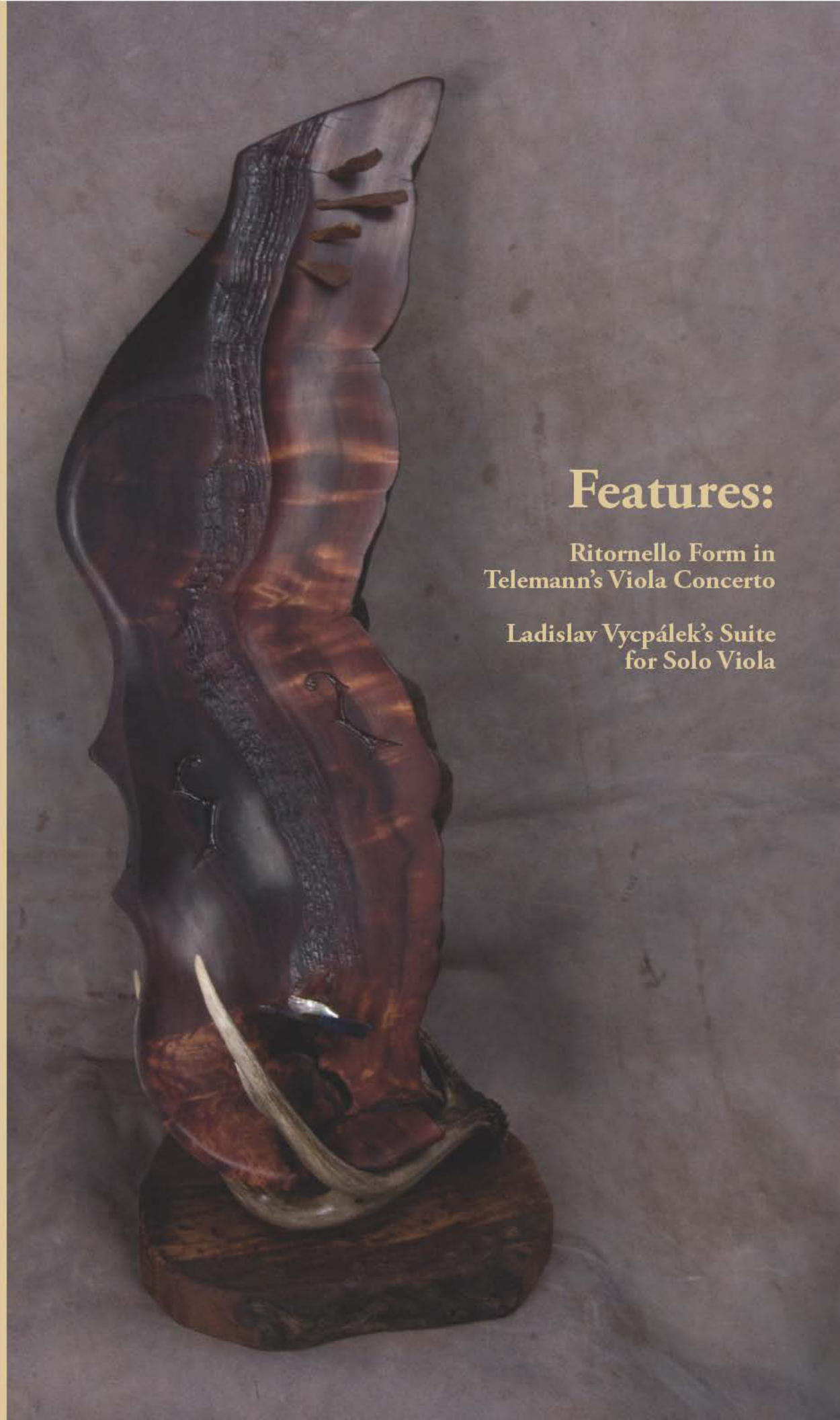
Journal of the American Viola Society

Volume 31 Number 2



Features:

Ritornello Form in Telemann's Viola Concerto

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Journal of the American Viola Society

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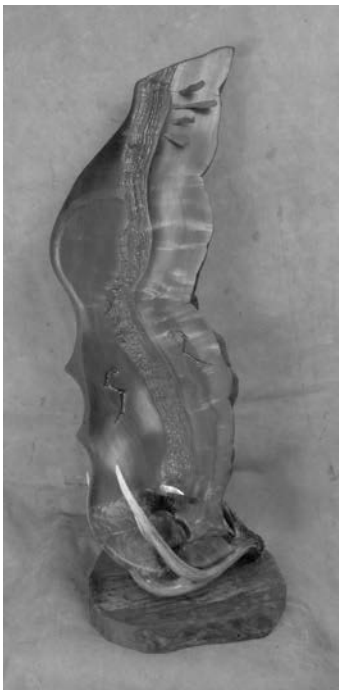
Fall 2015: Volume 31, Number 2

On the Cover:
Daniel Sanchez
Viola Unfinished
Mixed Media, 35 in. x 14 in. x 15 in.

The Sanchez family has been crafting furniture and works of art using wood and natural materials for the past twenty-six years. Believing that the "wood designs the piece," Daniel Sanchez drew inspiration from a two-thousand-year-old piece of redwood, along with an appreciation for string instruments nurtured by his violinist wife, to create this piece. For more works by the family, please visit: http://andysanchez.com/.



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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.

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

From the Editor

In 1999, the AVS board honored longtime *JAVS* Editor David Dalton by establishing a new student research competition in his name. Starting from fairly modest means, the David Dalton Viola Research Competition has grown in stature over the years reaching a new milestone: the awarding of two first prizes by the judges. Readers can find one of those first-prize winners in this issue: Alexander Trygstad's research on ritornello form in Telemann's viola concerto. The other first-prize winning article, by Alicia Marie Valoti, will appear in a later issue. The competition is closing in on another milestone: fully funding of a $20,000 endowment. Established two years ago with a fantastic lead gift from Tom and Polly Tatton, many donors—including members of the Dalton family—have generously donated to this endowment, and we are just $2,000 shy of our goal.

Generosity is at the heart of the AVS; every aspect of the organization owes a debt to people who have given meaningfully in support of our mission. The pages of every *JAVS* issue are filled by such people, who volunteer their time and efforts researching and writing about viola-related topics to share with our readers. In the spirit of volunteerism and community engagement, we are pleased to inaugurate a new Outreach department in this issue. Our first article showcases the Daraja Music Initiative, which merges music and conservation in Tanzania. AVS Secretary Hillary Herndon spent several weeks this summer teaching as part of their new Daraja Strings program, and she provides a brief overview of the goals and benefits of the initiative.

The upcoming AVS Festival is another example of viola enthusiasts generously giving of their time and efforts for the cause of the viola. Presenters from around the world submitted proposals this past summer, and the Program Committee has put together an impressive array of sessions that are educational and entertaining. The Festival Committee has been busy with numerous preparations: negotiating exceptionally reasonable rates for housing and meals, selecting signature artists—including Kim Kashkashian, Robert Vernon, Elmar Oliveira, Ayane Kozasa, and Zhanbo Zhang—and planning the closing banquet, just to name a few. The Competitions Committee has put in place everything for our new Youth Solo Competition and Ensemble Invitational, and local hosts are preparing to show off Ohio talent and the facilities at Oberlin. And there will be many volunteers ensuring that everything runs smoothly and that a good time is had by all. We hope that you are planning to join us at the festival: a not-to-be-missed opportunity to immerse yourself in everything viola.

Interested in helping out at the festival? There are a variety of ways that you can volunteer to assist or make a donation to help fund the event. For more information, please visit: https://www.americanviolasociety.org/Events/AVS-Festival.php. Your generosity is what makes everything possible.

Cordially,

David M. Bynog
Interim JAVS Editor

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- **Performance Opportunities:** Join in as we premiere a new viola ensemble work commissioned especially for the festival

Register today at www.americanviolasociety.org/festival

We look forward to seeing you in Oberlin!

American Viola Society

From the President

Dear Friends and Colleagues,

Exploring new pathways—what do we mean by using this phrase? As we prepare for the upcoming festival in June 2016, the American Viola Society is in the midst of a new adventure, yet at the same time, we are travelling on familiar pathways. While our goal of a rich and varied festival experience is the same as it has ever been for our international gatherings, this time we are trying some new things in an effort to put in place systems and procedures that function well for the ongoing health of the AVS. As we reviewed the conference practices of many of our peer organizations, we recognized a number of ways that the AVS could ease the burden on event hosts, centralize registration and financial processes, ensure regularly recurring opportunities for various groups within our viola community, and at the same time develop the festival as a means to support the ongoing health and mission of the society.

The new festival structure is off to a good start: we had a wonderfully enthusiastic response to our call for proposals this summer, and our international proposal selection committee had a difficult time choosing from all of the fantastic submissions. A visit to our website will reveal a broad range of topics scheduled for the 2016 festival, and attendees will have an exciting array of lectures, performances, workshops, and master classes to choose from. From our youth solo competition finals to health and wellness sessions, there is surely something for every taste!

As we explore our new pathways at the festival, we will be trying some new things and will be learning as we go. As a new adventure, we will no doubt make some mistakes along the way but will also be in a position to make adjustments for each following festival in the years to come. Your participation and feedback will be critical as we continue to develop our model. Surveys following the festival will allow us to gather more information from attendees on what was successful and what needs to be adjusted for the future. We learned a great deal from the feedback that we solicited and received via our attendee survey following the 2014 PIVC and Festival, and this has provided a great foundation for our festival-planning process. This is your organization, and as such, the AVS board wants to ensure that it continues to respond to your needs as a viola community and to fulfill the mission that guides the organization.

The 2016 AVS Festival in Oberlin will provide many opportunities to gather and share information, explore new works, experience and participate in outstanding performances, and connect through our shared love of music through our unique voice. It promises to truly be an unforgettable event sure to inspire viola enthusiasts at every level. Early registration is now open at http://www.americanviolasociety.org/Festival, and more information can be found at the festival website so that you can plan your visit for June 2016.

We hope you will join us as we gather and as we explore new pathways together!

See you in Oberlin!

Kathryn Steely,
American Viola Society, president

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.

Eligibility:
All entrants must be members of the American Viola Society who are currently enrolled in a university or who have completed any degree within twelve months of the entry deadline.

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 another author's work. 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 violists and 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, 2016. For the electronic submission form, please visit http://www.americanviolasociety.org/Competitions/Dalton.php.

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

2016 AVS Festival Registration—Register Early for Best Pricing!

Registration for the 2016 AVS Festival is now open at http://www.americanviolasociety.org/Festival. Be sure to register early in order to get the best pricing on festival registration! Don't wait—register today!

Join the American Viola Society June 8–11, 2016, for our 2016 Festival
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Four full days devoted to fun, friendship, and exploring new pathways through the viola. Highlights include:

- **Special Guest Artists**: Kim Kashkashian, Robert Vernon, Elmar Oliveira, and PIVC Winners Ayane Kozasa and Zhanbo Zheng
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We look forward to seeing you in Oberlin!

AVS Newsletter and Website Events Calendar
Watch your e-mail inbox for the monthly AVS Newsletter! Here members can find the most recent news, upcoming events, and important announcements for all violists. AVS members can also post news items and upcoming events on the AVS website homepage. For more information, please click on the links at the bottom of the news and events columns at http://www.americanviolasociety.org/

Call for Nominations

The Nominations Committee of the AVS Executive Board is seeking nominations for four Member-at-Large positions commencing July 1, 2016.

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 welcomes nominations for viola enthusiasts of any background, including all types of educators and avocational players. 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, 2016. 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 Executive Board members may be addressed to Edward Klorman, chair of the Nominations Committee, at nominations@americanviolasociety.org.

Cremona 43rd International Viola Congress

The Municipality of Cremona, the Chamber of Commerce of Cremona, the Museum of the Violin, and the Teatro Ponchielli are collaborating with the Italian Viola Society (Associazione Italiana della Viola) for the success of the 43rd International Viola Congress, which proposes an extraordinary program for its participants and audiences. It will be a unique event of the highest level with a focus on musicians of the younger generation, contributing to the richness, vibrancy, and diversity of contemporary musical life, leaving a lasting impression on participants and audiences from around the world. For more information, please visit https://43rdinternationalviolacongresscremona2016.wordpress.com/43-ivc-43rd-ivc/.

Viola Studio Resources

Have you seen the growing collection of studio resources accessible to members on the AVS website? The AVS Studio Resources page at https://www.americanviolasociety.org/Education/Studio-Resources.php? is a great place to access everything from technique tips to health and wellness video tips, as well as a variety of other topics! If you have an idea for a studio resource topic or even a tip to share, please send a message to info@avsnationaloffice.org.

New Scores Available

The AVS has added more than thirty new scores this year to our website covering a wide range of time periods and instrumental combinations. Favorite works by familiar composers (Ernest Bloch, Alexander Glazunov, and Max Reger), twentieth-century music previously only available in manuscript, exciting new works by contemporary composers, as well as a new viola duo by Rex Isenberg specifically commissioned by the AVS can now all be found at: http://www.americanviolasociety.org/Resources/Scores.php.

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Ritornello Form and the Dynamics of Performance in Telemann's Viola Concerto in G Major

Alexander Trygstad

Every analysis is a kind of conceptualized performance, and every performance embodies an implicit analysis.[1]

—Carl Schachter

Implicit in Schachter's assertion is that all musicians engage in analysis: analyst and performer alike. If analysis involves constructing a coherent understanding of a piece's whole and parts by considering its patterns and peculiarities, then the activity of analyzing is not limited to theorists. All performers analyze, and the more thoughtful the analysis, the more thoughtful the performance. This essay explores how analyzing ritornello form in Telemann's Viola Concerto in G Major as a dynamic, unfolding musical process presents direct implications for performance.

At a fundamental level, I will address what effect rigorous analysis has upon the performance of a piece. No doubt, even the most cursory analytical investigations will give the performer a general sense of the piece and enable him or her to move beyond the limits of careless performance. But what depth of analytical digging will directly affect the persuasiveness and sophistication of a performance? While one may explore various musical parameters in an effort to discover the nature of a composition, the analytical act is inherently limited. I will specifically examine how understanding ritornello form as a dynamic musical process, manifested in tonal organization, phrase lengths, and metrical displacements, will imbue performance with convincing direction and vitality. In the first section of this paper I will briefly present the concerto's historical context and give an overview of ritornello form, and in the second section I will provide an analysis of each movement with implications for performance.

Historical Context

Contextualizing this piece within the development of the early eighteenth-century solo concerto reveals the significance of Telemann's compositional choices. Before 1700, the term "concerto" was applied to pieces with a variety of forms and performing forces.[2] The principal feature of this genre was the contrasting alternation between the orchestral ensemble and a smaller group or solo instrument (or voice). As the eighteenth century began, "concerto" was "applied consistently (but not exclusively) to works in three movements (fast–slow–fast) for soloist and orchestra, two or more soloists and orchestra (concerto grosso) or undivided orchestra."[3] Although Giuseppe Torelli (1658–1709) was identified as the inventor of the concerto by Johann Quantz, a generation later Antonio Vivaldi (1678–1741) had become the most prolific composer of concertos and established the first regular use of ritornello form in the concerto's outer fast movements in his ground-breaking *L'estro armonico*, op. 3 (1711).

Telemann's viola concerto flows out of these Italian developments. Although the exact date of composition is unknown, Wolfgang Hirschmann states that "stylistic evidence supports the assumption that [this piece]. . . . probably originated during [Telemann's] Frankfurt years (1712–21), [and] perhaps more precisely between 1716 and 1721," rendering this the earliest surviving concerto for viola.[4] At this point in history, the viola did not possess a prominent role as a solo instrument but was nonetheless valued as an indispensable part of musical texture. In 1713, Johann Mattheson described the viola as essential because of its function in filling out the harmony. He maintained that no full-voiced instrumental

work could do without it and that viola players must be particularly accomplished, for whenever the middle parts are "given to weak players the rest will sound dissonant."[5] According to Hirschmann, Telemann's Allegro movement features "short-breathed formal articulation and sophisticated phrase structure" that is "characteristic of Telemann's music as a whole" and "sets it apart from Italian models."[6]

For the overall design of the concerto, Telemann chose his "favorite four-movement layout"[7]: slow–fast–slow–fast. This tempo scheme was standardized by Corelli in the *sonata da chiesa* (notably in opp. 1, 3, and 5).[8] In each movement, Telemann uses the ritornello formal model in contrast to Vivaldi's general practice of restricting ritornello form to the outer movements.

Ritornello Form

Before delving into the specifics of this concerto, I will first sketch an overview of ritornello form. In *The Italian Solo Concerto, 1700–1760*, Simon McVeigh and Jehoash Hirshberg cite Michael Talbot's explanation of ritornello form as the "unfolding of a tonal scheme away from and returning to the tonic, with musical periods of diverse duration delineating the process."[9] McVeigh and Hirshberg add that "central to the form is the establishment of a hierarchy of tonal centres visited in the course of the movement."[10] These tonal centers are demarcated by musical periods of various lengths that unfold in the alternation between ripieno and solo sections. Laurence Dreyfus similarly asserts the primacy of tonal teleology with respect to form, stating that form consists not simply of a discrete set of motives, but in harmonic functions clothed in thematic entities.[11] These harmonic functions shape the organization and direction of the formal units in the ritornello form.

How ritornello form is expressed through tonal plan, phrase lengths, and metrical displacements is most evident in the second and third movements of Telemann's viola concerto. This study will begin by considering these movements and conclude with the outer movements.

Movement II: Allegro: Tonal Trajectory

In movement two, Allegro, the musical process unfolds through the tonal trajectory and, later in the movement, through metrical displacements.

Diagram 1 illustrates the formal layout: five ripieno ritornellos (designated by the letter R) frame four solo sections (designated by the letter S), with R4 and S4 receiving considerable fragmentation. Begin by taking note of the tonal plan: it begins in I and progresses to IV, V, and vi in S1, S2, and S3, respectively. The tonic key is reattained by the beginning of S4 and remains the prevailing key area for the entire second half of the movement (mm. 43–76). In order to sustain the dramatic tension of the proportional second half, Telemann employs "short-breathed formal articulation" and metrical displacement, rather than further tonal movement.

Although the shortest formal articulations appear later in the movement, R1 features compact formal construction that sets this opening ripieno ritornello apart from Italian

Diagram 1. G. P. Telemann, Viola Concerto in G Major, TWV 51:G9, mvmt. II, form diagram with R representing ripieno sections and S representing solo sections. (*S sections are enclosed in squares for visual clarity.*) *For a full score that includes the form diagram and key areas, please visit: http://www.americanviolasociety.org/Resources/JAVS-Scores-Members.php.*[12]

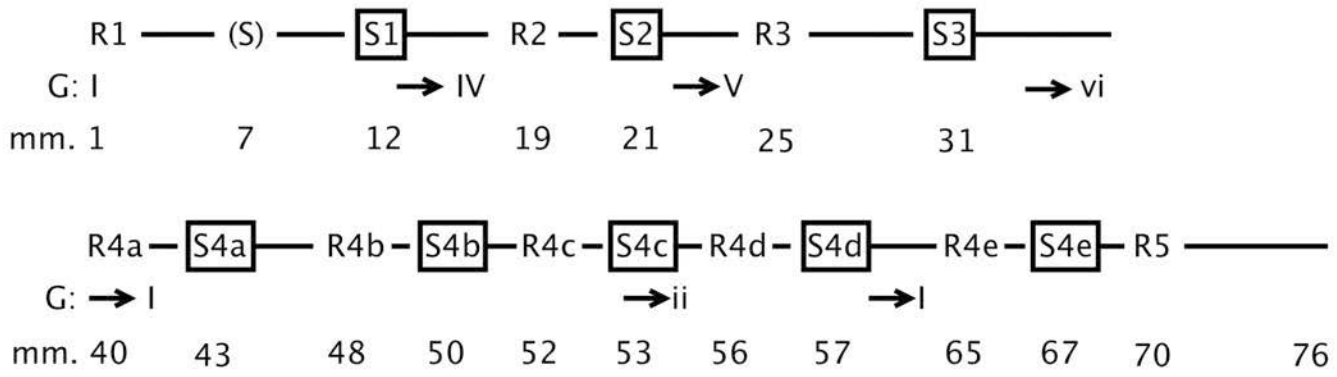


Table 1. Lengths of R1 in Opening Allegro Movements.

Telemann, Viola Concerto in G Major, TWV 51:G9/ii	6 mm.
Vivaldi, Violin Concerto in G Major, op. 3, no. 3/i	11 mm.
Vivaldi, Violin Concerto in A Minor, op. 3, no. 6/i	12 mm.
Vivaldi, Violin Concerto in D Major, op. 3, no. 9/i	9 mm.
Vivaldi, Violin Concerto in E Major, op. 3, no. 12/i	7.5 mm.

