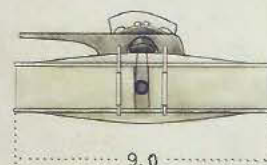


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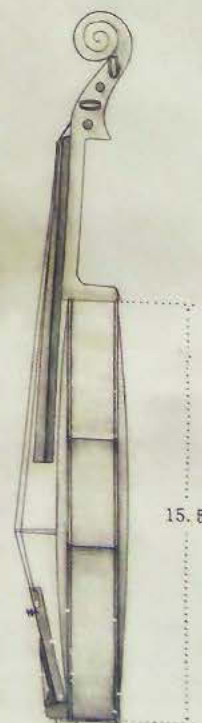
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Features:

The Genesis of Benjamin Yusupov's *Viola Tango Rock Concerto*
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Journal of the American Viola Society

A publication of the American Viola Society

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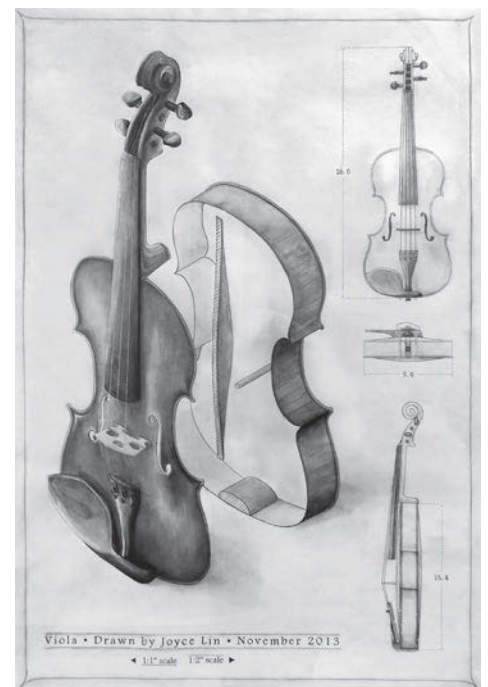
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On the Cover:
Joyce Lin
Viola
24 x 36 inches
Watercolor, graphite

Joyce Lin is an artist and designer studying Furniture Design at the Rhode Island School of Design and Geology at Brown University as part of the Brown/RISD Dual Degree program. Her drawing is a full-scale technical rendering of her friend's beloved viola, first drawn on a computer-aided design (CAD) program and then traced onto paper, as an exercise in measurement and detail. Joyce's interest in the project stems from her childhood pastime of doodling instruments in the margins of youth orchestra concert programs.

You can see more of Joyce's work at: www.joyce-lin.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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Greetings, violists!

Over this past year, one of my favorite observations of AVS members and of violists in general is the level of enthusiasm and engagement that each one has for the instrument and for the music written for it. The AVS Facebook

page and group are among the most active I've seen, and every one of you with whom I've corresponded seems to have an insatiable excitement for all-things-viola, and your zeal is contagious.

In fact, in a recent AVS Board meeting, I stated that "No non-violist has ever wanted to be a violist more than I have over this past year." And it's true; I have grown to love the instrument and this organization deeply. Unfortunately, however, this is my last Issue as JAVS Editor, and while I will miss serving the American Viola Society in this role, I am very excited to see Andy Braddock take over as Editor, and I am confident that he will do an outstanding job.

As I look back over the long line of Editors who have served in this role, I am honored to be counted among them, and I owe a debt of gratitude to all AVS members and to the Board for their warm welcome and support during my time here. In particular, I want to thank David Bynog, who has 'saved the day' on so many occasions, and tirelessly worked to make sure that I had everything I needed while learning the many tasks associated with the JAVS. The AVS is truly fortunate to have David.

In this present Spring 2017 Issue, we are excited to bring you two feature articles, both of which introduce composers whose life and work every violist should know: Grigori Frid and Benjamin Yusupov. Frid's music seems to have had an influence on that of Shostakovich, and Yusupov (still living) is about the business of combining many various styles of music into a single, very exciting, somewhat unusual composition. Carol Rodland shares how her program "If Music Be the Food. . ." is making a difference in Western New York, and our new Health and Wellness Editor, Jessica Ray King, introduces her new column with some of her latest research.

Finally, I'd like to draw readers' attention to the two articles in our Announcements section: Scott Slapin's In Memoriam on Bernie Zaslav, whose contribution to the viola community can hardly be enumerated in one article, and also to Carol White's piece on the Lionel Tertis-John White Collection, now available at Trinity Laban Conservatoire in London. This collection is a must-see for any of you who have an interest in researching the life and work of Lionel Tertis, and we are grateful to the British Viola Society and to Carol White for allowing us to re-print the article in JAVS.

Cordially,

Chris Hallum
JAVS Editor

The David Dalton Viola Research Competition Guidelines

The *Journal of the American Viola Society* welcomes submissions for the David Dalton Viola Research Competition for university and college student members of the American Viola Society.

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, 2017. 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



Sustained and persistent effort. Any great task is far more likely to succeed with determination, dedication, sustained and persistent effort, day by day. This is key to success in the practice room, the performance space, teaching studio, research desk, gathering space, and of course in fulfilling

the ongoing mission of the American Viola Society. Many things are possible through sustained effort. As is true for all organizations, even greater success comes when there is sustained effort by people working together. Numerous individuals have stepped forward to volunteer their precious time and energy over the past 46 years, ensuring that the AVS continued to grow, nurturing success and meeting the evolving needs of the viola community. From the earliest visionaries who set the society in motion, to numerous AVS board members and officers who faithfully carried out their duties over the years, to the students and volunteers who make events happen in local communities, to those who attend and participate in regional, national and international AVS events, together we have built a truly remarkable organization full of potential and teeming with new ideas and energy.

Earlier this spring, the American Viola Society held annual board elections and many talented and creative individuals were nominated to be a part of an outstanding slate. While we can only fill a certain number of board slots, the AVS will continue to need the energy and

ongoing participation by many more individuals beyond the actual AVS Board. New board members whose terms will begin on July 1, 2017 include Hillary Herndon, AVS President-elect, and Members-at-large Adam Cordle, Daphne Gerling, Michael Hall, and Mollie Gebrian. Two AVS board appointments will also begin terms on July 1st, with Travis Baird serving out Adam Cordle's term as Adam moves into the AVS Web Coordinator Board position, and Martha Carapetyan serving out Hillary Herndon's remaining year as AVS Secretary when Hillary moves into her new role as AVS President-elect. We also welcome newly appointed JAVS Editor Andrew Braddock who is following a wonderful term of service by Chris Hallum. While we will miss Chris' participation, we wish him the very best as he moves on to new responsibilities.

As I complete my term as AVS president on July 1st, I want to especially thank the community for continuing to support the ongoing work of the American Viola Society. Each member plays an important role and that ongoing support and participation are vital to the success of our organization. It has been my pleasure to serve and I look forward to a bright future under the leadership of incoming AVS president Michael Palumbo!

See you at the 2018 AVS Festival and Primrose International Viola Competition in Los Angeles at the Colburn School, June 11 – 16, 2018.

Warmly,

Dr. Kathryn Steely
American Viola Society, president

IVC Host Letter

44th International Viola Congress—Wellington September 1–5, 2017

September 1 in New Zealand is the first day of spring—new growth, lambs, daffodils, and violas!! In the first week of September 2017 we are expecting a bumper crop of violas in Wellington; we anticipate well over one hundred varieties.

Seriously folks, the land of Hobbits and Middle Earth is excited to welcome violists from around the globe to five action-packed days of viola concerts, lectures, ensemble playing, panel discussions, and master classes, with many of the world's finest musicians.

We are delighted to announce a gala concert with the New Zealand Symphony Orchestra in a program featuring four works for viola and orchestra and Brett Dean's Testament, for twelve violas.

Anna Serova will perform *Lady Walton's Garden*, by Roberto Molinelli (world premiere) and Boris Pigovat's *Poem of Dawn*; Roger Myers will perform an orchestrated version of Schumann's *Märchenbilder* (recently recorded with the London Symphony Orchestra); and Roger Benedict will end the program with the much loved Viola Concerto by William Walton.

On the final night, our Congress Patron, the Hon. Chris Finlayson, will host a grand banquet dinner at Parliament, featuring the best of Kiwi fare and wines.

The venues include the New Zealand School of Music at Victoria University and the very elegant neo-baroque St Andrew's on the Terrace. The list of artists (and the many different countries represented by them) will be updated regularly on the IVC 2017 website.

Registration is open. The Early Bird Special rate of NZ\$300 is available until April 30; the Economy rate of \$400 will then be in place until July 31, and the full rate of \$450 will apply in August and September.

Information about registration, accommodations, and the delights that Wellington can offer visitors will be regularly updated on the website.

We welcome participants from all countries and cultures to celebrate with us the wonderful world of VIOLA.

See you in September.

Donald Maurice and Gillian Ansell

Website: <http://ivcwgtn2017.wixsite.com/44th-ivcwgtn2017>

E-mail: IVCWgtn2017@gmail.com

New Michael Kimber Work Commissioned by AVS

The AVS recently commissioned Michael Kimber to compose an ensemble work that would be suitable for performance at local viola-day events throughout 2017 and 2018. The new work, *Violists on the March!*, was premiered by 115 violists at the University of Wisconsin-Eau Claire's Viola Jamboree on February 18. Scored for four or more violas, the piece includes a simplified Viola A part for less experienced violists. *Violists on the March!* is freely available on the AVS's website and will make a great addition to your Viola Day program or next viola gathering!

New AVS Board Members

The American Viola Society is pleased to announce the results of our 2017 elections for the Board of Directors. We would like to thank each of our nominees for participating in our elections, and thank you, our members, for taking the time to submit your vote! The results are as follows:

President-Elect: Hillary Herndon

Members at Large: Adam Cordle, Molly Gebrian, Daphne Gerling, and Michael Hall

The board has also appointed two additional candidates who were runners up in the recent elections to fill terms that will be vacated as follows: Travis Baird will be filling the member at large position won by Adam Cordle; Adam will be moving into the appointed Web Coordinator Board position and Martha will be serving in a one year AVS Secretary position as Hillary moves into the AVS President-Elect position.

