the second string quartet. Though he flirted with the idea of serialism, he never completed a fully serialistic piece, and he said his attempts at doing so "always landed in the trashcan."[12] The formal structures he mostly employs include those of the Baroque and Classical periods with well-defined phrase lengths and harmonic and melodic development.

Alfred Uhl conducting a concert

In addition to his many pieces for the concert stage, he also wrote a number of étude books. He wrote two étude books for clarinet, an étude book for bassoon, and two étude books for viola. His two étude books for viola explore rich timbres with rhythmic complexity and musical character to add to their depth. In an interview with Daniel Laubacher, Uhl describes the intention of composing études that have both musical and technical elements. The idea here is to enrich the student's technical abilities while playing phrases that are pleasant to listen to and enjoyable to practice. While not composed specifically for performance, the études are rich in melodic content and complex textures that allow for the potential of inclusion in a young person's concert program. Alfred Uhl's first viola étude book was published in 1973 and the second étude book was published in 1975. There are some common traits within all of the études. Each étude is one or two pages in length with no page turns in any one étude. Forty-nine of the fifty études are written with no sharps or flats in the key signatures, though this does not imply that all are written in C major or A minor. In regard to character, Uhl regularly provides expressive recommendations, including *amabile* or *capriccioso*, at the beginning of each exercise. A student should go sequentially through the book, as each new étude is more difficult than the one preceding it. *Dreißig Etüden für Viola* consists of thirty études and requires intermediate technical ability. These études can be assigned to an advanced high school or graduate freshman or sophomore, because they rarely leave the first, second, or third position.

Melodic content in Étude No. 4 was used by Uhl in the Swiss documentary *Seldwyla*, named after a small town in northern Switzerland. Describing the soundtrack, Uhl said, "For the beginning and the end of the film I wrote a simple melody reminiscent of a folk-song, with clouds passing on a beautiful evening. And then a trumpet solo. I wanted something sweet and simple."[13] The principal melody (see Illustration 1) has a *legato* feel and is lyrical in nature.

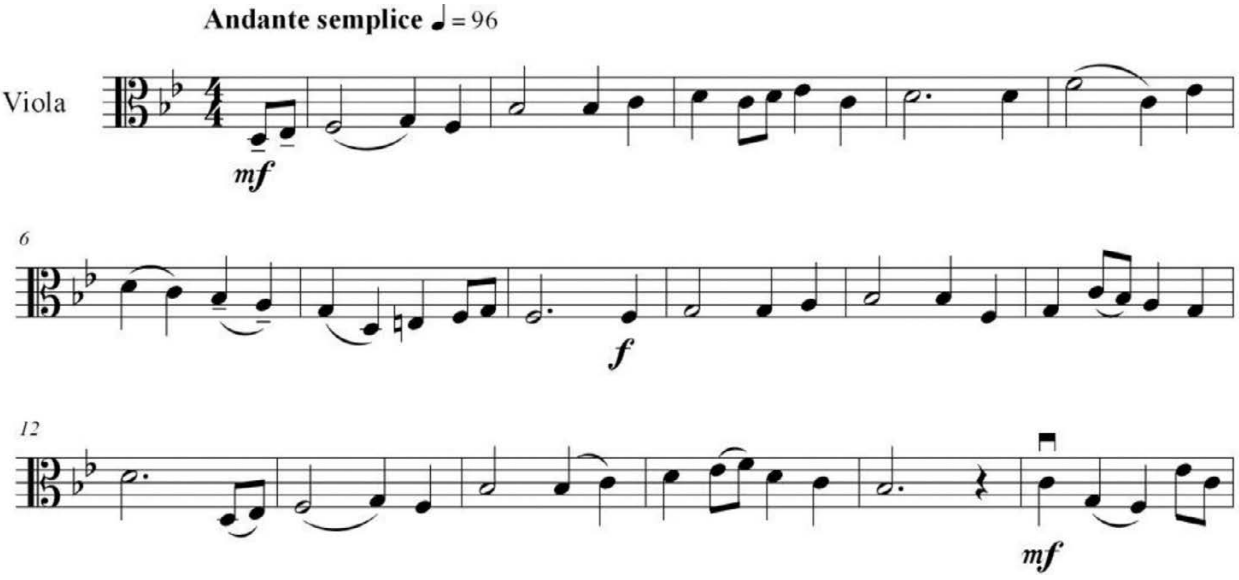
The second melody (see Illustration 2) is a bugle call and is played with *spiccato*.

Table 1 indicates some technical and musical issues for the student to consider:

The principal theme returns after the "bugle call" section and short codetta that is *poco animato* concludes the study.

Étude No. 14 is marked *capriccioso*, implying a playful and whimsical character that contains

Illus. 1. Book No. 1, Étude No. 4: principal theme (mm. 1–17).



Illus. 2. Book No. 1, Étude No. 4: "Bugle call" theme (mm. 29–36).

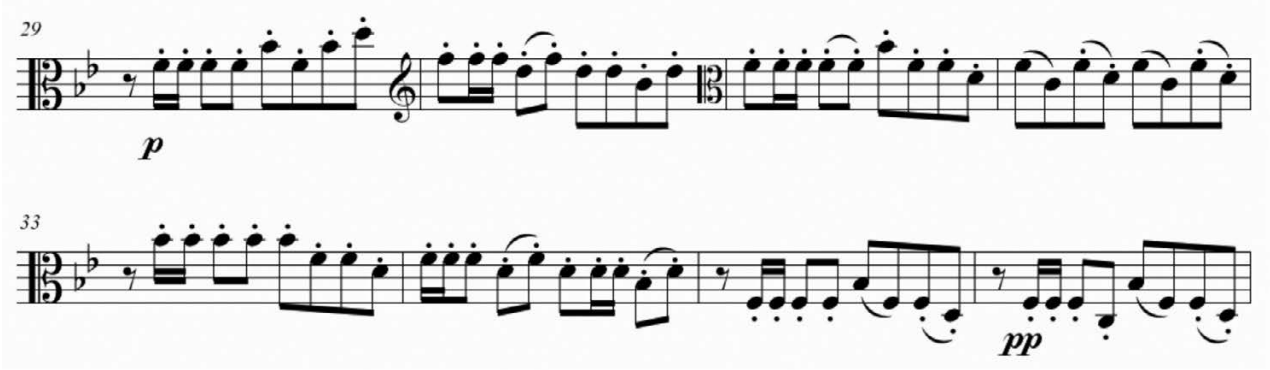


Table 1. Technical and musical issues in Book No. 1, Étude No. 4

Left hand	Right hand	Musical ideas	Relevant repertoire
First, second, third positions; fourth finger extension	*Detaché*, *spiccato,* lyrical bow connection	Folk song, lyric vocal quality, imitation of a bugle call	Berlioz's *Roman Carnival* overture, Mendelssohn's *Scherzo* from *Midsummer Night's Dream*

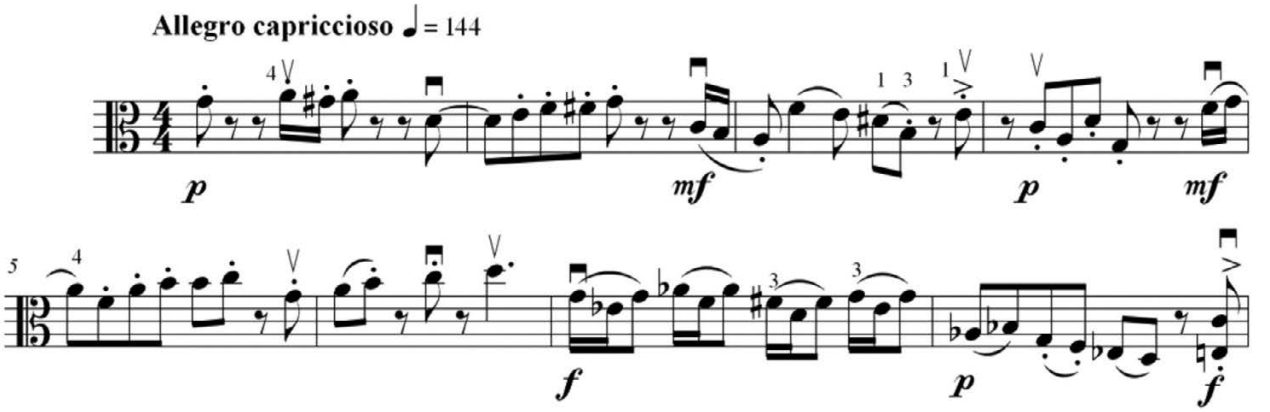
quickly changing bow strokes and syncopated rhythms. Uhl describes the étude as having "dirty tricks," because the syncopated nature of it gives it a rhythmically unstable feel where it seems as if the pulse is changing.[14] In addition to the rhythmic challenges, the student will also need to perform quick dynamic changes. For instance, the principal melody (see Illustration 3) shifts from *piano* to *mezzo forte* without *crescendo*, giving the texture a surprising variation in sound.

The syncopated principal theme is juxtaposed with a secondary *più mosso* theme (see Illustration 4) that has a more straightforward pulse.

Étude No. 17 (see Illustration 5) has stylistic markings, requiring interpretation and technical challenges for both left and right hands (see Table 3.) Interestingly, the étude is also marked *alla burla*, and Uhl elaborates: "Do you know the 'Burleske' for piano and orchestra by Richard Strauss? It's particularly witty. This étude should not be played comically in the clown-like way but with a twisted character."[15]

The student should make careful practice of transitioning from *arco* to *pizzicato* (see Table 3. The étude is primarily written in *forte;* however, there are a few interjections in *piano* (see Illustration 6).

Illus. 3. Book No. 1, Étude No. 14: principal theme (mm 1–8).



Illus. 4. Book No. 1, Étude No. 14: Più mosso theme (mm. 9–16).

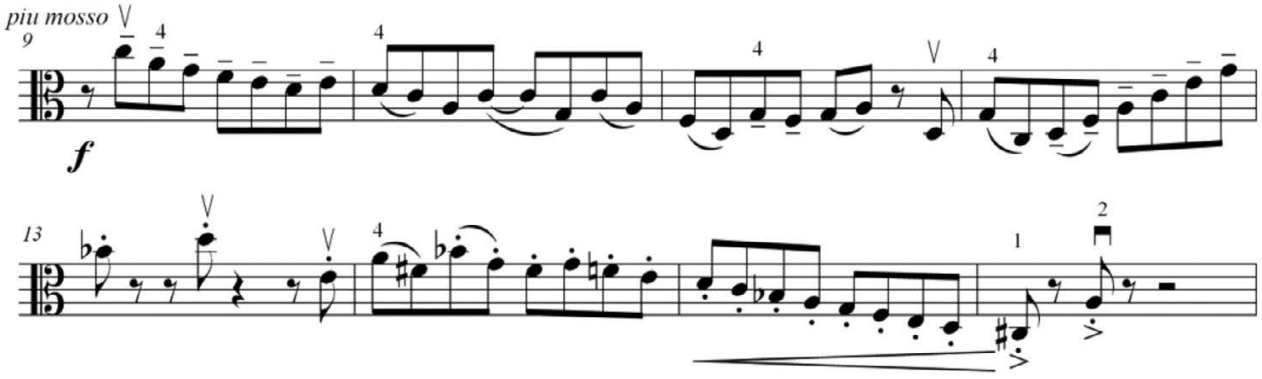


Table 2. Technical and musical issues in Book No. 1, Étude No. 14.

Left hand	Right hand	Musical ideas	Relevant repertoire
Fast fingers (m.7), double stops, fourth finger extension	*Tenuto, spiccato, martelé, staccato,* dynamic contrast	Lively, whimsical	Brahms's Viola Sonata, op. 120, no. 2

Étude No. 24 challenges the student in many technical and musical ways. It is comprised of two main thematic ideas; the principal theme (see Illustration 7) is dark, heavy, and serious, while the secondary theme is light and quick moving. The principal theme has fast moving double stops played with a *marcato* bow stroke.

This theme is juxtaposed with a secondary theme (see Illustration 8) of fast moving eighth notes and quick string crossings that challenge both hands. The étude's last section combines the various themes, providing a dramatic contrast from the fortified and strong principal theme with the light and bouncy secondary theme. This means that the player must go from *marcato* to *leggiero spiccato* quickly and effortlessly. The musical idea in this étude is clear and highly effective. The next set of études that will be discussed are from the second étude book.

Illus. 5. Book No. 1, Étude No. 17: principal theme (mm. 1–12).

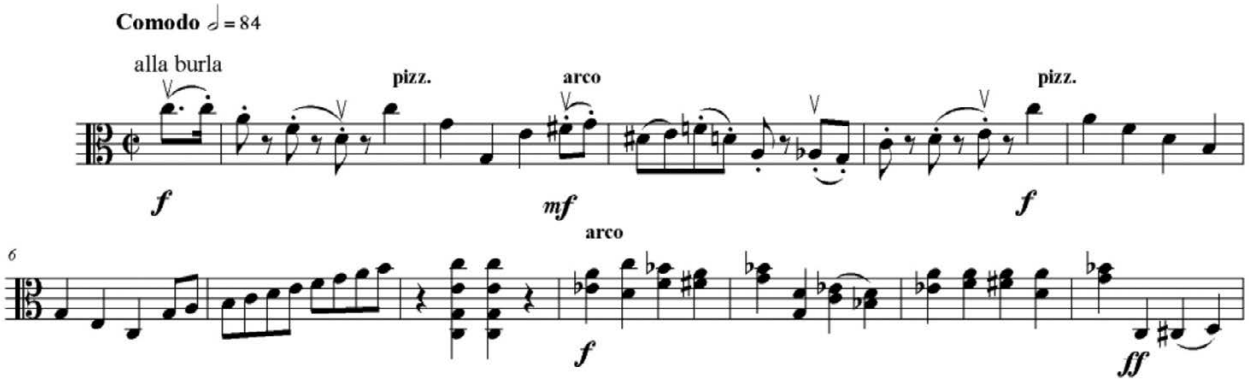
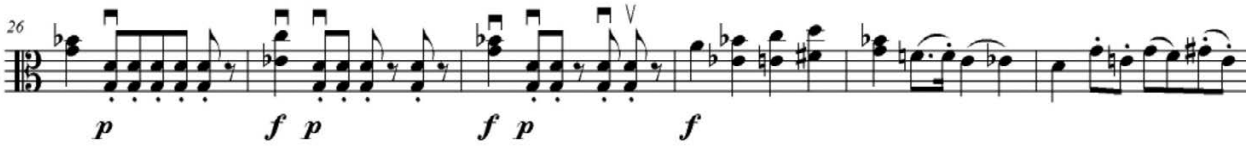


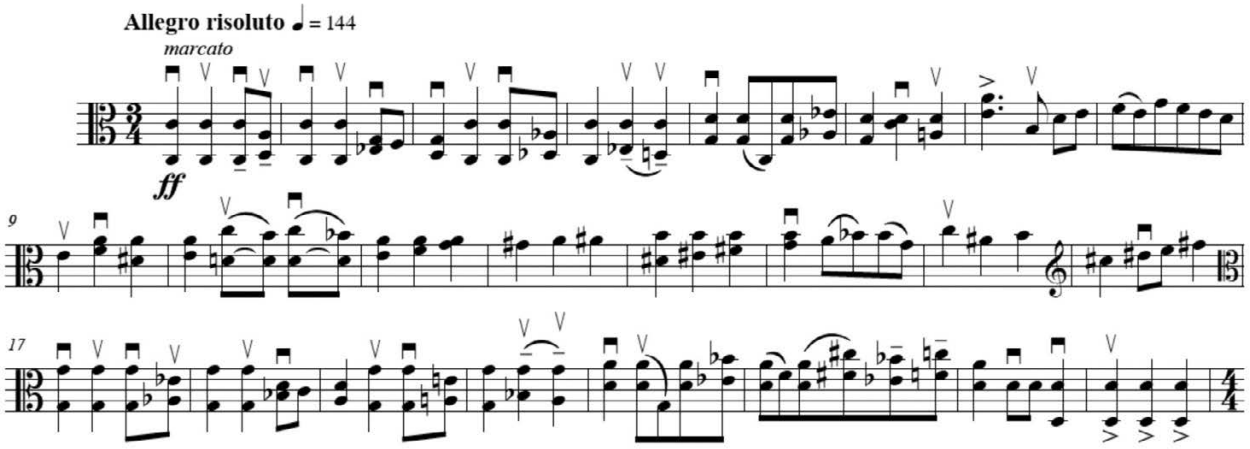
Table 3. Technical and musical issues in Book No. 1, Étude No. 17.

Left hand	Right hand	Musical ideas	Relevant repertoire
Double stops	*Pizz.* to *arco* transitions, dynamic contrasts	Comical/light hearted	Orchestral *pizz.*; melodic *pizz.*

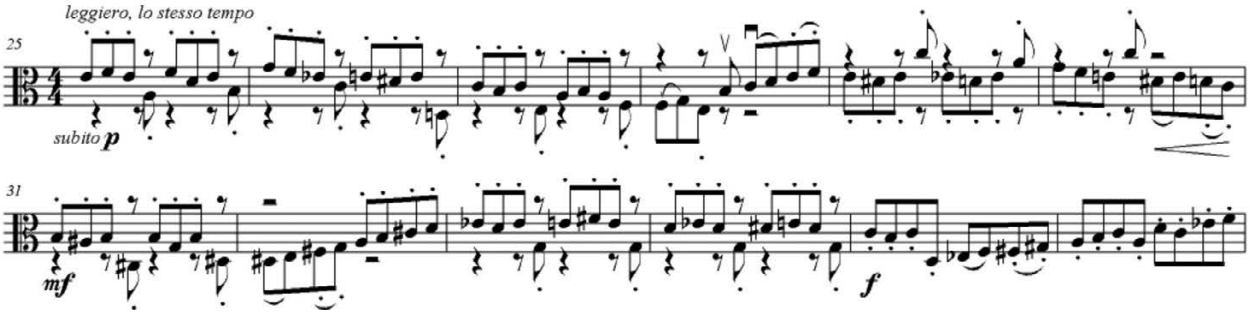
Illus. 6. Book No. 1, Étude No. 17: piano *interjections (mm. 26–31).*



Illus. 7. Book No. 1, Étude No. 24: principal theme (mm. 1–24).



Illus. 8. Book No. 1, Étude No. 24: secondary theme (mm. 25–36).