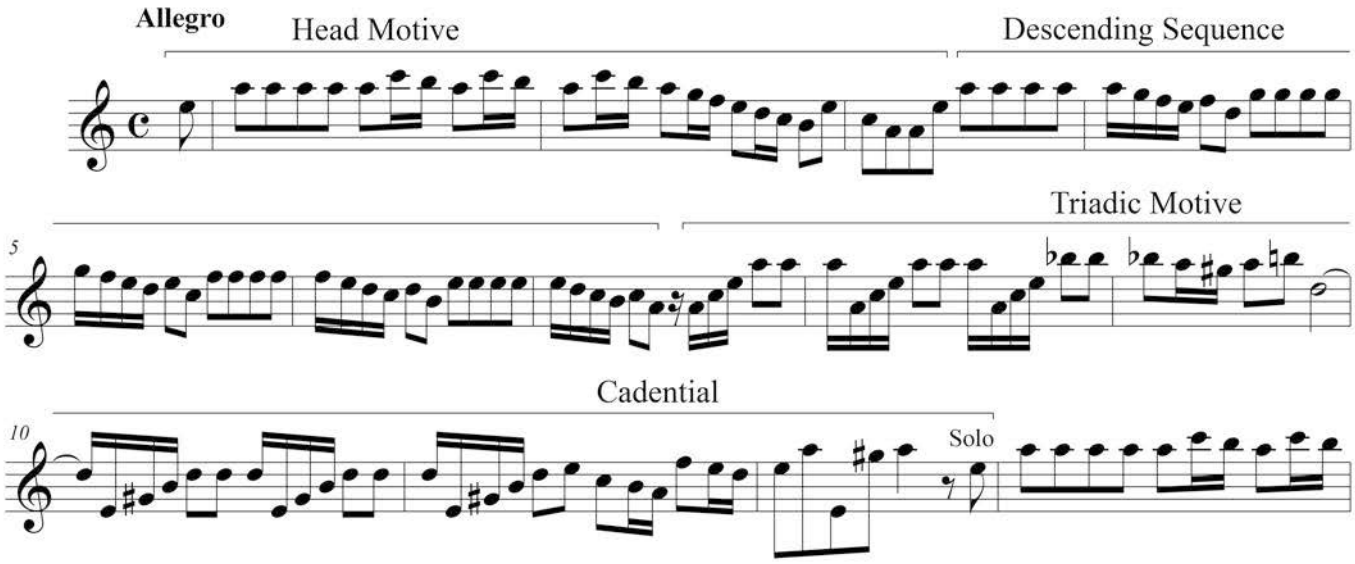
counterparts. Table 1 shows the lengths of R1 sections in Allegro movements from four of Vivaldi's op. 3 solo concertos and from Telemann's viola concerto. To perceive Telemann's shorter articulation more clearly, consider the lengths of the motives in the opening of the first movement from Vivaldi's Violin Concerto in A Minor, op. 3, no. 6 (ex. 1).

The two-and-a-half-measure head motive leads to a four-measure descending sequence, which is followed by five-and-a-half measures containing triadic motivic material and then cadential material. By contrast, the R1 in Telemann's viola concerto includes a two-measure head motive followed by a four-measure descending sequence that closes with truncated cadential material (ex. 2).

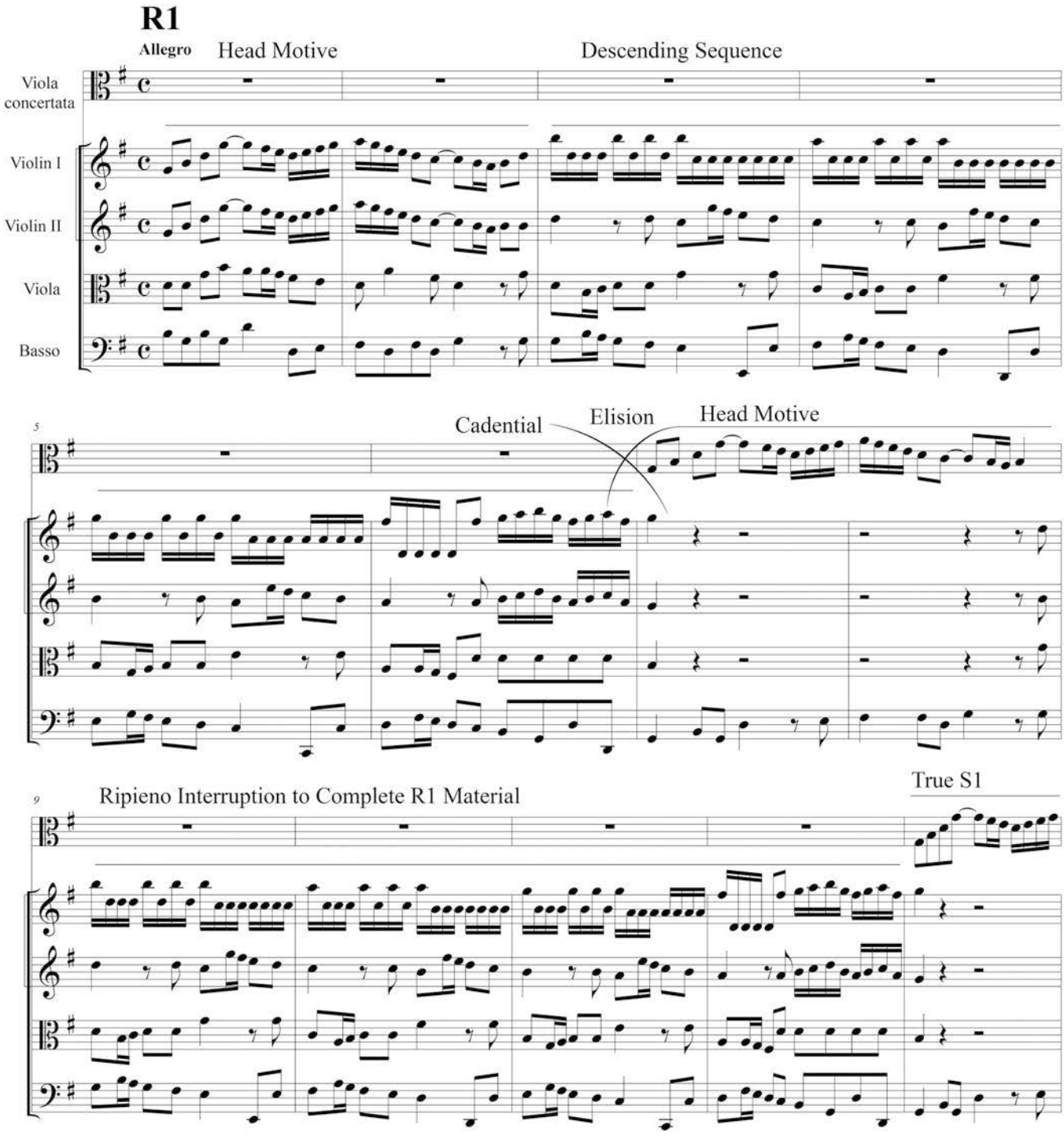
Telemann's formal brevity, conjoined with an elided cadence in m. 7, reappears throughout the movement and creates a sense of forward insistence and exuberance. The restatement of the head motive in m. 7 by the soloist is interrupted by the ripieno in m. 9, which finishes out an entire restatement of the R1 material before S1 truly begins in m. 13. Telemann's idiomatic writing for the viola serves to highlight the greater dissonance of the subdominant key in S1 compared to the dominant key in S2. Telemann utilizes the viola's open strings in mm. 18–19 for the local V–I progression in the subdominant (open G and C strings), resulting in large leaps and melodic resolution shifted two octaves lower to the open C string (ex. 3). By contrast, in mm. 24–25, the open strings are unavailable for the harmonic progression toward the dominant key, and thus the leaps are smaller, and the melodic resolution is stepwise (ex. 4).

Consider that in the basic phrase model of Tonic–Predominant–Dominant, the first predominant has the potential to progress to another predominant or the dominant, whereas the dominant ultimately will only move to the tonic. Thus the predominant is loaded with more dramatic possibilities. Applied on a larger scale in this example, the dramatic potential of the subdominant key compared to the dominant key, reinforced by the contrast in melodic construction, should compel the performer to execute these sections differently. In other words, while both sections suggest a rising dynamic to accompany the increase in energy, the first section demands greater punctuation to highlight the increased musical tension created by the large leaps and the cadence in the subdominant key. Thus in a performance it would be musically incoherent to accentuate mm. 24–25 more than mm. 18–19.

Example 1. Antonio Vivaldi, Violin Concerto in A Minor, op. 3, no. 6, mvmt. I, mm. 1–13.



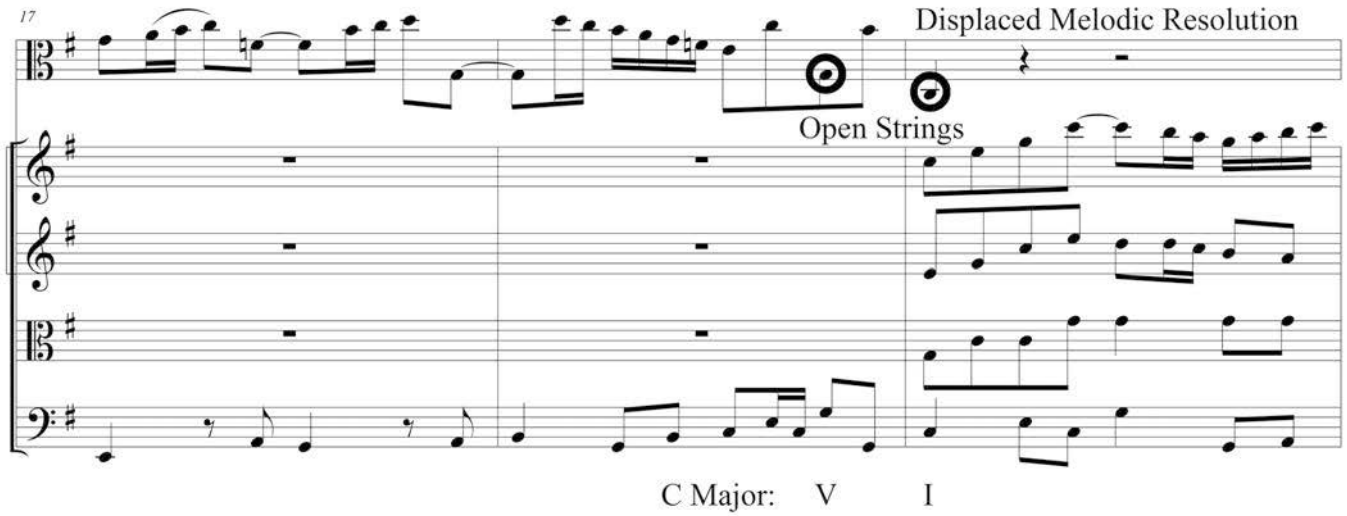
Example 2. G. P. Telemann, Viola Concerto in G Major, TWV 51:G9, mvmt. II, mm. 1–13.



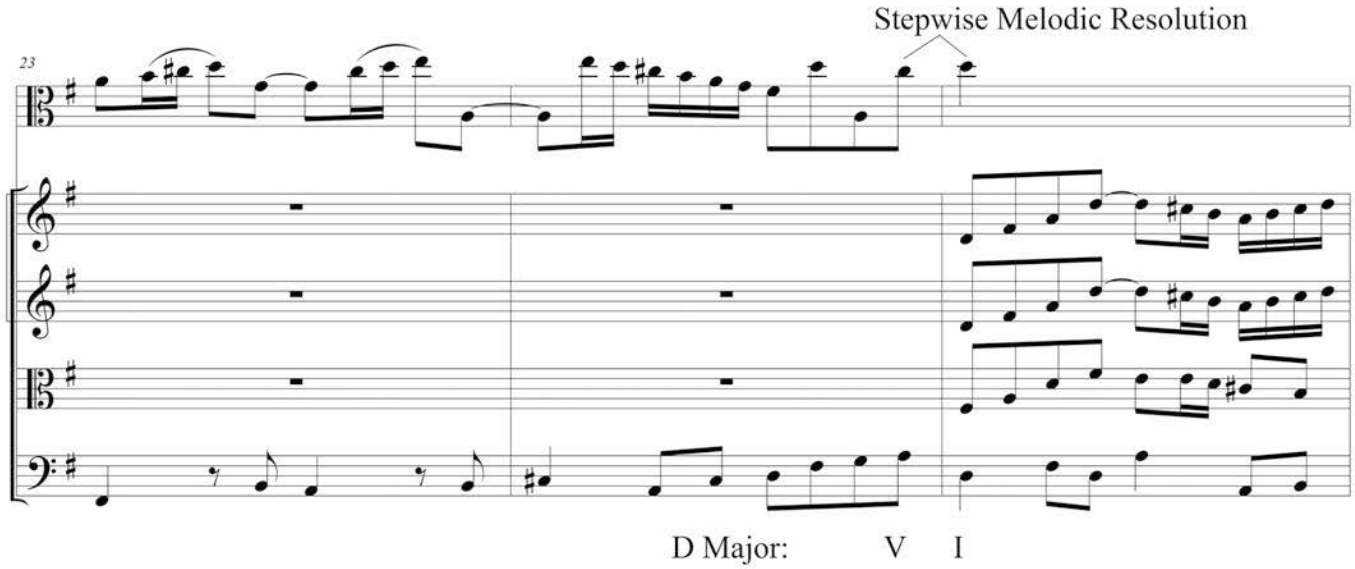
Movement II Performance Implication: Because of the increased musical tension in the first section, it would be musically incoherent to accentuate mm. 24–25 more than mm. 18–19.

Referring again to Diagram 1, a complete ritornello statement in m. 25 (R3) confirms the arrival in V, and the subsequent S3 features an arpeggiation episode that leads to a cadence in vi in m. 40. After a short transitional passage, S4 launches the opening motive in I and eventually arrives on an authentic cadence in the middle of m. 52. The next eight measures feature short formal units with motivic fragmentation that are displaced by half a measure. To feel the weight of this compositional decision, consider the significance of metrical displacement in this time period.

Example 3. G. P. Telemann, Viola Concerto in G Major, TWV 51:G9, mvmt. II, mm. 17–19.



Example 4. G. P. Telemann, Viola Concerto in G Major, TWV 51:G9, mvmt. II, mm. 23–25.

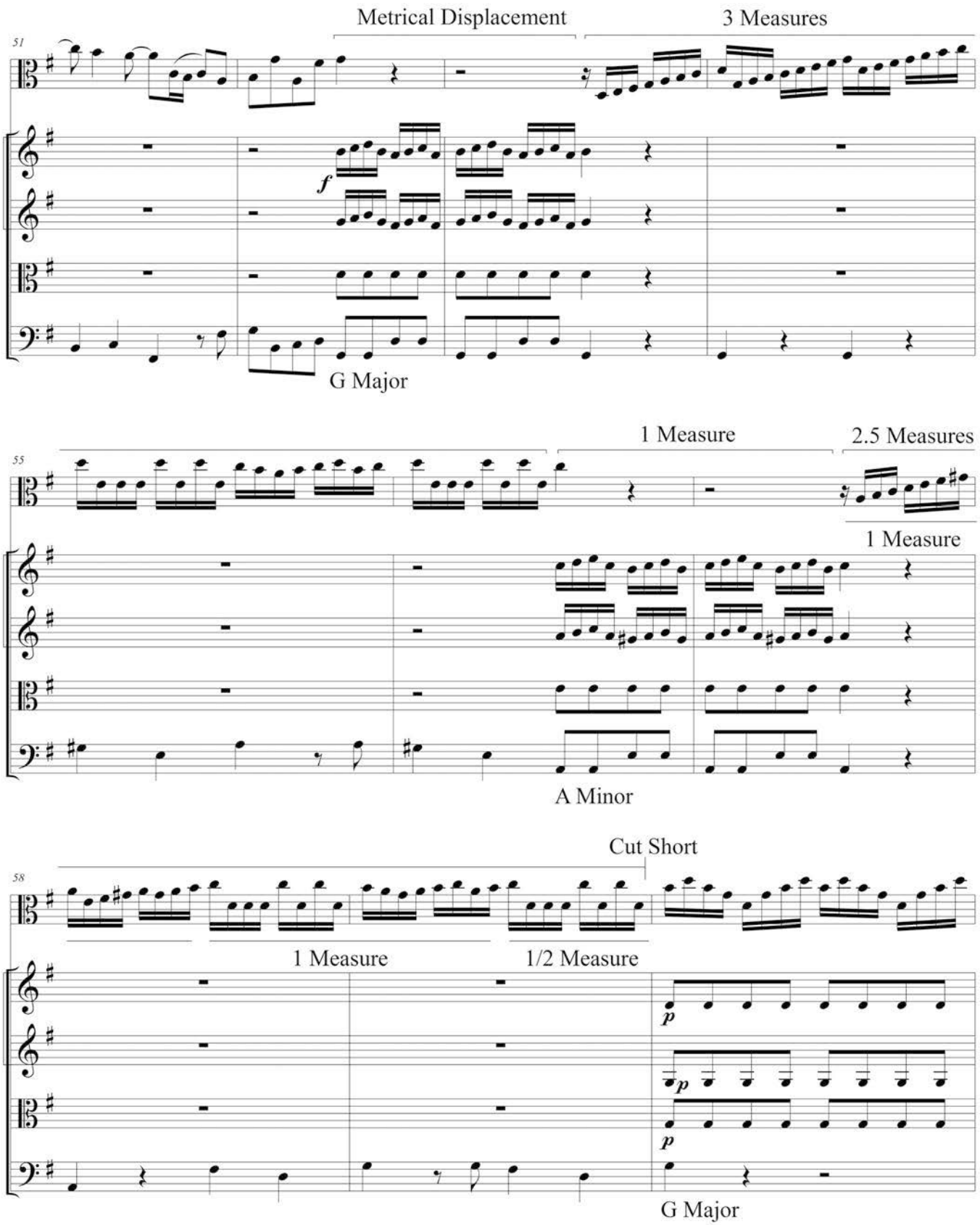


Movement II: Allegro: Metrical Displacement

In an article titled "Metrical Displacement and the Compound Measure in Eighteenth-Century Theory and Practice," Floyd K. Grave explores the discussion of metrical displacement in eighteenth-century treatises and the significance of this phenomenon in the repertoire from this period.[13] Mid-century treatises by Johann Mattheson (1739), Johann Scheibe (1739), and Friedrich Marpurg (1759–63) all acknowledge two basic categories of meter: even, in which the downbeat and upbeat are equal in length (such as 2/4), and uneven, in which one is twice as long as the other (such as 3/8). Meters such as 4/4 and 12/8 that include two even units are classified as compound meters. Although treatises and performance manuals prior to the 1750s rarely discuss the hierarchy of beats in this meter type, some treatises (including Scheibe's) indicate that the compound measure functions as two half-measures with beat one and beat three receiving equal weight. Scheibe affirms that if the measure contains four beats, beats three and four should mirror beats one and two. Additionally, Marpurg relates that one can tell the difference between simple and compound meter by observing the location of the cadence in the measure—cadences falling on downbeats indicate simple meter, and mid-measure cadences indicate compound meter.

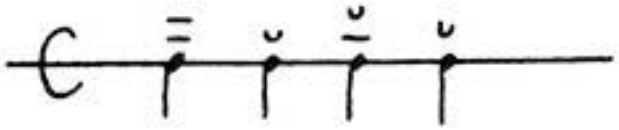
Changing trends in the mid-1700s toward longer phrases and slower harmonic rhythm affected the general conception of beat hierarchy in compound meter. In

Example 5. G. P. Telemann, Viola Concerto in G Major, TWV 51:G9, mvmt. II, mm. 51–60.



Der Kunst des reinen Satzes in der Musik (1771–79), Johann Philipp Kirnberger allows for metrical grouping of four as well as two and three. Diagram 2 shows the strength of each beat in 4/4. Although this measure is still understood as a combination of two strong–weak units, the second half of the measure is understood to be less strong than the first. Grave concludes that "Kirnberger's approach seemingly excludes the accidental displacements found so commonly in eighteenth-century music up to this point."[14]

Diagram 2. Kirnberger's illustration of metrical hierarchy within a four-beat measure.[15]



To summarize, prior to the mid-1700s, a measure in compound meter was treated as containing two half-measure units of equal weight with cadences sometimes falling mid-measure. Free placement of cadences would often lead to irregular phrase lengths (for example, refer back to the Vivaldi excerpt in example 1). Toward the end of the 1700s, compound meter was increasingly viewed as containing a hierarchy of strong beats. By the end of the eighteenth century, however, there was a "near demise of metrical displacement," except in fugal writing.[16]

In light of the discussion above, Telemann's compositional choices in the Allegro of the viola concerto prove remarkable. From the outset, the melodic construction unifies the entire measure, overriding the sense of two equally weighted half-measures. The ties leading into beat three in both m. 1 and m. 2 and the four-beat regularity of the subsequent sequence subvert the weight of beat three and create hierarchy with beat one as the strongest (see ex. 2). Telemann maintains this four-beat regularity within the formal units until m. 52. Whereas at this point Vivaldi might write a short ritornello followed by a lengthy solo display, Telemann includes a displaced one-measure tutti insertion with a brief three-measure solo response (ex. 5).

This pattern repeats in the supertonic, but the solo response is cut short as an arpeggiation episode begins on the downbeat of m. 60. The metrical displacement of the material from mm. 52–60 produces an added dimension of musical disturbance in light of the strong four-beat grouping thus far. Because the highest amount of modulation has already occurred in the first half (I–IV–V–vi–I), Telemann uses metrical displacement and shortened formal units to sustain the musical process. In practice, these mid-measure phrase beginnings should receive downbeat weight in order to highlight the metrical dissonance until the abrupt realignment in m. 60. Giving equal weight to each half-measure would diminish the dramatic impact of the musical process.