2018 Primrose International Viola Competition Guidelines

The Colburn School and the American Viola Society are proud to present the 2018 Primrose International Viola Competition from June 10 through 17, 2018. The

Competition is open to violists of all nationalities born after January 1, 1989, and who are ready to embark on an international solo career. All participants must be current members in good standing with the American Viola Society. More information on repertoire requirements and procedures can be found here:

<http://www.americanviolasociety.org/Competitions/Primrose2018.php>

Preliminary questions can be addressed to the 2018 PIVC Administrative Coordinator: ctanabe@colburnschool.edu.

Are You Hosting a Viola Event?

Are you an AVS member who will be hosting a viola event in the near future? Would you like the event to be highlighted in the next American Viola Society Upcoming Events blast? If so, please contact Katrin Meidell (klmeidell@bsu.edu). Include your AVS membership status and details about your event, including a short blurb and accompanying image. Please note: Upcoming Events blasts go out at the beginning of each month, so your request must be received at least seven days before the end of the month previous to the one in which your event will take place.

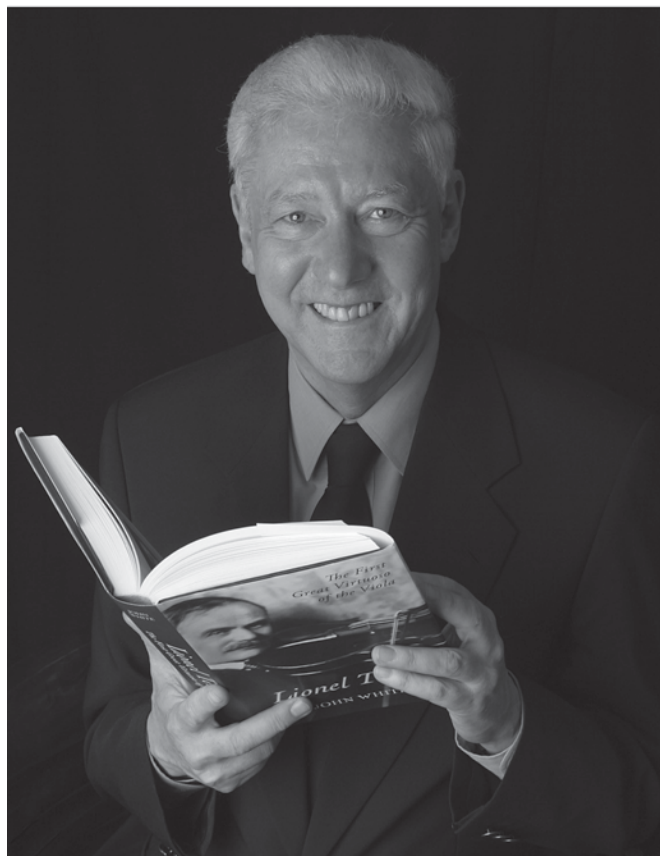
If you would like to receive free AVS promotional materials, including T-shirts, pencils, and magnets, to distribute at your event, please contact Michael Palumbo (mpalumbo45@gmail.com), and include your mailing address.

Support the AVS when Shopping on Amazon

You can easily support the American Viola Society through the Amazon Smile Program. It only takes a few minutes to sign up, and a portion of your qualifying purchases will directly support the AVS. Learn more about the program at <http://smile.amazon.com/>.

The Lionel Tertis-John White Collection*

Carol White



John White holding a copy of his book, Lionel Tertis: The First Great Virtuoso of the Viola (Photographer: Melanie Strover)

A unique and comprehensive archive of material relating to Lionel Tertis and the viola is now accessible to researchers at Trinity Laban Conservatoire in London. It was the treasured collection of my late husband, John White.

John was an avid collector all his life. As a young boy he collected cigarette cards from which he learnt about history, cricket, and music: three subjects that were of special interest to him. His passion for music resulted in childhood scrapbooks of pictures of musicians, and when he changed from violin to viola he began to collect as much music as he could that included the viola.

He encountered Lionel Tertis on two occasions when he was a student. Tertis was one of the judges in an intercollegiate competition when the Simons Quartet (later to be renamed the Alberni) represented the Royal Academy of Music and he was on the panel for John's final exam at the Academy. John never forgot that as he walked into the exam he heard Tertis remark: "Another small viola!" As young professionals, the Alberni Quartet received coaching from Sidney Griller who arranged for them to go and play for Tertis who, at the age of 89, gave them a very rigorous three-hour session on a Haydn quartet.

As John continued to collect information on the viola, he gradually concentrated his research on Lionel Tertis, but it wasn't until many years later that he decided to incorporate all of this material into a biography. During the course of this research, he collected a large archive of material from a number of sources.

Through his connection with the Lionel Tertis International Viola Competition John met Lillian Tertis, Lionel's widow. Over the years they became good friends and she generously entrusted him with some very important documents, medals, diaries, letters, and personal mementoes of her husband.

John's friendship with Harry Danks spanned many decades. Harry was a former pupil of Tertis, and later became principal viola in the BBC Symphony Orchestra, a position he held for 32 years. After Harry's death, his daughter Ysobel gave John a significant collection of Tertis-related music, much of which had belonged to the man himself. Of particular interest is a copy of the Walton Concerto which has Lionel's markings and an inscription to him from the composer: "For Lionel Tertis with gratitude for everything he has done for this work, and for his magnificent playing of it, from William Walton Feb. 6th 1931." The piano score is inscribed: "To Harry Danks, a most sincere player of the viola to whom I wish all success. Lionel Tertis March 1st 1937."

The catalogue of over 130 pieces of music includes original manuscripts of some of Tertis' own compositions, including *Variations on a Passacaglia of Handel* and *The Blackbirds*, and his arrangements for viola, which include Delius' Violin Sonatas nos. 2 and 3 and Brahms' *Minnelied* and *Wir Wandelten*. The collection also contains numerous works dedicated to Tertis by such British composers as Holst, Dunhill, and McEwen. Noteworthy, too, is a marked, enlarged copy of the solo part of Berlioz' *Harold in Italy*, which Lionel used in later life when his eyesight was failing. Among the personal copies used by Tertis are Sonatas by Bax and Bliss, Holst's *Lyric Movement* and Vaughan Williams' *Flos Campi*.

Tertis was a prolific writer of letters. Fortunately, Lillian kept the correspondence he received from many eminent musicians and contemporaries such as Dame Nellie Melba, William Primrose, Fritz Kreisler, David Oistrakh, Arthur Rubinstein, Ernest Newman, Hamilton Harty, and Sacheverell Sitwell.



*An image of Lionel Tertis from the collection.
Photographer unknown.*

A most interesting letter from Walton in 1932 refers to Lionel's performance of his Concerto in Edinburgh, his being in "a state of complete dejection" about his symphony which was not going to be ready for its planned first performance, and good news that *Belshazzar* had been accepted for the International Festival at Amsterdam the following year. But it is the last paragraph that is the most intriguing: "I hope sometime (not too distant) to write another concerto for you as a present, for I'm really grateful to you for all you have done for this one."

In 1929, Tertis and Elgar exchanged letters about the arrangement of the Cello Concerto for viola. Elgar suggested that the inscription on the score should be "arranged by Lionel Tertis (with the composer's sanction)" and in 1933 Elgar thanked him for his "superb playing of your concerto" – a comment that emphasises Elgar's approval of the viola version.

There are also copies of numerous letters between Lionel and Elizabeth Sprague Coolidge, the American pianist and patroness of the arts, which were written over a period of twenty years, more than seventy letters between Tertis and the luthier George Smith and the complete correspondence from Wilfred Saunders regarding the Tertis Model viola.

A fascinating array of over two hundred photographs includes those of Tertis' parents, Lionel as a soloist and in various chamber ensembles such as The Chamber Music Players, and those of fellow musicians such as Eugène Ysaÿe, Albert Sammons, Sir Alexander Mackenzie, Sir Henry Wood, Elena Gerhardt, and Solomon. A photo that Tertis kept on his piano was of a portrait of Rubinstein that was signed: "To my dearest Lionel, in memory of our lifelong friendship – devotedly – Arthur"

John's research material contains original programmes and reviews, articles from magazines, typescripts of BBC Radio programmes and information on the Lionel Tertis International Viola Competition, including all the programmes from the event.

The collection's diversity is enhanced by Lillian's contribution; three of Lionel's passports, guest books from commemorative occasions, Tertis Model instrument plans, medals including the 'Knight of the Order of the

Crown,' which was bestowed on Tertis by His Majesty the King of the Belgians in 1921, in recognition of his services to the Belgian cause during the war, and, relating to this, three small notebooks in which Lionel recorded his experiences in Belgium in 1916.

This archive will appeal not only to viola enthusiasts but to instrument makers and musicologists. John would have been delighted that all this material has been kept together and has been added to Lillian's small collection. His wish was that it should be appreciated by, and available to, researchers for years to come.

The Tertis-White Collection is described on the Archives Hub (<https://goo.gl/dDcxzO>), and the music is catalogued at item level on the Jerwood Library catalogue (<https://goo.gl/uMg28g>). The Jerwood Library has also published a short blog post about the exhibition, which

can be found here: <https://goo.gl/rcZgFv>. Researchers are welcome; contact the library on jlpa@trinitylaban.ac.uk to make an appointment.

**This article originally appeared in the British Viola Society Newsletter, and is reprinted here courtesy of Carol White and the British Viola Society.*

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In Memoriam: Bernie Zaslav

Scott Slapin



Bernie Zaslav. Image provided courtesy of Dwight Pounds.

Juilliard-trained violist Bernard Zaslav, Bernie to many, was born in Brooklyn in 1926. Bernie began his career in the viola section of the Cleveland Orchestra under Georg Szell and subsequently, as Tully Potter wrote in *Strad Magazine*, “played in just about every string quartet in the U.S. at one time or another” including the Kohon String Quartet, the Composers String Quartet, the Fine Arts String Quartet, the Vermeer String Quartet, and the Stanford String Quartet.

Bernie recorded well over one hundred string quartet albums on major labels of the time and won much critical acclaim performing throughout the world in major concert halls. With his wife Naomi, a fine pianist, he also performed for decades as the Zaslav Duo.