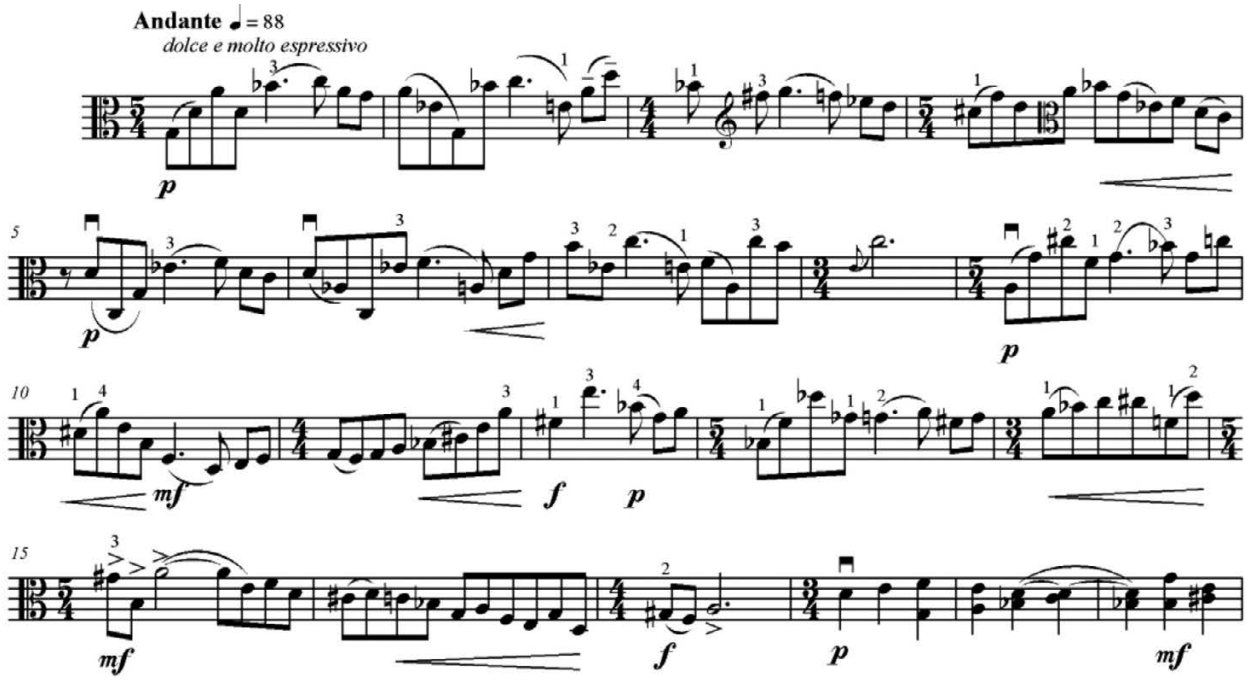
Zwanzig Etüden für Viola, the second volume of Alfred Uhl's viola études, was published in 1973 and is dedicated to violinists Charmian Gadd and Richard Goldner. Goldner was Romanian born, but was educated in Vienna and is most noted for creating the *Musica Viva Australia* chamber music festival in Sydney, Australia.[16]

Étude No. 1 from this volume is haunting and ethereal. It has melodic presentation that would be satisfying to hear in the teacher's studio, but could also be a nice addition to a concert. The principal theme (see Illustration 9) is lyrical and has a *legato* feel. After the first presentation of the principal theme, Uhl alters the pitches in measure

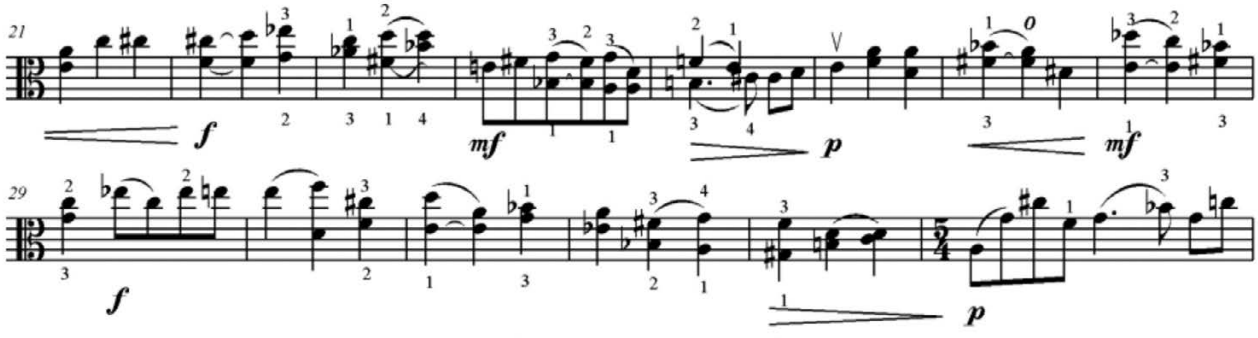
Table 4. Technical and musical issues in Book No. 1, Étude No. 24.

Left hand	Right hand	Musical ideas	Relevant repertoire
Double stops (P8, P5, P4, M6, m6, m7, M2)	String crossing, *spiccato* in *piano*, and light, powerfully beautiful tone; dynamic contrasts, voicing	Dark, serious, declamatory, with dramatic shifts to light and flowing phrases	Hindemith's Sonata, op. 25, no. 1

Illus. 9. Book No. 2, Étude No. 1: principal theme and its rearrangement (mm. 1–20).



Illus. 10. Book No. 2, Étude No. 1: melody with double stops (mm. 21–34).



9 and keeps the same rhythm. He does this again at measure 13.

The étude challenges the student's left hand with many double stops that are presented melodically (see Illustration 10).

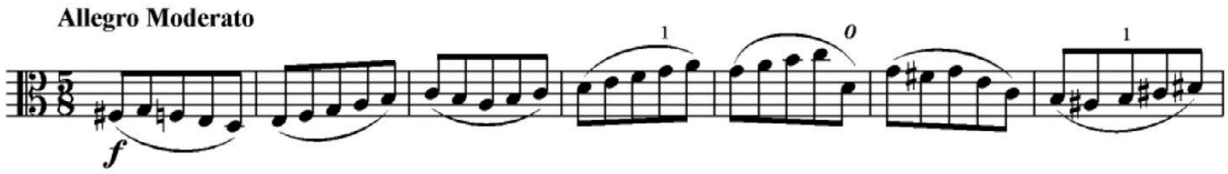
There is an expressive quality in this étude with dynamic contrasts, accents, and a development of thematic material giving the musical idea clarity. Many of the études have a similar quality, so if a performer joined them together in a concert, the rich, complex tapestry of sound complement more traditional works in a student's repertoire.

Étude No. 6 can be utilized to help students establish a 5/8 rhythmic pulse (see Illustration 11). There are two main sections ending with a short codetta. The

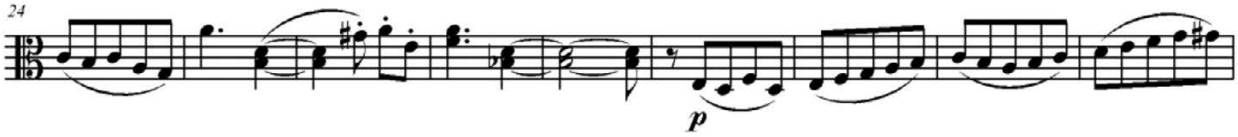
Table 5. Technical and musical issues in Book No. 2, Étude No. 1.

Left hand	Right hand	Musical ideas	Relevant repertoire
Double stops, shifting tonality (intonation)	Dynamic changes, elegant tone	Emotive, expressive	Reger solo suites, Hindemith Solo Sonata, op. 31/4, Mvt. 2

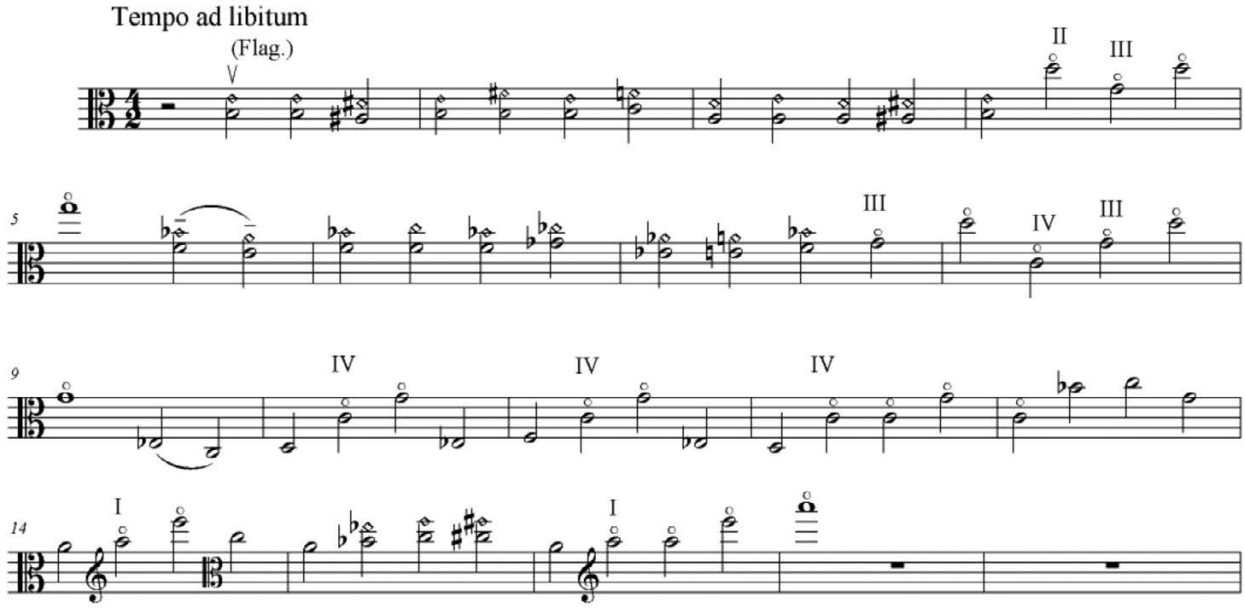
Illus. 11. Book No. 2, Étude No. 6. 5/8 melody (mm 1–7).



Illus. 12. Book No. 2, Étude No. 6 (mm. 24–32).



Illus. 13. Book No. 2, Étude No. 13: harmonics (mm. 1–17).



work shifts through many keys including C, E, and A major, and B and D minor. It should be played " in one," and the beginning of the étude establishes the pulse and proceeds in mostly stepwise motion.

The pulse is interrupted slightly at measure 25 with the use of syncopation, giving the student the opportunity to subdivide for four measures to achieve the contrast from a pulse "in one" to a brief, syncopated statement (see Illustration 12).

Étude No. 13 is constructed mostly with harmonics (see Illustration 13). Captivation and gentleness comprise the étude's musical idea. The texture of harmonics is balanced with non-harmonic note interjections that rest mostly in the viola's lower register. It is the second instance where *Tempo ad libitum* is used in Alfred Uhl's études. In étude 13, we see commonly used harmonic notes, with both natural and artificial harmonics exercised. We see the less common stopped harmonic where the first

Table 6. Technical and musical issues in Book No. 2, Étude No. 6.

Left hand	Right hand	Musical ideas	Relevant repertoire
Passage-work, stepwise scale-like motion	*Legato, accent, staccato*	Instability and irregularity	Shostakovich's Sonata for Viola, Mvt. 2

finger stops the string and the fourth finger plays a perfect fifth above the stopped note. It is also an opportunity for the student to practice the use of vibrato while playing artificial harmonics.

There is no question that études play an integral part in the development of a musician's technique. When paired with scales and other technical exercises, études can be viewed as solely developing technique, while musical development is left strictly to repertoire. Are they mutually exclusive? In Alfred Uhl's viola études we see the inclusion of technical exercises within a musical phrase. His viola études may not be a replacement for the standard traditional selections, but they certainly complement what is currently available. Additionally, they provide an opportunity to prepare a student for works with modern-day compositional elements.

Danny Keasler has been Lecturer/Artist in Residence at Mahidol University, College of Music in Bangkok, Thailand, since 2011. He is also the Associate Principal Viola of the Thailand Philharmonic Orchestra. He has performed in solo and chamber music concerts in Florida, Georgia, Alabama, Mississippi, and internationally in Bangkok, Thailand, and Wellington, New Zealand. In 2012, he founded the Thailand Viola Society and is currently the President of the group. He is also the Treasurer of the International Viola Society. Danny received his doctorate from Florida State University, where he studied with Dr. Pamela Ryan.

1. James Hinson, "A Stylistic Analysis of Three Selected Trios for Clarinet, Viola, and Piano: *Fairy Tales* by Robert Schumann, *Eight Pieces* by Max Bruch, and *Kleine Konzert* by Alfred Uhl" (DM Dissertation, Florida State University, 1995), 75.

2. James Hinson, "Uhl, Alfred," in *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/28717 (accessed December 11, 2010).

3. Ibid.

4. Hinson, "Stylistic Analysis," 27.

5. Ibid.

6. Ibid., 13.

7. Ibid., 2.

8. Ibid., 4.

9. Ibid.

10. Daniel Laubacher, "Portfolio of Compositions and the Music of Viennese Composer Alfred Uhl" (DM diss., University of California,1990), 8.

11. Hinson, "Stylistic Analysis," 81.

12. Laubacher, "Portfolio of Compositions," 7.

13. Ibid., 86.

14. Ibid., 87.

15 .Ibid., 88.

16. Roger Covell. "Musica Viva Australia," in *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/19432 (accessed December 5, 2010).

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1985 VOL. 1, NO. 2 — 30 YEARS OF JAVS

"Mastering the Difficulties of Sight-Reading" was written by William Schoen. It included the use of thinking enharmonically, and the drill of transposing up or down an octave. He promised that after a year of work, "one will be surprised to find sight-reading has lost its terrors. And it will become an enjoyable adventure."

Composer David Finko wrote brief memoirs on "The Violists of Leningrad," and Luigi Inzaghi penned an article on Alessandro Rolla's chamber music, including a citation calling one of the duos for violin and viola an 'Gran Duo Concertante Sinfonico,' "because the form reaches the size of a sinfonia concertante." William and Doris Preucil wrote on "The Evolution of the Suzuki Viola School," at a point in time when Volume 5 of the series was about to be published. In news on violists, Maurice Gardner was described as one who "has enriched the viola repertoire in recent years with several works now finding acceptance in the repertoire."

In an advertisement for Peters Edition, the Stamitz viola concerto was priced at $6.50.

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—Terry Robbins, The Whole Note

Primrose's Rise to Eminence and the Expansion of the Viola Repertoire Through His Transcriptions and Arrangements

by LeeAnn Morgan

William Primrose's transcription repertoire was integral to establishing and perpetuating his solo career, and carefully chosen to highlight both the virtuosic possibilities and the beautiful sonorities of the viola. His display of technique caught the attention of both critics and audiences, promoting his career as a soloist and at the same time promoting the viola as a solo instrument.
This article confirms that Primrose's transcription repertoire helped establish and promote Primrose's career, highlighted the viola's virtuosic possibilities, promoted the viola as a solo instrument and reflected Primrose's editing concepts and ideals (see Table 1).[1]

Introduction

With Primrose, the viola 'had arrived' as a viable solo instrument. As the great violinist, Yehudi Menuhin, put it, "If Tertis was the first protagonist, Bill Primrose was certainly the first star of the viola."[2]

Admittedly, it was not always a walk without struggle along the Primrose path. He had to beg Columbia records to make his first viola recording, but he was clever in his proposal. On this endeavor Primrose says:

> When I had become entirely involved with the viola and had the fifth, the thirteenth, and other Paganini caprices up my sleeve as a sort of blockbuster, I went to Arthur Brooks, Columbia's recording manager, and told him I would like to make viola records. He replied, "Please don't ask me to do that. I'll lose my job." I proposed that he allow me to record two of the Paganini caprices on the viola at the cost of overhead alone. He agreed, and I recorded the Paganini Caprices. As a result my career on the viola was aided immensely.[3]

The Paganini caprices became a key element in Primrose's efforts to reshape the perception of violist as virtuosic soloist. David Dalton recalled, "One older and highly respected European violist told me that 'Primrose's early recordings of two Paganini caprices hit our shores like a tidal wave, sweeping aside forever past notions of what limitations the viola was supposed to have.'"[4]

Primrose himself recalled:

> Sheer contumelious, roister-doister bravado took over when it came to transcriptions and, need I add, performances of the Caprices of Paganini! I aimed to *épater les bourgeois* and set the cat among the pigeons in the violists of the day. Pure youthful pride and ambition![5]

A survey of the Primrose transcriptions and arrangements illustrates that his encore repertoire was chosen to highlight both the virtuosic possibilities and the beautiful sonorities of the viola. It was through this display of technique that he was able to catch the attention of both critics and audiences; thus promoting his career as a soloist and at the same time showcasing the viola as a solo instrument.

Another area that will be explored here is the alterations Primrose made to adapt the

Table 1. Primrose transcriptions

Composer	Name of Work	Audio	Published Score	Original Source	Original Date	Manuscript
Aguirre, Julian–Heifetz, Jascha	*Huella*	✓	✓	Piano & violin, piano	N/A	
Bach, Carl Phillip Emanuel	*Solfeggietto*	✓	✓	Clavier	1770	
Bach, Johann Sebastian	*Slumber Song*		✓	Cantata No. 82	1727	✓
	Suites for Solo Viola	✓	✓	Violoncello	1730	✓
Bartók, Béla	Forty-Four Viola Duos		✓	2 violins	1931	✓
Beethoven, Ludwig van	*Notturno*	✓	✓	String trio	1796	
Benjamin, Arthur	*Cookie*	✓		2 pianos	1949	Edit on printed source
	Jamaican Rumba	✓	✓	2 pianos	1938	
	Matty Rag	✓		2 pianos	N/A	✓
	From San Domingo	✓	✓	Orchestra, also violin & piano	1945	
Benjamin, Arthur–Cimarosa, Domenic	*Concerto*			Oboe concerto	N/A	✓
Bizet, Georges	*Adagietto*		✓	Orchestra, also piano	1872	
Borodin, Alexander	*Nocturne and Scherzo* from Quartet No. 2		✓	String quartet	1881	✓
Brahms, Johannes	*Soft Strains of Music Drifting*		✓	Low voice & piano	1886	
Chopin, Frederick	*Nocturne*	✓	✓	Piano	N/A	✓
Dinicu, Grigoras–Heifetz, Jascha	*Hora Staccato*		✓	Violin & piano	N/A Heifetz 1929	
Foster, Stephen Collins-Heifetz, Jascha	*Jeanie with the Light Brown Hair*	✓	✓	Voice & piano	1854 Heifetz 1939	

Table 1. Primrose transcriptions

Composer	Name of Work	Audio	Published Score	Original Source	Original Date	Manuscript
Paganini, Nicolò	Caprice No. 24	✓	✓	Violin	1805	✓
	La Campanella	✓	✓	Violin concerto	1826	✓
Poulenc, Francis	*Pastourel for Viola and Piano*			Ballet, then piano	1927	✓
Schubert, Franz	*Ave Maria*	✓	✓	Voice & piano	1825	
	Litany for All Souls Day	✓	✓	Voice & piano	1816	
Stamitz, Karl	Sonata in B-flat Major		✓	Harpsichord w/ viola ("tenor") obligato	1778	✓
Tchaikovsky, Peter Ilich	*None but the Lonely Heart*	✓	✓	Voice and piano	1869	
Valle Francisco Magalhaes-Heifetz, Jascha	*Ao pé da fogueira: preludio XV*	✓	✓	Piano	N/A	
Villa-Lobos, Heitor	*Aria from Bachianas Brasilieras*		✓	Soprano w/ 8 cellos	1938-1945	✓
Vivaldi, Antonio	Concerto in E minor		✓	Violoncello & piano	N/A	
	6 Sonatas		✓	Violoncello & piano	N/A	Edit on printed source
Wagner, Richard	*Träume*		✓	Soprano & piano	1857	
Weber, Carl Maria von	*Andante e Rondo Ongarese*		✓	Viola, then bassoon & orchestra	N/A	✓
Wieniawski, Henri	*Caprice*		✓	Two violins	N/A	✓
Wolf, Hugo	*Italian Serenade*		✓	String quartet	N/A	✓

transcriptions to the viola, tracking the editing changes he made. These include key choices, fingerings, bowings, note changes and changes from original register, thus providing a reflection of Primrose's editing concepts and ideals. He was firm in the belief that violists should not adopt the exact same fingerings used on the violin:

> I have held that to finger the viola as an analogue to the violin has been the downfall of most violists. A . . . careful and respectful examination [of Tertis editions] led me to the unshakable conclusion that . . . he [Tertis] had arrived at a system of fingering that evoked the sonorities and the rather exclusive beauties of the viola as distinct from the violin.[6]

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Defining Transcriptions

Transcriptions can often be controversial—we face the following question: Should we just stay with works original to the instrument? Primrose was aware that many musicians condemn transcriptions, and he answered these critics by praising Bach himself as "our greatest transcriber".[7] He also added that transcriptions have been the "grist to the mill" of instrumentalists and composers alike.[8] However, he did avoid performing transcriptions in Europe as he found that transcriptions were generally frowned upon there at the time.[9]

Primrose does remonstrate that violists will be criticized for using transcriptions, as he explains:

> We, violists, of course, are forever belaboured by those musicians *manqué*, the critics, if we venture a transcription on a programme, being told our repertoire is so exiguous that we have no other recourse in filling out our offerings to the public. As I have said, how misinformed they are! It is a thoughtless stick easily to hand to beat us dogs of violists, if I may employ the pathetic fallacy.[10]

Primrose does acknowledge there was a paucity of repertoire especially when Tertis was starting out.[11] However, Tertis, Primrose and other violists in their collaboration with composers have remedied this to the point that violists now enjoy a rich and varied repertoire, and that the use of transcriptions is now a choice and not a necessity.