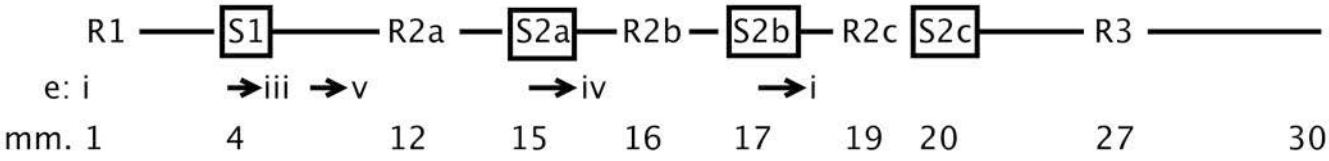
Movement II Performance Implication: Because of Telemann's use of metrical displacement in mm. 52–60, the mid-measure phrase beginnings should receive downbeat weight in order to highlight the metrical dissonance until the abrupt realignment in m. 60.

Movement III: Andante

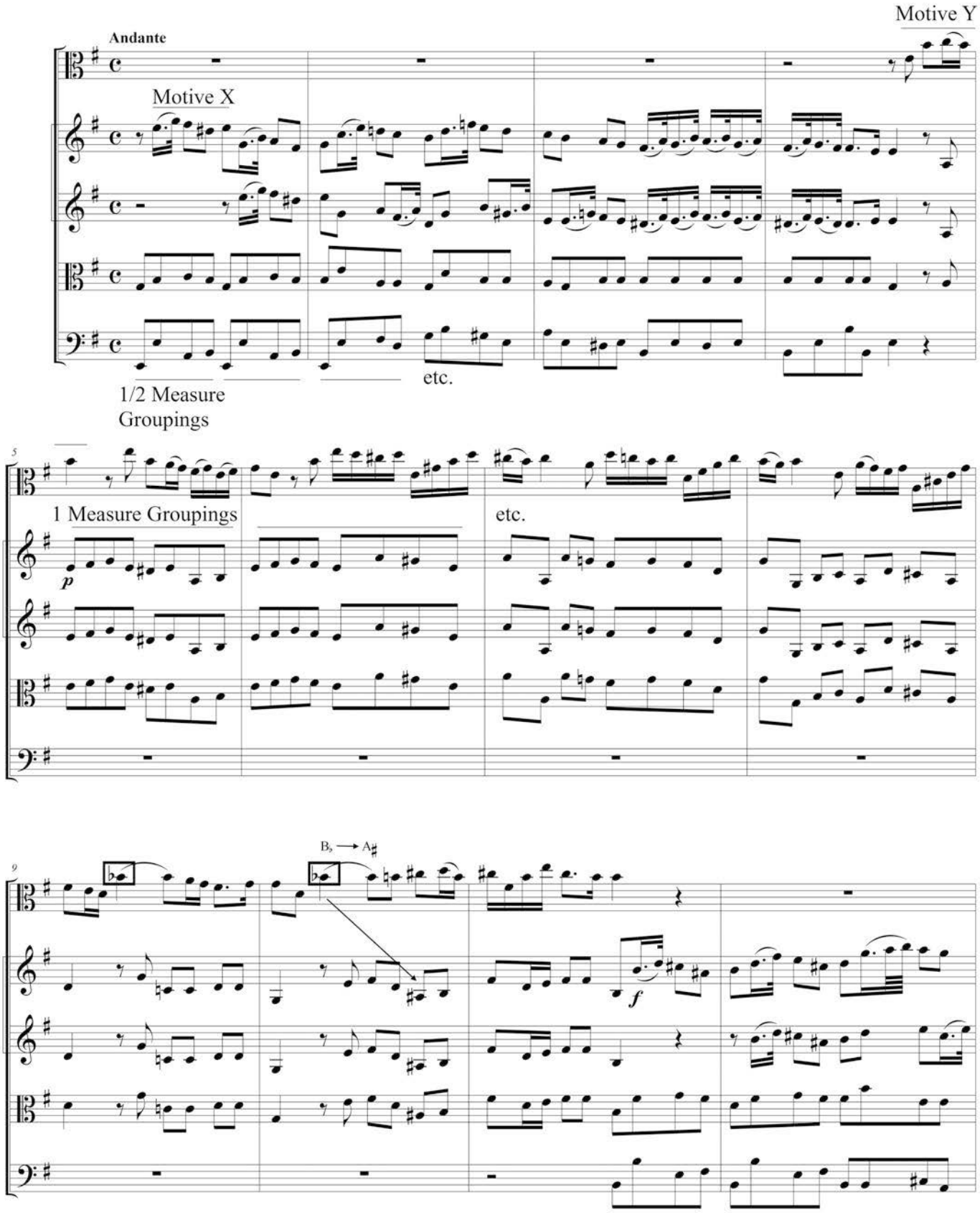
In the third movement, Andante, metrical ambiguity is more integral to the unfolding of the unusual tonal plan in E minor. Diagram 3 illustrates the formal and tonal layout: three ripieno ritornellos frame two solo sections with R2 and S2 alternating in short fragmentation. The repeated motive (motive *x*) and bass progression in m. 1 and the mid-measure cadence in m. 4 signal half-measure groupings in compound meter (ex. 6).

As the solo viola begins in m. 4, two factors maximize the contrast between S1 and R1. First, the motive in the viola (motive *y*) is new and more lyrical in character

Diagram 3. G. P. Telemann, Viola Concerto in G Major, TWV 51:G9, mvmt. III, form diagram with R representing ripieno sections and S representing solo sections. For a full score that includes the form diagram and key areas, please visit: http://www.americanviolasociety.org/Resources/JAVS-Scores-Members.php.



Example 6. G. P. Telemann, Viola Concerto in G Major, TWV 51:G9, mvmt. III, mm. 1–12.



than motive *x*. Second, the harmonic rhythm in mm. 5–10 is much slower than in mm. 1–4, creating four-beat groupings with the dissonant harmony appearing near the end of each measure. The dissolution of the half-measure equality established in R1, combined with new melodic material, gives S1 a distinctive character. To show this contrast in performance, beats one and three should receive equal weight in R1, whereas beat one should be emphasized in S1. In negative terms, to emphasize beat three too strongly in S1 would occlude the contrast embedded in the musical structure.

Movement III Performance Implication: To highlight the solo viola's contrasting lyrical motive and harmonic rhythm, beat one and beat three should receive equal weight in R1 (mm. 1–4), while beat one should be emphasized in S1 (mm. 5–10).

As S1 unfolds, the musical drama is intensified by outlandish harmonic shifts. Telemann upsets the typical key progression in minor from i to III by inserting a B-flat on beat two of m. 9, implying a cadence in G minor (iii) on the downbeat of m. 10. One might expect R2 to begin at this point, but instead, the melody leans once again into the B-flat, which is reinterpreted as A-sharp (a device that reappears later in the movement). This new leading tone carries the local harmonic progression to an authentic cadence in B minor in m. 11. To further highlight the unusual progression from i to iii to v, Telemann displaces the final cadence by half a measure so that R2 begins in the middle of m. 11.

In this passage, the performer must decide how to treat the repeated B-flats and the two cadences in mm. 9–11. The first B-flat in m. 9 should receive added accentuation, because of the unusual implication of G minor, but the second B-flat in m. 10 should receive even more emphasis, because of its unexpected role as a pivot to the new key of B minor. Also, the cadence in m. 10 should not feel as settled as the cadence in m. 11, because the tonal movement is not yet complete. Specifically, to make a large pause at the cadence in m. 10 would be at odds with the implications of the tonal plan. Instead, the performer should carry the momentum through this cadence and increase the musical intensity until the arrival of the B-minor cadence.

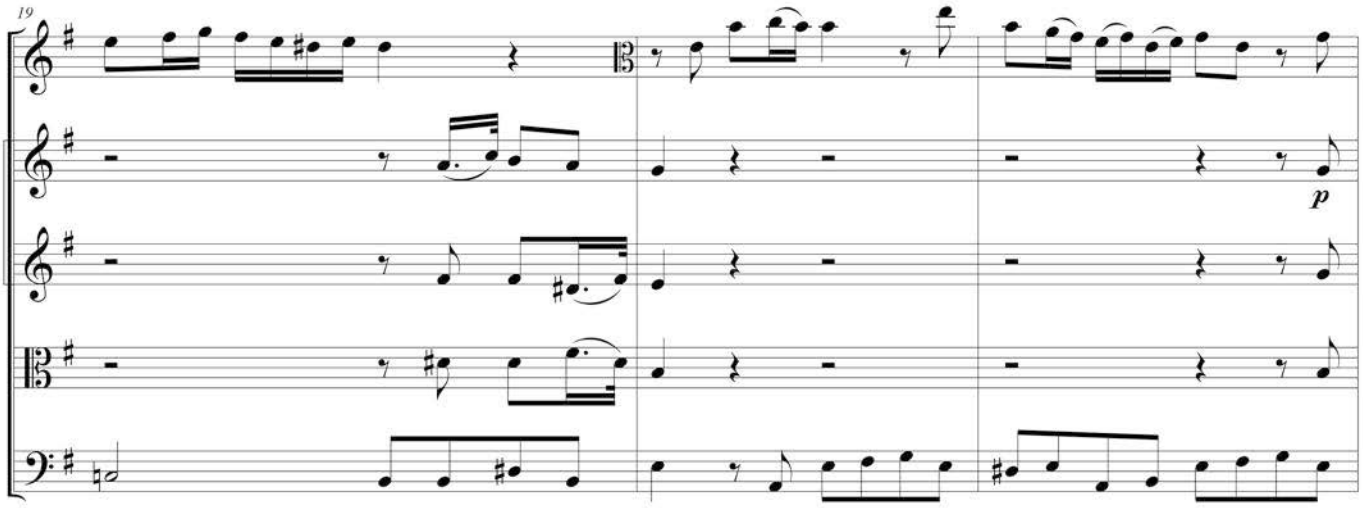
Movement III Performance Implication: Telemann's differing harmonic treatment of the B-flats in mm. 9 and 10 suggests greater emphasis on the second B-flat (in m. 10) with momentum carried through until the B-minor cadence in m. 11.

With the return of S1 material in the tonic in m. 20 (following R2a in the dominant), one should ask if the half-measure metrical shift of motive *y* compared to m. 4 is significant (compare ex. 7 with ex. 6). From a listener's perspective, this two-beat displacement will doubtless go unnoticed, for this movement does not operate on a consistent four-beat pulse, but rather oscillates between half- and full-measure units. From the performer's perspective, this metrical alteration could indicate greater musical instability for the return and yield a variety of performance options. One could lean more into the B on beat three of m. 20 than in the opening in order to emphasize the note's new placement on beat three instead of beat one. Conversely, one could play less on the B to understate the metrical dissonance and instead emphasize the metrical alignment on the downbeat of m. 22. In either case, motive *y* should sound different from its first appearance in m. 4, and its metrical position can help inform a performer's interpretive decisions.

Movement III Performance Implication: The metrical shift upon the return of the viola's thematic material (motive *y*) in m. 20, as compared to the first iteration in m. 4, presents an opportunity for varying the interpretation through a variety of means.

The final area to consider with respect to formal articulation is mm. 25–27 (ex. 8). The E-minor cadence in m. 25 suggests the conclusion of S2, but the jarring F-natural subverts closure. As with the enharmonic reinterpretation seen earlier (B-flat→A-sharp), the F is reinterpreted as an E-sharp and sends the progression forward through a series of applied dominants to arrive at the E-minor cadence in m. 27. In practice, the first cadence must sound less final than the second. One could argue that to create a strong sense of finality on beat three of m. 25 is justifiable on the grounds that most listeners will hear it as the true S2 ending. This argument would be more compelling if there were a brief ripieno insertion before the F-natural to reinforce the closure ruse. One could also assert that this is the final descent in the deep-level voice-leading structure and that mm. 25–26 is a surface-level insertion. Acknowledging the validity

Example 7. G. P. Telemann, Viola Concerto in G Major, TWV 51:G9, mvmt. III, mm. 19–21



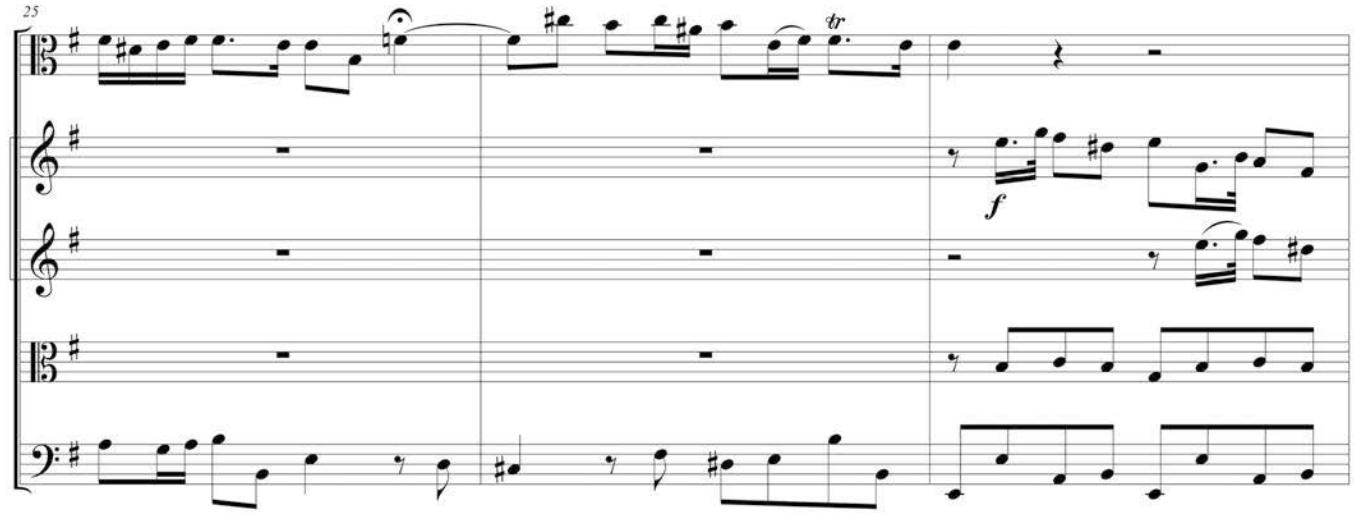
of such a reading, I am more compelled to regard the second cadence as the point of structural closure because of the increased chromaticism and the need (granted, a weak need) for metrical realignment. Therefore, while it is suitable for the performer to take some time to articulate the first cadence, the performance intensity should continue all the way to the second cadence. Too much release between beats three and four of m. 25 weakens the formal structure.

Movement III Performance Implication: The second cadence in m. 27 should sound more final than the cadence in m. 25, because R3 does not begin until m. 27, and increased chromaticism after m. 25 heightens the musical tension.

Movements I (Largo) and IV (Presto)

In the outer movements, the dynamics of the ritornello form are articulated primarily by the tonal plan rather than through metrical displacement. In the Largo, solo sections tend to be longer and less fragmented than the analogous sections in the middle two movements (Diagram 4). These extensive stretches of material gain musical direction and intensity through their tonal trajectory and cadential arrivals. S1 spans eleven measures, beginning in I and reaching an authentic cadence in V by m. 19. S2 spans nine measures, traveling first toward vi and veering off to ii. At the cadence point in m. 30, instead of resolving in A minor the music abruptly shifts to A major (II), which serves to lead back to D major (ex. 9).

Example 8. G. P. Telemann, Viola Concerto in G Major, TWV 51:G9, mvmt. III, mm. 25–27.



Example 9. G. P. Telemann, Viola Concerto in G Major, TWV 51:G9, mvmt. I, mm. 21–35.

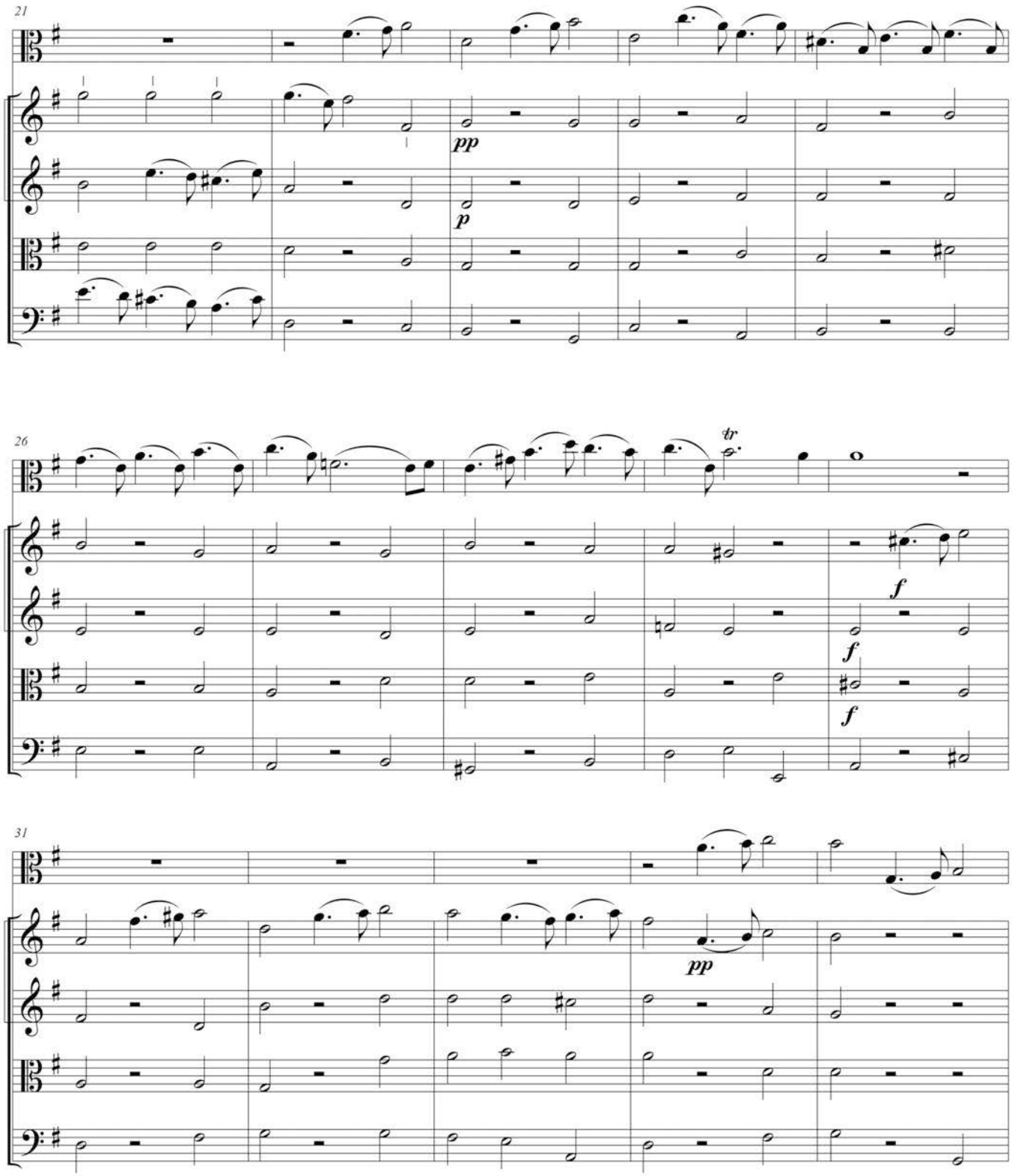
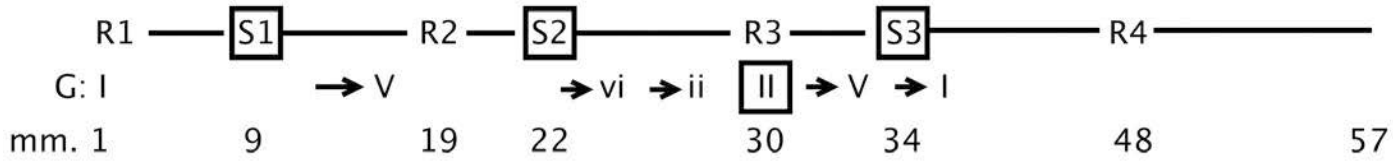


Diagram 4. G. P. Telemann, Viola Concerto in G Major, TWV 51:G9, mvmt. I, form diagram with R representing ripieno sections and S representing solo sections. (The unusual major-mode supertonic is highlighted with a square.) For a full score that includes the form diagram and key areas, please visit: http://www.americanviolasociety.org/Resources/JAVS-Scores-Members.php.



In performance, one should grow in intensity in both S1 and S2, because of the forward momentum of the tonal plan, while also expressing the difference between these sections. At the end of S1, the performer should create a sense of arrival and rest, because the harmony has arrived in the dominant key (which is confirmed by R2). By contrast, one should carry the intensity through the cadence at the end of S2, because the harmony does not confirm an arrival in A minor, but shifts immediately to A major, propelling the line forward. Too much decrescendo or rubato at this formal juncture obscures the forward-driving musical process. To highlight the dramatic action, the musical tension should extend all the way to the beginning of S3.

Movement I Performance Implication: Because of the forward momentum of the tonal plan, one should grow in intensity in both S1 (mm. 9–19) and S2 (mm. 22–30).