Bernie was involved in commissioning many works by major composers of the twentieth Century, and he taught on the faculties of the University of Wisconsin-Milwaukee, Northern Illinois University, and Stanford University.

Over the past two decades, Bernie was also a prominent member of the Viola List online (www.viola.com), maintained by Allan Lee. His warmth, humor, and vast knowledge always came through in his posts, and it is on the Viola List where I first met him. Later I was able to meet him in person several times when I had an artist residency at the Montalvo Arts Center in Saratoga, CA, not far from where he lived. Many on the Viola List were pleasantly surprised to find that someone with Bernie’s qualifications would be so friendly, down to earth, and free with his time to answer questions. He had many good stories, which are enshrined in the Viola List’s archives online.

If you haven’t had the opportunity to meet Bernie, or if you would like to relive fond memories, you simply have to get his autobiography *The Viola in My Life; An Alto Rhapsody* (published by Science and Behavior Books, Inc.), which comes with two CDs of his gorgeous viola playing. Run, don’t walk! His intelligent, funny, and kind personality always shines through, taking the reader through the Classical music scene of the twentieth century including stories about the big performers and composers of his time, navigating various aspects of the New York freelance scene, acquiring his very impressive Guaragnini viola, and touring the world with first-class string quartets.

In his last weeks, Bernie had managed to wrap up remastering some live recitals from the late 1980s and early 1990s with Naomi, and I’ve found out that we can look forward to that album being released soon, likely on the Music and Arts label. I’ve heard the playing, and it is incredible and not to be missed. I’m a big fan of his

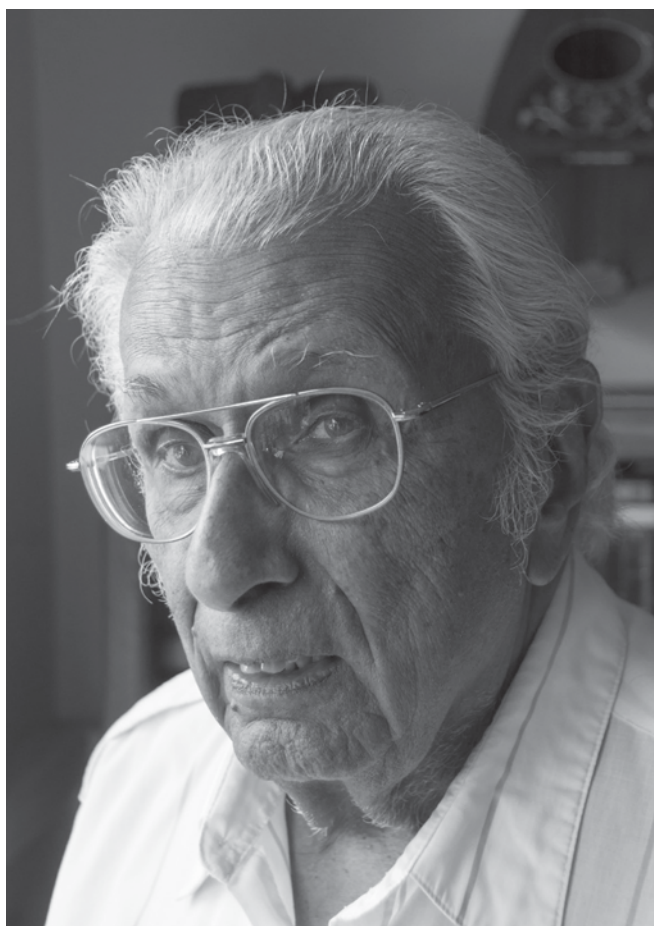
recordings (especially the Brahms Sonatas), and in my opinion these are right up there with the best of them and quite possibly should be at the top of the list.

When Bernie wrote me that he didn't have long to live, I happened to be working on writing an album of string quartet music (parts of which are fairly humorous and violacentric) to be recorded by a new quartet in Massachusetts, the Wistaria String Quartet. I wrote him right back to tell him that I'd be dedicating the album to him. It seemed such an obvious dedication to someone with his sense of humor and career in so many string quartets.

Bernie and Naomi's duo partnership (they were married for nearly 70 years!) was something that I especially admired. My wife Tanya and I also perform together regularly, and what Bernie and Naomi achieved both as musicians and as human beings is an inspiration to us.

As Bernie often ended his correspondence to me, so I will end this In Memoriam for Bernie to you: Play Loud!

(Now go get his book!)



A more recent image of Bernie Zaslav, provided courtesy of Dwight Pounds.



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KEVIN LAWRENCE, ARTISTIC DIRECTOR

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Scott Slapin is a violacentric composer and performer based in western Massachusetts and one half of the Slapin Solomon Viola Duo. In addition to having written seven albums of original compositions, he is the soloist for many premiere recordings including the first recording produced by the American Viola Society (Premieres) and the first complete recording of Bach's Sonatas and Partitas on viola. For more information, visit scottslapin.com and violaduo.com.

The Genesis of Benjamin Yusupov's *Viola Tango Rock Concerto*

Andrea Carolina del Pilar Sánchez Ruiz



Violist Anibal Dos Santos performing Benjamin Yusupov's Viola Tango Rock Concerto with the Bogotá Philharmonic Orchestra; Ricardo Jaramillo, conductor. Image provided courtesy of Kike Barona.

Many concertos for viola have been written over the last two centuries. Bowen, Hindemith, Stamitz, Zelter, Bartók, Walton, and others have all written concertos for viola, but none of them requires the performer to dance or to play an electric instrument. *Viola Tango Rock Concerto* (2003) by Benjamin Yusupov is one of the first concertos for viola to be premiered in the twenty-first century. The essential ideas of this concerto are multiculturalism, the fusion of multiple genres, and

the unprecedented element of dance, all of which were requested by the commissioning violist, Maxim Vengerov.

In this article, I will attempt to trace the genesis of *Viola Tango Rock Concerto*, and will analyze the score in order to identify how Yusupov blends different styles of music and compositional techniques. I will also discuss how Yusupov, in collaboration with Vengerov, created a new concerto for viola and orchestra, breaking the taboos and

stigmas associated with blending modern and classical music on the same stage, and will furthermore discuss the various challenges in performance practice that Vengerov experienced. Finally, I will include a formal harmonic analysis of the first four movements of the concerto.

Each movement is unified by a specific harmonic, melodic, and rhythmic or generic characteristic, and each takes elements from different styles of music such as baroque, contemporary, and rock. This analysis will contain a brief description of meaning according to the composer, as well as some harmonic and formal analysis. I will provide an overview of each movement of the concerto in a formal diagram, and musical examples will illustrate specific moments within each movement. Furthermore, this analysis will show how the polystylism of this piece contributes overall to a postmodernist style.

The Composer

Benjamin Yusupov was born in 1962 in Dushanbe, Tajikistan, and settled in Israel in 1990. He attended Dushanbe Music College, 1977–81, and at the Moscow Conservatory, 1981–90, where he studied piano, composition, and conducting. He earned his Ph.D. in composition at Bar-Ilan University in the late 1990s, and his orchestral works have been performed by the London Philharmonic, the Munich Philharmonic, and the Israel Philharmonic, among others.¹ As a conductor he has worked with the Lucerne Symphony, the Slovenian Symphony, the Sinfonietta Amsterdam, the Bogotá Philharmonic, the Iceland Symphony, the Novosibirsk Philharmonic, the Jerusalem Symphony, and the Bulgarian National Radio Orchestra, and many others.²

Yusupov has composed works for symphony orchestra, wind orchestra, vocal ensembles, and instrumental chamber music. The publisher Sikorski's catalogue of his works includes concertos, cantatas, poems for symphony orchestra, symphonies, string quartets, a quintet with marimba, a sextet for strings, and various sonatas. According to his publisher, Yusupov has displayed interest in huge productions and "exotic instruments and the creation of illusory ethnic sounds by employing instruments of the symphony orchestra."³ One such example is his concerto for trombone and chamber ensemble, *Dasht* (1999), in which he uses ethnic percussion and wind instruments.⁴ *Dasht* was commissioned by the International Biennale for

Contemporary Music and dedicated to Alain Trudel (trombone) and Boris Sichon (ethnic instruments), and was premiered on March 25, 2000, accompanied by the Musica Nova Consort, and conducted by Konstantia Gourzi. This piece is a great example of multiculturalism in Yusupov's music and clearly illustrates his love of combining music of the western classical tradition with ethnic elements and sonorities.

***Viola Tango Rock Concerto* Genesis**

Concerto for Viola and Orchestra, better known as *Viola Tango Rock Concerto* (2003), is one of Yusupov's most important and well-known works. It involves a huge production that includes a large orchestra, a rock ensemble, and a dancer. It was commissioned by Maxim Vengerov, dedicated to Yusupov's wife, and was featured by Vengerov in his 2005 documentary film *Living the Dream* produced by EMI Classics.⁵ In the second part of the film, Vengerov talks about his experiences with the concerto and the different challenges he faced with the commission, a short summary of which I will share below.

In 2005, Vengerov decided to take a sabbatical year from concertizing for the purpose of self-discovery. One of his interests in that year was to prepare worldwide tours of the Mozart concertos with the UBS Verbier Festival Chamber Orchestra and a tour as soloist performing works by Mozart, Beethoven, Prokofiev, and Shostakovich. Another interest during this sabbatical year was jazz improvisation and learning to dance the tango. He also went to study rock and jazz improvisation on the electric violin with Didier Lockwood in Paris, and learned how to dance the tango with Biljana Lipić, founder of London's Tangolab theatre group.⁶ As a result of these interests, Vengerov, who had known Yusupov's work for some time now, commissioned Yusupov to write *Viola Tango Rock Concerto* in order to apply this new-found knowledge to the classical stage.

Yusupov is a postmodern⁷ composer in all senses, and he seeks to express the potential of classical instruments through new compositional elements and the orchestra. He uses a varied palette of colors in *Viola Tango Rock Concerto*, which was premiered by the NDR Radio Philharmonic in Hannover in 2005 with Eiji Oue as conductor.⁸

This concerto prominently displays the variety typical of Yusupov's compositions, as Ellie Anne Duque explains:

In the words of Yusupov himself this work tries "to combine and merge different styles and cultures."