Before delving into the details of the Primrose transcriptions, we must first identify the parameters of definition for a transcription versus an arrangement. At times the line of demarcation between the two terms can be blurred. I have chosen to include works that may essentially fall under either category.

The *New Grove* defines a transcription as follows:

> Transcription refers to copying of a musical work, usually with some change in notation or in layout. Transcriptions are usually made from manuscript sources . . . and therefore involve some degree of editorial work. It may also mean an arrangement, especially one involving a change of medium.[12]

The definition of an arrangement is as follows:

> The word "arrangement" might be applied to any piece of music based on or incorporating pre-existing material. In the sense in which it is commonly used among musicians, however, the word may be taken to mean either the transference of a composition from one medium to another or the elaboration (or simplification) of a piece, with or without a change of medium. In either case some degree of recomposition is usually involved, and the result may vary from a straightforward, almost literal, transcription to a paraphrase. It should be added, though, that the distinction implicit here between an arrangement and a transcription is by no means universally accepted.[13]

With both definitions in hand, one can see that the matter can be ambagious,[14] as the definition for transcription reserves a subcategory for arrangements and vice versa. For definitional terms, most of Primrose's contributions would fall under the transcription classification. However, there are some works that could be defined as an arrangement, but traditionally have been referenced as a transcription. An example of a work of this type is Beethoven's *Notturno.*

A. Virtuosic Works

Dinicu-Heifetz: *Hora Staccato*
Paganini: *24th Caprice*
Paganini-Liszt: *La Campanella*
Wieniawski: *Caprice*

Primrose completely understood the need for virtuosity was essential, as he explains, "Succeeding as a soloist takes a lot of 'chutzpah' or just plain gall.

Like an actor, the artist has a strong drive to express and to expose himself to the public . . . ."[15] Addressing Paganini's Caprices, Primrose states the following:

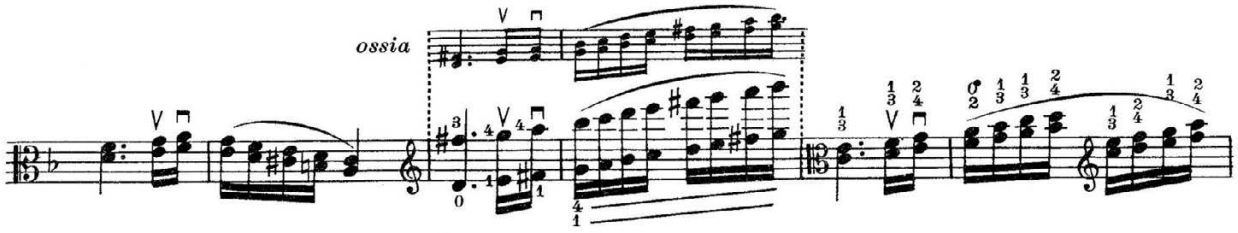
> That I riled the violinists was something I hadn't counted on. They in turn sought to demean my fanfaronade, claiming that, after all, I was performing on a 'small viola'. How too, too illogical, caviling, Jesuitical! Pause for a moment, if you will. And what if I had been cavorting on a viola a mere two inches above their own capability, and two inches more impressive? No, I think Mischa Elman more honest when, at his behest, I whirled through Paganini No. 5, and after a moment's cognition he exclaimed, 'It must be much easier on the viola!'[16]

Paganini: Caprice No. 24

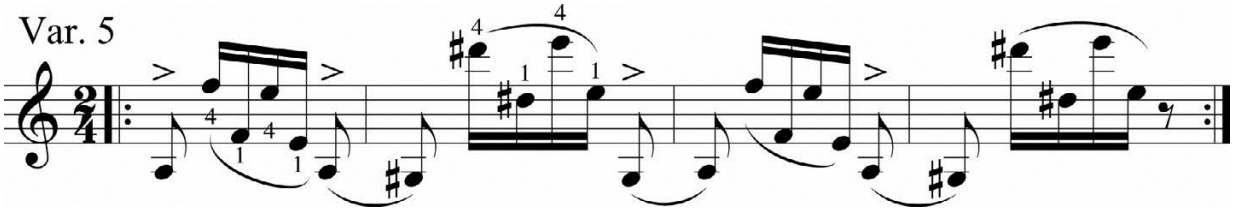
The *24th Caprice* (1805) is undoubtedly the most technically complex of all of Primrose's transcriptions. Because of its variation form, the *24th Caprice* consists of an array of technical challenges including: left-hand pizzicato; fingered (artificial) harmonics; tenths (seldom encountered in viola playing, optional *ossia* to perform as thirds in place of tenths) and octaves; up-bow staccato; fast runs in a high register and large leaps in shifting. Fortunately, this difficult feat on the viola by Primrose has been preserved both in audio and video recording.

An analysis of the Primrose transcription reveals several alterations from Paganini's original caprice for solo violin, the most obvious being that this is scored for viola with an added piano part. In addition to the viola and piano version, Primrose often performed the viola and orchestra version, which is now housed in the Primrose Room of the Primrose International Viola Archive. Currently, I have not been able to locate the original source for the piano part, but have made comparisons and it does differ from the piano accompaniment part composed by Robert Schumann.

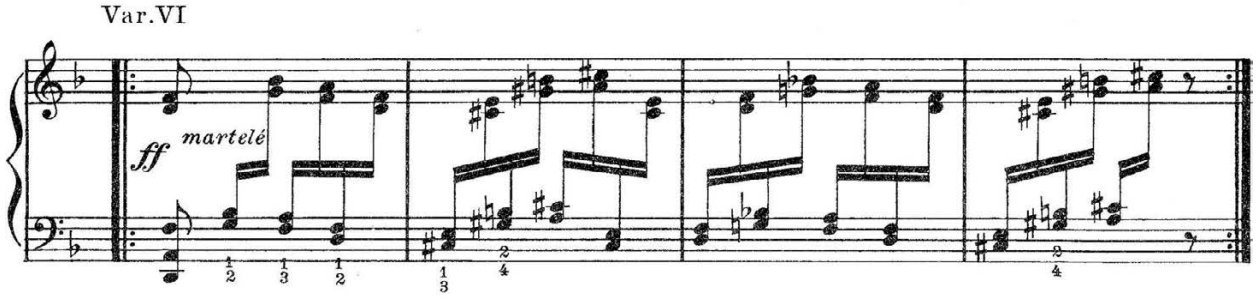
Illus. 1a. Paganini's Caprice No. 24, Var. 5, Primrose version



Illus. 1b. Paganini's Caprice No. 24, Var. 5 (violin)



Illus. 2. Primrose arrangement, Var. 6 (piano)

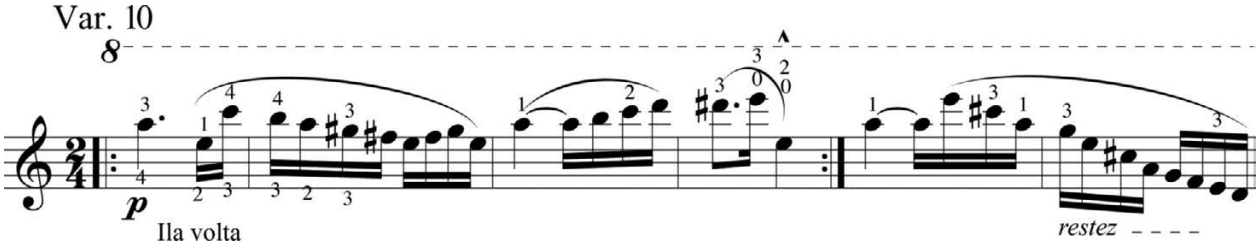


Other alterations are as follows: Variation 5 of the Primrose version includes an optional *ossia* to play thirds instead of tenths (see Illustrations 1a and 1b); Variation No. 5 from the original is excluded in the Primrose version, and a piano variation is added—this becomes Variation No. 6 of the Primrose version (see Illustration 2); Variation 8 introduces a solo piano section for four measures where the violin would repeat in the original and the chords are slightly different; Variation 10 is executed as fingered (artificial) harmonics while the original violin version is natural stopped notes (see Illustrations 3a and 3b); Variation 11 is excluded from the Primrose version; and both versions end with a Finale but, they greatly differ from each other (see Illustrations 4a and 4b). The Primrose transcription is also transposed down a fifth from the original.

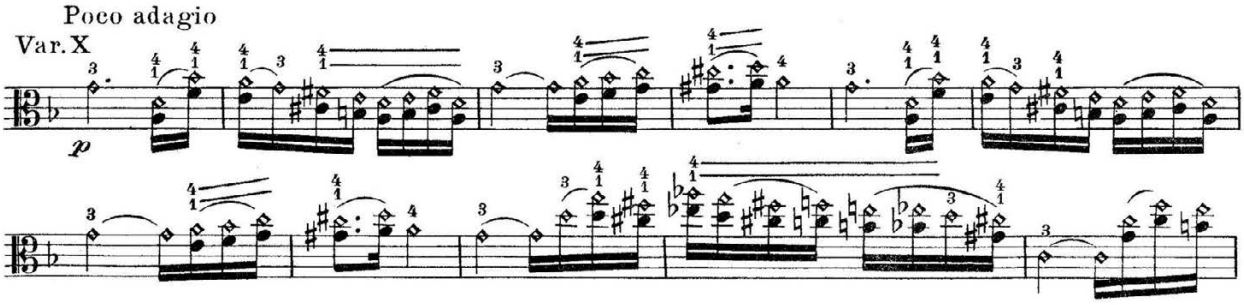
Wieniawski: Caprice No. 3

Henryk Wieniawski (1835–1880), like others included in the virtuosic category, was a violinist and composer. His compositions combine the technical advances of Paganini with Romantic imagination and Slavonic colouring. Like Paganini's Caprices, he also contributed a considerable number of technically demanding etudes entitled: *L'école moderne* and *Études-caprices*.[18]

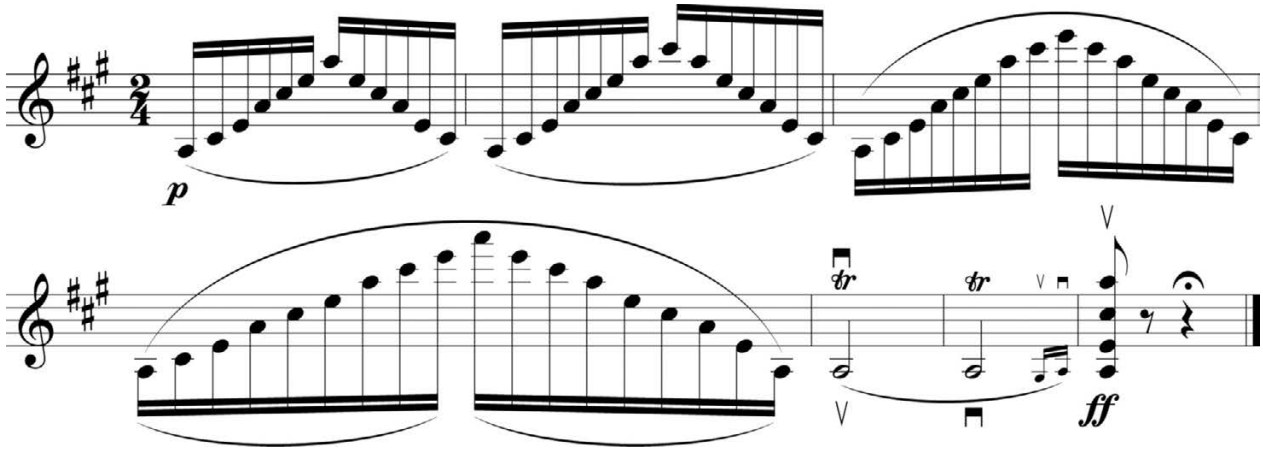
Illus. 3a. Paganini's Caprice No. 24, Var. 10 (violin)



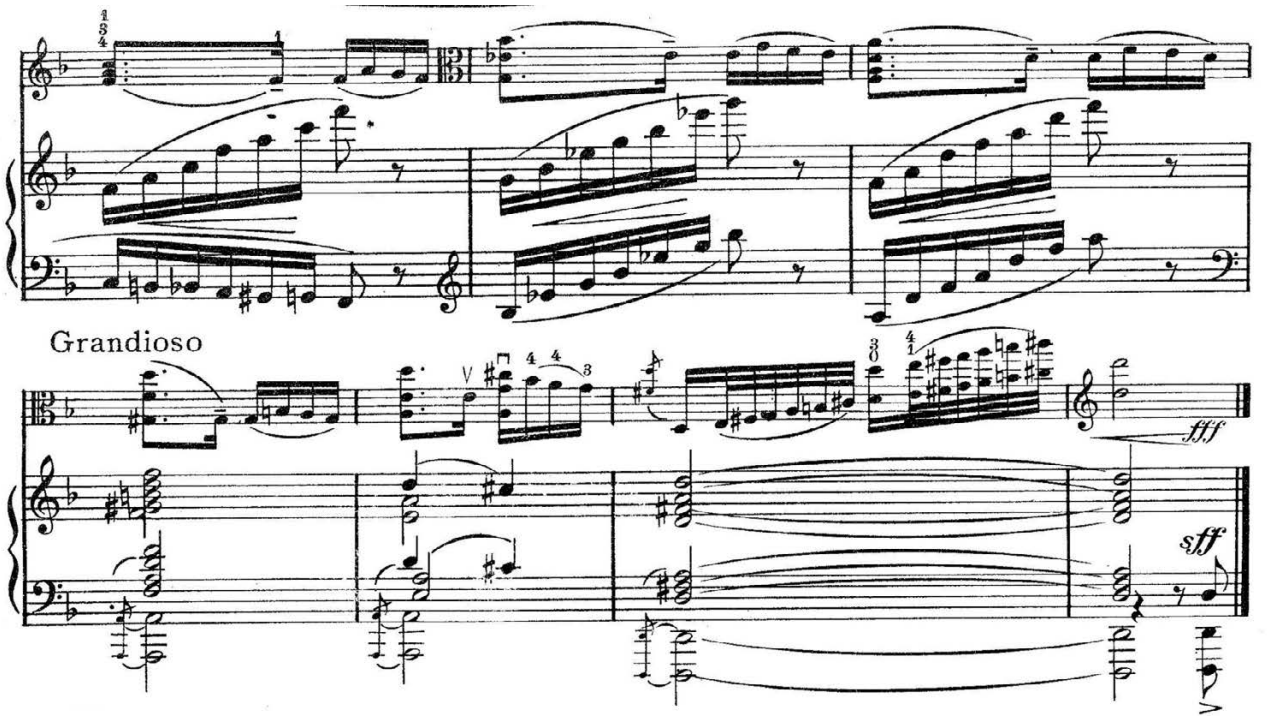
Illus. 3b. Paganini's Caprice No. 24, Var. 10, Primrose version



Illus. 4a. Paganini's Caprice No. 24, final seven measures (violin)[17]



Illus. 4b. Paganini's Caprice No. 24, Primrose version, final seven measures



The original work referenced is Wieniawski's *Études-caprices* for two violins and specifically Étude-caprice No. 3. In place of the accompanying second violin part, Primrose adds a piano part. The technical aspects of this challenging caprice include: Presto tempo; quick, agile shifting; some points of extremely high register for viola; and sixteenth note runs with little reprieve. Primrose also includes an added reference on both the manuscript and published score of a harmonic technique he used to produce clean, quick descending runs (See Illustrations 6 and 7). He describes the details of this technique in the Introduction to his scale study, *The Art and Practice of Scale Playing on the Viola:*

> [At this indication] *no finger* must touch the string, as we can make use of the phenomenon that, when the open string is used rapidly between two stopped notes, the upper octave will automatically sound. The advantage of all this is that many shifts are thus eliminated, and a feeling of added facility induced.[19]

B. Baroque and Classical

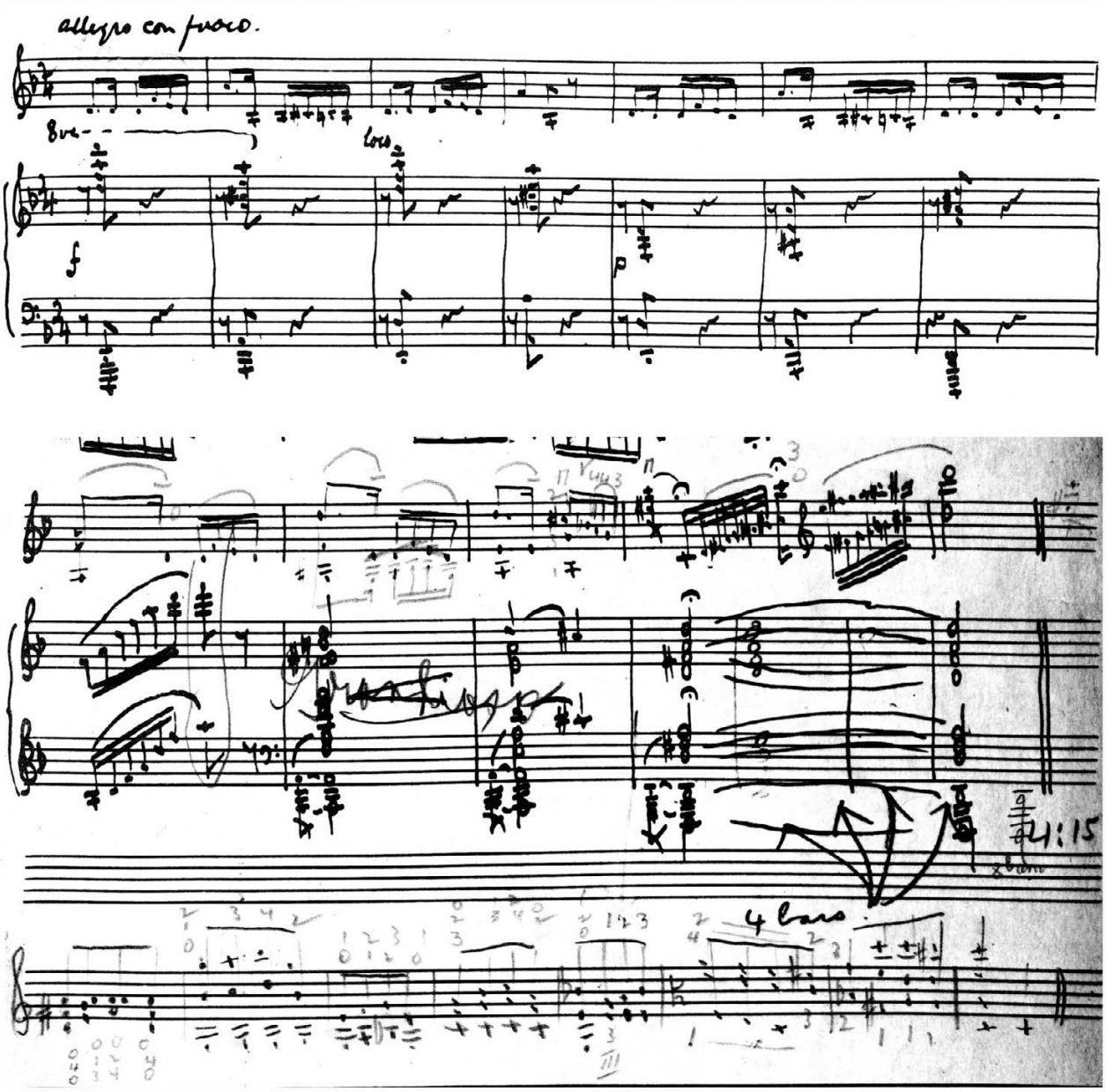
Bach, C.P.E.: *Solfeggietto*
Bach, J.S.: *Slumber Song*
Bach, J.S.: Suites for Solo Viola
Beethoven: Notturno
Benjamin-Cimarosa: Concerto (oboe)
Stamitz: Sonata in B-flat
Vivaldi: Concerto in E minor, 6 Sonatas

Beethoven: *Notturno*, op. 42

Primrose was always stirring things up, so to speak. He riled violinists, critics and other violists, and his edition of Beethoven's *Notturno* is a perfect agitating example. Beethoven's *Notturno* is the violist's answer to the lack of a Beethoven viola sonata (Beethoven only completed eight measures of manuscript for an intended viola sonata). Beethoven's *Notturno* for Piano and Viola op. 42 is adapted from the Serenade for String Trio, op. 8. Beethoven writes: "The transcriptions [of op. 41 and op. 42] are not my own, though they have been examined by me and essentially improved here and there."