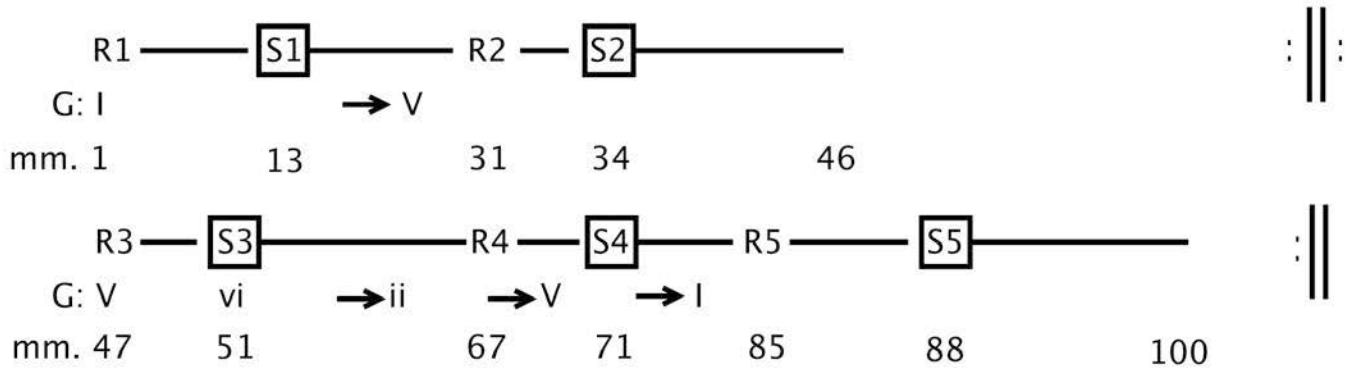
The final movement, Presto, also features intensified harmonic direction in later solo sections. Diagram 5 shows the movement in S1 from I to V. In the second half, R3 begins in the dominant, and S3 immediately begins in E minor. Further solo elaboration in mm. 55–60 carries the line into A minor, which is intensified by the arrival of a Neapolitan chord in m. 61 before reaching an authentic cadence in m. 67 (ex. 10). Like in the Largo, the performer should reserve the greatest performance energy for the later solo section that contains the most adventurous tonal movement.

Movement IV Performance Implication: The performer should reserve the greatest performance energy for the more tonally adventurous solo section later in the movement (particularly mm. 55–67).

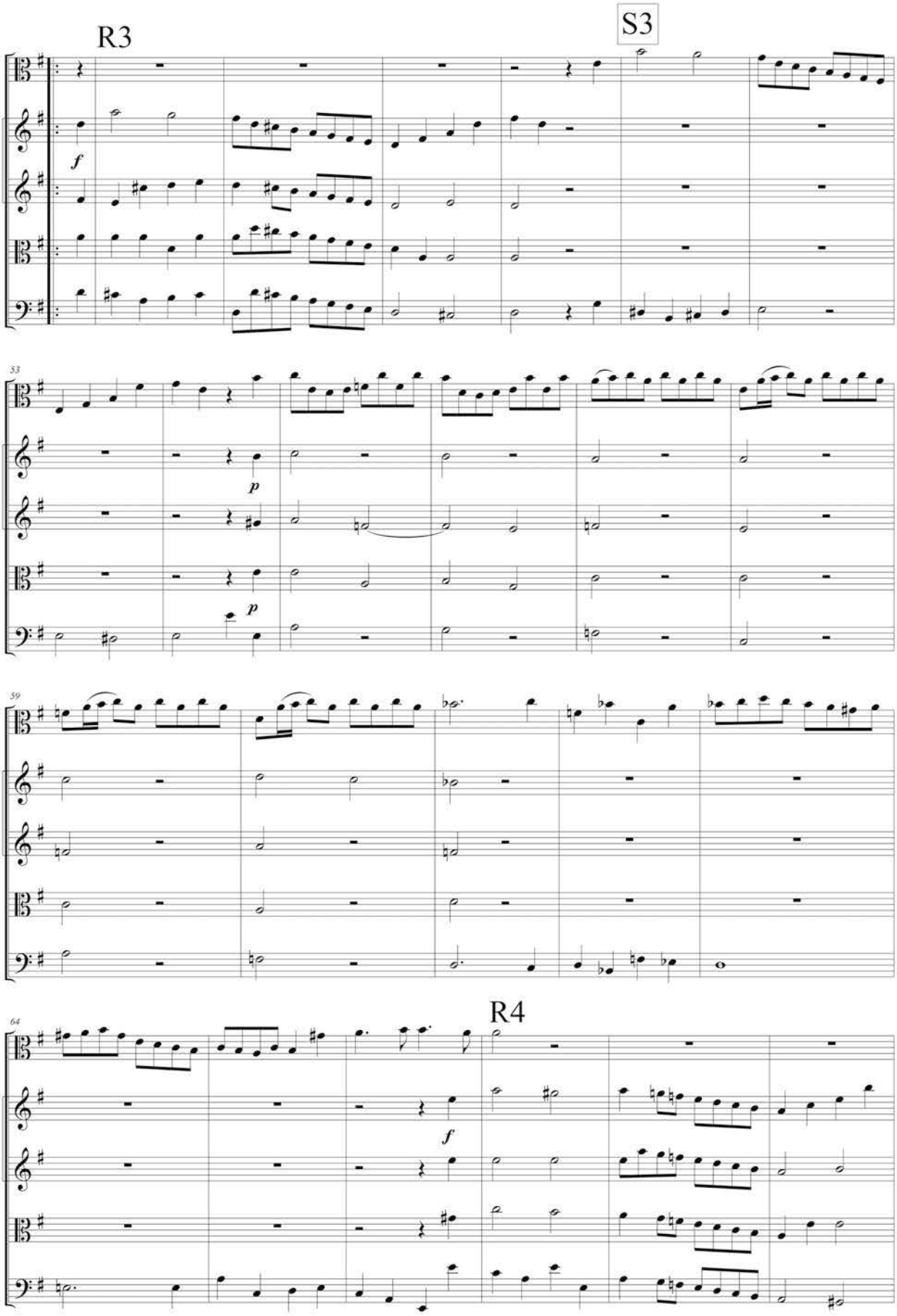
Conclusion

In conclusion, by carefully examining the dynamic musical process of ritornello form in each movement of Telemann's viola concerto, the performer is equipped to make interpretive decisions that will increase the thoughtfulness and sophistication of his or her performance. The relationship between formal units

Diagram 5. G. P. Telemann, Viola Concerto in G Major, TWV 51:G9, mvmt. IV, form diagram with R representing ripieno sections and S representing solo sections. For a full score that includes the form diagram and key areas, please visit: http://www.americanviolasociety.org/Resources/JAVS-Scores-Members.php.



Example 10. G. P. Telemann, Viola Concerto in G Major, TWV 51:G9, mvmt. IV, mm. 47–69.



and tonal organization carries implications for how to vary the performance of both similar sections in different keys and formal junctures. Unusual chromatic shifts intensify the unfolding of the musical process and require intentional interpretive decisions by the performer in order to convincingly express the musical structure. Additionally, understanding the use of metrical displacement as intentionally jarring, as in the Allegro, or as freely flowing, as in the Andante, gives one a framework for deciding how to articulate phrases and relate one formal section to another. If, as Schachter said, "every performance embodies an implicit analysis," then the performer's rigorous analytical exploration of the nature of ritornello form in Telemann's viola concerto will enhance the persuasiveness of the performance.

Alexander Trygstad is currently pursuing a Doctor of Musical Arts degree in Viola Performance and Literature and a Master of Arts degree in the Pedagogy of Music Theory from the Eastman School of Music. In addition to serving as a teaching assistant in the music theory department, he serves as Carol Rodland's studio teaching assistant. He holds a Master of Music degree from Eastman and a Bachelor of Music degree from Baylor University, where he studied with Dr. Kathryn Steely. Mr. Trygstad also holds a position as Adjunct Professor of Viola at Roberts Wesleyan College. He developed this essay under the guidance of Dr. Jonathan Dunsby in a graduate seminar in analysis and performance.

Notes

1. Carl Schachter, "20th-Century Analysis and Mozart Performance," *Early Music* 19, no. 4 (November 1991): 620, accessed May 2, 2015, http://www.jstor.org/stable/3127925.

2. *Grove Music Online*, s.v. "Concerto," accessed April 17, 2015, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737.

3. Ibid.

4. Wolfgang Hirschmann, preface to *Concerto in G Major for Viola, Strings, and Basso Continuo*, by Georg Philipp Telemann, trans. J. Bradford Robinson (Kassel: Bärenreiter-Verlag, 2002), pub. no. BA 5878a, piano reduction, v.

5. Ibid.

6. Ibid.

7. Ibid., vi.

8. *Grove Music Online*, s.v. "Sonata da chiesa," by Sandra Mangsen, accessed April 17, 2015, http://www.oxfordmusiconline.com/subscriber/article/grove/music/26196.

9. Simon McVeigh and Jehoash Hirshberg, *The Italian Solo Concerto, 1700–1760: Rhetorical Strategies and Style History* (Woodbridge, UK: Boydell Press, 2004), 6.

10. Ibid.

11. Laurence Dreyfus, *Bach and the Patterns of Invention* (Cambridge, MA: Harvard University Press, 1996), 61.

12. The form diagrams are partially based on those found in Katherine Debolt, "Information and Imagination as Sources for Interpretation: The Performer's Procedures Applied to Telemann's Viola Concerto in G Major" (master's thesis, Ohio State University, 1965), accessed April 17, 2015, https://etd.ohiolink.edu/!etd.send_file?accession=osu1132170920&disposition=inline.

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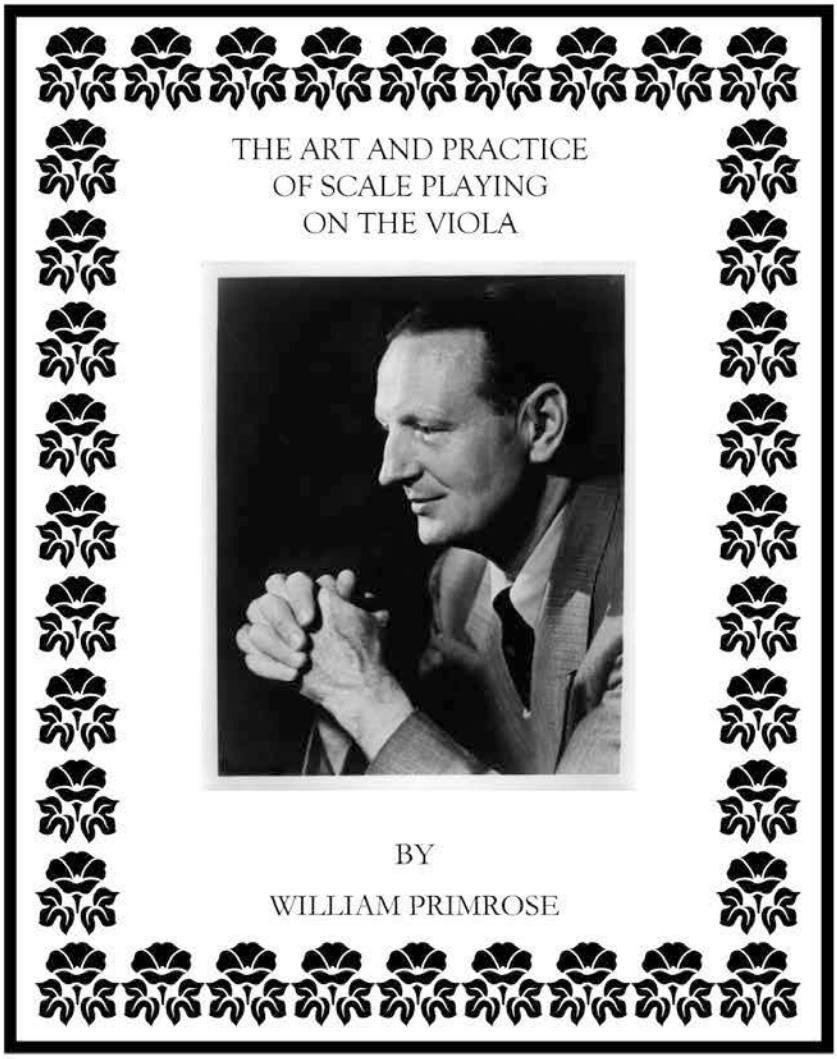

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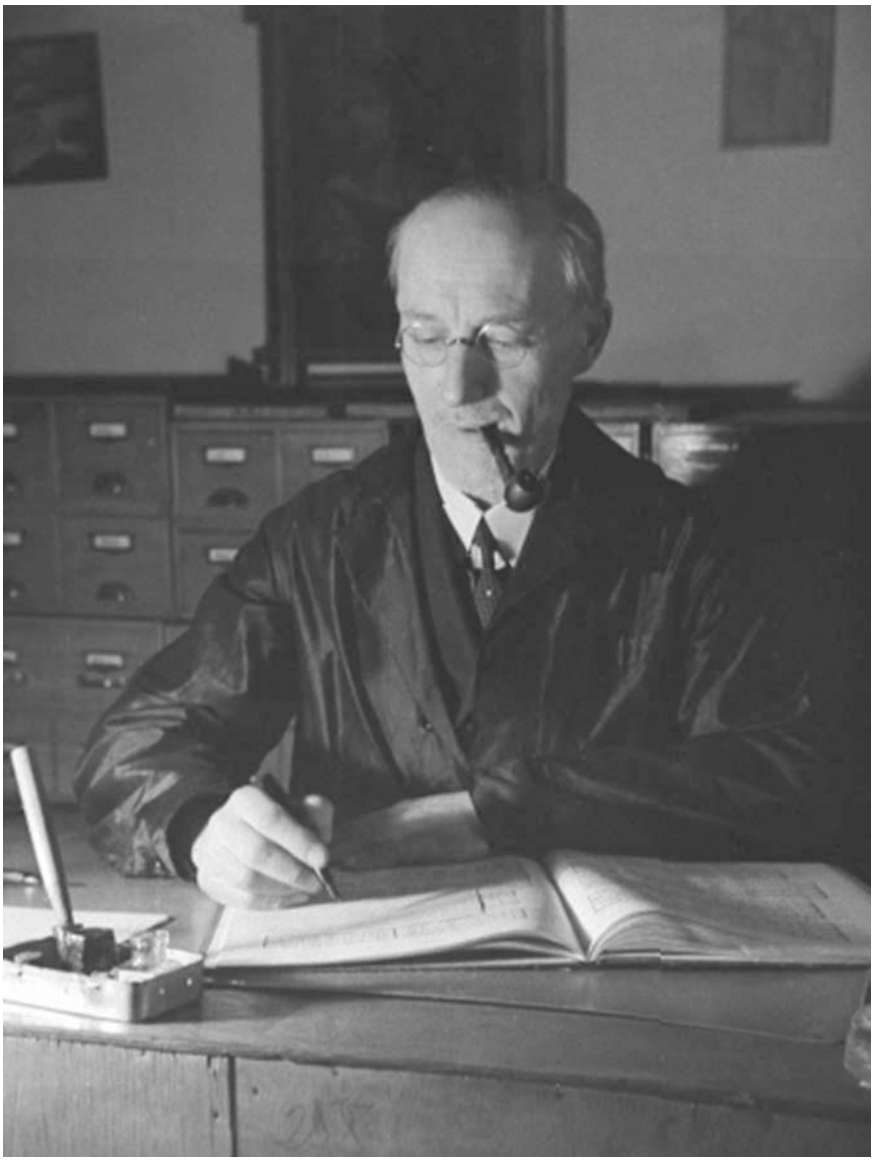
What's in a Name? Ladislav Vycpálek and His Suite for Solo Viola, op. 21

Jacob Adams



Ladislav Vycpálek, circa 1942 (all images courtesy of the National Library of the Czech Republic)

Violists are often on the lookout for new and undiscovered repertoire to promote and program. Many of us are drawn to the shelves of university music libraries, poring over old scores in the viola stacks, in search of that long-forgotten piece just waiting to be resurrected and championed. This article concerns one such piece unearthed through this process that violists should know about—the Suite for Solo Viola, op. 21, written by Czech composer Ladislav Vycpálek in 1929, currently available through Bärenreiter of Prague.[1] Over and over again, in my own performances and presentations of Vycpálek's suite, people have commented on how beautifully the piece shows off the capabilities of the instrument (it is not surprising to discover that Vycpálek was an avid viola player himself). Of course, two questions invariably follow: "How do you pronounce his name again?" and "Why haven't I heard this piece before?"

Both are reasonable questions. The first question is easily answered—the Czech composer's name is pronounced *"Vitz-pa-leck*." The second question led to the main impetus behind this article, as violists should be aware of this piece in the repertoire. Vycpálek's exotic Czech name and somewhat obscure status may help explain why violists in America are unaware of this piece. But if they look beyond the composer's intimidating name, they will discover a true gem of the unaccompanied repertoire that has been overlooked for too long. The suite's four movements showcase the instrument's idiomatic potency for dark expression, dramatic gesture, and virtuosic flair. All of this is in the service of Vycpálek's compelling musical content.

Before examining the suite in more detail, it's worth knowing a bit about the relatively unknown man who composed this piece.

Vycpálek: Biographical Background

Ladislav Vycpálek (1882–1969) is a name known to scholars of twentieth-century Czech music, but not widely recognized beyond that circle. His high standing within Czech musical culture is confirmed by the prominent scholar John Tyrrell, who described Vycpálek as "one of the most distinguished Czech composers of the [twentieth] century."[2] Tyrrell mentions that Vycpálek was often "isolated from the main currents of Czech music of the time," but that his career as a composer was "remarkably direct and assured."[3]

Vycpálek began learning violin and piano at age six, and he played in string quartets throughout his life—including thirty years as the regular violist of an amateur quartet led by Josef Pick, from 1909 to 1939. After studying German and Czech at Prague University from 1901 to 1906, Vycpálek obtained a post at the Prague University Library in 1907. In 1908, he began taking composition lessons with Vietezslav Novák, a highly respected composer and pedagogue, who helped forge a path for Czech modernism—in spite of the Romantic predilections in many of his own compositions.[4]

After World War I and the resultant Czechoslovakian independence, Vycpálek founded the music department at the Prague University Library in 1922. He directed the department until his retirement in 1942. Beyond his compositional output, this remains his most lasting legacy. The music department continues to operate today, now under the auspices of the National Library of the Czech Republic. Their present-day website details the content of their extensive holdings, which have been "systematically created from the establishment of the music department . . . thanks to the efforts of the founder of the music department, Ladislav Vycpálek."[5] He would go on to hold other important cultural advisory positions up until World War II: as a member of the Czech Academy, a member of the advisory committee of the National Theatre, and as chairman of the music section of the Umělecká Beseda (a Czech civic-arts association).[6]

All of these titles serve to show the preeminent standing that Vycpálek had attained within Czech cultural circles by the mid-1920s. His actual output of compositions was relatively small—perhaps in part hindered by all of his other commitments, but also inhibited by what Tyrrell calls "his own cautious and fastidious nature."[7]

Tyrrell goes on to note: "It is surprising . . . that as an accomplished violinist and violist who played regularly in a quartet he did not write more instrumental music."[8] Beyond the four string pieces written in the late 1920s (the Suite for Solo Viola, op. 21, is among these, as well as the Duo for Violin and Viola, op. 20, and the Suite for Solo Violin, op. 22), Vycpálek only produced a Violin Sonatina in 1947, two small sets of piano pieces, an early string quartet, and a late orchestral work. Otherwise, he was preoccupied with vocal genres, perhaps due to his extensive literary education.

The term most frequently applied to Vycpálek's musical style is "contrapuntal." With polyphony and contrapuntal writing as a foundational aspect of his style, Vycpálek was an avid student of Bach, poring over the scores of his fugues. A case can be made that Bach had a more significant impact on Vycpálek's mature works than did his teacher, Novák. In this sense, Vycpálek continued an early twentieth-century trend of adapting Baroque techniques and forms to modern settings. The unaccompanied string genre was particularly ripe for such Baroque-influenced writing from composers in the early twentieth century—for violists, characteristics in the unaccompanied works of Reger and Hindemith immediately spring to mind. Vycpálek's suite is a similar example of this approach to unaccompanied string writing from the period, though with a decidedly Czech bent.