After [a] short prelude, the first movement begins with elements of tango and quickly becomes postromantic expressive music. The second movement surprises with a combination of oriental themes with Baroque and classic musical forms. The third movement is written in metal-rock style with all its characteristic elements: electric guitar, heavy percussion, soloist's improvisation accompanied by multiple amplified effects.

The fourth movement takes to combined post-modernism and is accompanied by nostalgic factors, obsessive expression and charm.⁹

Concerto for Viola and Orchestra is a dramatic work where four different genres: romantic, baroque, rock, and tango compete with one another for victory but finally, there is a sense of mutual coherence. As Yusupov put it "I wanted to express music of our time."¹⁰ In other words, Yusupov wanted to show through the music the different impressions from diverse styles and genres that the world has at this moment. The diversity of these styles is drawn in this concerto though a variety of colors, textures, and atmospheres.

Viola Tango Rock Concerto is incredibly diverse in its scoring, as it not only includes full orchestra but additional instruments such as acoustic guitar, electric guitar, accordion, and electric bass. The soloist plays acoustic viola during the first movement, which is a fluctuation of sonorities and ornamental elements, such as grace notes. These features, combined with a characteristic short-note tango-style rhythm in the bass line and regular changes in orchestration, coalesce in continual changes musical mood. The second movement is in a baroque style, characterized by sixteenth-note rhythms and rondo form, whose loud conclusion is interrupted by an aggressive entry of rock-style music. This opens the third heavy rock movement, where the percussion section and part of the orchestra are amplified. The third movement is also where Yusupov instructs the soloist to play and improvise on a five-string electric violin. As Yusupov explained, "to take more elements of our time and catch the attention and interest of the young audience, Maxim suggested [that I] write something with Rock."¹¹ The

fourth movement uses the acoustic viola again, taking up the theme from the first movement, and finishing the concerto with a melancholic F-natural note in the low register of the viola.

Postludium and Go Tango

The first four movements of the concerto are contained within a single score. The second part of the concerto consists of the two pieces, *Postludium* and *Go Tango*; this latter movement was written in response to Vengerov's request for a movement in which he could dance the tango. The request surprised the composer, but Yusupov thought this might be good for the promotion of the piece, and so he created a spectacular show with music and dance. A bandoneon solo opens *Postludium*, and Yusupov states that "this movement is closer to pop music, [a] kind of bossa nova. This is the moment when the audience relaxes from the first part of the concert, which is loud, fast, and deep, and it is the preparation [for] the soloist to dance tango."¹² *Go Tango*, the final movement of the concerto, is played by the orchestra only, while the soloist is dancing the tango with a partner. As a matter of fact, Yusupov had already composed the previous four movements, and only added these two movements after the commission from Vengerov.

A Polystylistic Concerto

Yusupov's concerto demonstrates that there are no obstacles to the blending of different genres and styles with one another. Composing with elements from Central Europe, North America, and South America defies any musical expectations associated with different cultures or genres, and is made even more interesting by electric instruments co-existing with the conventional orchestra on the Classical stage.

"This concerto has been performed in other countries by such renowned violists as Anna Serova (Serbian premiere), David Aaron Carpenter (Switzerland, 2008), Anibal Dos Santos (Americas premiere), Danusha Waskiewicz (Austria 2009), and Maxim Rysanov (Copenhagen), among others."¹³ Yusupov describes *Viola Tango Rock Concerto* as a contemporary composition, adding that "[...] the contemporary music is a challenging repertoire because musicians only play it once and then it is forgotten [...]. Probably this piece has been performed around fifty times: it is a big number for a contemporary piece."¹⁴ According to Yusupov, the contemporary

concertos are not as in demand as classical concertos. For instance, Bartók and Bowen's viola concertos are in high demand in the viola community due to their virtuosity and beauty. But Yusupov defies this idea when he said: "people want to play successful pieces such as *Viola Tango Rock [Concerto]* because it blends classic and rock music, dance, such as tango, [virtuosic] passages, etc., in a classical context. This is an interesting idea for nowadays."¹⁵ Yusupov argues that this concerto will encourage composers to write music that blends modern elements. Yusupov wants the audience to interact with music and to come to their own conclusions about it. According to Yusupov, "[m]any contemporary composers explain how you should listen to the music, but their pieces sound completely different than [the way in which] the composer explained [it]: I hate it. I don't like to explain my music because everyone understands the music in different ways, and that is good for me."¹⁶ When audiences hear this piece's title, they tend to want to watch the show, especially when they find out that the soloist will dance the tango; Yusupov adds "actually, people [look forward to] the tango, which is the final part of the concert, and I just say: follow the music because the music explains itself."¹⁷



Anibal Dos Santos (left) and Benjamin Yusupov (right) after the premiere in Colombia. Image provided courtesy of Carlos Mario Lema.

The Americas Premiere

The Venezuelan violist Anibal Dos Santos played the Americas premiere of the concerto in Colombia in May of 2007. Recalling this particular premiere, Yusupov stated, "Playing something which is really new, something that we are living every day is a good experience. It was

an incredible experimental performance, in the arts in general. It is a gigantic work because [one must] put [all of] these things together."¹⁸ Dos Santos' experience with this concerto was wonderful, but the idea of playing rock music on the classical stage or dancing the tango worried him; he had never taken any tango or rock improvisation lessons as Vengerov had done. Yet he had to overcome his mental obstacles. Dos Santos explains that "you should believe in the different roles; you have to break all barriers and change your mind."¹⁹ During the process of preparing the performance of *Viola Tango Rock Concerto*, Dos Santos also discovered the diversity of characters that the soloist must perform: "you should be able to put them [different characters] together in those fifty minutes of music [. . .]; your personality should change [. . .] with the piece."²⁰ In other words, the soloist should possess and transmit the different moods to the audience through



From a more recent performance: Anibal Dos Santos and the Bogotá Philharmonic orchestra, performing the final movement, Go Tango for Orchestra, with dancer Gina Medina. Image provided courtesy of Kike Barona.

the music, complemented with dance.

The experience of Dos Santos is an important consideration for other violists who may want to learn this piece. *Viola Tango Rock Concerto* contains exciting challenges that are often associated with learning new music, but the extreme varying styles of this piece are sure to bring most soloists into uncharted territory. For example, how often is one called upon to improvise a cadenza with an electric viola in the style of modern rock music? However, Anibal Dos Santos' experience seems to suggest that the process of learning this work was fruitful and worthwhile, and hopefully more violists are willing to take the time to learn this exciting new work.

Concerto Analysis

Yusupov, like many composers before him, develops his music through interesting orchestral character shifts, and understanding this idea is important as we take a closer look at the score. In this section, I will briefly examine the harmonic and formal structure of the concerto: this analysis will not include the *Postludium* or *Go Tango for Orchestra* movements, since their interest is primarily visual and beyond the scope of what can be accomplished through traditional harmonic analysis.

Prelude

The first movement starts with the *Prelude*, which "... is calm and [represents] eternity; these thirty-six bars are the cosmos, because [there is no] human interaction."²¹

Figure 1 presents a formal analysis of the prelude, which is divided into two themes with one bridge section, finishing with a codetta. The large numbers between hash marks represent the number of measures, separated by important moments in the solo viola line.

Prelude:

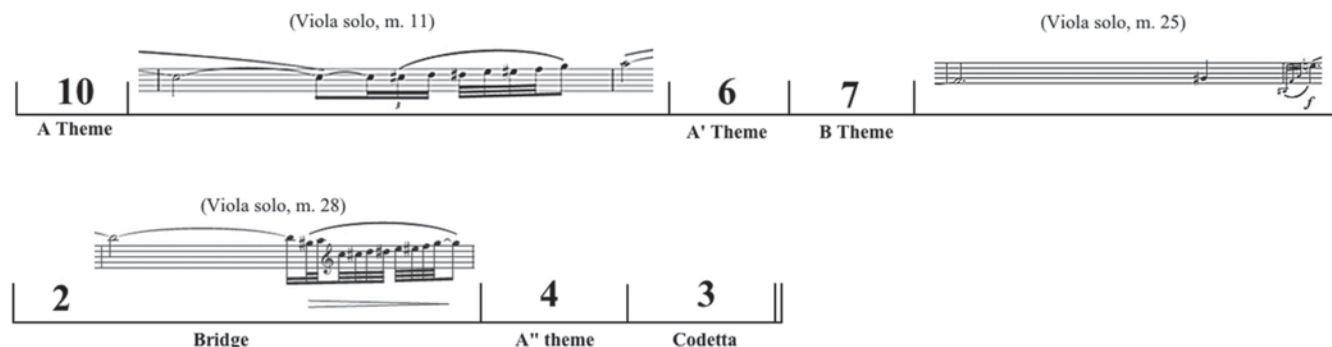


Figure 1: Viola Tango Rock Concerto: Formal analysis of Movement I, Prelude

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Movement I: Tango

Figure 2 shows a formal analysis of the first movement from m. 37, which, represents "the reality, our reality: havoc, fights, problems, divorces, difficulties, etc."²²

Yusupov plays with the listener's ear by composing a serialist theme set within a tonal atmosphere; this tonal atmosphere is created with pedal notes in the bass instruments with the help of the solo viola, which plays the melody. This movement is constructed around the Pitch Class Set [0 1 3 4 6 8 9]²³—see Musical Example 1. Sometimes this PCS is lightly altered by other, transitory pitches (Musical Example 2); yet essentially, it keeps the same prime form.²⁴ Figure 2 shows a formal analysis of this movement, mm. 36-225, which uses a motive that is developed gradually in the low strings (celli and bass), and to which Yusupov incrementally adds more instruments: high strings, woodwinds, and later, the percussion. The next section (letter B in the formal analysis, see Figure 2) is a transition to prepare for the cadenza. This section finishes with a sequence of seven quartal chords

Movement I:

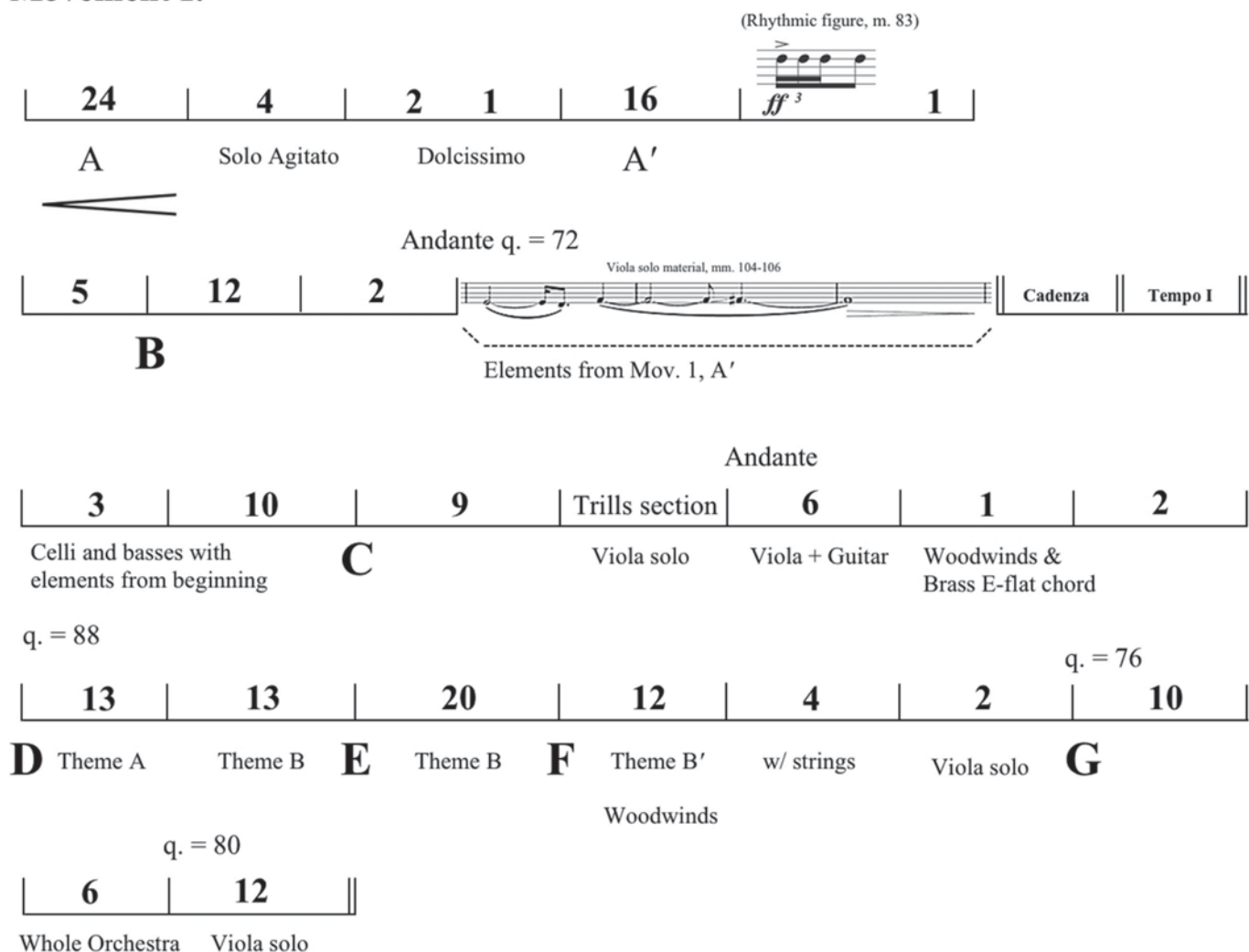


Figure 2: Viola Tango Rock Concerto: Formal analysis of Movement I

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36 $\text{♩} = 108$

Viola sola

Violini I

Violini II

Violeni

Contrabbassi

div. p deciso

col legno (ohne Haare / no hair)

mf deciso

arco p deciso

div. p deciso

arco p deciso

ric. p ric.

cresc. poco a poco

Musical Example 1: From Movement I, mm. 36-44: Pitch Class Set in D: [0 1 3 4 6 8 9]

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Musical Example 2: From Movement I, mm. 67-74: Pitch Class Set in E-flat: [0 1 2 3 6 7 9 10]

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ascending in chromatic motion. The bass strings and electric guitar appear, displaying a new tonal color in D harmonic minor, and the soloist plays a motive that anticipates the tango, which is the next theme, and which I will henceforth refer to as the A2 theme (see Musical Example 3).

Finally, the first movement is near to the end. In the measure 222, the orchestra closes with a large E-flat

chord, which is prepared by the contrabass, piano, and tuba one measure before. The solo viola then plays a ten-measure section, marked “Agitated,” characterized by a sixteenth-note rhythm, and which is based on the pitch class set from before: [0 1 3 4 6 8 9]. This makes way for the second movement, which begins without pause, (see Musical Example 4).

Musical Example 3: From Movement I, mm. 113-124: Final part of the cadenza and the tango motive.

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Musical Example 4: From Movement I, mm. 222-225, viola solo

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Movement II

Figure 3 shows the formal structure of the second movement. This movement has a baroque character and is written in rondo form. “It is [similar to Paganini’s *Moto Perpetuo*, op. 11],” Yusupov explains, “with the continuous rhythm [of] sixteenth notes.”²⁵ Yusupov affirms that “this is the most [virtuosic] part of the concerto.”

The second movement contains a collection of different elements from the medieval, baroque, and classical periods. The composer adopts from the medieval period the idea of the hexachord, which contains only one half-step. In the second movement of *Viola Tango Rock Concerto*, the hexachord is organized by T-S-T-T-S, which is an adaptation of the Guidonian hand. The D hexachord (D E F G A B-flat) appears in the A theme (see Musical Example 5).

Movement II:

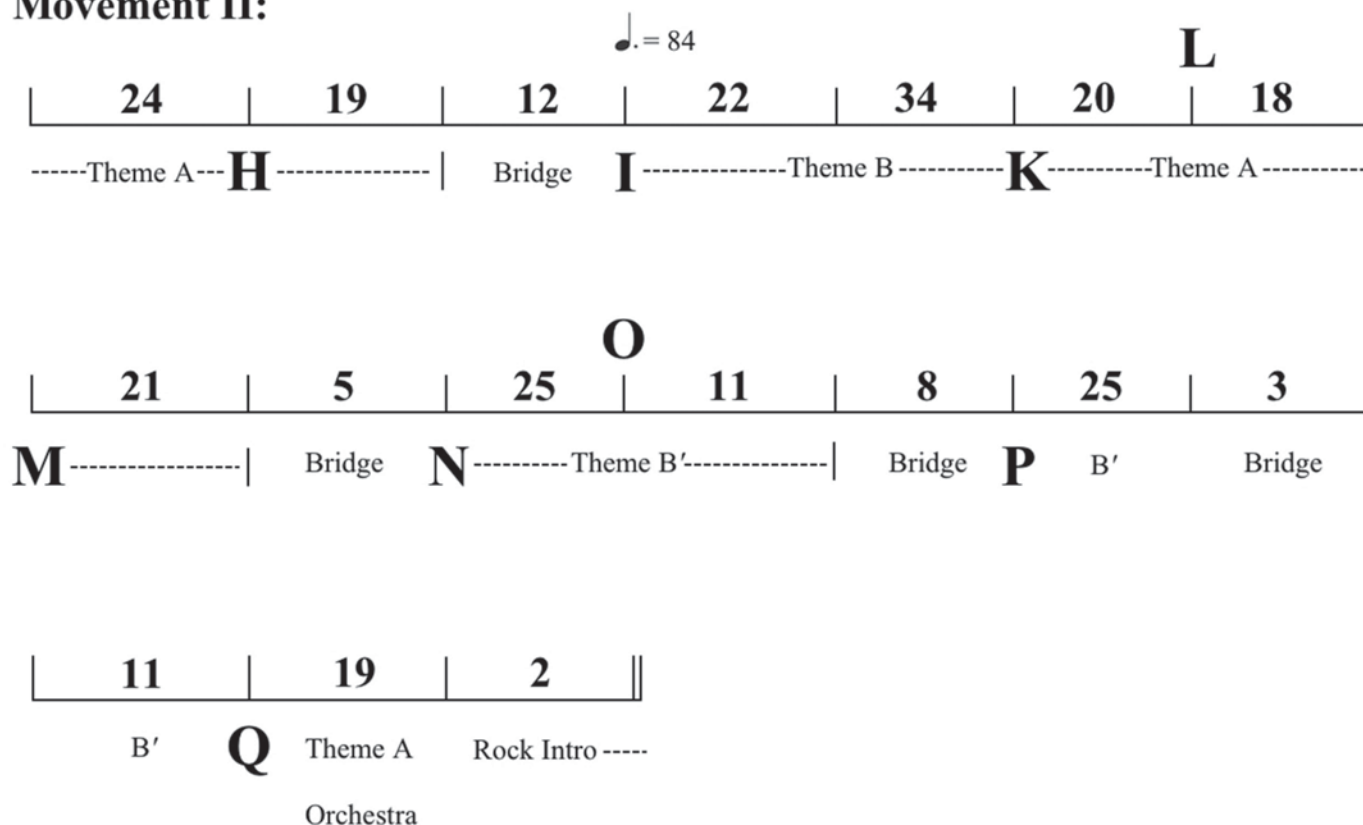


Figure 3: Viola Tango Rock Concerto: Formal analysis of Movement II

Vla sola

p liebevoll / tenderly

Vle

sul pont.

p

Vc.

sul pont.

p

Cb.

pizz.

mp

Musical Example 5: From Movement II, D hexachord (D E F G A B-flat) in the A theme; solo viola accompanied by low strings (mm. 234-237).

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The second hexachord used is a B-natural hexachord (B C-sharp D E F-sharp G), and it appears in the B theme, (see Musical example 10). From the baroque period, Yusupov takes counterpoint as a principal element in this movement, and creates a clear melodic line connecting the D and B hexachord within the viola solo part, “as

while the orchestra is in the background. It is especially interesting how Yusupov presents the variations of the themes in different registers and rhythms. Each theme, either A or B, is separated by a bridge or transition that leads through chromatic motions back to either the D hexachord or the B hexachord. These first two movements

294

306

318

p

J

Musical Example 6: From Movement II, theme B, viola solo (mm. 289-333)

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Bach did in his suite No. 1 for cello.”²⁶ Incidentally, the second movement is written in rondo form, which is characteristic of many baroque and classical concertos. As in classic rondo form, the A theme alternates with the B theme, which is connected only by the solo part

truly blend a variety of styles and compositional techniques from various periods of music history, but, as we will see in the following movements, Yusupov does not stop there.