So, although Beethoven did not provide the actual transcriptions, it appears he approved them. Technically, Primrose did not transcribe the *Notturno*. Strictly speaking, it is an arrangement of a transcription, yet the variation from the original blurs definitional lines and it has become standard to categorize it as a transcription.

Illus. 5. Paganini's Caprice No. 24, Primrose manuscript, first and last pages

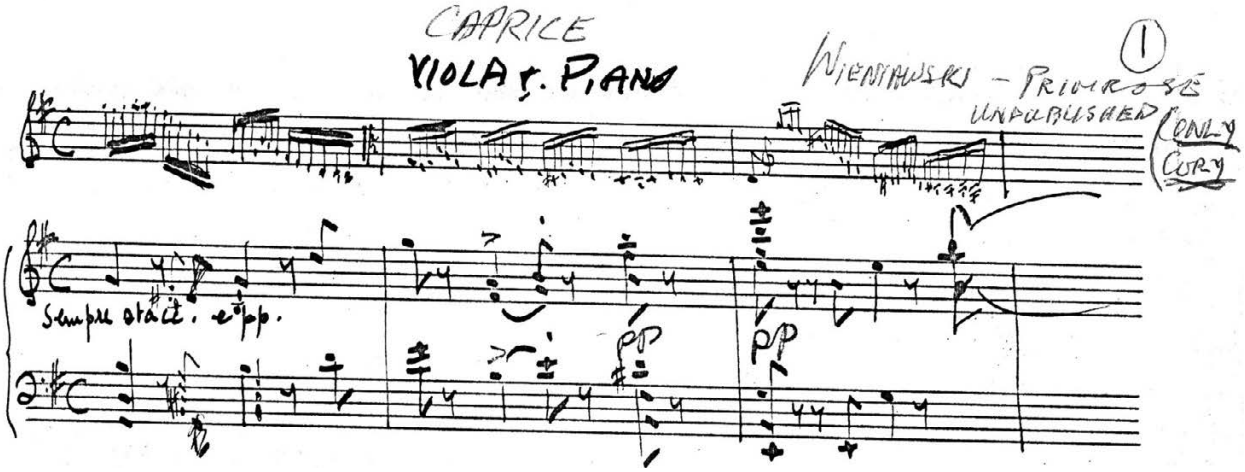


Illus. 6. Wieniawski *Caprice*, m. 13 (p. 6) rapid harmonic A

Illus. 7. Wieniawski *Caprice*, Primrose's note on manuscript

NOTE: THE SIGN ⓪ INDICATES THAT NO FINGER MUST TOUCH THE STRING, THUS MAKING USE OF THE PHENOMENON THAT WHEN THE OPEN STRING IS USED RAPIDLY BETWEEN 2 STOPPED NOTES, THE UPPER OCTAVE WILL AUTOMATICALLY SOUND -WP

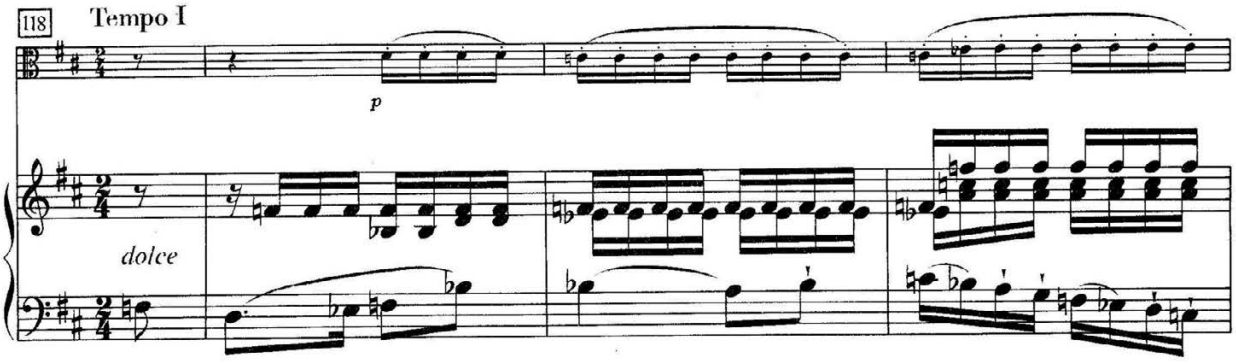
Illus. 8. Wieniawski *Caprice*, Primrose manuscript



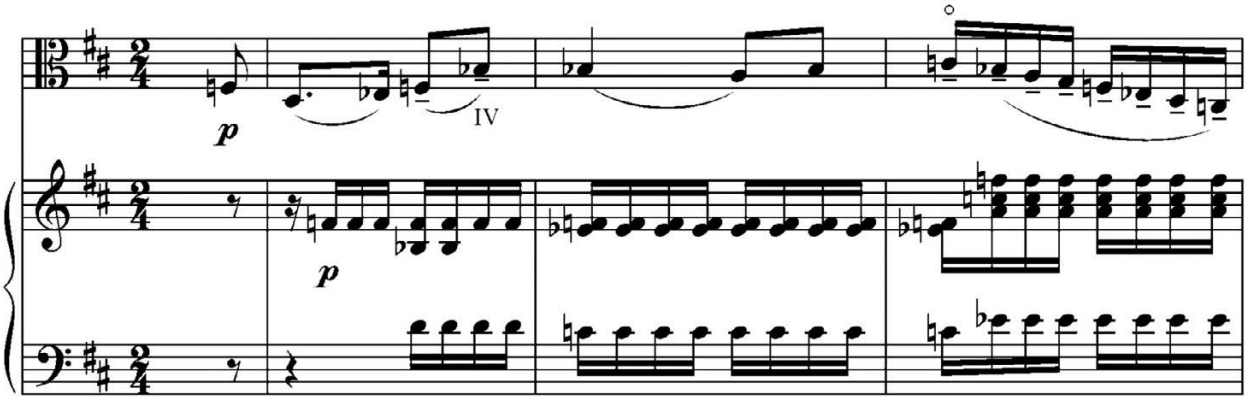
Ulrich Drüner, a collector of original publications and manuscripts for viola, in 1979 produced an edition based on the first edition of the parts dating back to 1804. This is an edition where they "attached considerable importance to arriving at an authentic musical text based on the original." According to Drüner, Primose's edition is an "extremely arbitrary arrangement."[20] Therefore, is Primrose's edition just a capricious, unsupported jaunt into open defiance of musical authenticity? Or is there measured reasoning behind his rendition? I argue that it is the latter. Primrose was not one to portray the viola as the "dull dog" of instruments.[21] This edition is a prime example of three elements that Primrose promoted in his solo viola playing:

First, give the viola a virtuosic line—most of the *Notturno* is not a rewriting, but switching the right

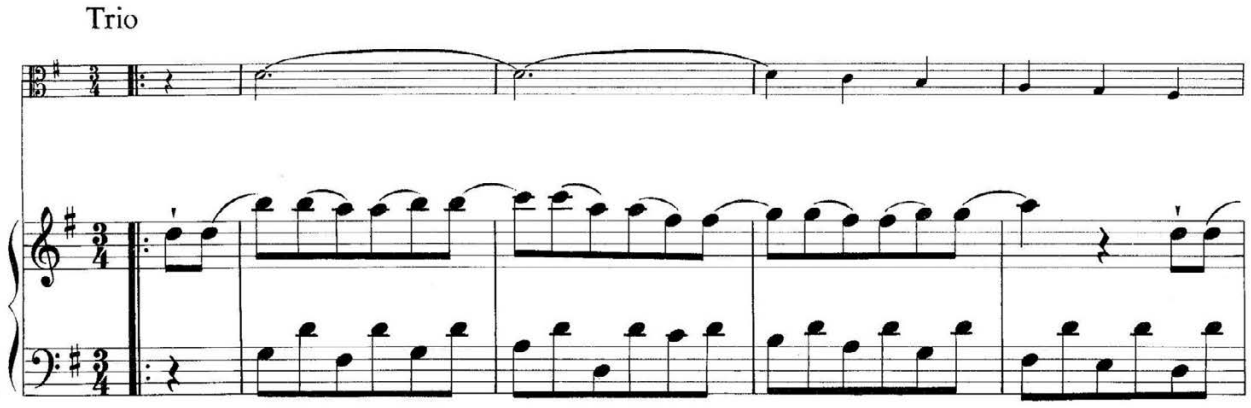
Illus. 9a. Beethoven's *Notturno*, Drüner edition



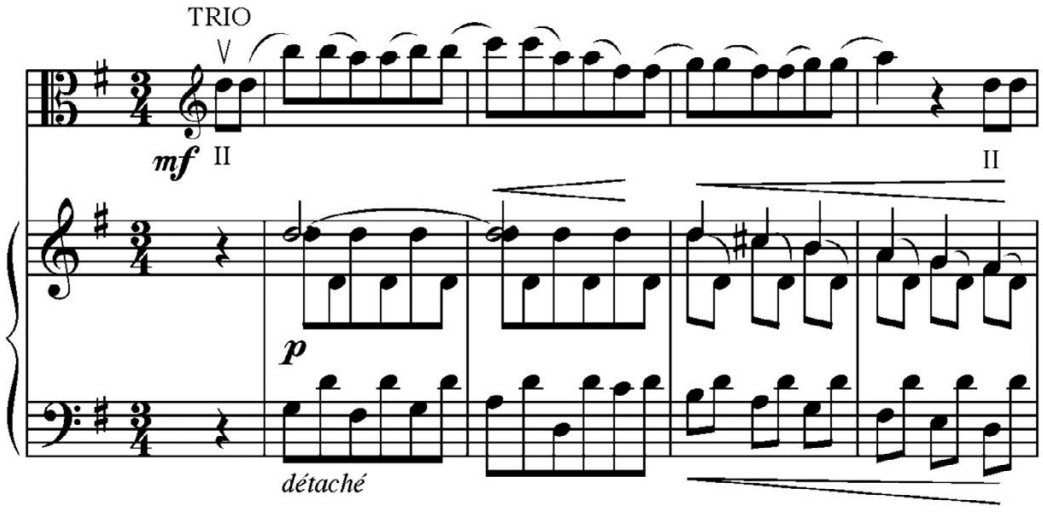
Illus. 9b. Beethoven's *Notturno*, Primrose edition



Illus. 10a. Beethoven's *Notturno*, Drüner edition.



Illus. 10b. Beethoven's *Notturno*, Primrose edition.



hand of the piano (the more virtuosic line in the original) with the solo viola.

Second, use open strings for rich tone—open strings that would generally be avoided on the violin.

Third, utilize alternate fingerings to heighten the brilliance of the viola.

The *New Grove* lends validity to the existence of the Primrose edition as it states the following in its definition of an arrangement:

> Few areas of musical activity involve the aesthetic (and even the ethical) judgment of the musician as much as does the practice of arrangement. Every arrangement creates its own historical authenticity. It would be unrealistic to propose that arrangements should be judged without reference to the original, but it is perhaps only by regarding the arrangement and the original as two different versions of the same piece that a solution to the aesthetic dilemma they so often create will be found.[22]

Included here are two short excerpts from the Drüner edition, which are based on the original, as well as also the Primrose edition; notice the changes Primrose made and although not regarded as an "authentic" edition, it does make for a much more exciting performance (see Illustrations 9b and 10b).

C. Romantic

Bizet: *Adagietto* (incidental music for orchestra from *L'Arlésienne Suite*)
Chopin: *Nocturne*
Weber: *Andante e Rondo Ongarese*[23]

See Variant Sources section for details:
Borodin: *Nocturne and Scherzo* from Quartet No. 2
Wolf: *Italian Serenade* (originally for string quartet)
See Vocal Inspired section for details:
Brahms: *Soft Strains of Music Drifting*
Schubert: *Ave Maria*
Schubert: *Litany for All Souls Day*
Tchaikovsky: *None But the Lonely Heart*
Wagner: *Träume*

Weber: *Andante e Rondo Ongarese*

The cause for virtuosity

Why would Primrose take such liberty with a work that could be a straight across transcription? I believe it was for the cause of virtuosity, a close look at Primrose's editing choices support this premise.

Weber's *Andante e Rondo Ongarese* is a prime example of Primrose's cause to promote virtuosity on the viola. It is replete with virtuosic fingering and bowing edits. And includes full sections of new material that are completely different from other editions. With so many additions, Primrose's version strains the definition of transcription.

Editing Choices

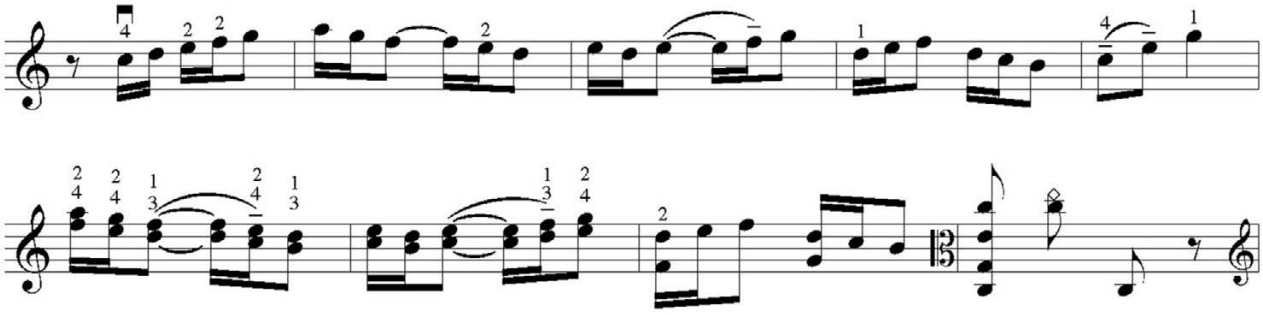
Primrose made distinctive editing choices for fingerings, articulation and harmonics that promote his virtuosic cause. Let's look at some specific examples:

The articulation Primrose chose adds brilliance and clarity. With the sections of up-bow staccato and spiccato the viola is cleanly heard (ex. staccato mm. 24–25, 28, 44; up-bow staccato mm. 181–182; spiccato—m. 61, mm. 196–197; *spiccato* arpeggios mm. 282–28 —driving to an exciting ending). The harmonics add flair and brilliance. (Ex. m. 78 & 120 artificial harmonic, mm. 88-89 harmonics)

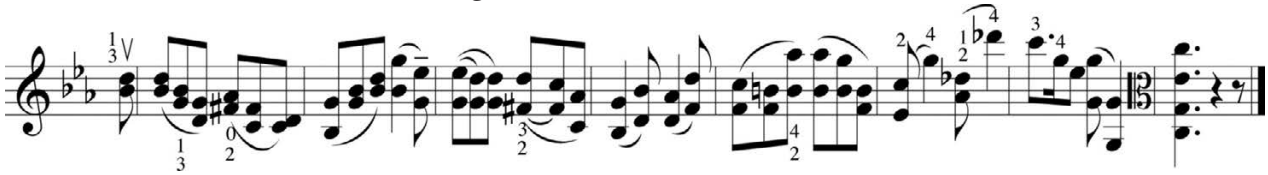
The Primrose edition is also replete with fingerings that are technically more advanced and the fingering choices add to a more dramatic presentation. Some prime examples are:

The use of more expressive positions (ex. mm. 1–2 sul G in IV position, m. 14 VI position, m. 30 sul D V position, m. 35 VII position, m. 41–42 V position, m. 59 VII position). Another virtuosic fingering choice in the Allegretto is in m. 77 that leaps from first to fifth position for just one note. This makes for more glissando and more expression within the execution.

Illus. 11. Weber's *Andante and Rondo Ongarese*, mm. 112–120.



Illus. 12. Weber's *Andante and Rondo Ongarese*, mm. 54–60.



Another Primrose addition, was taken from the violin section part with added double-stops above (see Illus. 11). He also inserts 4-note chords that don't appear in other sources (ex. mm. 90 & 120) and at the end of the Andante he executes a section with both double-stops and a four-note chord (see Illus. 12).

The Ending

Primrose's approach to add virtuosity was clearest in the ending of the edition. Starting in m. 254 is a technical display of running arpeggios and scales. Primrose also adds a *Meno Mosso* marking (m. 276) to pull the tempo back before launching into the *Allegro* (another added tempo marking) with blazing arpeggio runs executed with *spiccato* that drives to three measures before the end. At this measure (m. 288) he executes double stops on alternating strings leading to a brilliant harmonic and ending with a *secco* open C string. This all creates a dramatic ending reminiscent of a great romantic violin concerto.

Original Source in Question

The International Music Company's score published in 1956 notes that there are two indications that Primrose's edition of Weber's *Andante e Rondo Ongarese* is a transcription: first, it is printed "Transcribed by William Primrose" in the top left-hand corner of the score and second, there is a footnote that states, "Originally for Bassoon and Orchestra."[24] However, the 1938 Schott edition explains in the preface that Weber composed the *Andante e Rondo Ungarese per L'Alto Viola Solo con gran Orchestra* for his brother Fritz, a violist, and that later he re-wrote the work for bassoon.[25] A closer inspection of the work's listing in the *New Grove* reveals that the Schott edition is correct; the viola version was composed in 1809 and the bassoon version in 1813.[26] What is not clear is if Primrose referred to the bassoon version as an original source or if he had access to the published viola Schott version and simply added editing markings along with his other compositional additions.

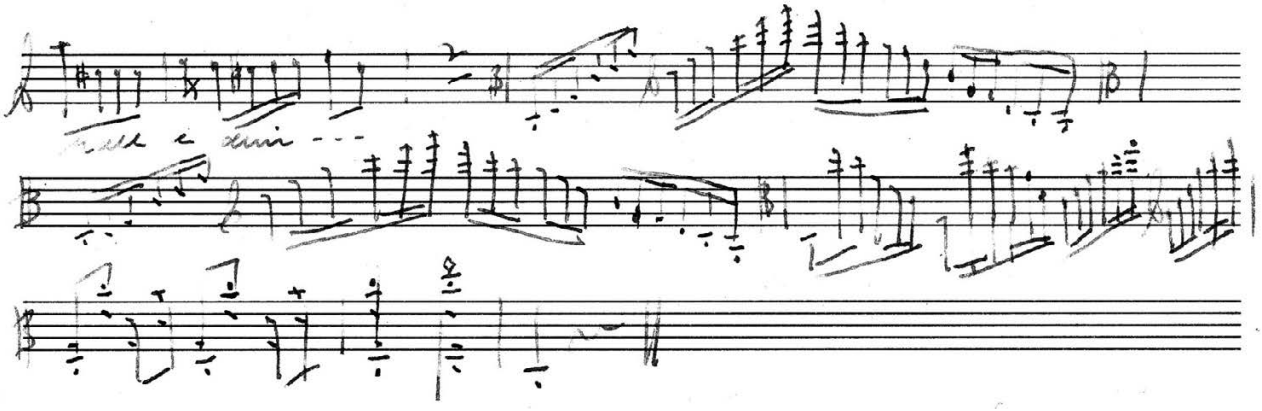
D. Vocally Inspired

Brahms: *Soft Strains of Music Drifting*
Foster–Heifetz: *Jeanie with the Light Brown Hair*
Schubert: *Ave Maria*
Schubert: *Litany for All Souls Day*
Tchaikovsky: *None But the Lonely Heart*
Wagner: *Träume*
See Baroque section for details:
Bach: *Slumber Song*
Some of the works Primrose transcribed are short masterpieces from romantic vocal repertoire. For each of these, Primrose made minimal changes from the vocal line, thus enabling the viola to "match in wordless musicality the imagery of the original sung texts."[27]

Tchaikovsky: *None But the Lonely Heart*

Of these vocal works perhaps not any is more endearing than Tchaikovsky's *Nur wer die Sehnsucht kennt (None But the Lonely Heart)*. For us as violists, this song epitomizes why we play the viola—for that

Illus. 13. Weber's *Andante and Rondo Ongarese*, Primrose manuscript, last page.



beautiful, rich, dark tone and singing quality. And I believe this is why Primrose was so attracted to the beauty of the instrument. It was not all about glitz and bravado.