Suite for Solo Viola, op. 21

In the *New Grove* entry for Vycpálek, John Tyrrell summarizes a number of the notable characteristics of the composer's style. His overview is useful, for many of the features Tyrrell describes are present in the viola suite:

> Vycpálek's harmonic texture derives almost entirely from contrapuntal complications. Consecutive dissonant formations are frequent and . . . there are many passages of considerable bitonal tension, or momentary atonality. The lack of clear diatonic polarity in his music meant that the sonata form had little appeal . . . Vycpálek's melody, too, is shaped by contrapuntal necessity. It is frequently modal, lacking

Vycpálek, far right, playing viola in a chamber group with friends in 1930, shortly after completion of the Suite for Solo Viola

> tonal drive and clear periodicity. His instrument writing is similarly conditioned by the claims of balanced and blended contrapuntal voices rather than imaginative and vivid colors.[9]

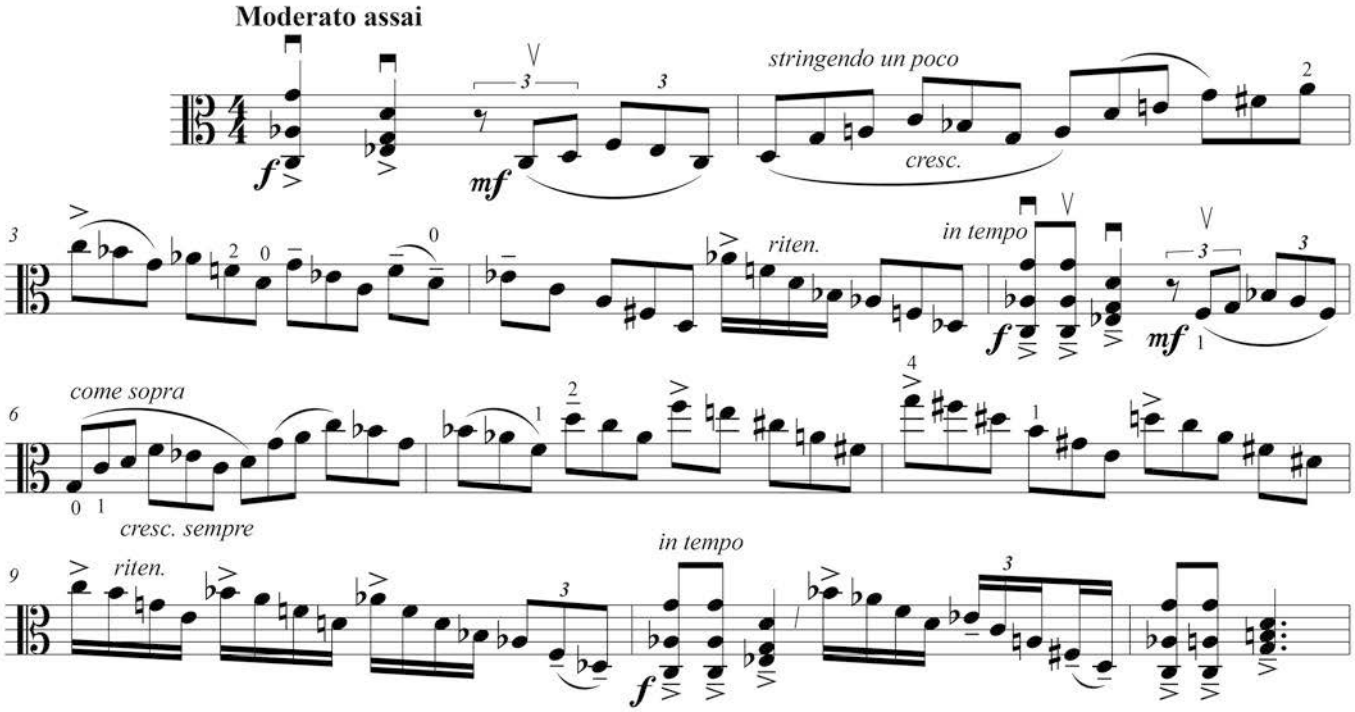
With sonata form having little appeal to Vycpálek as a formal structure, the composer instead suggested that a "tragic dialogue" between a man and a woman was the inspiration for the music of the op. 21 suite.[10] Vycpálek finished composing the suite in late 1929. Its premiere occurred on April 14, 1930, at a concert of the Society for Chamber Music in Prague. Jiří Herold, violist of the Bohemian Quartet, was the performer.

First Movement: Moderato assai

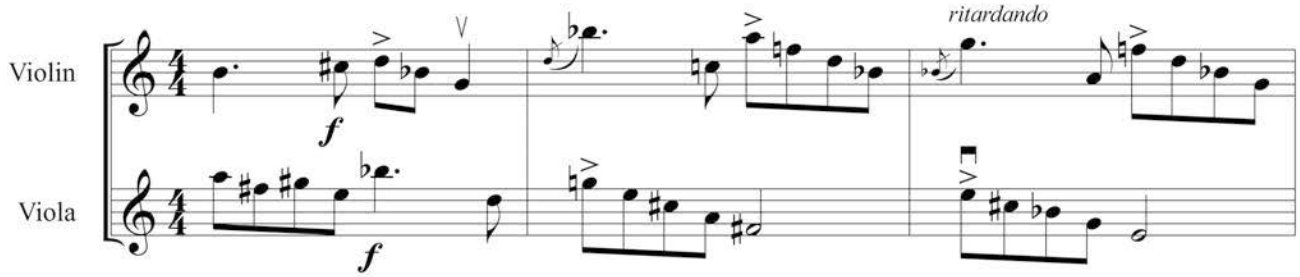
The first movement of Vycpálek's suite grips the listener with its forceful opening statement: a dissonant, two-chord motto that returns throughout the first movement (ex. 1). With this motto and the way it is utilized in the movement, a parallel with the opening movement of Hindemith's op. 25, no. 1 unaccompanied sonata seems appropriate (see ex. 7). As Hindemith does in that work, Vycpálek here utilizes the two-chord motto as a framing device within the movement's structure. It returns again and again throughout the movement in different roles—acting as an opening declaration, as a dramatic arrival point, and as something resembling a cadential gesture. Indeed, the motto fulfills each of these distinctive roles within the first eleven measures of the piece (ex. 1).

With the motto's varied functions in this passage, Vycpálek also varies the motto's content with its restatements: at the downbeat arrival of both m. 5 and m. 10, he alters the motto's rhythm, while both rhythm and harmony are altered at the downbeat of m. 11. This is an example of what Tyrrell referred to as Vycpálek's harmonic texture stemming "almost entirely from contrapuntal complications."[11] In m. 11, his sense of chorale-style voice leading produces the first diatonic triad of the piece. The triplet and sixteenth-note passages that link

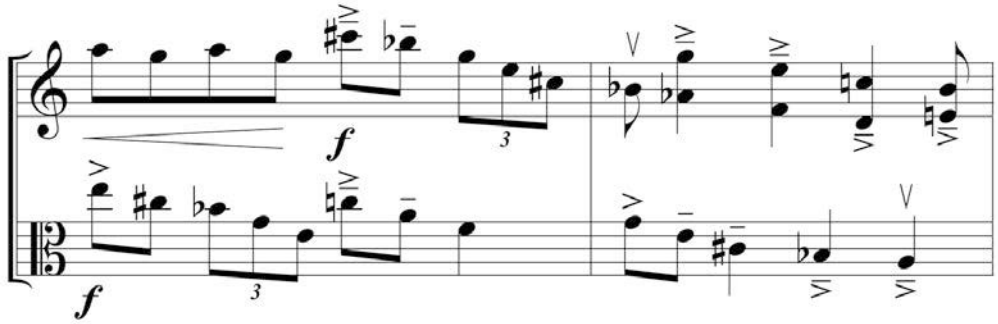
Example 1. Ladislav Vycpálek, Suite for Solo Viola, op. 21, mvmt. I, mm. 1–11.



Example 2. Ladislav Vycpálek, Duo for Violin and Viola, op. 20, mvmt. I, mm. 23–25.



Example 3. Ladislav Vycpálek, Duo for Violin and Viola, op. 20, mvmt. I, mm. 75–76.

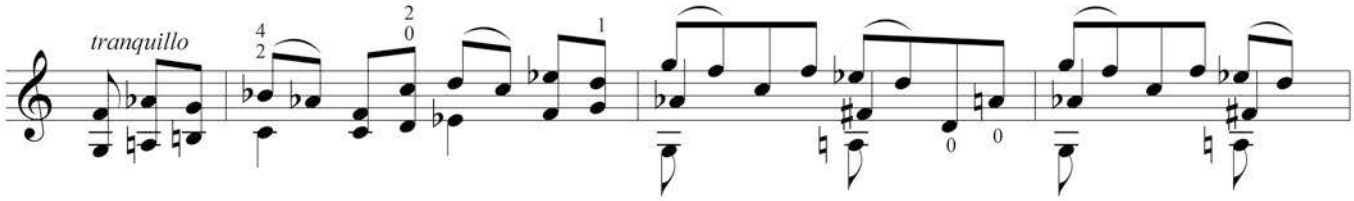


the motto statements to one another evoke the *détaché* figuration sequences seen in other Baroque-influenced string writing of the era. These linking passages are also descending sequences, which Vycpálek similarly employed in the first movement of his Duo for Violin and Viola, op. 20, written just prior to the Suite for Solo Viola (exs. 2 and 3).

In both examples 2 and 3, the descending gesture of major and minor thirds is similar to the motion seen in mm. 7–9 of example 1 from the suite.

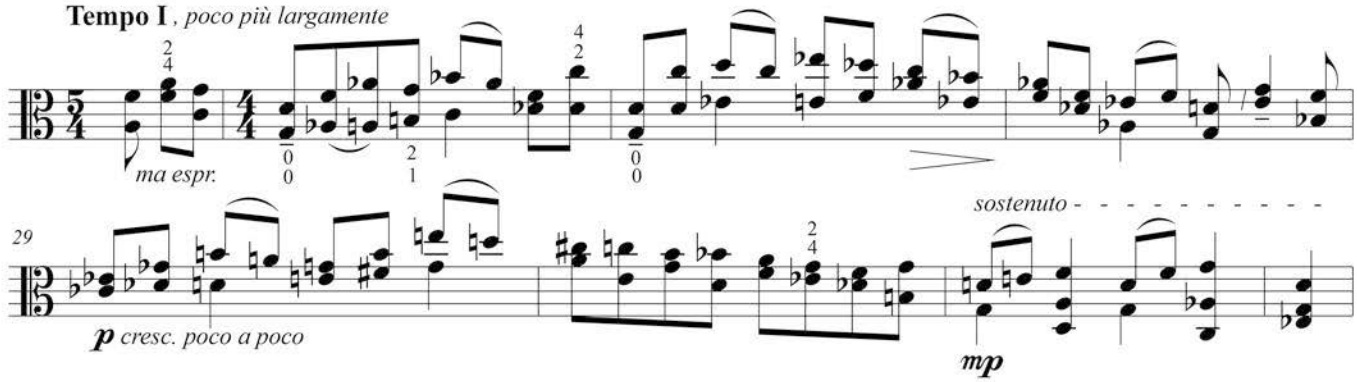
Following the dramatic arrival of the G-major triad in m. 11 of the first movement, a contrasting section marked

Example 4. Ladislav Vycpálek, Suite for Solo Viola, op. 21, mvmt. I, mm. 11–14.



Example 5. Ladislav Vycpálek, Suite for Solo Viola, op. 21, mvmt. I, mm. 23–25.

Example 6. Ladislav Vycpálek, Suite for Solo Viola, op. 21, mvmt. I, mm. 25–32.



tranquillo showcases Vycpálek's skillful contrapuntal writing. Some highly expressive dissonances occur under an eighth-note melody that seems harmonically derived from the motto (ex. 4).

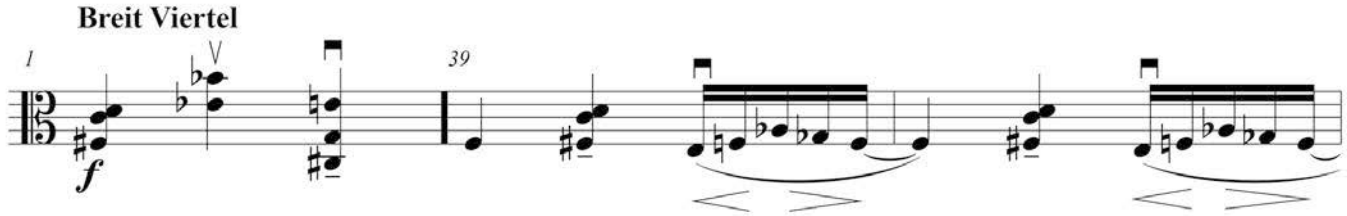
The A-flat–G dissonance on the downbeats of m. 13 and m. 14 evokes the opening chord's interval, right down to the open string in the bass line. One wonders whether Vycpálek opted for the open G string in the bass over a fingered C, which would have replicated the opening chord precisely at the higher octave, for the sake of the open string's additional resonance or the easier technical execution of the passage. Whatever the case may be, the triplets of the opening phrase return to build sequentially toward a restatement of this eighth-note melody—now marked *Più mosso, animoso*. The expressive dissonances of the melody are combined with the descending triplet and sixteenth figurations of the opening phrase to arrive at the most ornamented statement of the motto yet, functioning here again as a cadence (ex. 5).

The ornamented version of the motto here serves a similar function to its statement in m. 11. In place of the straight G-major triad of m. 11, however, now the triad is only implied. It is never directly stated, due to the open C pedal and the passing tone A.

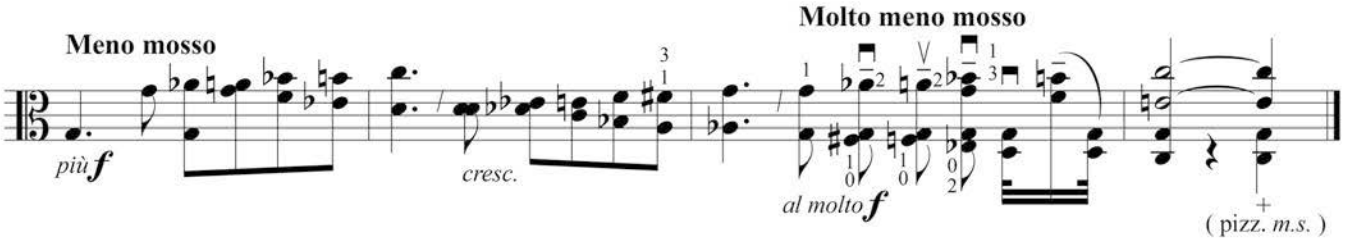
The following section is derived from the *tranquillo* material of m. 11. This second version is considerably denser in its polyphonic voicing—illustrating Vycpálek's penchant for creative and thoughtful harmonies based on contrapuntal principles (ex. 6).

In this dense harmonic world, Tyrrell's insights about the composer's tendency toward "passages of considerable bitonal tension, or momentary atonality" ring true.[12] While numerous tonal centers are hinted at in this passage, the anchoring chord is the perfect fifth of the G–D open strings. This fifth occurs on the downbeats of both m. 26 and m. 27. The following two measures are the most chromatic, even atonal, of the movement. While

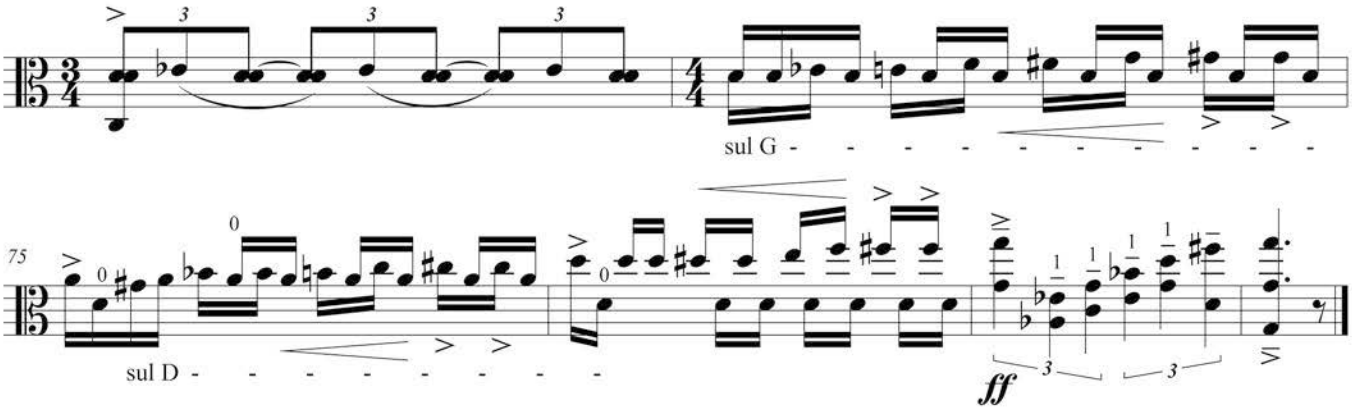
Example 7. Paul Hindemith, Sonata for Solo Viola, op. 25, no. 1, mvmt. I, m. 1 and mm. 39–40 (three-chord motto and reduced subsequent statement of motto).



Example 8. Ladislav Vycpálek, Suite for Solo Viola, op. 21, mvmt. I, mm. 64–67.



Example 9. Ladislav Vycpálek, Suite for Solo Viola, op. 21, mvmt. II, mm. 73–78.



the harmony does not center on any particular tonality here, the descending motion of m. 29 does lead back to the G–D anchor. As the G–D chord maneuvers into a restatement of the two-chord motto in its original form, it becomes apparent that the G–D anchor chord in the previous measures was functioning as an equivalent, if abbreviated, substitute for the motto. This is similar to Hindemith's approach in his op. 25, no. 1 viola sonata from a few years prior, which also used a shortened version of the thematic mottos later in the movement as a substitution (ex. 7).

Vycpálek's use of this technique is undoubtedly a subtler example than Hindemith's equivalent uses in op. 25, no. 1, which does seem to reflect the contrasting personalities of the two men. The passage of example 6 also seems to correlate with Tyrrell's assessment of Vycpálek's instrumental music often being "conditioned by the claims of balanced and blended contrapuntal voices rather than imaginative and vivid colors."[13] The rhapsodic harmony of this passage never strays far from the overarching structure of the movement.

The movement's ending once more outlines the G and A-flat–G seventh chord derived from the motto, before some clever idiomatic contrary motion produces an unanticipated final cadence (ex. 8).

While the concluding C-major chord has a triumphant sense of arrival and finality, it also alters the complexion of how the motto has previously been treated throughout the movement. The entire movement has, to this point, had the feel of a prelude built around the G-centered two-chord motto. But in a clever turn, these final

measures recast the motto not as the primary anchoring point itself—as it has been up until this point in the piece—but as a dominant function, a V chord resolving to a C-major tonic. Such a reading of the score gives a more dramatic sense of the movement's journey. If Vycpálek was truly envisioning a dialogue between a man and a woman in this suite, the first movement's final cadence conveys an arrival to a previously unattained plane in their story.

If one can only perform a single movement from the suite, the first movement could work quite effectively as a stand-alone entity. It has a self-contained style and virtuosity—somewhat reminiscent of a twentieth-century version of a Bach Cello-Suite Prelude—and it offers a dramatically satisfying opening and conclusion within its four-and-a-half minutes.

Second Movement: Con moto

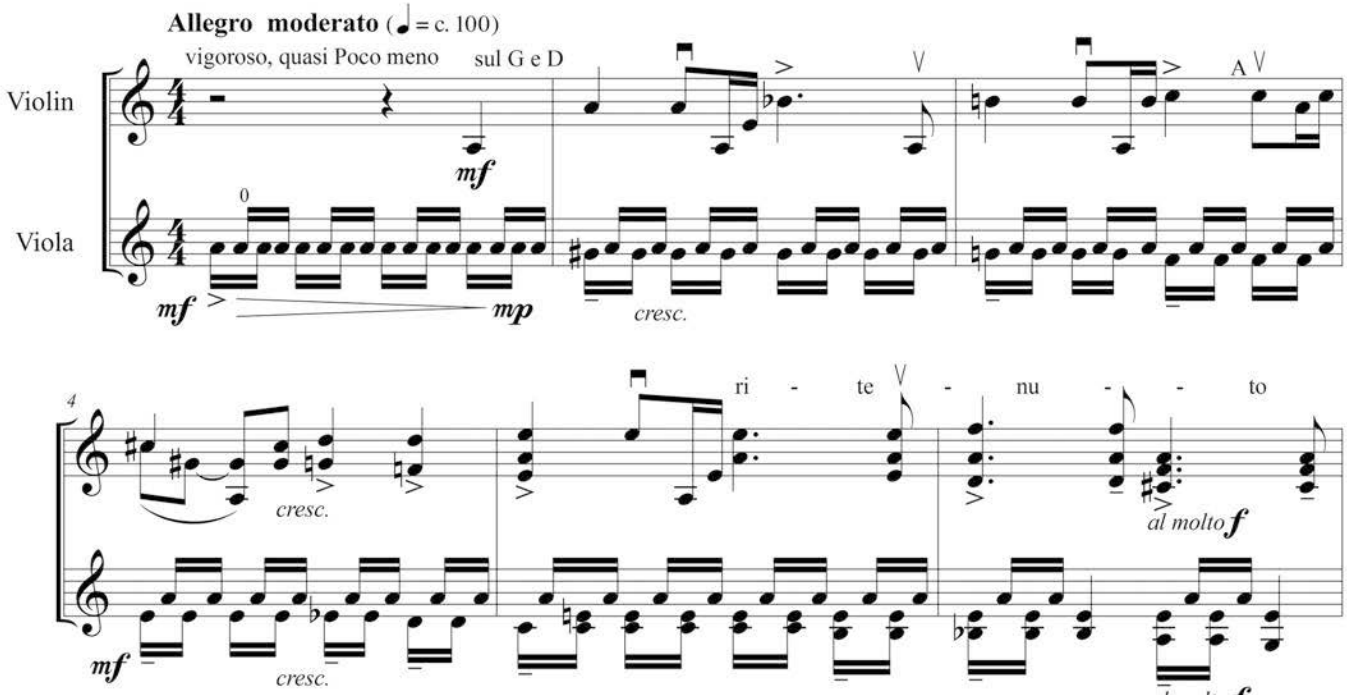
While each of the remaining three movements of the suite contains its own distinct appeal, none of them encapsulates the characteristics of Vycpálek's style quite as fully as the first movement. The second movement is a *moto perpetuo*, fulfilling the role of a scherzo within the suite. Its harmonic journey is in some ways similar to the first movement—with this movement centered on the pitch D; the final chord consists of three Gs in octaves. This suggests the same dominant V function for D throughout this movement as seen with the two-chord motto throughout the first movement, with the pitch center of the entire movement serving as a V leading to the concluding tonic cadence (see ex. 8).