Movement III: “The Rock Movement”

Yusupov refers to the third movement as “the Rock movement,”²⁷ and it is written in a single style. Also, in this movement, the soloist switches instruments, taking up the electric viola. The instrumentation of this movement is basically rock ensemble and orchestra.

Rock, as a style or genre, has many different elements, but according to Susan Fast, the Rock ensemble is guitar, bass guitar, drum kit, and singer:

The lead guitar player is of central importance: the electric guitar has been the defining instrument in rock music. It became the instrument of choice because of the possibility of creating loud, distorted, sustained sound, as well as a wide range of different timbres, and fast, virtuosic solos.²⁸

experience of being in the presence of the musicians are significant elements of the style.²⁹

In other words, the live performance is one of the most challenging elements within rock music, because the live performance should demonstrate improvisational skill, for example, on an electric instrument in front of the audience. In the third movement, the main cadenza appears in the middle, and it is not written by the composer; the soloist should improvise on the electric viola in the style in which the movement is written. Yusupov affirms that the cadenza should be played by the soloist, but that the electric guitarist and percussionist may perform a short cadenza as well, and then the movement concludes with the final viola solo cadenza.

Movement III:

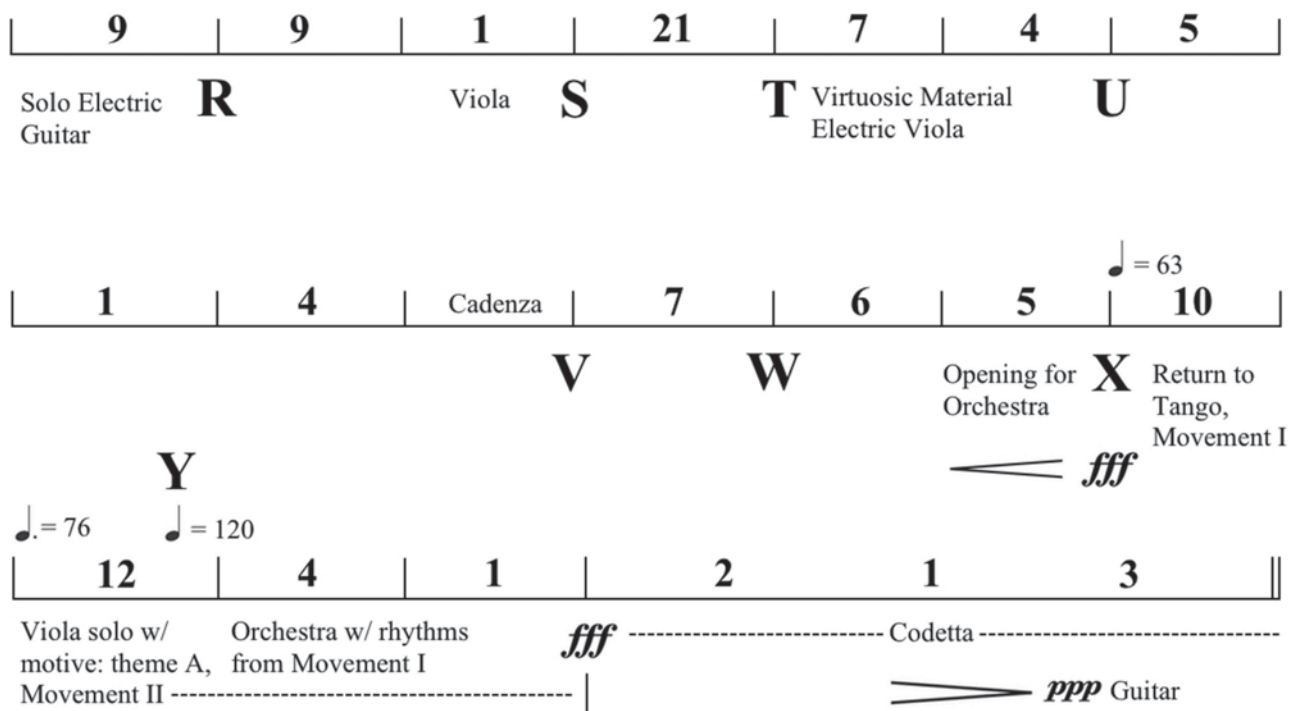


Figure 4: Viola Tango Rock Concerto: *formal analysis of Movement III*

Fast further highlights the importance of live performance:

As Walser argued with respect to metal, fans want to see and hear the musicians reproduce the music on records live and this obtains to other styles of rock music as well; the live demonstration of technical facility and the

Another important element within rock music is authenticity. Fast affirms that:

The notion of rock authenticity claims that music should express an unmediated interiority; artists should perform their own songs, have artistic control over their output, and shun the commercial side of the music industry [...].³⁰

Many other elements might be found within rock music, but these three are of particular importance in *Viola Tango Rock Concerto*, particularly the third movement.

Yusupov argues that “rock, as a genre, has forgotten the sophisticated ideas and the social class differences often associated with classical music.”³¹ Because of its varied musical possibilities, rock music represents a kind of chaos

or noise within *Viola Tango Rock Concerto*, which, after the multi-stylistic movements that came before, is designed to bring the listener closer to the present. Yusupov comments that “after the rock, you will find a big collage,”³² which describes the feeling after a period of great chaos. This collage is found in the fourth movement, the analysis for which can be found in Figure 5.

Adagio ♩ = 88

♩ = 46

8 1 1 1 1 3 28

Viola solo w/ Cl. Guitar Viola w/ Bass Guitar Viola solo Z Viola solo w/ Accord. AA

Marimba weiche Schlegel / soft mallets

[Perc. I] p

Gong

[Perc. IV] mf

Arpa

Piano

Accord.

Vla sola

Vc.

Cb.

21 15 fff

Small elements from Tango Guitar Mov. I BB

Gypsi Pentachord [Image from string section, m. 704] CC

Viola DD

Dark chord (m. 707) Viola

immer mehr gedämpfte Töne ("dead notes") / more and more muted ("dead notes")

rit.

1 2

Guitar (m. 710) Viola Viola w/ Bass

Figure 5: Viola Tango Rock Concerto: formal analysis of Movement IV

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Movement IV

In the fourth movement, the soloist switches back to the acoustic viola, and starts with some of the lowest notes on the instrument. Yusupov describes the sound as a feeling of depression, adding that “this movement is very deep.”³³ Violist Anibal Dos Santos, who played the Americas premiere, and made the unique solo commercial recording of the concert, affirms that “this movement is very dramatic and you have to come back to being a classical musician.”³⁴ The soloist plays a melancholy melody with the accompaniment of clarinet and guitar. At letter Z, the accordion enters, and for three measures, engages in a dialogue with the viola, and they both return to the air of the tango.

The fourth movement is not technically difficult. Dos Santos said that “when you switch [instruments], you are not in [a] position to play a lot of technical stuff; it isn’t very practical. Yusupov composed the most difficult technical part of the concerto before I switch [instruments]. It is [a] very coherent musical point.”³⁵ In other words, the fourth movement is more technically relaxed for the soloist.

The fourth movement of *Viola Tango Rock Concerto* is a conclusion of the general musical impression of sadness, chaos, and memories (among others) that Yusupov wants share through unifying different genres on one stage. Yusupov concludes the concerto with this movement, which is an impression of the modern world through musical elements, where the tango rhythm (from the *Prelude*) returns to be the protagonist and these little reminders from the first movement appear, set against long and dark orchestration. The lower instruments begin to expose these somber musical features in m. 707, and little by little, the other instruments of the orchestra are removed until the acoustic guitar, viola solo, cellos, and basses are left alone to finish the piece.

Conclusion

Historically, the viola has been neglected by composers, but fortunately, the twentieth and twenty-first century have seen many new works for the instrument, and Benjamin Yusupov’s *Viola Tango Rock Concerto* is certainly a very exciting addition to the repertoire, and, to the author’s knowledge, this study is the first examination of the new elements offered by Benjamin Yusupov’s *Viola Tango Rock Concerto*, and the first formal analysis of the piece. As we’ve seen, postmodern and multicultural elements play an

important role in *Viola Tango Rock Concerto*, and though Yusupov’s blending of styles and his use of electronic instruments is certainly striking, it is not surprising, considering many composers’ search for new and interesting sonorities in their music. But by combining all of these otherwise disparate styles of music into one composition, Yusupov seems to be making a bigger statement.

The author agrees with him when he states that “[it] is a shame that the world [of] music in all [of its] styles share different kinds of audiences.”³⁶ His idea seems to be that through the use of multicultural and multistylistic elements, such as those contained in *Viola Tango Rock Concerto*, that audiences of widely varying musical tastes and backgrounds can be brought together to enjoy and appreciate new forms of art and music, and that composers should not be afraid to incorporate a wide array of elements into their pieces. By the same token, performers should not be afraid to step outside their comfort zone to perform these new and exciting works; remaining flexible and open to new modes of performance—like dancing the tango as a part of a concerto—can serve to attract a wider audience new music and to music in general.

Andrea Sánchez was born in Ibagué, Colombia, and in 1999 began her musical studies at age ten at the Conservatory of Tolima, playing violin with Maestro Julio Cesar Camacho. In 2013, Ms. Sánchez graduated from the Conservatory of Tolima with her Bachelor of Music Degree in Viola Performance, and currently studies with Maestro Anibal Dos Santos in Bogotá where she is regularly invited to participate as a supernumerary in the Bogotá Philharmonic Orchestra. Ms. Sanchez is also in her second year, pursuing a Master’s degree in Viola Performance at the University of Northern Iowa, where she studies with Dr. Julia Bullard.