E. Latin-Inspired

Aguirre–Heifetz: *Huella*
Benjamin, Arthur: *Jamaican Rumba* and *From San Domingo*
Valle–Heifetz *Ao pé da fogueira: preludio XV*
See Variant Sources section for details:
Benjamin, Arthur: *Cookie* and *Mattie Rag*
Villa–Lobos: *Aria* from *Bachianas Brasilieras*, No. 5

According to Dalton, "(Primrose) was enamoured of the colour and vitality of Spanish music and its Latin derivatives."[28] He had opportunities to tour South America with the London String Quartet, with the NBC symphony under Toscanini, and lastly as a soloist.[29]

Several of the Latin-inspired transcriptions are originally attributed to Arthur Benjamin. Primrose and Benjamin had mutual respect for each other and Benjamin composed works for Primrose including the Sonata for Viola and Piano (originally named *the Elegy, Waltz and Toccata*).[30] Primrose fancied some of the other pieces by Benjamin and transcribed them for viola.

Benjamin: *Jamaican Rumba*

Arthur Benjamin (1893–1960), like Primrose, was exposed to Latin-American music during his travels.[31] One of his best known pieces is *Jamaican Rumba* (1938). Originally for two pianos four hands, it was later orchestrated. The orchestra version is listed as *2 Jamaican Pieces: Jamaican Song and Jamaican Rumba* (1938).[32] This is not to be confused with another coupling by a similar title the *Two Jamaican Street Songs: Mattie Rag and Cookie* (1949). In addition to the viola transcription, Primrose also transcribed *Jamaican Rumba* for violin and in 1944 Jascha Heifetz recorded the work.[33]

Jamaican Rumba became one of Primrose's signature pieces. With its jovial mood and technical demands, along with a kick of spice, it fit Primrose's personality perfectly. The work starts with a *Tempo giùsto—alla Rumba* marking and maintains this energy throughout the piece. It cycles through a display of various techniques including: *col legno,* higher registers, ascending chromatic scales in broken fourths interrupted by double stops, syncopated rhythms, ascending chromatic scales in broken octaves, pizzicato and a harmonic to end the piece.

F. Variant Sources[34]

Bartók: *Forty-Four Viola Duos* (originally for two violins)
Benjamin: *Two Jamaican Street Songs: Mattie Rag and Cookie* (originally for two pianos)
Borodin: *Nocturne and Scherzo* from Quartet No. 2 (originally for string quartet)
Poulenc: *Pastourel for Viola and Piano* (originally for ballet)
Villa-Lobos: *Aria from Bachianas Brasilieras, No. 5* (originally for soprano & 8 Cellos)
Wolf: *Italian Serenade* (originally for string quartet)
See Classical section for details:
Beethoven: *Notturno* (originally for string trio)
See Romantic section for details:
Bizet: *Adagietto* (incidental music for orchestra from *L'Arlesienne Suite*)

In the course of this research, the initial expection was that the transcriptions were likely to be merely take-offs from violin versions; simply transposed down a fifth, a few editing marks and left at that. What was discovered, however, was a wealth of rich resources for the viola taken from varied sources including: string quartet, soprano with eight cellos, two pianos and even a ballet movement. Yes, some transcriptions were taken from violin, but they were done very well and fitted to the viola. Primrose avoided pieces that would not ultimately transfer well to the instrument.

> This sort of venturing (into violin repertoire) had to be proscribed if one got out on to something like *Rondes des Lutins* by Bazzini

> for violin. You don't play it on viola regardless of your technical equipment, because it is not going to sound. I was always guided in my transcriptions by how well the piece would sound on the viola.[35]

Bartók: *Forty-Four Viola Duos*

Primrose transcribed Bartók's violin duos with the student in mind and saw that these could be used to "encourage young players to adopt this most beautiful and characteristic of the string instruments."[36] He endorsed that this collection could "acquaint the young ear with something more than tonic and dominant harmony" through its understandable dissonance along with introducing "intriguing rhythmic patterns."[37] In his own words:

> Here, indeed, is a treasure trove of charming dance rhythms, and haunting folk songs, from the pen of the most important figure in the 20th Century music. Only a really great composer could have written with such disarming simplicity, withal devoid of one banal note or meretricious phrase.[38]

Primrose made the following changes to his transcription of the duets, which are originally for two violins.[39] The majority of the duets stay in the original key, but several are transposed down a fifth or an octave depending on register. There are a few that are transposed down one octave for a few measures and then return to the original key and register. Periodically he offers two sets of fingerings and register: one for more advanced students and one for less experienced students.

In studying these duets one would do well to reference the most recent research and performances offered by Claudine Bigelow and Donald Maurice. Their recording contains the original field recordings alongside their own modern recording. The CD liner notes specifically reference the Primrose edition and give the following information:

> It is an interesting but inexact transcription because Primrose made a wide variety of alterations to accommodate the challenges created by remaining at original pitch without the availability of an E string.
>
> Unfortunately, Primrose's schemes largely ignore the pedagogical sequence so clearly intended by Bartók. For example, the first two duos explore every string on the instrument, and in Duo 11, "Cradle Song," bitonality is introduced in first position.[40]

It is significant to note that Peter Bartók, in 1994, and in collaboration with Paul Neubauer, published a version of the *Forty-Four Viola Duets* that varies greatly from both the most popular violin version published by Boosey and Hawkes and the Primrose transcription. Included in the preface is a list of pieces originally recommended by Bartók and grouped in an order that could be presented in a recital (see Table 2. Bartók Performance Groupings).[41]

Table 2. Bartók Performance Groupings

I. 44, 19, 16, 28, 43, 36, 21, 42
II. 17, 38, 37, 10, 35, 39
III. 7, 25, 33, 4, 34
IV. 11, 22, 30, 13, 31, 32
V. 1, 8, 6, 9

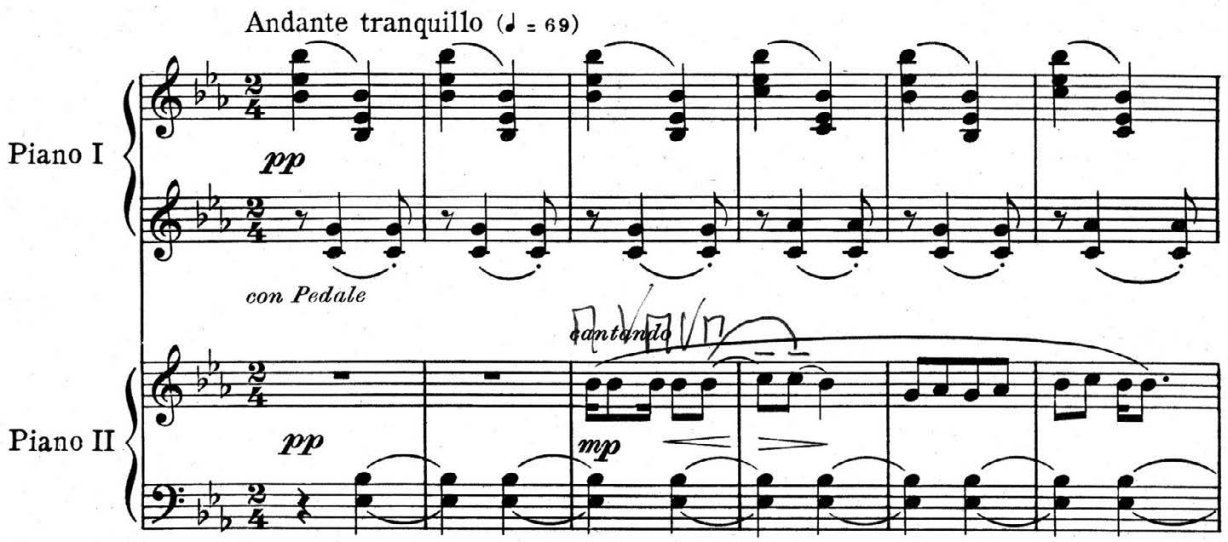
Benjamin: *Mattie Rag & Cookie*

Some of the transcriptions have remained unpublished, one such work is Arthur Benjamin's *Two Jamaican Street Songs: Mattie Rag and Cookie*, made accessible through the efforts of Dalton. In the archive special collections Primrose's markings were noted on the original source for two pianos (see Illustrations 14 and 15), but it was not possible to obtain Primrose's viola transcription. Fortunately, Dalton had a copy of the manuscript in his personal collection. Primrose's recording of *Mattie Rag* portrays a laid-back, more relaxed version of a rag. The middle section on the recording (mm. 23–34) is completely different from the manuscript, as is also the ending (mm. 49 to the end) (see Illustration 16.)

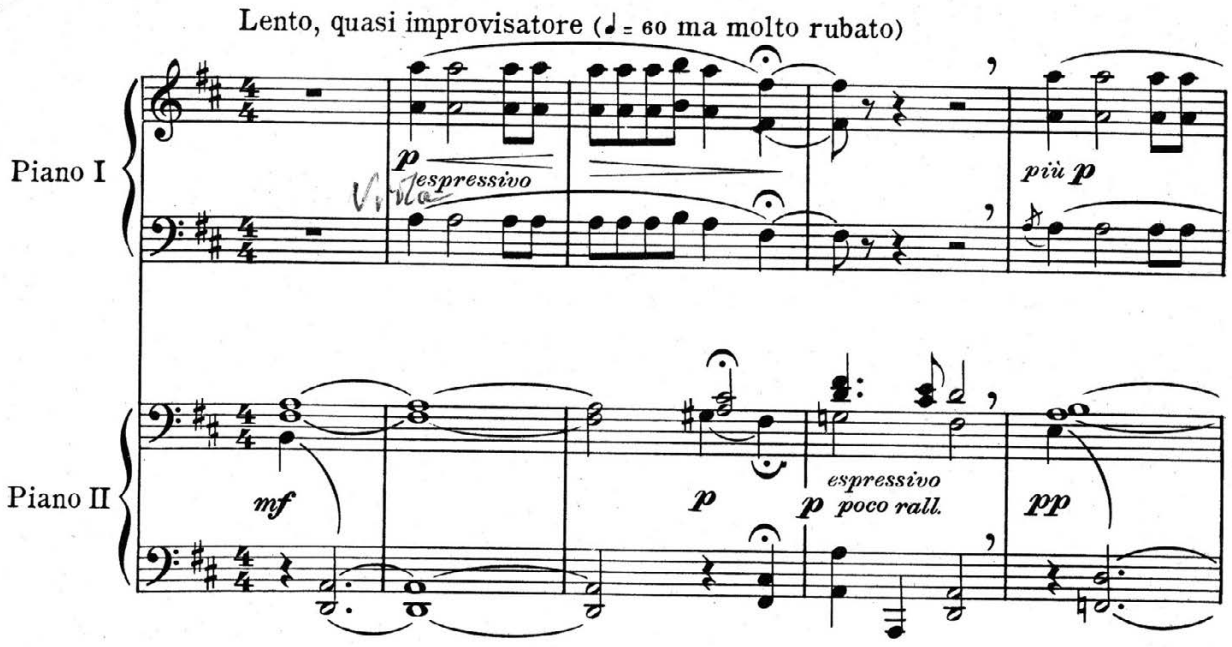
Borodin: *Nocturne and Scherzo* from Quartet No. 2

For Borodin's *Nocturne* and *Scherzo* from the Quartet No. 2, Primrose admits was an envy piece for him; in yearning for the viola to duplicate the beautiful cello line created in the *Nocturne*. (see Illustrations 17 and 18). As an overview: the viola transcription of the Scherzo opens with the solo viola taking the viola line from the quartet (mm. 1–16), the solo viola then switches to the first violin line (mm. 17–36), the solo line continues to switch mainly between the viola and first violin lines, except at measures 100–112 where it takes over the quartet's cello line. The Nocturne does start with the solo viola imitating the beautiful cello line (mm. 1–22), but switches to the viola part (mm. 23–47) to accompany the piano solo. In measures 90–95 the solo viola line follows a succession of ascending scale runs starting with the viola part, being passed to the second violin and finally handed off to the first violin.

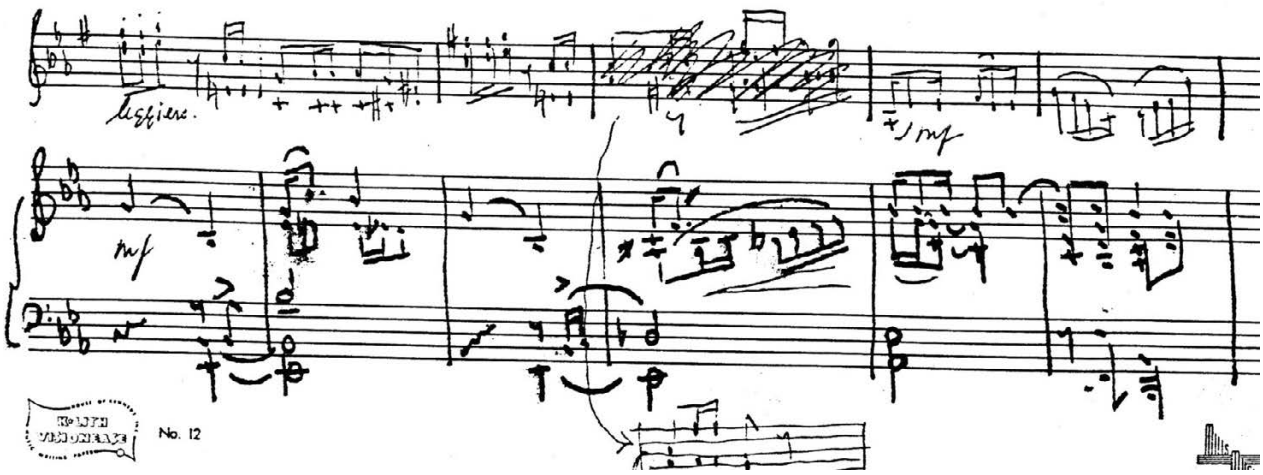
Illus. 14. Benjamin, *Mattie Rag* piano part with Primrose markings



Illus. 15. Benjamin, *Cookie* piano part with Primrose markings



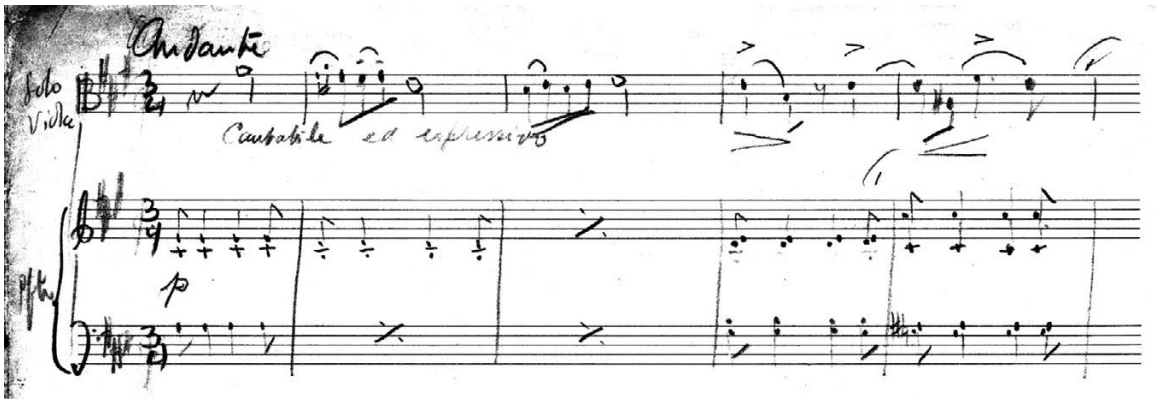
Illus. 16. Benjamin *Mattie Rag* manuscript



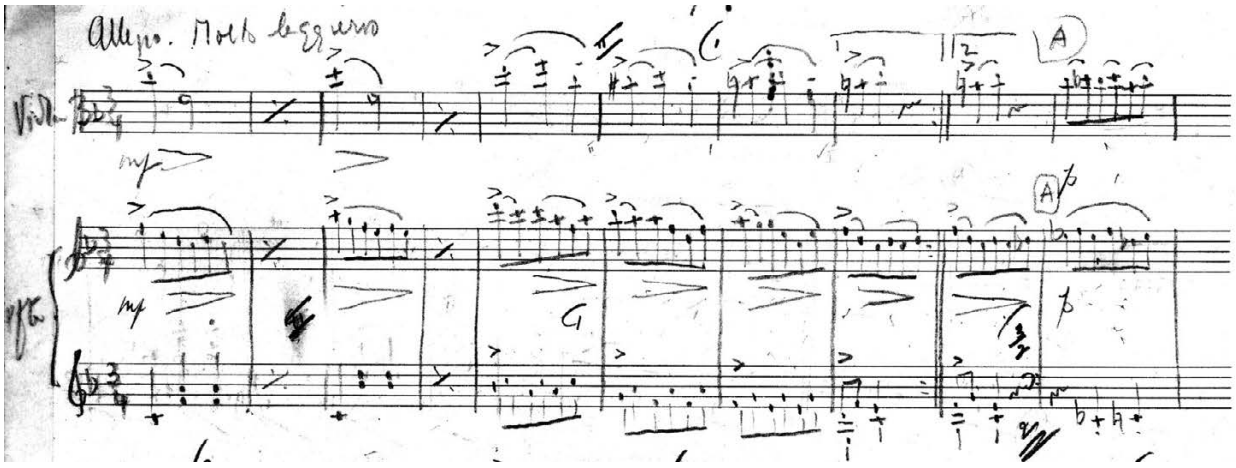
Villa-Lobos *Aria* from *Bachianas Brasilieras*, No. 5

Another transcription made out of envy was the *Aria from Bachianas Brasilieras, No. 5*. "I envied Miss Bidú Sayão in that wondrous long line of melody with which she astonished us all at the time in the *Bachianas Brasileiras No. 5* of Villa-Lobos, and I had a great deal of fun fitting eight cellos into two hands on the piano."[42] Although the transcription does not capture the timbral effects of the original (the vocalist on one syllable for several notes, accompanied by a choir of cellos), it is a convincing rendition and a welcomed addition to the viola repertoire (see Illustration 19.)