The second movement features a lot of passagework in the detached bariolage style, similar to that employed to great effect by Bach and Hindemith in their solo string works.[14] String crossings are essential to this technique being effective, as is a deft use by the composer of utilizing open strings as pedal tones. On both counts, Vycpálek demonstrates a knack for virtuosic sensibility and an idiomatic understanding of the viola's capabilities. Take, for example, the exciting sequence that concludes the second movement (ex. 9).

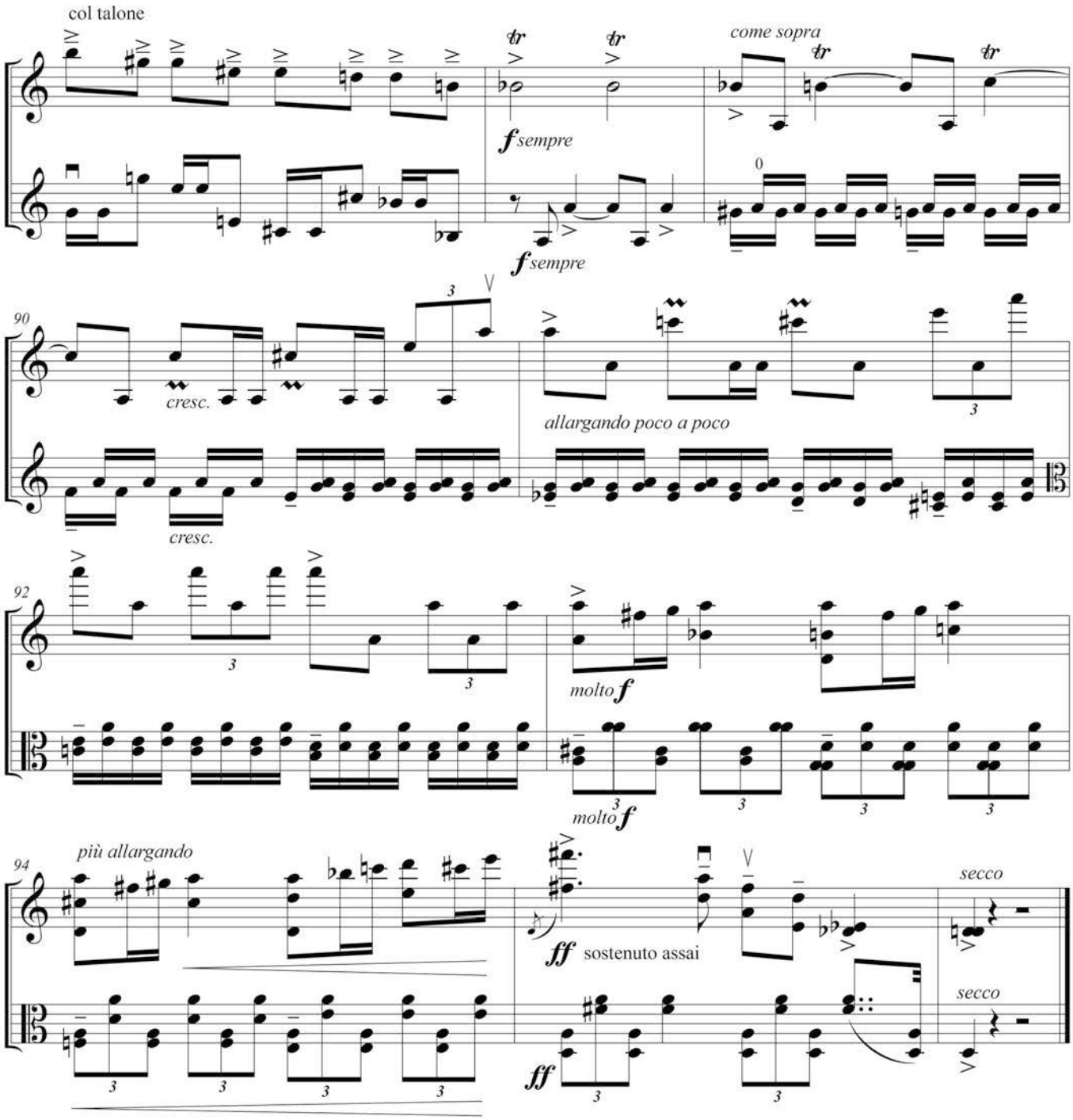
Vycpálek utilized similar bariolage techniques in the third movement of his duo, op. 20. In the duo, the viola's bariolage acts as accompaniment, occasionally venturing into double-stop territory, covering sometimes three or all four strings (exs. 10a and 10b).

It is interesting to note that the bariolage utilized in the suite is less involved and complex for the performer to execute effectively than that seen in example 10 in the duo. When functioning as the accompaniment to a melody, Vycpálek is more ambitious in his bariolage writing. But as the single voice directing the musical line, as in the suite, the bariolage is harnessed more carefully to convey the sweeping contour of the gesture.

Example 10a. Ladislav Vycpálek, Duo for Violin and Viola, op. 20, mvmt. III, mm. 1–6.



Example 10b. Ladislav Vycpálek, Duo for Violin and Viola, op. 20, mvmt. III, mm. 87–96.

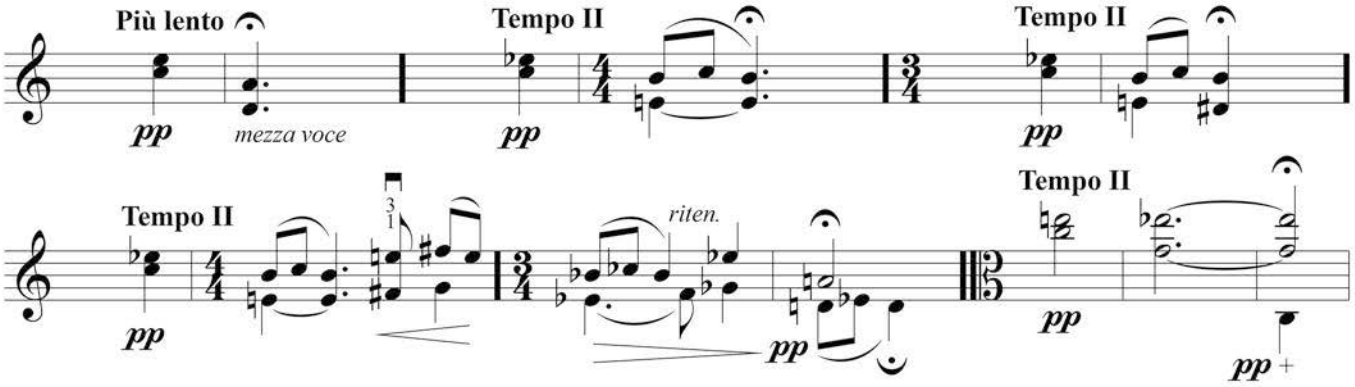


Third Movement: Lento

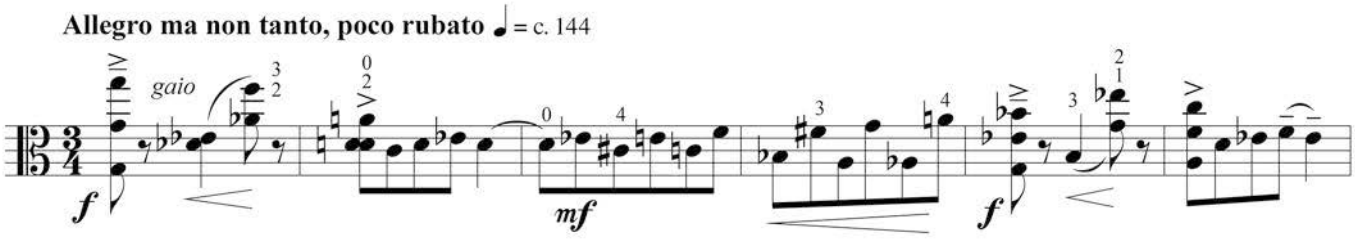
The slow movement of the suite strikes an elegiac tone, with chant-like melodic lines growing in expressivity and range to a highly impassioned middle section, before withdrawing again to an intimate resignation. Throughout, the fluid melodic lines are interspersed with a two-chord fermata gesture, which might be termed the motto theme of this movement. This motto is always marked *pianissimo*, characterized by fifths in the instrument's upper register under a fermata. As with many of the first movement's motto statements, no two statements are identical—though they are unmistakably interconnected (ex. 11).

With its contrast of mournful lyricism and ethereal chorale motion, the third movement could function

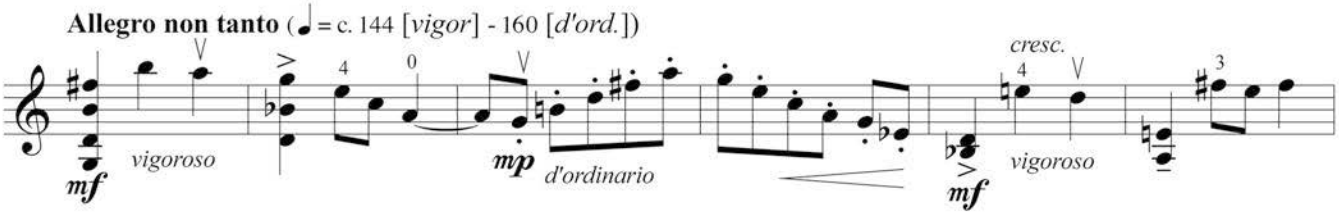
Example 11. Ladislav Vycpálek, Suite for Solo Viola, op. 21, mvmt. III, motto statements.



Example 12. Ladislav Vycpálek, Suite for Solo Viola, op. 21, mvmt. IV, mm. 1–6.



Example 13. Ladislav Vycpálek, Suite for Solo Violin, op. 22, mvmt. III, mm. 1–6.



quite effectively as a stand-alone piece—in the Offertory for a religious service, for instance. It is a very affecting movement, full of the sort of dark-timbred writing on the G and D strings that characterize the best lyrical, elegiac works for the instrument.

Fourth Movement: Allegro ma non tanto, and the Suite for Solo Violin, op. 22

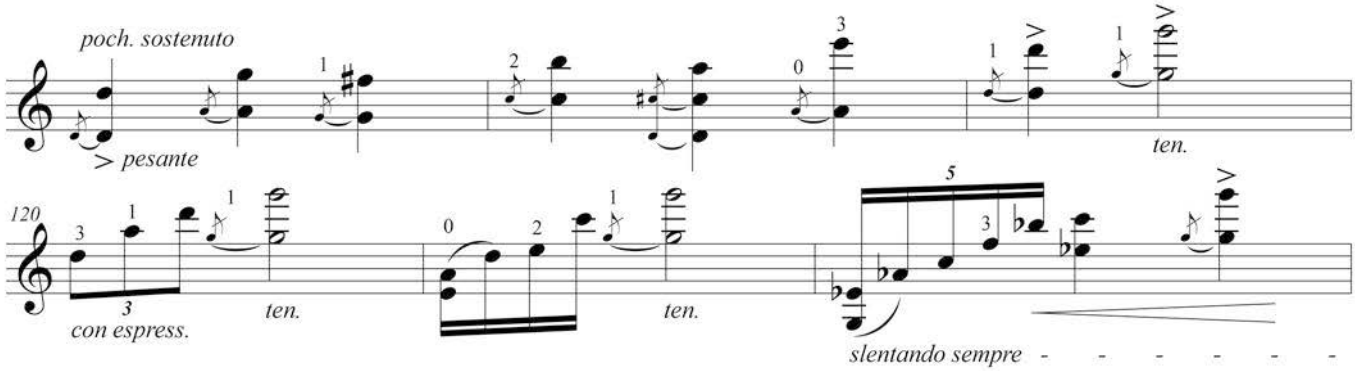
The suite's finale provides an ample showcase for the composer's contrapuntal skill and a performer's virtuosity. Cast in a large-scale ABA form, the movement's jaunty and boisterous momentum seems inspired by folk fiddling. There are elements here similar to those seen in the final movement of Hindemith's *Der Schwanendreher* (which takes its inspiration from a folk tune of the same name), written several years later. Both Vycpálek's and Hindemith's movements share a common key center (G) and an earthy exuberance, to say nothing of the virtuosic challenges present in both works. There is also a notable connection between the suite's finale and the work that Vycpálek wrote immediately after—his Suite for Solo Violin, op. 22.

The Suite for Solo Violin does not share many common features with the Suite for Solo Viola in general. But when comparing the finale movements of each work, some parallels emerge. In op. 21 (the viola suite), Vycpálek creates an appealing triple-metered energy in the A sections of the finale (ex. 12).

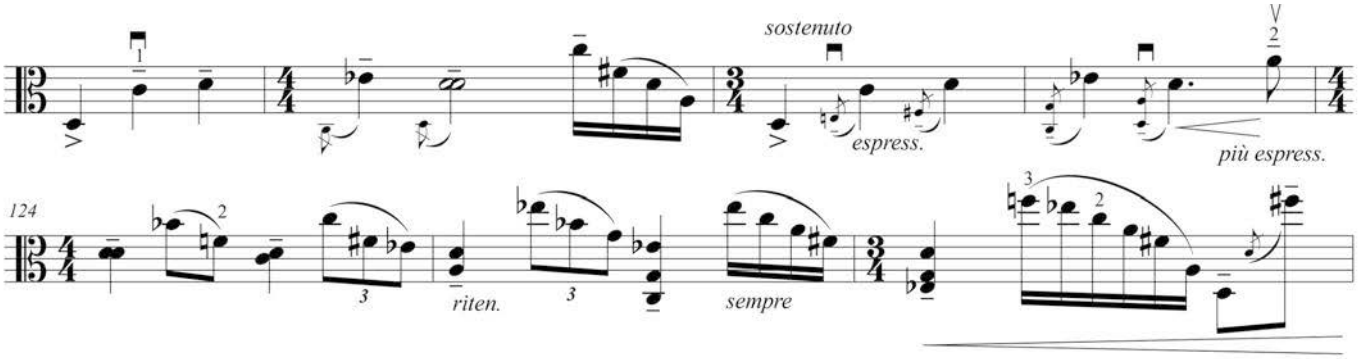
The opening of the final movement of op. 22 establishes a similar character (ex. 13).

It is worth noting that the violin suite includes descriptive titles for its three movements, with the finale movement titled "The Village." Such a descriptor evokes the rural

Example 14. Ladislav Vycpálek, Suite for Solo Violin, op. 22, mvmt. III, mm. 117–22.



Example 15. Ladislav Vycpálek, Suite for Solo Viola, op. 21, mvmt. IV, mm. 120–26.



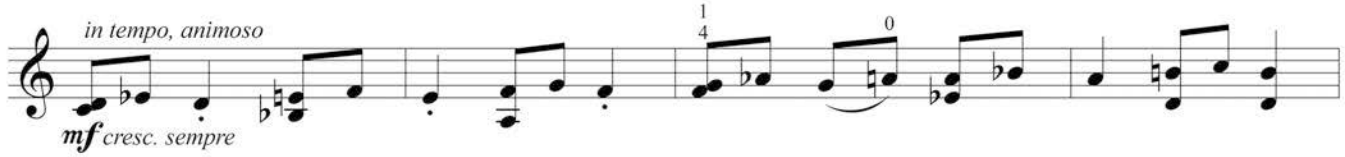
dances and simple peasant life that had served as a marker for Czech national identity going back as far as Smetana.[15] And the similarities between the writing in the violin suite and viola suite in the finale movements suggest a common source of inspiration in this style. Note the similarities in style and content in the parallel passages seen in exs. 14–17.

In both works, the jaunty and virtuosic folk-inspired character of the music acts as the driving force of momentum toward each suite's ultimate conclusion.

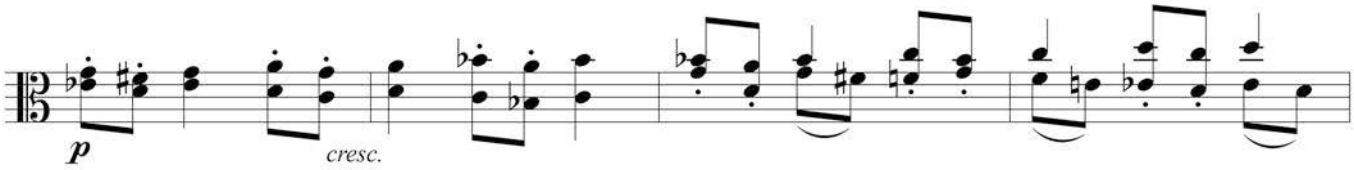
Conclusion

Upon reflection, it is clear that the Suite for Solo Viola is not music written with a timid player in mind. While Vycpálek had a good idiomatic knowledge of the instrument through his own experience as a player, he may have also had the strong, robust tones of contemporary central-European players like Paul Hindemith or Ladislav Černý (the legendary Czech violist for whom Hindemith's op. 25, no. 1 sonata is dedicated) in mind. Indeed, Vycpálek's writing for solo viola shares some

Example 16. Ladislav Vycpálek, Suite for Solo Violin, op. 22, mvmt. III, mm. 129–32.



Example 17. Ladislav Vycpálek, Suite for Solo Viola, op. 21, mvmt. IV, mm. 150–53.



common characteristics with Hindemith's unaccompanied sonatas from the same era—as suggested in this article with the comparisons to the op. 25, no. 1 sonata in particular. But, as seen in the context of the composer's Duo for Violin and Viola, op. 20 and his Suite for Solo Violin, op. 22, the Suite for Solo Viola, op. 21 also showcases Vycpálek's own distinct style of string writing.

My enjoyment in discovering and performing Vycpálek's Suite for Solo Viola has been greater than I expected. This is the pleasure and satisfaction one can gain from digging deep into our repertoire's history to find forgotten or little-known gems. In programming and discussing the piece, I continue to discover new aspects to consider, uncovering more layers and insights into this score and its enigmatic composer. These are the qualities that one dreams of when searching for those undiscovered diamonds-in-the-rough in the repertoire. While it can be a tiring and sometimes fruitless process, I strongly encourage all violists—especially those trying to establish an individual performing voice—to explore repertoire beyond what is most standard or familiar. Certainly this means championing new music and living composers, but it can also mean resurrecting long-forgotten works that deserve to be reconsidered with fresh eyes and ears.

Vycpálek's viola suite is a true showcase of virtuosity and musicality for the mature and advanced player, particularly one looking for something different to learn. Each of its individual movements is convincing as a stand-alone work—but put together as the composer intended, they are especially effective. The suite could work beautifully if programmed as a companion piece to any of Hindemith's solo sonatas or as a foray into the rich legacy of twentieth-century music for the viola by Czech composers. It is a unique and splendid work, written by a composer with a unique musical voice—and a very unique name!

Dr. Jacob Adams is Assistant Professor of Viola at the University of Alabama. His recording of Vycpálek's Suite for Solo Viola is available on iTunes and will soon be released on Centaur Records along with works of fellow Czech composers Leoš Janáček and Otakar Zich.

Notes

1. Ladislav Vycpálek, *Suite für Viola Solo, Op. 21*, Editio Bärenreiter Praha H3729. The piece was first brought to my attention by musicologist Derek Katz—UCSB Professor, Czech music scholar, and avid violist. I would like to thank Dr. Katz, Helen Callus, and David Bynog for their support and feedback in the research and writing that went into this article.

2. John Tyrrell, *Janacek: Years of a Life,* vol. 2, *Tsar of the Forests: (1914–1928)* (London: Faber and Faber, 2007), 146.

3. John Tyrrell, "Ladislav Vycpálek," in *The New Grove Dictionary of Music and Musicians,* ed. Stanley Sadie, 2nd ed. (Oxford: Macmillan, 2001), 26:915.

4. The relationship between Vycpálek and Novák deteriorated in 1917 due to Vycpálek's negative opinion of his teacher's opera *The Lantern.*

5. National Library of the Czech Republic; "About the Holdings of the Music Department," accessed February 3, 2015, http://www.en.nkp.cz/about-us/professional-activities/music/oh-holdings.

6. Tyrrell, "Ladislav Vycpálek," 914.

7. Ibid.

8. Ibid.

9. Ibid., 915.

10. Jonathan Woolf, review of *Monologue*, Jitka Hosprová (viola), Supraphon SU 4049-2, compact disc, *Fanfare* 35, no. 2 (November/December 2011): 643.

11. Tyrrell, "Ladislav Vycpálek," 915.

12. Ibid.

13. Ibid.

14. The preludes to Bach's E-Major Violin Partita and G-Major Cello Suite come immediately to mind as classic examples of bariolage usage. Closer in date

to Vycpálek, Hindemith utilizes this technique masterfully in both the last movement of his op. 11, no. 5 sonata from 1919 and in the opening movement of his op. 31, no. 4 sonata, written in 1923. Bariolage is employed similarly, and to great effect, in Krzysztof Penderecki's much later *Cadenza for Viola Solo* (1984), which, in spite of its far later composition date, seems to share a kinship with unaccompanied string works of this era due to its structure, use of expressive dissonance, and use of Baroque forms.

15. There was and is nothing uniquely "Czech" about rural villages or peasant dances—but these were accepted tropes within the broader cultural understanding related to notions of nationalism, specifically Czech nationalism. See, for example, the discussion of Johann Gottfried Herder (1744–1803) and the *Volksgeist* in Lonnie R. Johnson, *Central Europe: Enemies, Neighbors, Friends* (New York: Oxford University Press, 1996), 130–43. Vladimír Macura describes the milieu of Czech culture in the nineteenth century for educated Europeans as being "a kind of naïve Arcadia of pristine values, associated with childhood, Nature, or folk-lore." See Macura, "Problems and Paradoxes of the National Revival," in *Bohemia in History*, ed. Mikuláš Teich (New York: Cambridge University Press, 1998), 184.