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Notes

1. Lucerne Symphony Orchestra, Copenhagen Philharmonic, Radio France Philharmonic Orchestra, Bogotá Philharmonic, New World Symphony, NDR Radio-Philharmonic Hannover, Iceland Symphony Orchestra, Belgrade Philharmonic, among others.
2. Sikorski, "Benjamin Yusupov," bibliography, *composers*, November 19, 2015. http://www.sikorski.de/377/en/yusupov_benjamin.html.
3. "Benjamin Yusupov," *Sikorski*, last modified 2015, accessed November 19, 2015, http://www.sikorski.de/377/en/yusupov_benjamin.html.
4. Ethnic percussion: gong, vibraphone, mbira or thumb piano, ocean machine, frame drums system, buffalo drum, glockenspiel, djembe, gongs, congas, timbales, cow-bells, tepanastly, snare drum, Indian bells line, and bass drum. Ethnic winds: ocarina, didgeridoo, mouth harp, small wind whistle, 2 singing pipes, and Spain zurna.
5. Maxim Venguerov: *Living the Dream*, DVD, EMI Classics, 5 03402 9, © 2005 and 2007.
6. Nick Shave. "Maxim Venguerov." *The Strad* 118, no. 1402 (February 2007): 28.
7. Postmodernism: trend in the late twentieth century that blurs the boundaries between high and popular art, and in which styles of all epochs and cultures are equally available for creating music. J. Burkholder, Peter Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*, 9th Ed. (New York: W. W. Norton & Company, 2014), Glossary A15.
8. Second performance in the NDR Radio Philharmonic in Hannover in 2005. Benjamin Yusupov, conductor. Maxim Venguerov, soloist.
9. Ellen Anne Duque Quoted in María Claudia Parías Durán, liner notes to *Viola, Tango, Rock Concerto*, Anibal Dos Santos (soloist) *Bogota Philharmonic Orchestra*, DVD, Hampton, NH : Navona 03862, © 2011. See the original, Ellie Anne Duque, liner notes to *Viola Tango Rock Concerto* by Benjamin Yusupov. June 12, 2009. Anibal Dos Santos (soloist). Ricardo Jaramillo (conductor) with the Bogotá Philharmonic Orchestra.
10. Sánchez, conversation with Yusupov, November 2015.
11. Ibid.
12. Sánchez, conversation with Yusupov, November 2015.
13. Sánchez, conversation with Yusupov, November 2015.
14. Ibid.
15. Ibid.
16. Ibid.
17. Ibid.
18. Ibid.
19. Sánchez, conversation with Dos Santos, November 2015.
20. Ibid.
21. Sánchez, conversation with Yusupov, November 2015.
22. Ibid.
23. Pitch class set: A collection of pitch-classes that preserves its identity when transposed, inverted, or

- reordered and used melodically or harmonically. J. Burkholder, Peter Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*, 9th Ed. (New York: W. W. Norton & Company, 2014), Glossary A14.
24. Prime: In twelve-tone music based on a particular row, the original form of the row, transposed or untransposed, as opposed to the inversion, retrograde, or retrograde inversion. J. Burkholder, Peter Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*, 9th Ed. (New York: W. W. Norton & Company, 2014), Glossary A15.
25. Sánchez, conversation with Yusupov, November 2015.
26. Ibid.
27. Sánchez, conversation with Yusupov, November 2015.
28. Susan Fast. "Rock." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed May 9, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2257208>.
29. Ibid.
30. Ibid.
31. Sánchez, conversation with Yusupov, November 2015.
32. Ibid.
33. Sánchez, conversation with Yusupov, November 2015.
34. Sánchez, conversation with Dos Santos, November 2015.
35. Ibid.
36. Sánchez, conversation with Yusupov, November 2015.



Call for Proposals: 2018 American Viola Society Festival

Submission Deadline: July 1, 2017

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Grigori Frid and the Viola: In Conversation with the Composer

Elena Artamonova



Grigori Frid. Image provided courtesy of Dr. Maria Frid.

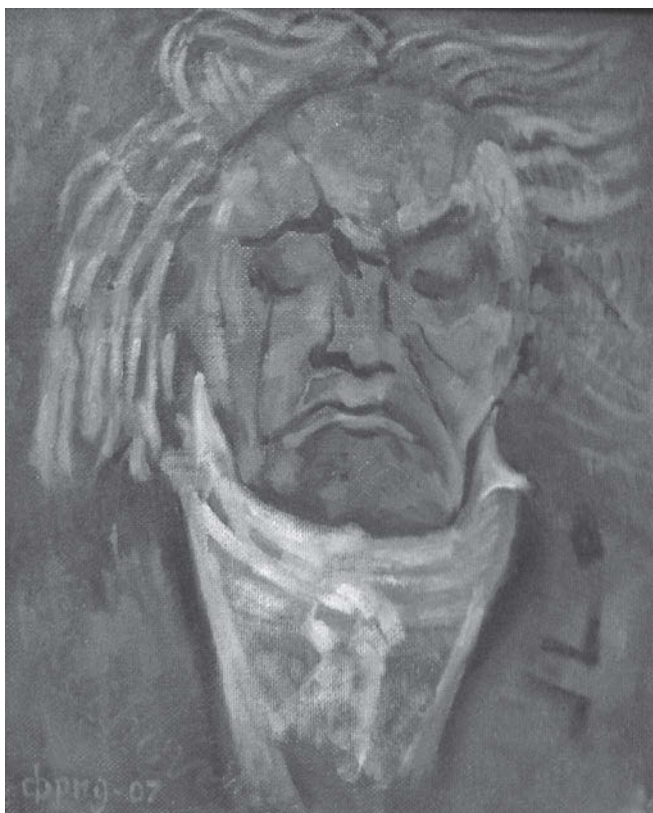
Grigori Samuilovich Frid (1915–2012) was a versatile Soviet-Russian composer, professor of composition and a tireless lecturer-educator, whose long life encompassed the entire existence of the Soviet Union and beyond. Frid is best known outside Russia for his mono-operas *The Diary of Anne Frank* (1969) and *The Letters of Van Gogh* (1975) in two acts written for a single vocal soloist and a chamber orchestra/ensemble. They deservedly received their international recognition and have been performed with great success in Russian, German and English in Austria, Czech Republic, Germany, Ireland, Israel, Russia and the United States. However, they form only a small part of Frid's extensive legacy, which

includes three symphonies (1939, 1955, 1964), overtures and suites for symphony orchestra, four instrumental concertos (for violin, trombone and two for viola), a vocal-instrumental cycle after Federico Garcia Lorca, *Poetry* (1973), numerous chamber works for piano, violin, viola, cello, flute, oboe, clarinet and trumpet, five string quartets (1936, 1947, 1949, 1957, 1977), two piano quintets (1981, 1985), music for folk instruments, vocal and choral music, incidental music for various theatre and radio productions, fifteen film scores and music for children. The majority of these works have been performed, but hardly any have been recorded. It was a special privilege for the author of this article to be commissioned by the composer to perform and make a CD recording of all his works for viola and piano.²

Writing and Artistic Legacy

Frid was also a gifted writer, publishing six books (two books of essays on music, a novel and three books of memoirs)³ and a talented artist. From 1967 he regularly exhibited his numerous paintings, which now belong to private collections in Finland, Germany, Israel, Russia and the United States. The influences of French impressionists and postimpressionists, in particular of Van Gogh, as well as of Kandinsky and Chagall, can be recognized in little brush strokes, juxtaposition of colors and subject matter of his landscapes, portraits and other paintings that undoubtedly show the gift and individuality of Frid-artist. They are related to his music with evident narrative qualities and strongly invoke the atmosphere of desolation and philosophical thought that poses more questions than answers, sincerity and beauty of nature, humor and satire.

Due to its different means of communication, drawing became a special artistic way of expression for the composer. Frid emphasized that between a composer and his music always stands a performer, whose



Frid's Beethoven (2007). Image provided courtesy of Dr. Maria Frid.

interpretation may or may not be comparable with the one of the composer's, and he believed that today many people take music purely as an entertainment rather



Frid's Quartet (2001). Image provided courtesy of Dr. Maria Frid.

than an opportunity to think and reflect back on one's past experiences.⁴ The atmosphere of a performance, its setting, and audience were also very important to Frid's musical contemplation and comprehension, and he was attracted to the way in which a literary work can mimic fine art in its interaction between artist and audience. This was one of the reasons why, starting in the mid-1980s, writing became an essential element of Frid's daily existence in his exploration of new artistic forms and expressions. He also felt a certain duty to pass on his broad knowledge of the past to future generations. As a true musician, Frid's writing paid particular attention to the sound beauty and picturesque qualities of Russian linguistics, to its poetic and romantic features. This unrestricted correlation and natural interaction of music, literature, philosophy and painting places Frid among true representatives of Russian culture, in which language, visual and performing arts were always marked by a connection to each other.

Music Educator

Even then the long and varied list of Frid's accomplishments is not complete. From 1947 to 1963, Frid taught composition at the Moscow Conservatory Music College. Among his students were the future composers Nikolai Korndorf, Maksim Dunaevsky, Alexandre Rabinovitch-Barakovsky, and Alexander Vustin. For at least three generations of Muscovites,

Frid is particularly well known as a tireless educator, as a presenter, and one of the founding members of the *Moskovskii Molodezhnyi Muzykal'nyi Klub* ('Moscow Musical Youth Club') at the Composers' Union (first of the USSR, and then of the Russian Federation). This club was organized and led by Frid (with no financial reward) for almost half a century, from the day of its foundation on 21 October 1965, until his death. There have been fifty seasons of this club.⁵ Especially in the Soviet era, these weekly lecture-concerts taking place on Thursdays, from October until May, were very popular among music lovers. They not only introduced the public to otherwise unknown contemporary

music, including works by Schoenberg, Berg, Messiaen, Schnittke, Denisov, Penderecki, Gubaidulina, and many others, but they also presented various broad musical topics and, most importantly, allowed the audience to ask unprepared, spontaneous questions and discuss them. This latter initiative was a truly special achievement: the strict control of the authorities usually banned any gatherings that could provoke liberal debate.