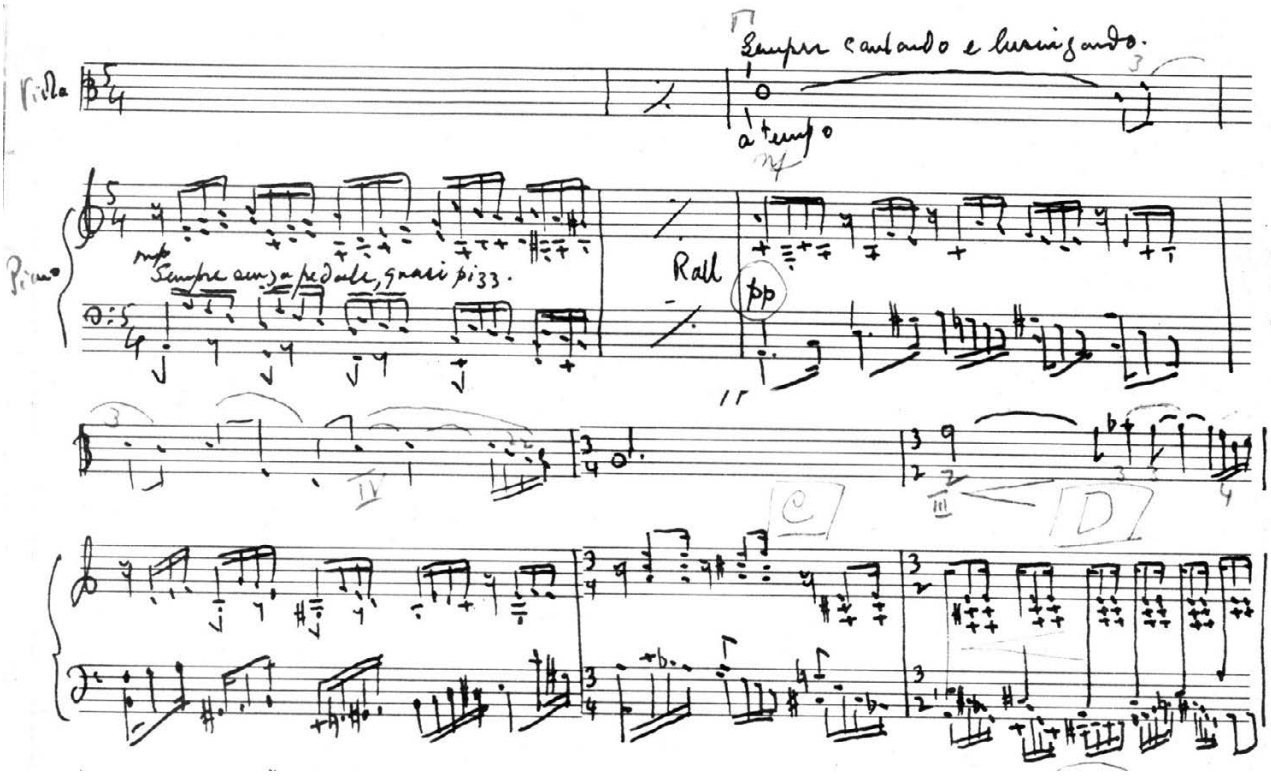
Illus. 17. Borodin, *Nocturne* manuscript



Illus. 18. Borodin, *Scherzo* manuscript



Illus. 19. Villa Lobos, *Aria*, Primrose manuscript



Conclusion

Although each Primrose transcription varied in its impact, each made a contribution in some way: some filling in areas of sparse literature, others adding virtuosic flair, others highlighting the alto sonorities through beautiful melodies, while most contributed in expanding the viola encore repertoire. While there may be some concerns regarding each individual transcription, it is difficult to argue against the thought that the impact as a collective was prodigious. As has been shown earlier, it truly was these virtuosic feats that gained attention for Primrose as a soloist, but Dalton, in his eulogy to Primrose, explains it was much more than that:

> It was the pyrotechnics that most immediately dazzled. They were not unlike the trapeze artist or the sleight-of-hand magician. Or was it the sound that first impressed—that burnished tone? As exquisite as these two qualities were in Primrose, for me the two facets of his singularity, his genius, lay in his bow arm and in the most subtle of all his qualities, his imagination, his fantasy.[43]

Primrose states, "With some good fortune and considerable perseverance, I have been able to enrich viola literature through commissions and my transcriptions."[44] As violists we are fortunate enough to have inherited a playing ground with very fertile soil. It behooves each of us to further examine the Primrose transcriptions: the thought that went into their inception, the variety of styles they represent and the contribution they made to furthering the cause of the viola. For that, we respond with a resounding . . . "Thank you, Mr. Primrose!"

LeeAnn Morgan serves as adjunct faculty at Brigham Young University. She has performed throughout Europe, the United States, and Canada as a soloist, chamber musician and orchestra member. Dr. Morgan is an avid proponent for new music and has had several world solo premieres. As a graduate student, she was awarded an assistantship working with the Primrose International Viola Archive and has had several research-related articles published.

1. To research the Primrose transcriptions, two partial lists of transcriptions were obtained from the Primrose International Viola Archive. Upon examination of five large boxes of manuscripts in a locked case, the final list became more complete and definitive. This was also aided with the first-hand knowledge of David Dalton, who was consulted in the production of this research.

2. William Primrose, *Walk on the North Side: Memoirs of a Violist* (Provo, Utah: Brigham Young University Press, 1978), x.

3. Ibid., 43.

4. Dalton, *Playing the Viola: Conversations with William Primrose*, 236.

5. Roberto Díaz, *William Primrose: Viola Transcriptions,* Naxos*,* 2006. CD Liner notes by David Dalton. Note: *Épater les bourgeois* is translated as: to amaze, impress or shock middle-class attitudes.

6. Dalton, *Playing the Viola: Conversations with William Primrose*, 114.

7. Primrose, *Walk on the North Side: Memoirs of a Violist*, 193.

8. Ibid., 184.

9. Ibid., 193.

10. Dalton, 184.

11. Ibid., 183.

12. Ter Ellingson, "*Transcription*," Grove Music Online, http://www.grovemusic.com.erl.lib.byu.edu (accessed February, 2007).

13. Malcolm Boyd, "*Arrangement*," Grove Music Online, http://www.grovemusic.com.erl.lib.byu.edu (accessed February, 2007).

14. Ambagious is defined as: roundabout; circuitous e.g. ambagious reasoning.

15. *The Instrumentalist* (1946), 25.

16. Dalton, *Playing the Viola: Conversations with William Primrose*, 185.

17. Paganini, Nicolò ed. Ivan Galamian. *24 Caprices: for Violin Solo, Opus 1.* New York: International Music Co., 1973.

18. Boris Schwarz and Zofia Chechlinska, "*Wieniawski, Henryk*," Grove Music Online, http://www.grovemusic.com.erl.lib.byu.edu (accessed February, 2007).

19. William Primrose, *The Art and Practice of Scale Playing on the Viola* (New York: Mills Music, 1954), 3.

20. Ludwig van Beethoven and Ulrich Drüner, *Notturno, Für Klavier Und Viola D Dur, Op. 42, Nach Der Serenade, Op. 8* (Frankfurt ; New York: H. Litolff: C.F. Peters, 1979), preface.

21. Díaz, *William Primrose: Viola Transcriptions*, 4. CD liner notes by David Dalton.

22. Boyd, *Arrangement.*

23. The more commonly used spelling is "Ungarese"; "Ongarese" is used in reference to Primrose's edition, which utilized this spelling.

24. Carl Maria von Weber ed. William Primrose, *Andante e Rondo Ungarese* (New York: International Music Co., 1956), 11.

25. Carl Maria von Weber ed. George Schünemann, *Andante e Rondo Ungarese: Für Viola Und Orchester*, 36 vols., (Mainz; New York: B. Schott's Söhne; Schott Music Corp., 1938).

26. *Andante und Rondo ungarese*, cello, viola solo, 1809, ed. G. Schünemann (Mainz, 1938).

Andante e Rondo ungarese, cello, bassoon solo, 1813, parts (Berlin, 1816).

27. Joseph De Pasquale, *Soaring Spirit: Music for Viola and Piano,* Albany Records, 2004. Liner notes by Ray Bono.

28. Díaz, *William Primrose: Viola Transcriptions.* Liner notes by David Dalton.

29. Ibid.

30. Dalton, *Playing the Viola: Conversations with William Primrose*, 211.

31. Benjamin traveled as an adjudicator and examiner for the Royal Conservatory of Music (RCM).

32. Peter J. Pirie and Robert Barnett, "*Benjamin, Arthur*," Grove Music Online, http://www.grovemusic.com.erl.lib.byu.edu (accessed February, 2007).

33. Benjamin and others, *Jamaican Rumba*. Liner notes by Ian Munro.

34. 'Variant' referring to this definition: exhibiting variety or diversity, differing from a norm, something a little different from others of the same type.

35. Dalton, *Playing the Viola: Conversations with William Primrose*, 183.

36. Béla Bartók ed. William Primrose, *Forty-Four Viola Duets* (New York: Boosey & Hawkes, 1975), Foreword.

37. Ibid.

38. Ibid.

39. Béla Bartók, *Forty-Four Violin Duets* (New York: Boosey & Hawkes, 1939).

40. Bigelow, Claudine and Donald Maurice. *Voices from the Past: Bela Bartók's 44 Duos & Original Field Recordings-Transposed for Two Violas*. (Provo, UT: Tantara Records, 2013).

41. Béla Bartók, Peter Bartók, and Paul Neubauer, *Duos Für Zwei Bratschen, Aus Den "44 Duos Für Zwei Violinen"* [Duets for Two Violas: From "44 Duets for Two Violins"] (Wien: Universal Edition, 1994), Preface.

42. Eric Parkin and Francis Poulenc, *Works for Piano: Poulenc, Works for Piano: Poulenc,* Chandos, 1988.

43. Dalton, *Playing the Viola: Conversations with William Primrose*, 236.

44. Primrose, *Walk on the North Side: Memoirs of a Violist*, 185.

1992 VOL. 8, NO. 1 — 30 YEARS OF JAVS

This was a commemorative issue, for the 10th anniversary of the death of William Primrose. At some point, Primrose asked his cousin, James G. Wilson: "What are my roots?" The article by Wilson provides this answer, tracing the family history, including information on a former British Prime Minister, facsimiles of Primrose's birth certificate and his parents' marriage certificate.

Tributes were provided by those who knew Primrose as orchestral violist, soloist, educator, family, friend, and family friend. Ralph Aldrich also commented on Primrose's way of reacting to the news of his illness: "If I have any unlovely aches or pains I'll take care of them when the time comes…. This is not whistling in the dark or the graveyard... I seem to be standing apart from some important thing that is taking place and am fascinated by it all." Through a range of stories from writers from around the world, one has glimpses of Primrose at the NBC Orchestra, recording a Beethoven quartet in Sydney, walking past the graves of Brahms and Beethoven, testing instruments in the home of Lionel Tertis, and a distaste for ice cubes in carbonated drinks.

In the Studio:
How to Set Up a Private Studio

by Katherine Lewis

[Departmental editor's note: Over the next year, the *Journal of the American Viola Society* will present articles intended to be of practical use to the young and emerging professional. Additional teaching materials, including a *Teacher's Toolbox* with pedagogical snapshots useful for students at all levels can be found on the AVS website under the Resources tab. Links to related *From the Studio* blog posts are also included at the end of this article.]

Katherine Lewis with student Katie D. (photo by Karyl Carlson)

Whether you're a recent college graduate or a seasoned professional wanting to add a new dimension to your professional life, sharing your love of the viola with others through teaching can be a rewarding experience. It can also be frustrating, especially if you don't have a clear business plan before you begin. Having an understanding of the logistics of teaching is crucial if you are thinking about taking on a few extra students to help pay the bills or are embarking on a career as a private teacher. This article will break down the process into six steps that highlight the key decisions you should make before you begin.

Step 1: Determine if you want to work independently or through an established music school.

There are many factors that can play into the decision to work for yourself or for someone else, most importantly, the community in which you plan to teach. If you live in a larger metropolitan area, you may find that it is much simpler to teach at a school that has a staff in place for marketing, planning, scheduling, fee collection, and payroll. An established school will also provide you with a physical location for you to teach and a venue for student performances. Marketing takes a tremendous amount of time, energy, and money, and if you are just getting started you may find that you can build a studio much more quickly and efficiently by working for someone else. The downside, of course, is that the work that others are doing on your behalf will be deducted from the lesson fees. It is not uncommon for such teachers to see just 35–50% of their students' payments in their paychecks.

Teaching independently can seem much more profitable, but you need to factor in what it will cost you to advertise and attract students, organize your schedule, communicate with parents, and run your business. In order to set up a studio yourself, you need experience and interest in networking, marketing, website design, accounting, and tax preparation, in addition to superior organizational skills. Consider also that teaching hours can be isolating from other adults, and music schools allow for easier opportunities for collaboration with colleagues.

A third option to consider is teaching in multiple locations. If you live in a large enough area, you may be able to split your time between different schools or even cities while you build your studio. If you are working for a music school, just be careful that any other teaching you intend to be engaged with does not violate your contract.

Step 2: Determine where and when you want to teach

Before you set your schedule, you will need to secure a suitable teaching location. If you decide not to teach through a music school (or if the local music schools are not hiring), you have several options. You can teach out of your home, you can rent a studio in a church or civic building, or you can travel to local schools with string programs and meet students during the day or after school.

If you plan to teach out of your home, there are many factors to consider. First, you want to study the market. Know who the established teachers are in your area and what their rates are. Are there other teachers who teach from their homes close by? If so, there may not be enough students for you to work full time. To support yourself, you will probably need twenty-five hour-long lessons per week. Keep in mind that beginners only need twenty to thirty minute lessons depending on their age.

When setting up your home for teaching, you will want to create a dedicated space, preferably with a piano, mirror, comfortable seating for parents, and proximity to your front or back door. If you own your home and are planning to take a tax deduction for your home business, it is essential that your teaching space not be used for other purposes. Consider also the wear and tear to your house, parking, cleanliness issues, and separating your family life from your professional life when making the decision to teach at home.

One of the most attractive aspects of teaching private students is the control that you have over your schedule. However, if you also have a performing career, you need to be careful when setting your schedule to avoid conflicts. Your studio will run most smoothly if you and your students' families have mutual respect for the lesson time you have agreed on. Your students will also progress much more quickly with weekly feedback from you. Being flexible about lesson times with students is great, but it's important to set parameters to ensure that you have personal time and time to play professionally. You don't want to do a lot of rescheduling once you've set your teaching schedule. This opens the door for the parents to do the same and can cause many problems down the road!

Another factor to consider when setting your schedule is the typical time frame during which studio teachers work. Unless you plan to teach young children or homeschool students who can take lessons during the day, the bulk of your work will be between 3:00 p.m. and 7:30 p.m. While this schedule works very well for many, it becomes problematic for working parents who want to spend the after-school hours with their children and also for recent graduates, who may find that the lack of morning commitments limits productivity. Working past 5:00 p.m. can also be socially isolating. Rhona Reagen, who has had a very successful private studio in Skokie, Illinois, for thirty-five years, makes lunch her social hour, often meeting friends who have nine-to-five jobs at their offices to catch up during their lunch breaks.

Step 3: Attracting students

Attracting students to your studio will require considerable effort in the early years as well as continued work once your studio is established. Perhaps the best way to establish your teaching identity is through a professional website. Include your teaching philosophy, a current resume, studio policies (see Step 4), pictures of you and your students, performances of current and former students, and clear information on how to best contact you. Reagen stresses that "the better your website, the more credible people think you are." You may also want to look into advertising in local teaching databases, working through local music stores, and connecting with local preschools and home school networks. It's important to reach out to local public school string teachers and youth orchestra directors. You may even offer to do some pro bono sectional coaching or parent meetings in your school district in exchange for access to students and their families. In the digital age, Facebook advertisements and Yelp postings are also a great direction to turn; in contrast, print advertisements may not work and could end up costing more than they are worth due to low readership.

When advertising, consider any additional skills you could offer your students. Most violists end up teaching the violin at some point in their careers. Even if you only plan to do this while you build a viola studio, it's advisable to own a violin and learn the repertoire. Additional teacher training classes beyond your college degree may also be useful in attracting students. If you have any interest in Suzuki, Orff Schulwerk, Eurhtyhmics, or Kindermusik, you should look into special training courses offered in your area. You may also find that you would like to develop special skills to teach music theory, early childhood education, or students with special needs. The more skills you develop, the more opportunities for employment you will find. Reagen notes that "people are more likely to take a class before they are likely to commit to an instrument." If you already have a relationship with a large number of families, you will be able to funnel these students into your private studio.

Step 4: Creating studio policies

Clear communication is critical to any business venture, and studio teaching is no exception. It is the teacher's responsibility to be upfront with new students about attendance policies, lesson times, parental-involvement expectations, fee collection, summer lessons, and practicing. Reagen notes that studio policies vary greatly from one teacher to the next and are "as different as the number of teachers out there." She advises against parent meetings, which can be very time consuming for working parents. Instead, policies can be posted on your studio website or printed out for parents to sign at the beginning of the year. E-mail newsletters are also a great way to keep communication channels open between you and your students' families. Most importantly, Reagen stresses that lesson time should be entirely focused on the musical progress of your students and thinks that "it's horrible when teachers talk to parents about payments in front of the child."

Meredith Harris, a viola teacher based in Houston, Texas, adds, "Having clear boundaries with the parents creates a more healthy environment for the studio, because everyone knows what the expectations are. It also makes a healthy work environment for the teacher as well, because you are not making exceptions for one family over another." There will always be parents who call ten minutes before the lesson begins with excuses such as traffic or sudden illness, and Harris states that "it taps all of your extra resources to just give in and let parents do what they want." She also stresses that it is important to be fair across the board with all of your policies.

Some teachers may wish to collaborate with other teachers to develop similar policies in order to create a community of teachers with a non-competitive spirit. However, Reagen notes that "if you're not comfortable with the policy, you won't be able to carry it through." When setting fees, you'll want to consider the individual lesson fee as well as any book and supply fees, registration fees, group-class fees, or professional-development fees (see Step 6).

Step 5: Student performance and student evaluation

As you get your studio organized, one final element to include in your communication with parents is recital and/or evaluation dates. It is always important to plan at least a semester (if not a year!) in advance so that as many families as possible will be able to attend your events. If you teach through a music school, you will most likely have access to a performance space and possibly a staff accompanist for your students. For those teachers who have their own studios, securing an appropriate venue should happen before the first lesson. Churches, retirement homes, and local community centers all make great recital settings. You'll want to make sure that there is a piano in the performance space that's kept in tune and in good repair and that your accompanist has a proper amount of time to rehearse with each student.

Learning to perform is part of learning an instrument, and the sooner you have your new students experience playing for others, the more comfortable they will be in the long run. Some teachers also find it helpful to include regular evaluations as part of their yearly programing. This can be done in the style of a "report card" or more formally as a playing assessment for a panel of other teachers. The American String Teachers Association has created a *Certificate Advancement Program* (ASTA-CAP), which is in the process of being implemented in many states. This is a great resource for studio teachers looking for assessment opportunities for their students.

Part of preparing your students for performance or assessment is teaching them the etiquette of collaborative work. If you have students working on major sonata or concerto repertoire, begin the collaboration as early as possible in the learning process for the best possible outcome. Reagan states, "It never fails to amaze me that students work so long on solos, and then three days before the concert they rehearse with the pianists. You need to teach your students how the piano fits in and what its function is in the process." If you teach mostly beginners, consider learning the accompaniments to the repertoire they are playing so that you can practice performing as part of each lesson.

Step 6: Connecting with other teachers

Organizing a studio is a daunting task for even the most organized and entrepreneurial of teachers, but equally rewarding once the lessons begin. Studio teaching can also be isolating, especially if you are running your own studio, and a good support network can prove to be invaluable. New and veteran teachers alike should make professional networking and professional development a priority to keep their teaching energized and filled with new ideas. Reagen cautions recent graduates, "Just because you've graduated doesn't mean that you should stop learning!"

Local, state, and national conferences and workshops are a great way to learn and stay current with teaching trends. Professional organizations are always happy to have active members who are willing to volunteer time and organize events for fellow members. It is important not to view other teachers in your area as your competition, and some teachers regularly enjoy collaborating on concert or contest events with other teachers. Finally, finding a supportive and experienced mentor is critical for new teachers. If you're not sure how to do this, contact the teachers in your area to see if you can watch them teach. Try not to be shy about asking questions, and ideally a nice relationship can develop. Studio teaching can be isolating, but it doesn't have to be! Sharing your passion and love for the viola with young students is the greatest reward for you hard work, and although it can seem daunting to put all of the pieces together to start a studio from scratch, in a short time, you should start to see great results.

Katherine Lewis is Associate Professor of Viola at Illinois State University and the Master Teacher for the ISU String Project. She is Principal Viola of the Peroia Symphony Orchestra and teaches at the Sewanee Summer Music Festival during the summers.

Related AVS *From the Studio* blog posts:

Laura Seay, "The Business of Private Teaching," February 2013.

_____. "Structuring a Lesson," October, 2012.

Anna Hoopes, "The Art of Teaching," January 2013.

Carey Skinner, "Business in Music," March 2014.

Rachel Li, "Learning to Teach Toddlers," October 2013.

1996 VOL. 12, NO. 2

This issue contained a facsimile of the *Theme and Variations for Viola and Orchestra* by Alan Shulman, in a report on notable contributions to PIVA. William Everett's article on Frank Bridge's viola music, including Three Songs for voice, piano, and viola obligatto, and a transcription of a cello work. Details provided included harmonic analysis, and performance history.

Janette S. Caputo's article "Music is like Breathing…" had the subtitle "or, what in the world is that neuropsychologist doing with a viola anyway?" Caputo, who has doctoral degrees in psychology and education, had a tragic injury to her left arm as well as brain injury due to a childhood fall at age 10. She shared the inspirational story of her struggle to keep music in her life – overcoming both physical and mental challenges.

Jeffrey Irvine's article provided some overarching principles of successful studio teaching, including the willingness to experiment, and finding a balance between motivating and supporting students.