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The Twentieth Century—A Century of the Viola

Tom Tatton

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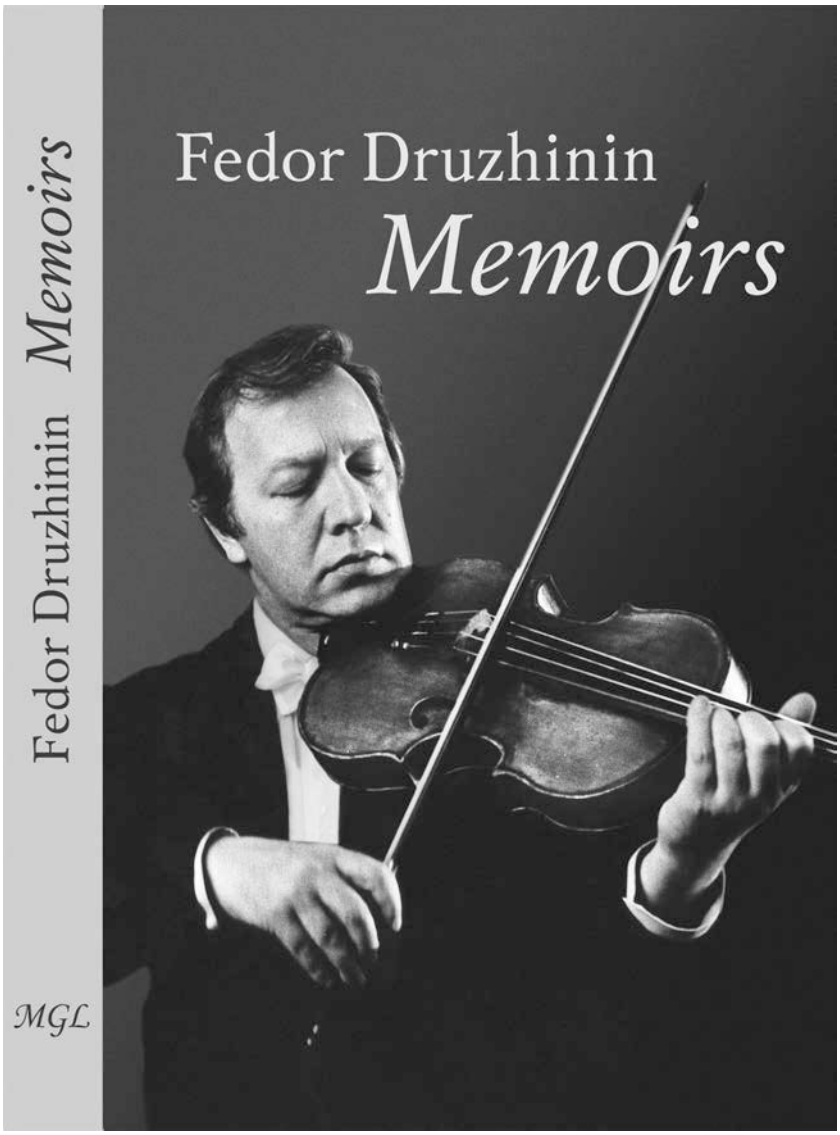

The first wave of personages who had a transformational effect on the viola includes Lionel Tertis (1876–1975), Maurice Vieux (1884–1951), Germain Prévost (1891–1987), Paul Hindemith (1895–1963), Vadim Vasilyevich Borisovsky (1900–1972), and William Primrose (1904–1982). This enormous burst of viola energy produced positive results worldwide; witness the birth of Die Internationale-Viola-Forschungsgesellschaft (The Viola Research Society) in 1965 and the cadre of world-class violists that have followed, including the likes of David Dalton, Alan de Veritch, Donald McInnes, John White, Frederick Riddle, Serge Collot, Marie-Thérèse Chailley, Nobuko Imai, Ernst Wallfisch, Franz Zeyringer, Bruno Giuranna, and Fedor Druzhinin.

We have biographies of some notable violists, including *Lionel Tertis: The First Great Virtuoso of the Viola*, by John White and *Lillian Fuchs: First Lady of the Viola*, by Amédée Daryl Williams and, I would think, *Playing the Viola: Conversations with William Primrose*, by David Dalton. Personal accounts/memoirs are also important and give yet another historical perspective into our heritage as violists. These include Lionel Tertis's *My Viola and I* and *Cinderella No More*, William Primrose's *Walk on the North Side: Memoirs of a Violist*, Bernard Zaslav's *The Viola in My Life—An Alto Rhapsody*, and now, Fedor Druzhinin's *Memoirs*, published in 2015 by Museum

Graeco-Latinum, Moscow, as admirably translated by Emily Finer.

Memoirs is a very personal account of Druzhinin's life. He speaks to us as a friend recounting the multiple details of his life experiences. Fedor is quick to add that "not everything should be shared. When you are part of the secret world of great artists . . . you become privy to matters intended only for you and [one] must not make them common property." When it is said that this is a personal account, it is. Druzhinin expects us to know the famous musicians he weaves throughout his story: Andrei Mikhailovich Volkonsky, Maria Izraelevna Grinberg, and Maria Yudina Veniaminovna. Some of the names we know: David Oistrakh, William Primrose, Dmitry Shostakovich, Igor Stravinsky, Leonid Kogan, and Boris Pasternak. He treats them all the same, often using initials or pet names (Maria Yudina Veniaminovna's pet name for Druzhinin's wife was "Katya"—short for Ekaterina). He refers to our now new acquaintances by their first names, by their initials, by their last names, or simply by their first two names (e.g., Maria Yudina Veniaminovna, Maria Veniaminovna, Yudina, Maria V., and M.Y.). The reader would be well advised to have a scratch pad nearby to make note of some less well-known names.

Fedor Druzhinin's *Memoirs* is laid out in thirty brief chapters; the longest is only thirteen pages in length with seven photographs included. In addition to over one hundred photographs appropriately placed throughout most chapters, there are some forty-one pages of additional photographs following the three-part Appendix ("From Letters," "N. Druzhinina: Maria Veniaminovna Yudina," and "R. Ledenev: About My Old Friend). Photographs include early images of Druzhinin in his youth and with his friends, as well as later images while on stage and with colleagues, including several of the Beethoven Quartet at various times. Druzhinin's teacher, Vadim Borisovsky, is pictured playing the viola d'amore, and the viola d'amore itself is pictured in close-up. Also included are memorable buildings and locations, various photos of family (including a touching photo of Druzhinin and daughter Elena), several letters, and some programs. All these photos enhance the personal quality of the volume and illuminate the totality of the story.

Druzhinin pictured in performance with harpist Olga Erdeli, one of the many historic photographs in Memoirs

The first chapters, while not strictly chronological, are loosely arranged

from his very early memories through adulthood. The stories told are remembrances and anecdotes. The remaining chapters are shared in similar manner; they are vignettes, sketches, and snippets of memories, impressions, and the feelings of his life experiences. In many ways this is very much like a scrapbook—something shared for all violists to appreciate and be inspired by, but perhaps meant more for Druzhinin's progeny.

For our understanding, there is one last prism through which this story must be filtered and is told: Soviet Socialist Realism. This is a style of governmental control over all forms of creative activity in order to glorify communist values and to uplift the "proletariat" through art. Developed in the 1920s, it lasted well into the late 1960s—during a great part of Druzhinin's student and early- to middle-career. While the disadvantages are commonly understood, there were some positives. Artists of all kinds were state supported and became part of the Russian "intelligentsia" and thus then generally came under a "protected" umbrella. Thrust together both artistically and politically, performers and composers worked extremely closely together. For example, the working relationship between the Beethoven Quartet and Shostakovich was most extraordinary. The closeness that artists developed—the circle of friends and musical collaborators—was much like a tightly knit family.

The first few chapters describe Druzhinin's youth, his switch from violin to viola, and his matriculation into the Central Music School and eventually into the Moscow Conservatory. To hear him tell it, it was a minor miracle that he made it into the music school, much less the conservatory; a little false modesty, I suspect. What is impressive is his almost normal childhood, especially during World War II: close family ties and varied interests (e.g., chess, "football," animals/pets, journal writing, and fishing). He was a "kid." In 1964, seven years after graduating from the conservatory, Druzhinin assumed his teacher's (Vadim Borisovsky) viola position in the Beethoven Quartet. After a dark chapter about government intrusion and some interesting horror stories about early quartet tours, we come to a heartwarming vignette titled "On My Daughter's Birthday."

The chapter titled "Memories of My Teacher" is a poignant story of tough love; Vadim was a taskmaster, to be sure. Druzhinin describes Borisovsky's enduring

legacy as his "unwavering certainty that the viola had the potential to become one of the most promising instruments of our time." And Druzhinin adds: "The name of V. V. Borisovsky, our premier violist and pedagogue, is inscribed in the history of music in golden letters by his grateful descendants." Druzhinin wrote and dedicated his *Fantasy for Viola and Piano* to Borisovsky.

There are some wonderful insights into Shostakovich's psyche and the working relationship with the Beethoven Quartet and its members in two chapters: "Dmitry Dmitrievich Shostakovich" and "The Shostakovich Quartets through a Performer's Eyes" (quartets nos. 11 through 14 were dedicated to individual members of the original Beethoven Quartet; no. 13 to Vadim Borisovsky). Included are short little sneaks into the relationship between the quartets by Beethoven and those by Shostakovich. The chapter "The Members of the Beethoven Quartet: Sketches for Portraits of the Musicians" includes descriptions and anecdotes of each artist—idiosyncrasies, habits, strengths, and musical prowess are all described in positive terms.

The last piece that Shostakovich ever wrote was the Viola Sonata, op. 147, dedicated to Druzhinin; I can just say that the chapter on this sonata is a personal accounting of the creation of a masterpiece! Following afterward are stories of David Oistrakh, Igor Stravinsky, Alfred Schnittke, Andrei Volkonsky (significant Russian composer and harpsichordist), and Heinrich Neuhaus (a pianist who taught at the conservatory with Druzhinin); each is interesting and insightful. The most telling story of all gives a glimpse into the heart of Druzhinin, i.e., the brief chapter about Vasily Vasilevich Rumiantsev, a stagehand at the Moscow Conservatory. This is priceless and incredibly important in understanding the inner Druzhinin; a note to all from Fedor—famous and not so famous—as to where we fit in the grand scheme.

"Meeting with Primrose" is the story of the 1981 Ninth International Viola Congress in Toronto, Canada. I consider myself a personal friend of Baird Knechtel, host of the event. I did not know the extent of difficulties entailed in moving an international viola star from Russia to Toronto; Baird Knechtel received high marks, indeed, from Druzhinin in solving the multiple difficulties. Druzhinin was impressed with the international gathering and especially meeting and chatting with William Primrose. He performed a sparkling recital, which I was privileged to attend. The actual program was not set out in the official congress bulletin, but Druzhinin performed Bach's G-Major Viola da Gamba Sonata, Schumann's *Adagio and Allegro*, his own unaccompanied Viola Sonata (1959), and Shostakovich's Viola Sonata, op. 147. His encores included Brahms's *Lullaby* and Schubert's Waltz.

The last chapter is reserved for the famous Russian pianist Maria Yudina Veniamkinovna and her relationship not only with Druzhinin but with other artists as well. She was a fiery colleague to all at the Moscow Conservatory. Yudina figures prominently throughout Druzhinin's performing career, and references to her are sprinkled in several other chapters. Artistic exchanges, organizational opportunities, and family relationships all come out in this most honest and frank discussion—very revealing and most interesting! The Appendix contains letters that are not to be missed; they are revealing—they tell a story and they provide a deeper understanding into the life and times of Fedor Serafimovich Druzhinin.

This is the story of a remarkable violist with the heart of a lion and the soul of a lamb. He became a world-class artist furthering the efforts begun by the violists who came before him, including his teacher, V. V. Borisovsky. Druzhinin composed several viola works and inspired several others to write for viola. His long tenure with the Beethoven Quartet inspired many of the chamber works by Shostakovich, Schnittke, and others; the viola parts are rich and colorful because of the inspirational playing of Fedor Druzhinin. His thirty-plus years at the Moscow Conservatory produced many world-class violists, Yuri Bashmet among them. And, while there are not many recordings available now, recordings of Shostakovich's string quartets nos. 12, 13, and 14 including Druzhinin are available on vinyl, and there is a CD of Druzhinin performing Anton Rubinstein's Viola Sonata, op. 49. *Memoirs* is a must-read for those who hunger to know more about our heritage and history as violists.

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A Graded Guide to the International Music Score Library Project's Viola Duets

Christina Placilla

In the summer of 2009, I was working at a summer chamber-music festival and began a conversation with a cellist colleague, Kenneth Law, about how repertoire was being chosen for student groups. At this festival, the coaches had the opportunity to hear students perform only once before assigning them to a chamber ensemble and determining the repertoire that each student would be locked into for at least the next two weeks. Having taught at this festival for a couple of years, we saw a pattern emerge that did not produce the results my colleagues or I were seeking. A number of students were being put into groups where they were not challenged enough or where the works were too challenging for them at that time, which in turn created both apathy and frustration. This conversation led to the development of a system by which chamber music could be graded using a standardized rubric that graded pieces by movement and individual part. Since its development, I have used this system at summer festivals and my university, and I have seen the system work for others in public-school settings, other university programs, and summer chamber-music programs.[1] Following work that I have done on string quartets, string trios, and select studies on piano trios and piano quartets, this article focuses on the work of implementing this system for viola duets.

In a survey of string studio teachers about the use of duets in studio teaching administered in September 2014, seventy-six teachers responded (forty-one violinists, eighteen violists, nine cellists, and eight bassists). A total of 97% of these teachers use duets in their studios, and 59% of these teachers teach the viola in their studio. In the amount of time spent on duets in the studio, 49% use them frequently and 41% use them often. The questions used in this survey are listed in Table 1.

The reasons why teachers choose to use duets vary, but there were some commonalities that seem to ring true for many studio teachers:

- 90% use them to teach chamber-music skills;
- 81% use them to teach students joy in performance;
- 79% use them to teach musicality;
- 69% use them to inspire their students; and,
- 46% use them to teach technique.

These teachers choose the duets they teach in the following manner, in general:

- 69% choose "fun" pieces to encourage the students and inspire them to find joy in playing their instrument;
- 53% seek out specific duets to work on technique with their students; and,
- 50% choose pieces they are familiar with because they studied them as a student.

Out of the seventy-six teachers polled, the majority felt that it would be helpful to have duets graded pedagogically for them:

- 64% yes;
- 28% maybe;
- 7% no; and
- 1% not applicable.

Based upon this evidence, I have applied the chamber-music rubric, developed and edited by Kenneth Law and me, and used criteria developed originally for the study of larger chamber-music works to viola duos.[2] This rubric is based on pedagogical levels and considerations of the following criteria: time signatures, key signatures, dynamic ranges, bowing proficiency,

Table 1. Survey of string studio teachers about the use of duets in studio teaching administered in September 2014.

Question	Available Responses
What bowed string instrument(s) do you teach in your private studio?	• violin • viola • cello • bass
What is your primary bowed string instrument?	• violin • viola • cello • bass
Do you ever use duets in your studio teaching?	• yes • no
If you said no to the previous question and had more time per lesson with a student, would you use duets in your studio teaching?	• yes • no • maybe • not applicable
If you use duets in your studio teaching, would you say you use them:	• frequently • sometimes • rarely • not applicable
If you already use duets in your studio teaching, would the amount of time you spent on them increase if you had longer lessons with your students?	• yes • no • maybe • not applicable
If you use duets in your studio teaching, why do you choose to do so?	• to teach technique • to teach chamber-music skills • to teach musicality • to inspire students • to help students find enjoyment in performance • other
If you use duets in your studio teaching, how do you choose the duets to use?	• pieces I am familiar with because I studied them as a student • I have sought out specific duets to work on technique with my students • I find "fun" pieces to encourage my students with and inspire them to find joy in playing their instrument • other
Would you find it helpful to have pedagogically graded duets available to you?	• yes • no • maybe • not applicable

fingerboard knowledge, clefs, rhythms, and double-stops. Our research group originally looked to the American String Teachers Association (ASTA) Certificate Advancement Program (CAP) levels of solo repertoire and the Suzuki method to see how the various pedagogues evaluated these items, and we adapted them to a six-level system that would work for chamber-music grading. The research group felt strongly that chamber-music study, because it is much more than just the music and involves higher-level thinking processes, such as the execution of a balanced work with more than one part and extra-musical communication skills, should not start until students have a foundational grasp of the basics of musicianship on their instruments. Therefore, the chamber-music leveling system begins at the ASTA CAP level 3. In addition, these research partners felt that many of the skills attained in the ASTA CAP levels 4 and 5 and levels 6 and 7 could be combined. So, level 2 of this system is a combination of those skills in levels 4 and 5 of the ASTA CAP system. Level 3 is a combination of levels 6 and 7. The last three levels of the chamber-music system in essence correspond with the final three levels of the ASTA CAP levels. Please see the rubric in table 2 for more information on the various categories and the leveling system.

Once we determined our rubric, we also had to determine what solo literature would equal our chamber-music levels. In order that the students would be able to focus on the art of chamber-music making with its communication, ensemble etiquette, and collaborative music-making skills, the researchers felt that the techniques required within the solo literature should be at least one level more difficult than the chamber-music literature that they would encounter using this system, to allow the student the ability to focus on the development of these various skills. Please see table 3 for a select list of solo viola literature and its chamber-music level equivalency in this study. These levels are intended as a guide for teachers, not a mandate, so students may be capable of starting this material earlier, particularly if the teacher is the duet partner.

This current study of viola duos uses the online database the International Music Score Library Project (IMSLP; www.imslp.org) as the source of literature. In terms of availability to teachers, amateurs, and students, this online library has become a wonderful resource of public-domain music. Duos originally written for two violas and the available viola-duo arrangements were studied. As this is an online database, all of the works were available as of September 15, 2014, at the time of the study's conclusion. Works may have been added or deleted from the database since that time.

Graded Viola Duets from the International Music Score Library Project[4]

In this study, each part has been individually assessed using the rubric by movement. I have personally studied each work and followed the rubric. If any one aspect in the rubric is a level higher than the other aspects, the work is graded at the higher difficulty. Each level is listed in ascending order in the following manner: Viola I and Viola II. As an example, for a work listed as 2-1, this would mean that the Viola I part would be level 2 and the Viola II part would be level 1. Pieces are graded per movement with endnote citations given if there are any extra considerations for that movement—such as if it does not completely fit the grading rubric mold or if the work is an arrangement.

It is with great hope that this list of graded repertoire will help fill the needs of many viola teachers in choosing suitable repertoire for their students to begin their study of duet literature. Duet study in a private lesson can help to build chamber-music skills, musical communication, technique, and inspire students to emulate the performance of their teachers and help them mature musically. By utilizing a system by which students may be paired with chamber music that meets their level, students will feel comfortable and will be able to focus on the values taught through duet study.

Table 2. Grading Rubric for Chamber-Music Levels: Violin, Viola, and Cello.

LEVEL	1 (= ASTA CAP level 3)	2 (= ASTA CAP level 4 & 5)	3 (= ASTA CAP level 6 & 7)	4 (= ASTA CAP level 8)	5 (= ASTA CAP level 9)	6 (= ASTA CAP level 10)
Time Signature	4/4; 2/4	Add 3/4	Add 6/8; 3/8	Add 9/8; 12/8; 6/4	All	All
Key Signature	Major: up to two sharps and two flats	Major: up to three sharps and three flats	Major/Minor: up to four sharps and four flats	Major/Minor: up to five sharps and five flats	All	All
Dynamic Range	*f* and *p*	Add *mf* and *mp*	Add <>	Add subito dynamics and *sfz*	All, plus special effects	All
Bowing Proficiency	*Détaché*; slurs that occur on the beat	Add staccato	Add *spiccato* and *portato*	Add *martelé, ponticello*	Add *ricochet* and *sautillé*	Many diverse bowings utilized
Fingerboard Knowledge	First position only	First and third for upper strings and first and fourth for cello	First through fourth positions with some half position	First through fourth positions with extensions; limited fifth position work	First through seventh positions	All
Clefs	No clef change	No clef change	Limited treble for viola and limited tenor for cello	Treble for viola and limited treble for cello; extended tenor clef for cello	All	All
Rhythms	Eighth, quarter, half, and whole notes	Adding triplets and sixteenths with limited dotted figures	Extended dotted figures and thirty-second notes	All	All	All
Double stops	None	Using open strings	Limited double stops	Use of common double stops	Complex and extensive double stops	All

Table 3. Chamber-Music Levels by Solo Literature Studied for Viola (select list).[3]

Level 1	Suzuki: Book 3 Barber: *Solos for Young Violists*, Vol. 1: "Children's Prayer" from *Hänsel und Gretel* Duncan: *The Student Violist*: Bach or Handel (the more advanced pieces)
Level 2	Suzuki: Book 4 or 5 Marcello: Sonata in E Minor Telemann: Concerto in G Major Williams/Forbes: *Fantasia on Greensleeves*
Level 3	Suzuki: Book 6 or 7 J. C. Bach/Casadesus: Concerto in C Minor Faure: *Elegy*, op. 44 Handel/Casadesus: Concerto in B Minor
Level 4	J. S. Bach: Cello Suites 1–3 Bloch: *Meditation and Processional* Bruch: *Romanze*, op. 85 Schumann: *Märchenbilder*
Level 5	J. S. Bach: Three Sonatas for Viola da Gamba Bloch: *Suite Hebraïque* Stamitz: Concerto in D Major Vitali: Chaconne
Level 6	Bloch: *Suite for Viola and Piano* Hindemith: Sonata, op. 11, no. 4 Schubert: "Arpeggione" Sonata Walton: Concerto

Table 4. Graded Viola Duets from IMSLP.