With Viola in Hand

The Klezmer Viola: A life, history, and a bit of how to do it

An interview with Cookie Segelstein, by Katrina Wreede

Katie: First, I want to thank you for the excellent Klezmer workshop you gave for our Northern California Viola Society Salon. Today, I'd like you to talk about Klezmer viola in a historical context and in your own life, and hear a few hints to get the rest of us started.

Cookie: My parents, both Holocaust survivors, created a home steeped in Jewish European culture, where I was handed a fiddle at the age of five and was expected to play folk songs for my family. My father would sing Yiddish, Carpatho-Russ and Ukrainian songs, and I learned them by ear. I also learned Ukrainian dances, Kolomeykes, Kozachoks (means "little Cossack") and other music from his youth. I took classical lessons, too, but at home I played folk music.

The songs I learned were local to the region around Veretski Pass, where my parents grew up. It's in the Carpathian mountains where Ukrainians, Ruthenians, Hungarians, Jews, Russians, and Roma (gypsies) all lived and traveled through. My mom's town, Munkacs, was mostly Hungarian, and my dad's town, Nizhniye Veretski, was more Ukrainian, so they had different ideas about the songs. Since my mom is a wonderful cook but can't hold a tune, I learned the songs the way they were played in my Dad's town.

Klezmer music has always been regional. There is no "typical" Klezmer. What we think of now as Klezmer is from a revival in the 1980s. It's just one of many, many styles of European Yiddish music.

Katie: Like *Hava Nagila*?

Cookie Segelstein demonstrating a traditional Klezmer viola position (photo by Katrina Wreede)

Cookie: *Hava Nagila* is usually associated with Israel but originally comes from a Romanian tune. Here's my quick history of Klezmer:

Jewish music was used in temples before the destruction of the second temple in 70 AD. When the temple was destroyed, the rabbis got together and decided the Jewish people should go into a state of mourning, which meant NO music. So all the musicians and instrument makers were out of a job. They found a commandment in the Torah that said you must rejoice with a bride and groom with music and dance. They approached the rabbis and got permission to perform for weddings. If the music got too exciting, the rabbis would come and break plates to remind them they were still grieving and should stay muted. If that didn't work, the rabbis would intone death chants while the musicians played. This would go on for days.

Musicians have to travel to work. Traveling musicians meet other musicians. Due to the ubiquity of the Ottoman Empire—the trade routes to Constantinople and the Silk Road—you start seeing elements of Turkish, Greek, Rumanian, and especially Roma music blending with Jewish wedding music. For Jewish and Roma musicians especially, music was one of the few occupations that you could carry with you as a "lower class" itinerant person and get some kind of work pretty much anywhere. So what becomes Klezmer is really a melting pot of musical ideas that reflects the experiences and region of each player. The word Klezmer came into being, we think, in the early 1930s when Moshe Beregovsky went into West Ukraine with a wax cylinder recorder and recorded the musicians there. Klezmer is really just the term used to describe a musician who played for Jewish functions.

With my band, Veretski Pass, we have a lecture/demonstration called "Grand Theft Ottoman" where we take one melody and demonstrate early source recordings from different cultures, comparing how each treats the melody, claiming it as their own.

Katie: Tell us about the viola in the Klezmer tradition.

Cookie: The typical Klezmer band, sometimes called the "Jewish Quartet" would have one *prim* (premiere) violin playing in the upper octave, a *sekund* or *contra* violin or viola on the lower octave playing chords, a tsimbl (hammered dulcimer) and a wedding bass (3-4 string cello) played sideways with a shoulder strap. This made it possible for the whole band to process with the bride and groom. These same musicians might also play for local non-Jewish events to earn a living, playing the local folk and popular classical music, just like now, to make ends meet. The viola has been used in Klezmer for a long time on the *contra* accompaniment part. It played chords with lots of open strings and rhythmic bowings, typically quarter notes with two or four *marcato* hooked bow strokes on each up or down bow. The *contra* viola is usually held sideways and bowed vertically. Often it will have just three strings and a flat bridge, tuned to make changing chords efficient and fast (C, G, E, for instance).

Katie: How about your own Klezmer viola playing?

Cookie: My rebellion in high school, instead of getting a tattoo, was to switch from violin to viola and quit playing Jewish music. My Dad said, "What's viola?!" So I got to be the black sheep for a while. When I had children, it brought me back to my heritage, but I came back with classically trained viola sensibilities. That meant I was eager to play Jewish melodies on my viola, not just rhythm parts. But I had to find ways to make the viola timbre come forward in the band to make the melody heard. Re-tuning helps with that.

With Klezmer and Eastern European music, there's a long tradition of re-tuning. I have a violin that I re-tune A, E, A, C# or G, D, G, D or A, D, E, E. The re-tuning creates a great harmonic resonance and makes playing chords much easier. This music was designed to be played at loud outside weddings with lots of dancing, so anything musicians could do to get more resonance and volume was great. Klezmer music is celebratory music, and therefore tends to be played at party-level dynamics, except when played for listening, such as at the table. And a lot of the dynamic control came from adding and subtracting parts.

Katie: Kind of like a Baroque concerto grosso?

Cookie: Yes, and the improvisation is very much like [music of the] Baroque, embellishing and filling the melody. You might change the cadences a little bit. It's a very vocal approach with lots of slides and crying effects as well as filling in passing tones, and adding turns, trills and mordents.

Most Klezmer groups still use viola just as a rhythm and accompaniment instrument. In the Klezmer scene right now, I don't know of anyone else regularly playing melodies on viola.

Katie: My introduction to Klezmer was sitting in with bands that are a crossover with jazz. Is that legitimate?

Cookie: Klezmer is not jazz. A lot of people say that Klezmer is Jewish jazz, but in jazz, you have a harmonic progression and improvise a new melody over that. In Klezmer, the chords are about keeping the rhythm. The original melody is always there, just embellished.

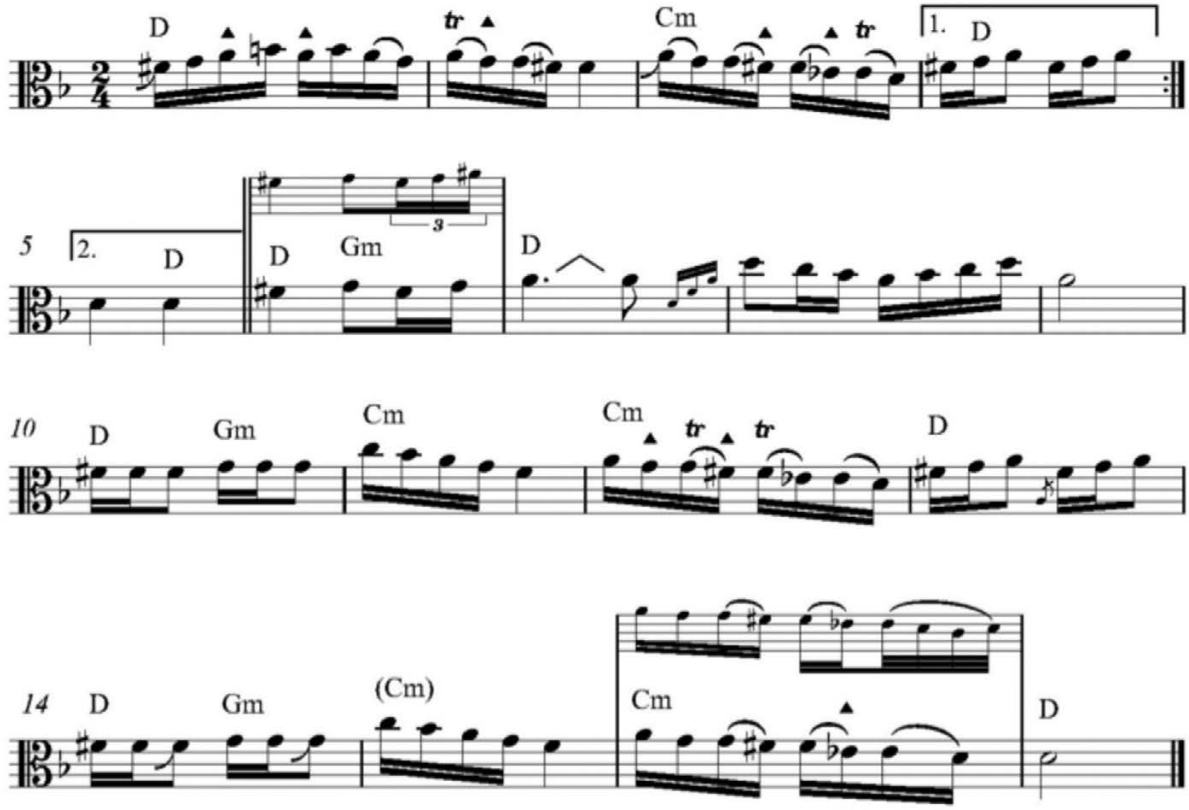
And the harmony only changes when the melody indicates by using transitional phrases that draw your ear to the next chord. This happens especially in a *Doina*, which is approached like a classical cadenza. The melody player is free to go longer or shorter on any chord. The harmony players follow by listening for transitional phrases. During the *Doina*, the lead violin would entertain at the bride's family's table with a tip bag tied to his scroll, so they could go on for a while.

A lot of Jewish musicians who came to America in the early 20th century earned at least part of their living playing jazz for clubs and parties, so what you, Katie, were playing is probably from that tradition: jazz tunes that incorporate Jewish scale tones and sensibility.

Katie: I suspect there is still room for new music in the Klezmer tradition since Veretski Pass has an original opera out, right?

Cookie: We do a lot of composition in the band as well as performing traditional tunes from many regions. Even before we did our "Lilith" opera, we did a project called "The Klezmer Shul", which was 23 original movements that followed the emotional flow of a synagogue service. We spoke to rabbis and cantors and collected chants and prayers as our source material, which we realized into musical forms that drew on tradition but were a new and unique voice, too. There's one tune at the deepest, most somber part that sounds a lot like "My Old Kentucky Joe", but is really a central Polish Hasidic song that is just incredibly tender.

Khusidl fun Iasi



tr Vibrato trill

Pitch bend

Slight slide

▲ *Krekhts* (stopped tone)

When we created "Lilith", it was mainly Josh Horowitz's (button accordion, cimbalom, piano) composition, with Stu and me adding several instrumental movements and one song by me. Because Josh is a counterpoint junkie with a degree in composition, it has a lot of complexity in addition to being a folk opera.

Katie: So now the big question, how to you play Klezmer on viola? What I noticed in the NCVS workshop, there was a level of anxiety in the room because I don't think anyone had ever learned a song by ear. I know that's the tradition for Klezmer, learning from other musicians and source recordings. But when we had the written music in front of us, no one took any risks and it didn't sound as musical.

Cookie: Right. That's a trade-off. With students who want to become [by] ear players, we start with very small snippets as call and response. I might start with just an open G and first finger A and ask them to listen for accents and articulation, not just pitch and rhythm. I'll gradually add some Klezmer elements: using the fatter part of your finger, slides and portamenti, *krekhts* (partly stopped mordent/ghost tone that stops the sound briefly), vibrato trills, scooping the pitch up or down, etc. Pretty soon, they are listening for the music, not the notes. Understand, most of the world learns their music this way.

Katie: Do you see a difference with players who started with the Suzuki Method?

Cookie: I find they often have really excellent ears, but sometimes they've been trained to be very specific in their technique, so it's hard for them to break out and use the instrument in different ways. Klezmer is a great way for them to both draw on their skills and expand their expressive techniques.

Here is a Klezmer tune called *Khusidl fun Iasi*. It translates as "Little Hasidic Dance of Iasi"—a town in Moldavia. The basic melody is notated, and I've added some typical Klezmer embellishments to show what a player might do with it. There are some standard effects:

Vibrato trill: keep the trilling finger close to the string and use a wide vibrato to create a fast trill.

Pitch bend: start on the pitch, lean the finger back to bend the pitch down, then bend back up to original pitch

Slight slide: start below the written pitch and slide up to it

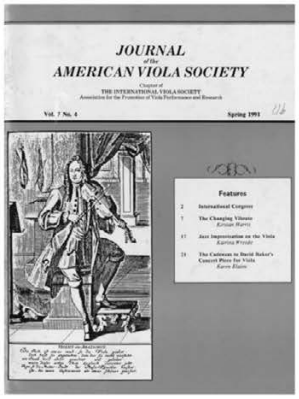
Krekhts: a stopped tone played like a quick mordent flick. The flick note hits the string with only harmonic pressure and makes the sound stop for a moment. It gives the note a "catching breath" quality that will sound like weeping.

Katie: Thanks, Cookie. This was inspiring and exciting.

Katrina Wreede is a jazz violist, composer, and founder of Composing Together, a group that brings composers into classrooms to collaborate with kids.

For more information on Veritski Pass, visit their website: https://veretskipass.com

1991 VOL. 7, NO. 1 — 30 YEARS OF JAVS



The Spring 1991 issue had quite a jazz presence. Katrina Wreede of the Turtle Island String Quartet, provided a brief guide to improvisation, advocating that "Improvisation, especially in jazz, enables the player to be a composer in a very immediate, personal way, rather than an interpreter of someone else's ideas. Karen Elaine's collaboration with jazz composer David Baker produced the Concert Piece for Viola, and her article explored the various cadenzas, and included the scales that provided the work its "jazz flavor."

Kirstan Harris provided a detailed history of vibrato, from the earliest reference for the use of the technique on stringed instruments in 1545: ". . . while stopping fingers teeter/Produce a melody much sweeter/Than 'tis on other fiddles done." Details include how at the turn of the 18th century vibrato was still "subject to fashion," how notations of "," and "m." were used to indicate the use of the technique, and that the accelerating vibrato dates back to Leopold Mozart's treatise.

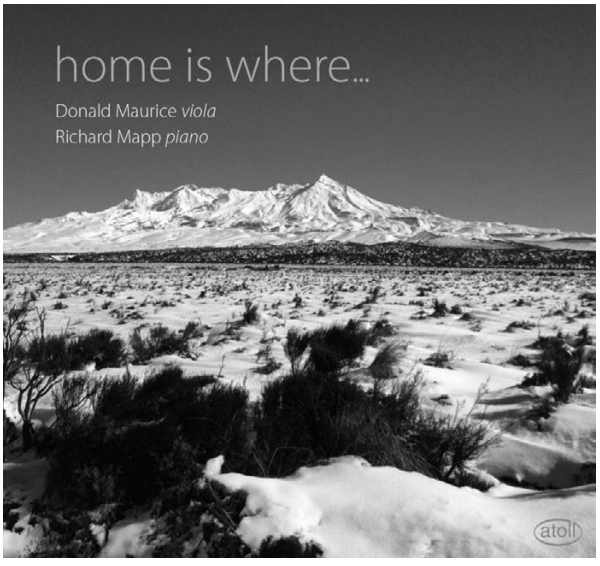
Recording Reviews

by Carlos María Solare

Through the Centuries – László Weiner: Duo; Robert Fuchs: 6 Duets, Op. 60; Hans Gál: Divertimento, Op. 90 No. 3; J. S. Bach: 4 *Two-Part Inventions*; Ignaz Pleyel: *Grand Duo*, Op. 69 No. 1. Annette-Barbara Vogel, violin; Daniel Sweaney, viola. Blue Griffin BGR269.

Promisingly billed as "Vol. 1", this compilation of duos for violin and viola augurs to be nothing if not thorough in the coverage of its chosen field. The CD indeed jumps back and forth "through the centuries". László Weiner (b. 1916) died in 1944 at 28 years of age in a labor camp, a victim of the fascist regime's persecution in Hungary. Weiner wrote his haunting Duo in 1939 for two of his fellow students at the Budapest Music Academy: Victor Aitay, who later was able to flee Hungary and became concertmaster of the Chicago Symphony Orchestra, and Pál Lukács, who would be the foremost Hungarian viola virtuoso of the postwar years. The piece's language unsurprisingly recalls that of Weiner's teacher, Zoltán Kodály, in its use of "gypsy" scales and quartal harmonies. It was memorably performed by the present artists at the 2012 International Viola Congress in Rochester, New York.

Hans Gál (1890–1987) was another Hungarian Jew who was lucky enough to escape: he went to England, where he became a pillar of London's musical life. His Divertimento is of a neo-Classical hue. In spite of its title (*Meditazione*), its first movement is written in an academically unimpeachable sonata form; the other movements also carry suggestive titles but are firmly based on traditional formal structures. Both compositions are given authoritative readings by these tried-and-true partners, who breathe and phrase as one. The *Two-Part Inventions* by Johann Sebastian Bach are played in a 19th century arrangement (by Mendelssohn's friend Ferdinand David), but without its anachronistic slurs and unauthentic markings. Instead, both players adopt a Glenn Gould-inspired *spiccato* that suits the music rather better. The C major *Grand Duo* by Ignaz Pleyel (1757–1831) has too often been misused as fodder for sight-reading sessions, so it is good to hear it here properly rehearsed and wittily played. When listening to the brief, pleasing Duets of Robert Fuchs (1847–1927), I was reminded of the compliment Brahms paid to his younger colleague and friend: "everything is so fine and skillful, so charmingly invented, that one is always pleased." As in Pleyel's case, this is not the most profound music ever penned, but it is decidedly enchanting, especially when performed with such discriminating musicality, and recorded in such truthful, lifelike sound.



Home is where… – Douglas Lilburn: *Salutes to Seven Poets*; George Enescu: *Sonata in the Romanian*

Folk Character; Boris Pigovat: Sonata for Viola and Piano. Donald Maurice, viola; Richard Mapp, piano. Atoll ACD 413.

The thread joining these three compositions is the search for a sense of cultural identity, of belonging to a certain physical location. The late Douglas Lilburn was one of New Zealand's foremost composers, and he wrote his *Salutes to Seven Poets* for violin and piano as accompanying interludes to readings of verses by New Zealand poets, all of them expressing the pioneering experiences of European settlers in that most remote corner of the Earth. After that sole performance, which took place in 1952, Lilburn put the music away and forgot all about it, until he was reminded of its existence 36 years later by, of all people, the person who had reviewed the event. (Reviewers are sometimes useful!) I am not familiar with the original violin version, but only minimal adaptation seems to have been necessary to play this music on the viola, and it sounds wholly convincing, even without knowledge of the poetry it was conceived to accompany. The moderately modal, folksong-tinged musical language is slightly redolent of Ralph Vaughan Williams, and so it comes as little surprise to learn that Lilburn was indeed RVW's student at the Royal College of Music in London in the late 1930s.

George Enescu's Sonata from 1926 was, of course, also conceived for the violin, and by one of the 20th century's greatest exponents of the instrument to boot. Seeking to emulate the playing of gypsy fiddlers, Enescu produced one of the most heavily annotated pieces of string music ever written, and even invented a couple of new signs to indicate the effects he wanted. Following this recording with the original violin part, it becomes evident that Donald Maurice has gone about his adaptation very carefully; the inevitable octave changes are well concealed, and he cannily makes use of the C string to facilitate some passages in harmonics. Maurice is also extremely scrupulous in following Enescu's myriad markings, even if they don't sound quite as natural here as in Enescu's own recording with Dinu Lipatti, or in the composer-supervised one by the Menuhin siblings.

The Sonata by Boris Pigovat is an original viola work, and it is dedicated to Maurice as a token of gratitude for his championship of the composer's monumental *Requiem—The Holocaust* for viola and orchestra. The Sonata's first public performance was at the 2013 International Viola Congress in Kraków, but this recording had been made previously. The sonata's first movement was inspired by Botticelli's 1481 painting, *Madonna del Magnificat*, and can be performed separately under this title. Its archaic sounds evoke the Renaissance atmosphere vividly with bell-like piano octaves and several highly expressive cadenzas for the viola. There follows an obsessively motoric, multi-sectional toccata that dissolves into a Schnittke-like remembrance of a Bach Sarabande, before the concluding movement—marked "Misterioso"—wraps up the rather disconsolate proceedings. Throughout the whole recital, Maurice plays with complete authority and aplomb, in complete understanding with pianist Richard Mapp. Both are knowledgeable guides into these three utterly diverging sound worlds, Maurice contributing additionally succinctly informative liner notes on the composers and their works.