Grading	Composer	Piece	Movement/ Number
1-1	Elaine Fine	*New Year's Greeting for Two Violas*	
	Lune Gustard	Études for Viola Duo, T. 4	1
	Emil Kreuz	*Progressive Studies for the Viola, op. 40*	12
	Georg Telemann	Six Sonatas, TWV 40:106	2
1-2	Emil Kreuz	*Progressive Studies for the Viola, op. 40*	1, 3, 5, 10
1-3	Ed. Kupfer	*21 Übungsstücke*	1
2-1	Carl Weber	*Premier Method for Viola* [5]	1, 4
2-2	Wilhelm F. Bach	Three Duets for Two Violas, F. 60	2
	Wilhelm F. Bach	Three Duets for Two Violas, F. 62	2[6]
	Giuseppe Cambini	Six Duos for Two Violas, Livre 2, No. 6	2[7]
	Lune Gustard	Études for Viola Duo, T. 4	3[8]
	Emil Kreuz	*Progressive Studies for the Viola, op. 40*	2, 9, 14, 17, 18
	Alessandro Rolla	Three Duos for Two Violas, Bl 3	2
	Georg Sothilander	Canon in G Major[9]	
	Georg Telemann	Six Sonatas, TWV 40:102[10]	3
	Georg Telemann	Six Sonatas, TWV 40:103	2, 3
	Georg Telemann	Six Sonatas, TWV 40:105	2, 3
	Georg Telemann	Six Sonatas, TWV 40:106	1, 4
	Carl Weber	*Premier Method for Viola*	15, 16
	Hasan Yilmaz	*Fifty Educational Duets*	2, 10, 12, 17, 20
2-3	Emil Kreuz	*Progressive Studies for the Viola, op. 40*	4, 7
2-4	Hasan Yilmaz	*Fifty Educational Duets*	3, 7
3-2	Giuseppe Cambini	Six Duos for Two Violas, Livre 2, No. 3	2
	Carl Weber	*Premier Method for Viola*	7
	Hasan Yilmaz	*Fifty Educational Duets*	18, 21, 23, 24, 30, 36, 38
3-3	Johann S. Bach	*Fifteen Inventions, BWV 772* [11]	
	Johann S. Bach	*Fifteen Inventions, BWV 775*	
	Johann S. Bach	*Fifteen Inventions, BWV 779*	
	Johann S. Bach	*Fifteen Inventions, BWV 784*	

Grading	Composer	Piece	Movement/ Number
3-3 (cont.)	Wilhelm F. Bach	Three Duets for Two Violas, F. 60	1
	Wilhelm F. Bach	Three Duets for Two Violas, F. 61	1, 3
	Wilhelm F. Bach	Three Duets for Two Violas, F. 62	3
	Johannes Brahms	Waltz, op. 39, no. 15[12]	
	Giuseppe Cambini	Six Duos for Two Violas, Livre 2, No. 1	1, 2
	Giuseppe Cambini	Six Duos for Two Violas, Livre 2, No. 2	2
	Giuseppe Cambini	Six Duos for Two Violas, Livre 2, No. 4	1, 2
	Giuseppe Cambini	Six Duos for Two Violas, Livre 2, No. 5	1, 2
	Jakob Dont	*Twenty Progressive Exercises*, op. 38[13]	1[14], 2, 3
	Vadim Ghin	Duet[15]	
	Lune Gustard	Études for Viola Duo, T. 4	2, 4
	Emil Kreuz	*Progressive Studies for the Viola, Op. 40*	6, 8, 22, 25
	Ed. Kupfer	*21 Übungsstücke*	3, 4, 5
	Georg Müller	Duo No. 1, op. 22	2
	Ignaz Pleyel	Six Duos, B. 542	3
	Ignaz Pleyel	Six Duos, B. 543	2
	Alessandro Rolla	Three Duos for Two Violas, Bl 10	1, 2
	Alessandro Rolla	Three Duos for Two Violas, Bl 3	1
	Alessandro Rolla	Three Duos for Two Violas, Bl 14	1, 2
	Alessandro Rolla	Six Duos for Two Violas, No. 2	1, 2
	Alessandro Rolla	Six Duos for Two Violas, No. 5	2
	Alessandro Rolla	Six Duos for Two Violas, No. 6	1, 3
	Alessandro Rolla	Six Duos for Two Violas, Bl. 15	2
	Alessandro Rolla	Six Duos for Two Violas, Bl. 4	2
	Tui St. George Tucker	*Serenade for Two Violas*	2
	Johann Stumpf	Six Viola Duets, op. 14, no. 2	1, 2
	Johann Stumpf	Six Viola Duets, op. 14, no. 4	1, 2
	Johann Stumpf	Six Viola Duets, op. 14, no. 5	2
	Johann Stumpf	Six Viola Duets, op. 14, no. 1	1, 2
	Georg Telemann	Six Sonatas, TWV 40:101	1, 2, 3
	Georg Telemann	Six Sonatas, TWV 40:102	1, 2, 4
	Georg Telemann	Six Sonatas, TWV 40:103	1, 3
	Georg Telemann	Six Sonatas, TWV 40:104	2, 3
	Carl Weber	*Premier Method for Viola*	2, 3, 5, 6, 9, 11, 12, 13, 14, 17, 18, 19, 20, 21, 23, 24, 25
	Hasan Yilmaz	*Fifty Educational Duets*	4, 6, 13, 16, 19, 22, 27, 28, 29, 39, 41

Grading	Composer	Piece	Movement/ Number
3-4	Wilhelm F. Bach	Three Duets for Two Violas, F. 60	3
	Charles Dancla	*Fifteen Studies*, op. 68	12
	Jakob Dont	*Twenty Progressive Exercises, op. 38*	4, 6, 12
	Ed. Kupfer	*21 Übungsstücke*	2
	Ignaz Pleyel	Six Duos, B. 542	2
	Ignaz Pleyel	Six Duos, B. 543	3
	Alessandro Rolla	Six Duos for Two Violas , No.3	1
	Alessandro Rolla	Six Duos for Two Violas , No. 5	1
	Alessandro Rolla	Six Duos for Two Violas, Bl. 20	1
	Alessandro Rolla	Six Duos for Two Violas, Bl. 13	2
	Alessandro Rolla	Six Duos for Two Violas, Bl. 17	2
	Carl Weber	*Premier Method for Viola*	10, 22
	Hasan Yilmaz	*Fifty Educational Duets*	1, 5, 8, 9, 11, 14, 15, 50
4-2	Alessandro Rolla	Two Viola Sonatas, Bl. 325	2
	Hasan Yilmaz	*Fifty Educational Duets*	25, 26, 31, 32, 34, 37, 40, 42
4-3	Wilhelm F. Bach	Three Duets for Two Violas, F. 61	2
	Wilhelm F. Bach	Three Duets for Two Violas, F. 62	1
	Giuseppe Cambini	Six Duos for Two Violas, Livre 2, No. 6	1
	Charles Dancla	*Fifteen Studies*, op. 68	13
	C. von Dittersdorf	Duetto, Kr. 219[16]	5
	Jakob Dont	*Twenty Progressive Exercises, op. 38*	11, 16, 18
	Ignaz Pleyel	Six Duos, B. 540	2
	Ignaz Pleyel	Six Duos, B. 541	2
	Alessandro Rolla	Six Duos for Two Violas, No. 1	2
	Alessandro Rolla	Six Duos for Two Violas, Bl. 22	3
	Hasan Yilmaz	*Fifty Educational Duets*	33, 45
4-4	Johann S. Bach	*Fifteen Inventions, BWV 781*	
	Giuseppe Cambini	Six Duos for Two Violas, Livre 2, No. 2	1
	Giuseppe Cambini	Six Duos for Two Violas, Livre 2, No. 3	1, 3
	François Couperin	*Les goûts-réunis, ou Nouveaux concerts, Treizième Concert* [17]	1, 2, 3, 4[18]
	Charles Dancla	*Fifteen Studies*, op. 68[19]	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 14
	C. von Dittersdorf	Duetto, Kr. 219	4
	Jakob Dont	*Twenty Progressive Exercises, op. 38*	5, 7, 8, 9, 10, 13, 14, 15, 17, 19

Grading	Composer	Piece	Movement/ Number
4-4 (cont.)	Marshall Fine	*Jazz Étude for Two Violas*	
	Ed. Kupfer	*21 Übungsstücke*	6, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21
	Wolfgang Mozart	Sonata in B-flat Major, K. 292/196C[20]	1, 2, 3
	Wolfgang Mozart	Canon No. 1, K. Anh. 10.16[21]	
	Georg Müller	Duo No. 1, op. 22[22]	1, 3
	Ignaz Pleyel	Six Duos, B. 538[23]	1, 2
	Ignaz Pleyel	Six Duos, B. 539	1, 2
	Ignaz Pleyel	Six Duos, B. 540	1
	Ignaz Pleyel	Six Duos, B. 541	1, 3
	Ignaz Pleyel	Six Duos, B. 542	1
	Ignaz Pleyel	Six Duos, B. 543	1
	Alessandro Rolla	Six Duos for Two Violas, No. 3	2
	Alessandro Rolla	Six Duos for Two Violas, No. 4	1, 2
	Alessandro Rolla	Six Duos for Two Violas, No. 6	2
	Alessandro Rolla	Six Duos for Two Violas, Bl. 22	1, 2
	Alessandro Rolla	Six Duos for Two Violas, Bl. 5	1, 2
	Alessandro Rolla	Six Duos for Two Violas, Bl. 11	1, 2
	Alessandro Rolla	Six Duos for Two Violas, Bl. 21	1, 2
	Alessandro Rolla	Six Duos for Two Violas, Bl. 15	1, 3
	Alessandro Rolla	Six Duos for Two Violas, Bl. 9	1
	Alessandro Rolla	Six Duos for Two Violas, Bl. 19	1, 2
	Alessandro Rolla	Six Duos for Two Violas, Bl. 13	1
	Alessandro Rolla	Six Duos for Two Violas, Bl. 17	1
	Alessandro Rolla	Six Duos for Two Violas, Bl. 18	1, 2, 3
	Alessandro Rolla	Six Duos for Two Violas, Bl. 4	1
	Alessandro Rolla	Two Viola Sonatas, Bl. 324	1, 2
	Carl Stamitz	Three Duos for Two Violas, No. 1	1, 2, 3
	Carl Stamitz	Three Duos for Two Violas, No. 2	1, 2
	Carl Stamitz	Three Duos for Two Violas, No. 3	1, 2, 3
	Tui St. George Tucker	*Serenade for Two Violas* [24]	1
	Johann Stumpf	Six Viola Duets, op. 14, no. 1	1, 2
	Johann Stumpf	Six Viola Duets, op. 14, no. 3	1, 2
	Johann Stumpf	Six Viola Duets, op. 14, no. 5	1
	Georg Telemann	Six Sonatas, TWV 40:101	4
	Georg Telemann	Six Sonatas, TWV 40:104	1, 4
	Georg Telemann	Six Sonatas, TWV 40:105	1, 4

Grading	Composer	Piece	Movement/ Number
4-5	Ed. Kupfer	*21 Übungsstücke*	7
5-2	Hasan Yilmaz	*Fifty Educational Duets*	35
5-3	C. von Dittersdorf	Duetto, Kr. 219	1, 2
	Alessandro Rolla	Two Viola Sonatas, Bl. 324	3
	Alessandro Rolla	Two Viola Sonatas, Bl. 325	1
	Hasan Yilmaz	*Fifty Educational Duets*	44, , 46, 48, 49
5-4	Charles Dancla	*Fifteen Studies*, op. 68	15
	C. von Dittersdorf	Duetto, Kr. 219	3
	Jakob Dont	*Twenty Progressive Exercises, op. 38*	20
	Ferdinando Giorgetti	*Six Characteristic Studies*	1
	Ed. Kupfer	*21 Übungsstücke*	8
	Pietro Mascagni	*Intermezzo from* Cavalleria Rusticana[25]	
	Alessandro Rolla	Six Duos for Two Violas, Bl. 20	2
	Alessandro Rolla	Six Duos for Two Violas, Bl. 15	2
	Alessandro Rolla	*Arpeggio for Viola with Viola Accompaniment, Bl. 7*	
	Eugène Sauzay	*Études Harmoniques, op. 14* [26]	4
	Hasan Yilmaz	*Fifty Educational Duets*	43
5-5	Aaron Cotton	*Duo for Two Violas*	
	Ferdinando Giorgetti	*Six Characteristic Studies*	3
	Max Reger	*Allegro in A Major*, WoO 11/18[27]	
	Alessandro Rolla	Six Duos for Two Violas, No. 1	1
	Tui St. George Tucker	*Serenade for Two Violas*	3
6-4	Eugène Sauzay	*Études Harmoniques, op. 14*	5, 6, 7
6-5	Ferdinando Giorgetti	*Six Characteristic Studies*	2, 4, 5
	Eugène Sauzay	*Études Harmoniques, op. 14*	1, 2, 3
	Tui St. George Tucker	*Serenade for Two Violas*	4
	Hasan Yilmaz	*Fifty Educational Duets*	47
6-6	Ferdinando Giorgetti	*Six Characteristic Studies*	6

Christina Placilla is Associate Professor of Music (strings and musicology) at Winston-Salem State University, a Historically Black College and University (HBCU) and one of the seventeen member campuses of the University of North Carolina. She is a member of the flexible chamber-music ensemble Ensemble Argos and frequently performs as a viola soloist, where she strives to promote piano and viola works that are nationalist in style. Her written research includes pedagogical works focusing on chamber music and kinesthetic learning styles in the studio to promote intonation as well as historical studies of viola and chamber-music pieces.

Notes

1. This system was initiated by the work of Kenneth Law and Christina Placilla with the study of string quartets. This research group has expanded to include violinists Timothy Shiu, Mellasenah Edwards, and Laura Kobayashi. The group also includes pianists Myron Brown and Stephen Buck. Research assistants have included Alexander Hollowell (cello) and Kenneth Northcutt (clarinet).

2. For more detailed information about the grading rubric, please refer to: Christina Placilla, Alexander Hollowell, and Kenneth Law, *We Are the Music Makers: A Graded Guide to Chamber Music*, vol. 2, *String Trios* (Charleston, SC: Createspace, 2013), 22.

3. This select list is compiled from a more complete list. Christina Placilla and Kenneth Law, *We Are the Music Makers: A Graded Guide to Chamber Music*, vol. 1, *String Quartets* (Charleston, SC: Createspace, 2012), 5–12.

4. Although there is a version of Bach's *Brandenburg Concerto No. 6* available for two violas only, it is no different than the original viola parts and is missing the harmonic bass. Consequently it was not included in this study.

5. The eighth duo of this set is missing notes, so it was not possible to grade that particular movement.

6. This work is within the scope of a level-two piece; however, it is in a minor key.

7. This work has one thirty-second note.

8. The work ends with a double stop.

9. Originally for two celli, the arranger for this work is the composer.

10. Originally for two flutes, the arranger for this work is Margaret Murray. The work is commercially available through Merton Music. (All of the Telemann sonatas are arranged by the same person.)

11. Originally for a keyboard instrument, the arranger for this work is Jakob Mayer.

12. Originally for piano four-hands, the arranger for this work is Lune Gustard.

13. Not in the public domain in the United States, this work is currently available commercially from Schirmer. The work, originally for two violins, was arranged by Louis Svečenski.

14. This duo uses subito dynamics, but it is appropriate in level otherwise.

15. Originally for two bassoons, the arranger for this work is the composer.

16. Originally for viola and double bass, the arranger for this work is Martin Packham.

17. Originally for a treble instrument and continuo, the arranger for this work is Johann Tufvesson.

18. The ornamentation makes this a higher level. These movements could be a lower level, 3-3, if played without the ornamentation.

19. The version used for this study was the Japanese edition published by Schirmer. Originally for two violins, the arranger is not notated in this version.

20. Originally for bassoon and cello, the arranger for this work is John Howard.

21. Originally for two violins, the arranger for this work is Werner Icking.

22. Originally for two violins, the arranger for this work is Ronan Bellec.

23. Originally for two violins, the arranger for this work is Carl Paasch. (All of the Pleyel duos are arranged by the same person.)

24. This work is still under copyright. Please refer to the website for more information on the copyright licenses granted to IMSLP for this piece.

25. Originally for orchestra, the arranger for this work is Lune Gustard.

26. Originally for two violins, the arranger for this work is Théophile Édouard Laforge.

27. Originally for two violins, the arranger for this work is Marshall Fine.

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Placilla, Christina, Alexander Hollowell, and Kenneth Law. *We Are the Music Makers: A Graded Guide to Chamber Music*. Volume 2, *String Trios.* Charleston, SC: Createspace, 2013.

Daraja Music Initiative: Bridging Music and Conservation

Katherine Palmer and Hillary Herndon

Participants in the Daraja Strings program enjoying themselves (photo courtesy of Hillary Herndon)

Each summer the Daraja Music Initiative (DMI) provides Tanzanian students with a unique interdisciplinary educational program that fuses music and conservation. This non-profit organization from the United States started in 2010 as Clarinets for Conservation, teaching a single class of twelve clarinet students. Now five years old, the organization has expanded to include additional educational services for the Kilimanjaro community, including coaching sessions for the national Police Academy Band, recorder classes for rural primary-school students, and a brand-new string program called Daraja Strings. By employing place-based education and community-music approaches, the Daraja Music Initiative aims to utilize the transformative power of music education to encourage creativity and the protection of natural resources.

Why Conservation in Tanzania?

Many instruments are constructed entirely or partly from the African blackwood tree (also known as grenadilla, *mpingo*, and Mozambique ebony). While these instruments—including clarinets, oboes, piccolos, and some string fingerboards—are popularly recognized in many cultures, the instruments are virtually unheard of in East Africa. The *mpingo* tree is the national tree of Tanzania, but many Tanzanians are unaware of its important musical significance. Furthermore, this tree is being harvested at an unsustainable rate and is commercially endangered. By showcasing instruments made from *mpingo*, the Daraja Music Initiative educates the local community about the tree's value, musical importance, and environmental benefits. By partnering conservation education with music education, DMI also gives local students an opportunity to participate in an active-learning, hands-on classroom environment.

The Mission

The heart of the Daraja Music Initiative is to utilize music education for positive social change—engaging students and local communities with the power of music, teaching students to play instruments, and empowering them by providing a healthy, creative outlet that improves problem-solving skills that facilitate self-sufficiency. DMI provides an interdisciplinary approach to sustainability through music education, helping Tanzanians to better understand their environment and the issues that plague it. The Daraja Music Initiative fosters creative community collaborations with local organizations and provides non-traditional performance opportunities to build diverse audiences, emphasizing that music is for everyone regardless of socioeconomic status.

Daraja Strings

The summer of 2015 marked the inauguration of the Daraja Strings program. Four string teachers delivered fourteen donated violins, violas, and cellos for the first string-music education program in the town of Moshi, where students had never seen a string instrument before. For six weeks, participating students received daily group lessons led by volunteer teachers, with focused instruction covering basic instrument maintenance, how to tune their instruments, and how to read music. Beginning in week three, the students met as an ensemble for one hour a day after their group lessons. The students performed as an ensemble five times over the summer, beginning with simple tunes in unison and building up to a finale performance of their national anthem in four-part harmony.

Benefits

The students involved in the Daraja Music Initiative excel in their music studies *and* academic exams—a win-win situation for the organization and the school administrators. With an outlet to express themselves, the music students develop confidence and a sense of self worth. The teachers involved in DMI gain a greater understanding of the power of music education and develop a global perspective on their roles as musicians.

You can learn more about the Daraja Music Initiative, Daraja Strings, and Clarinets for Conservation at clarinetsforconservation.org. Interested in volunteering or donating instruments? Please contact clarinetsforconservation@gmail.com.

To learn more about other community outreach projects, please visit the AVS's page at: http://www.americanviolasociety.org/Community/Outreach-Projects.php

Katherine Palmer is a clarinetist and Assistant Director of Daraja Music Initiative. She holds graduate degrees in music performance and ethnomusicology from University of Miami and Arizona State University.

Hillary Herndon is Associate Professor at the University of Tennessee and is founder of the annual Viola Celebration. She is on the faculties of the Viola Winter Intensive and the Green Mountain Summer Music Festival. For more information, visit www.hillaryherndon.com.

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Overseen by Dr. Susan Dubois and Dr. Daphne Gerling, The University of North Texas Viola Studio enrolls approximately thirty violists from around the world, pursuing undergraduate, masters, and doctoral degrees in Viola Performance, Music Education, and related fields. The school year at UNT is packed with rich and varied opportunities for all violists. This year's posts will explore the myriad teaching and learning issues related to playing the viola in the twenty-first century, including technique, repertoire, interpretation, wellness, business skills, student successes, campus cultural life, and community engagement through the writing of our students and our invited guests and alumni. We look forward to sharing the life of our studio with you this year!

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Canon for Two Violas. AVS 004

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Scott Slapin
Capricious. AVS 012

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