Michael Kimber: Music for Viola(s). *Three Armenian Impressions*; Six of *Twelve Caprices*; Murovisation; *Viola Fight Song*; *La Folia*; *Christmas Medley*; *Jungle Bells*; *Two Pieces in Spanish Style*;

Dancing Viola; *I really love to play viola*; *I am lost without my beautiful viola*; Caprice in A flat. Marcin Murawski, Edyta Hedzielska, Justyna Kowalczyk and Aleksandra Bazan, viola. Acte Préalable AP0284.

Michael Kimber: Music for Viola 2. *Emerald Isle*; Last Six of *Twelve Caprices*; *Echoes of Greece*; *Rustic Dances*; *Concertino pour alto et orchestra à cordes*; *Fantasía Hispana*; *Twelve-tone*. Marcin Murawski, viola; Orkiestra Kameralna Concertino; Marek Siwka, cond. Acte Préalable AP0321.

Michael Kimber: Music for Viola(s) 3. *Jenna's Duet*; *Lakeisha's Duet*; Eight Duets for two violas; *Reflection* for 3-part viola ensemble; *A Few Ragtime Trios* for three violas; *Knoxville: Autumn of 2013* for 5-part viola ensemble; *Swallowtail Jig*; *Simple Gifts*; *I really love to play viola*; *I am lost without my beautiful viola*; Variations on *Amazing Grace*; Krzysztof Spychała: *Capri-c-e*; *Nice to meet you Mr. Kimber*. Marcin Murawski, Martyna Kowzan, Alicja Guściora, Eugeniusz Dąbrowski and Ewa Tracz, viola; Jona Ardyn, vocals and viola; Katarzyna Stroińska-Sierant, piano; Piotr Max Wiśniewski, double bass; Sławomir Tokłowicz, drums; Krzysztof Spychała, keyboard and electronics. Acte Préalable AP0332.

It is hardly necessary to introduce Michael Kimber (b. 1945) to the readership of *JAVS*. This student of Francis Bundra and Raphael Hillyer became himself a respected teacher, first at the University of Kansas and then at the University of Southern Mississippi, while at the same time composing a significant body of work (not just) for our instrument. While Kimber may be less well-known on the European side of the Atlantic, the present series of CDs from the Polish violist Marcin Murawski, professor at the Academy of Arts in Szczecin, should change this state of affairs.

Each of the three CDs includes several unaccompanied pieces performed by Murawski with insightful fantasy, a sense for the overall structure and a good ear for tonal contrast. The *Twelve Caprices* from 1996—divided among the first two volumes—are virtuoso excursions on different aspects of technique and expression, each of them based on a different key and its relative. They are written in an unashamedly 19th-century style and alternate between—among others—neo-Baroque (the Bachian one in G), some Paganinian impersonations (those in D, B and F), salon sweetmeats like the one in E, and the faux-Hungarian exuberance of that in F sharp.

The latter is an example of what Patricia McCarty has described as the "virtual world tour" that results from Kimber's compositions having been inspired by the music of other cultures. The piece that prompted Ms. McCarty's remark was *Emerald Isle* (2004), a rhapsodizing unaccompanied solo that features suggestions of Irish fiddling, drones and passages in harmonics as ersatz pipes. In Murawski's recording the piece is enhanced by several solos from guest folk pipe player Grzegorz Stec, not to mention the noise of wind and waves at the beginning. Also part of Kimber's musical travelogue are the *Armenian Impressions* written in 2002 for Kim Kashkashian. In spite of the composer's disclaimer that they don't "pretend to sound like authentic Armenian music," they do employ the kind of harmonies and turns of phrase familiar from the music of, say, Aram Khachaturian convincingly enough for this pair of ears. Similarly, *Echoes of Greece* (2006) earned Kimber the compliment of having captured a certain "Greek-Mediterranean flair" from its dedicatee Ferol Carytsas, herself of Greek ascendance.

Best known of Kimber's ethnically inspired pieces, and probably his most frequently played composition, is the *Fantasía Hispana* (1995), heard on vol. 2 in its version with string orchestra. Murawski plays it with an appropriately fiery expression, backed to the hilt by the hand-picked Concertino Chamber Orchestra under Marek Siwka. This group comes into its own in the agreeable, vaguely Eastern European-sounding *Rustic Dances* (2013). They also enter gladly into the spirit of the game in the *Concertino* (2010). The faux-Baroque first movement of this piece does to Henri Casadesus what Casadesus did to J.C. Bach and Handel; there follow a Fauré-like nocturne and—after a recapitulating cadenza—a whirlwind Jig.

In 2004, Kimber became a founding member of the Iowa City Viola Quartet (with Christine Rutledge,

Elizabeth Oakes and Nathalie Cruden), so it comes as no surprise that in the following years he composed and arranged many pieces for this formation. This was not the first time he had done so: Kimber's arrangement of *La Folia* was made in 1995 for his students to play. In a similar spirit, Murawski has recruited three of his former students for his recordings of these pieces, gathered on vol. 2. They pin their colors to the mast with the rousing *Viola Fight Song* (2004)—a digest of all you really need to know of the viola repertoire—before wandering assuredly through various different styles as seen through Kimber's beautifully crafted part-writing. The deliciously faux-Far Eastern *Dancing Viola* (2011) was written for the South Korean ensemble of that name, but most of the other pieces were conceived for Kimber's own group.

A couple of them got me thinking about matters of intellectual property: how many notes from a tune can you legally "borrow" without getting into trouble? To be fair, Kimber does admit that "the influence of Joaquín Rodrigo's *Concierto de Aranjuez* is obvious" in the first of his *Two Pieces in Spanish Style* (2008), but let your attention wander for a second and you might think you are in the wrong composition! Similarly, the second of two lounge-style tracks—*I really love to play viola* and *I am lost without my beautiful viola*—seemed to me to resonate rather closely with Frederick Loewe's song, *Gigi*: suddenly I was thinking of Paris at night!

Those *Two Viola Love Songs* come up again in vol. 3, this time with lyrics set to them—respectively, by Kimber and Murawski—and smokily sung by Jona Ardyn, a doubly gifted student of the latter, backed by viola, piano, bass and drums. This combo's jazzed-up rendition of *Amazing Grace* is also ingenuously done but does take some getting used to. Otherwise, the main part of vol. 3 consists of pieces for viola ensemble, mostly duets written by Kimber over the years for his students (they are indeed expanded versions of études covering different technical and musical aspects of viola playing). Here Murawski shares the limelight with his students Martyna Kowzan and Alicja Guściora.

The most recent composition in this collection is *Knoxville: Autumn of 2013*, written for the Viola Celebration at University of Tennessee. At its beginning, Kimber quotes the almost-eponymous piece by Samuel Barber before going on to some country and bluegrass evocations and ending with a rousing University of Tennessee fight song. Kimber's own violistically-adapted lyrics to it are conveniently included in the booklet for the benefit of those wishing to indulge in a bit of karaoke singing. Of a more serious hue, *Reflection* (for three-part ensemble) was written in 2001 in memory of Kimber's late teacher, Francis Bundra (1927-2000). Based on musical notes taken from Bundra's name (F and B), it is a tranquil, meditative piece somewhat reminiscent of Renaissance polyphony. Contrastingly, the following *Three Ragtime Trios* are infectiously rhythmic, and—together with arrangements for viola and piano of *Simple Gifts* and *Swallowtail Jig*—they further flavor vol. 3 with a generous touch of Americana.

Marcin Murawski is consistently proficient in the face of the considerable but never inconsiderate demands of Kimber's music, of which he is a passionate ambassador, not least of the piece recently written especially for him: *Murovisation* (2013), an earnest, dramatic monologue. Judging from the scores I have been able to consult, Murawski takes occasional liberties with the printed text, from which he sometimes deviates to some extent in a way that I take to be composer-approved, and is certainly always convincing, so I'm not complaining. By the way, the electronics-based pieces by Krzysztof Spychała that conclude vol. 3 as "bonus tracks" kept me thinking that my loudspeakers were giving up the ghost! These vividly recorded CDs are lovingly produced and presented, but even this three-disc compilation doesn't completely cover Kimber's production for viola, so it's good to hear that the series will be continued.

Paul Hindemith: Complete Viola Works. Vol. 1: Viola & Orchestra. Tabea Zimmermann, viola; Deutsches Symphonie-Orchester, Berlin; Hans Graf, conductor. Myrios Classics MYR010 (SACD).

Paul Hindemith: Complete Viola Works. Vol. 2: Sonatas for Viola & Piano and Solo Viola. Tabea Zimmermann, viola; Thomas Hoppe, piano. Myrios Classics MYR011 (2 SACDs).

The 50th anniversary of Hindemith's death last year was remembered with countless events worldwide. Especially significant for readers of *JAVS* is the present recording of his complete works for viola. His complete works? Well, not entirely. . . . One small piano-accompanied *Meditation* is missing, although its few minutes would have been available on the relevant CD. This, however, is the only possible reason for complaint, since well over three hours of magisterial music making await the listener here.

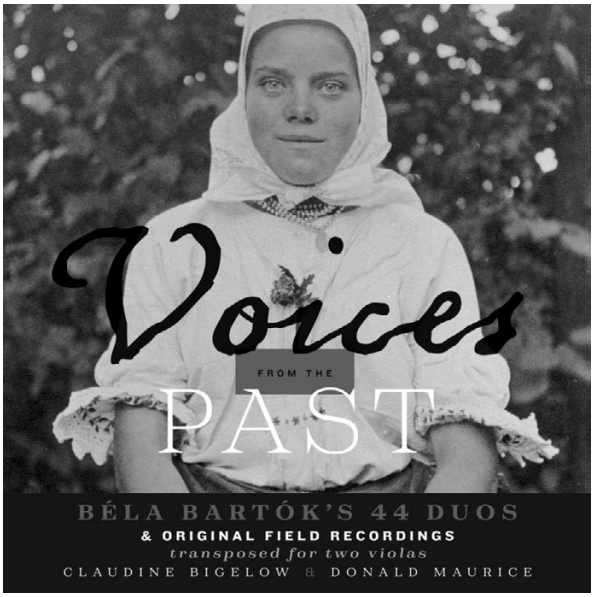
The first volume manages to fit in Hindemith's four orchestrally accompanied viola compositions, congenially accompanied by the Deutsches Symphonie-Orchester of Berlin under Hans Graf. The three larger pieces are scored for a potentially noisy band of winds and low strings, but Myrios's excellent recording places the soloist in a believable balance that nevertheless allows every detail of Tabea Zimmermann's playing to be clearly heard. Since the CD begins with *Der Schwanendreher*, she is first heard unaccompanied. When the other instruments sneak in after a few measures, the viola becomes accompanist to the trombone playing the folksong on which the movement is based. Zimmermann changes between protagonic and secondary functions in a completely convincing manner. In doing so, she modulates her tone according to the instruments she is interacting with at any given moment. An especially impressive example is the fourth movement—"Langsam. Schreitende Achtel" (Slow. Striding quavers)—from the *Konzertmusik* op. 48, in which she spins a thread of golden tone in a beautiful cantilena, almost indistinguishable from the oboe that joins her half way through. This movement should be unknown to most listeners, having been cut by Hindemith after the first few performances, as was the original version of the finale. The composer, in his role as interpreter, apparently found the latter movement too tricky and replaced it with one that was technically less demanding. Zimmermann dispatches the increasingly complicated variations of the original movement—marked "Lebhaft und munter" (lively and cheerful)—with the greatest aplomb.

Hindemith famously wrote *Trauermusik* (Music of Mourning) in a few hours on January 21, 1936, after the death of King George V rendered impossible a performance of *Der Schwanendreher* scheduled for the following day. This rendition by Tabea Zimmermann and Herbert Graf illuminates a composition that has been constructed with the most perfect craftsmanship but remains simple, its heart being the choral "Vor deinen Thron tret ich hiermit" (Before Thy throne I come herewith). Zimmermann's cadenzas after each phrase of the choral are imbued with the deepest sadness. Amazingly, she finds the ironic tones for the following neo-Baroque *Kammermusik No. 5* with equally ideal sureness. In David Dalton's book, *Playing the Viola: Conversations with William Primrose*, a program consisting exclusively of Hindemith concerto works is described by Dalton as "a lot of meat and potatoes." That—as Primrose subsequently commented—it certainly is, but in this case at least, time flew by while listening to it.

In the two-disc set that contains Hindemith's sonatas, the various compositions are placed in strictly chronological order, thus beginning with the piano-accompanied Op. 11, No. 4, in which Hindemith is in a highly Romantic mood. Accordingly, Ms. Zimmermann's sound in the first, undulating phrases is of a velvet-like suavity that seems to caress the listener. As the succeeding variations go from one climax to the next, her tone increases in volume and consistency, with pianist Thomas Hoppe a decidedly proactive collaborator. Perhaps other interpreters have made more of the surely unique marking "Mit bizarrer Plumpheit"

(With bizarre awkwardness); here it is all the more integrated into the sequence of variations.

Hindemith wrote his viola compositions for his own use as a concert artist. Hearing them in context allows an interesting view of his playing preferences and idiosyncracies: he was obviously happiest with fast, virtuosic passages of double-stops and chords. Conversely, and judging from his recordings, a seductively singing tone wasn't among his highest priorities—think of that most notorious marking of his, "Tonschönheit ist Nebensache" (Beauty of tone is of secondary importance). However, as Zimmermann here impressively demonstrates, a beautiful tone in Hindemith's music sure doesn't harm!



Voices from the Past: Béla Bartók's 44 Duos & Original Field Recordings

Claudine Bigelow and Donald Maurice, violists. *Tantara TCD0213VFP*

Reviewed by Dwight Pounds

This review is a joint publication between the AVS and the Australian and New Zealand Viola Society, also appearing in Issue No. 35 (June 2014) of the Australian and New Zealand Viola Society Journal.

Who knows what mischief will result when two creative minds act as a catalyst to the other's thinking? In January 2012, Claudine Bigelow moved her family to New Zealand for the duration of her six-month sabbatical leave to interact with noted Bartók scholar, Donald Maurice, author of *Bartók's Viola Concerto—The Remarkable Story of His Swansong.*[1] In *Voices from the Past* they turned to the earliest source materials—wax cylinder recordings and photographs made by the composer himself—and devised a unique approach to performing the Bartók Duos on viola, paying particularly careful attention to the composer's pedagogical intent. *Voices from the Past* represents a serious performance departure for violists from those offered in the 1974 Primrose transcriptions.[2] The program notes accompanying the album discuss in detail the differences in Primrose's approach and that which they pursued. For instance, Bartók in the original compositions displayed a strong pedagogical intent, whereas Primrose's purpose appears to have been to make the duos accessible, though not always successfully so, to two violists. Primrose used a wide variety of alterations to accomplish his goal, including exact replication at pitch, writing certain sections down an octave, and inversion of voice lines in addition to transposition down a perfect fifth. Bigelow and Maurice wanted to be as close to the source as possible and worked directly from the original Universal edition for two violins,[3] consistently transposing each of the duos down a perfect fifth to maintain the composer's intended pitch relationship. Secondly, this album is based upon very careful scholarship and incorporates some thirty-two of Bartók's own field recordings adjacent to the duos that they inspired. The scratchy sounds from century-old technology, the exotic languages and folk quality of the songs—even the English translations—lend a unique and authentic nuance to the Duos. The text, "*Make the bed, Mother, because your son is bringing his young wife,*" to a slightly dark melody was particularly intriguing. It is evident that Bartók chose not to use every rhythm or ornamentation heard in the field recordings—Bigelow and Maurice scrupulously followed his score, though the tempi they used was strongly

influenced by the recordings. Two photographs by Bartók of his subjects, including the album cover, combine visual authenticity with aural—"Images Past" in addition to "Voices Past". The discs contain two sets of the Bigelow/Maurice performances, one with and one without the "voices past" from the near century-old recordings.

There is much to commend *Voices from the Past*, not only the excellent recordings which I recommend highly, but also the careful attention given to Bartók's pedagogical approach, a step beyond the ad hoc selection of duos for a program with few other considerations in mind. Exploiting the sonority of the open strings in the early and easier duos and systematically advancing through atonality, higher positions, and progressively difficult technical and musical challenges throughout the collection of forty-four pieces is a particularly appealing concept. Comparing *Voices from the Past* with other recordings of the Bartók duos for the viola would be appropriate in this review, but curiously there are none . . . that I could find, at least. Perhaps a stretch, but in performance I would be tempted to recommend to performers that they play the duos as much with the mind of a storyteller as a musician.

1. Donald Maurice's book, *Bartók's Viola Concerto—The Remarkable Story of His Swansong,* was reviewed in the *Journal of the American Viola Society*, Vol. 20 (Summer 2004). http://americanviolasociety.org/journal/javs-archives/online-issues/

2. *Forty-Four Viola Duets* of Béla Bartók's original forty–four duos for violins, transcribed by William Primrose for two violas, Boosey & Hawkes, New York, Vols I & II, 1975.

3. Béla Bartók, *44 Duos for 2 Violins*, Sz.98, Vienna: Universal Edition 1933, Reissue New York: Boosey & Hawkes, 1960.

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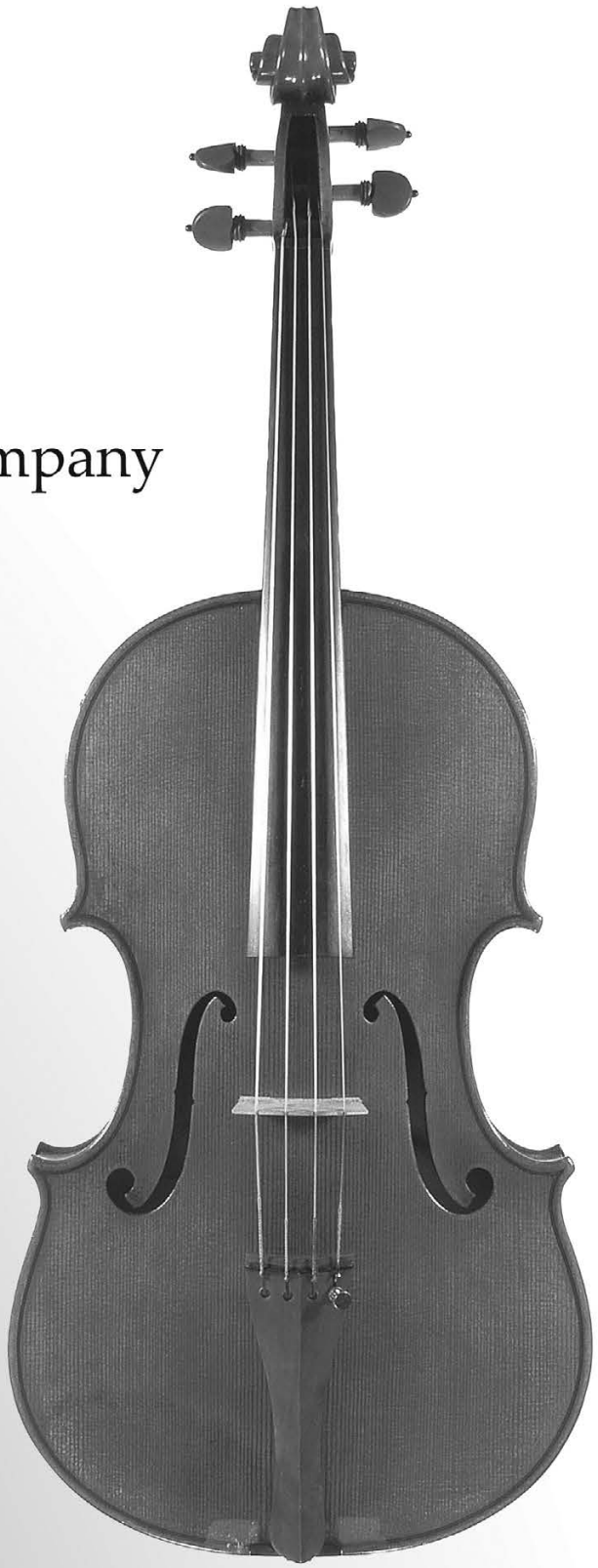

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