Family circles

The roots of Frid's broad interests and talents lay in his exceptional family circles and the harsh upbringing he had to endure. He was born on 22 September 1915 in Petrograd into an artistic and musical family, in which music, theatre, literature and the other arts were essential elements of daily life. Frid's pianist mother, Raisa Grigorievna Ziskind-Frid (1882–1946), graduated with honours from the Imperial St. Petersburg Conservatory in 1912. She was Grigori's first, and for a long time his only, piano teacher. His father, Samuil Borisovich Frid (1884–1962), was a violinist, journalist, critic, writer, editor and the founder of one of the leading academic magazines, *Theatre and Music*, published every week in Moscow in 1922–23. The editorial office was situated in the family apartment, which became a place for regular visits from many renowned musicians, writers, poets and theatre producers, who were friends and colleagues of Frid's parents. Among them were pianist Vladimir Horowitz, violinist Nathan Milstein and violist Vladimir Bakaleinikov (all three soon emigrated and continued their acclaimed careers in the United States), singer Leonid Sobinov, writer Korney Chukovsky, poet Maksimilian Voloshin, the director of the *Kamernyi* [Chamber] theatre Alexander Tairov, the first Soviet Peoples' Commissar of Education Anatoly Lunacharsky, and many others. The fate of some of them, including writers Boris Pilnyak and Isaac Babel, poet Osip Mandelstam and theatre director Vsevolod Meyerhold, was tragic. They were either sentenced to death and executed or died in labour camps during the Stalin purges. In 1927, Samuil Frid was arrested, accused of counter-revolution (the real reason for his arrest is still unknown) and sentenced to Solovki, a dreadful prison and labour-camp on the Solovetsky Islands in the White Sea. Fortunately, five years later, he was freed and returned alive.

Largely due to his parents' domestic music-making and devotion, Frid's childhood memories, as he emphasized

in conversation in April 2012,⁶ were filled with the music of Beethoven, Chopin, Mozart, Schumann, Tchaikovsky and other composers. His parents passed their love of music on to their two sons, despite the harsh realities of everyday life and its continuous shortage of income, its hunger, the purges and threat of Siberian exile, poor living conditions, the frequent resettlement of the family from city to city, and the brutality of a succession of wars: the First World War, the February and Socialist Revolutions of 1917, the fierce Civil War of 1917–22, and the Second World War (generally referred to in Russia as the 'Great Patriotic War'). Stalin's monstrous purges, in which some members of Frid's extended family lost their lives, the arrest of Samuil Frid, and the fear of possible further repression, forced Frid's mother to move with the children to stay with relatives in Orel in August 1927. Because of the family's unsettled conditions, Grigori began systematic music lessons in Orel, where he also studied the violin at the music school of the music college there. He appreciated his violin studies, but a career as a violinist did not appeal to him. In 1930, Samuil Frid was banished to Irkutsk, in Siberia, where the family was soon reunited.⁷

Formation at the Moscow Conservatory

Grigori's knowledge of music was already compendious, thanks to his family, and the young musician developed rapidly in Irkutsk and also started to work to support the family. He was first hired as a decorator in a local printing house and in an operetta theatre, and then as a pianist in a local cinema, occasionally replacing his parents. Here he wrote his first substantial composition, a sonata for violin and piano, which was heavily influenced by Mendelssohn, and from this point, Frid gradually determined that he would become a composer. Finally, in September 1932, the family was allowed to move back to Moscow.

Frid now entered the Moscow Conservatory College (the equivalent of a sixth form college), which since its foundation in 1891 had been directly connected with the Moscow Conservatory itself, often sharing the same teaching staff. Here, Frid studied composition under Genrikh Litinsky (a former student of Reinhold Glière), who concurrently held a professorship at the Conservatory. In autumn 1935, thanks to his substantial progress and excellent exam results, Grigori was admitted directly to the third-year curriculum of composition at the Moscow Conservatory. He continued his studies

under Litinsky and then, after Litinsky's dismissal from the Conservatory in the 1937 purges, under Vissarion Shebalin.

The harsh social and political realities of the 1930s notwithstanding, Frid remembered his time at the Conservatory with the special excitement that came from meeting many talented musicians and being at the centre of all important musical events. Frid became deeply influenced by Nikolai (or Nikolay) Zhilyaev (1881–1938), professor of composition at the Conservatory, a man of astonishing erudition and knowledge, a former pupil of Sergei Taneyev and a close friend of Skryabin, Grieg, Shostakovich, and Myaskovsky among others. It was at Zhilyaev's home, in May 1937, that Frid met Shostakovich.⁸

In 1938, Frid and his classmate Vadim Gusakov, who was later killed in World War II, founded the *Tvorcheskii kruzhek* ('Creative Club'), and they were soon joined by two pianist friends, Anatoli Vedernikov and Sviatoslav Richter. The objective of the club was to perform, introduce and discuss unknown and rarely performed works of Hindemith, Křenek, Ravel, Skryabin, Stravinsky and others, in what would become a prototype of the *Muzykal'nyi Klub* Frid founded in 1965. The Creative Club, which ran for two years, was popular not only among students but also with the staff of the Conservatory, in particular Heinrich Neuhaus (Genrikh Neigaus), whom Frid and his friends often visited at home. In 1939, Ivan Sollertinsky, a close friend of Shostakovich and professor at the Leningrad Conservatory, gave an outstanding lecture on Mahler for the Club.

Frid graduated from the Moscow Conservatory in 1939 having completed his four-movement First Symphony. Its monumental structure and epic style continued the tradition of Russian national symphonic music, using themes typical of Russian romances and folk traditions. It was premiered by the Moscow Philharmonic Orchestra under Grigori Stolyarov at the Bolshoi Hall of the Moscow Conservatory in June 1939, receiving enthusiastic reviews from Mikhail Gnesin, Nikolai Myaskovsky, Dmitri Shostakovich and Mikhail Steinberg. Frid was awarded a diploma with honors and a place for continuation of his studies as a postgraduate. But the call to national military service in autumn 1939 and the war

which followed thwarted his plans. He fought in the Red Army, as did his younger brother, Pavel, who in August 1942, aged twenty, was killed defending Leningrad. Both parents survived the devastating eight hundred seventy-two days of the siege of Leningrad in 1941–44, in which at least six hundred forty-two thousand civilians lost their lives. These bitter memories were vivid for Frid even in his mid-nineties and without doubt were conducive to the formation of his personality. With the advent of peace in 1945, Frid was reinstated as a postgraduate at the Conservatory by Shebalin. The success of the First Symphony paved the way for a number of state commissions for the radio and his long-lasting career in music.

Musical Influences and the Choice of the Viola

Frid's musical language went through a series of remarkable transformations over the course of his long life. The music of Shostakovich and Stravinsky had a strong influence on him from his youth. Frid knew Shostakovich personally and their mutual respect lasted from their first acquaintance in May 1937 until Shostakovich's death. The dignified restraint and emotional honesty of Shostakovich's music were in accord with Frid's rhetoric. Frid was one of the first for whom Shostakovich played his newly-composed Symphony No. 5, op. 47, and 24 Preludes and Fugues, op. 87. Shostakovich spoke well of Frid's music, including his Symphony No. 1, op. 6, and Sonata for Viola and Piano No. 1, op. 62 – more on this below. Among his friends at the Moscow Conservatory Frid was regarded 'an apologist of Stravinsky'⁹ for sympathies he retained until his seventies. From the 1960s, he began to show an interest in chamber music and smaller forms and structures, even within the traditional genres of the symphony, opera and concerto.¹⁰ The music of the Second Viennese School, and of Schoenberg in particular, was also influential, but Frid was not a slave to its prescriptions: expanded tonality, chromaticism, atonality, serial, and cluster techniques co-exist naturally in his mature works. Additionally, polystylism and a method of musical quotation and allusion of the sort used in the 1960s and on by Berio, Ligeti, Pousseur, Schnittke, and Zimmermann later brought a new kind of rhetoric to the incidental music Frid wrote for Racine's *Phèdre* that itself became a special impulse for Frid's succeeding writing for the viola.

All six of Frid's works for viola (two sonatas, two concertos, piano quintet with solo viola and a set of six pieces) point to his fondness for the deep, dark, mellow timbres that emphasise the tragic and tender mood of a theme or a motif. Frid explained himself how he came to compose for the viola:

It is difficult to say. It just happened that I started to write for the viola. I think it is its timbre. I am of the opinion that one should not write virtuoso works for the viola. I do not mean that one cannot play virtuoso works on the viola, but I simply think that one should approach the viola in a different way, compared to the violin. In a sense, the viola is inferior to the violin in technical possibilities in a particular diapason. It is not without reason that the repertoire for the violin and the cello in its quantity and range is more diverse. The viola's timbre is the most important. The viola is ideal for quiet and slow music. It is an instrument for reflection and contemplation.¹¹

First Works for the Viola

Concerto for Viola and Chamber Orchestra, op. 52

Frid's first works for the viola, the Concerto for Viola and Chamber Orchestra, op. 52 (1965) and the Sonata for Viola and Piano No. 1, op. 62 (1971) were dedicated to and premiered by Feodor Druzhinin, the violist of the Beethoven String Quartet, professor of viola at the Moscow Conservatory, and a former student of Vadim Borisovsky.¹² The Concerto, op. 52, consists of three movements: Sonata, Rondo and Ostinato. Frid sensitively and considerably approached the viola in this work. The composer was fond of Druzhinin's sound qualities and wrote this concerto in favor of the soloist, thus, undoubtedly bringing viola's best timbre and virtuoso qualities to the fore. The tempo contrast of movements with a slow opening and a slow finale—but most importantly the principle of monothematic development, in which a theme, usually of a lyrical character, gains new refined and contemplative qualities after several dramatic transformations—became characteristic features of Frid's writing for the viola. This compositional approach was continued and enhanced further by the composer in his Sonatas for Viola and Piano op. 62 and op. 78, partly in his Concerto for Viola, Piano and Strings, op. 73 (1981), as well as in his mono-opera *The Letters of Van Gogh*, in which the viola became one of the leading solo voices in the instrumental ensemble.

Sonata for Viola and Piano No. 1, op. 62

The brief Sonata for Viola and Piano No. 1, op. 62 (1971) has a very interesting story to its credit. In 1974, Frid received an invitation from Shostakovich via Feodor Druzhinin to a rehearsal of his newly-composed String Quartet No. 15, op. 144, held by the Beethoven String Quartet at Shostakovich's apartment at the House of the Composers Union in Moscow.¹³ It turned out to be the last noteworthy meeting between the two composers. Shostakovich also wanted to listen to Frid's Sonata for Viola and Piano op. 62, which was yet unheard by Shostakovich, but which had already been successfully premiered by Feodor Druzhinin (viola) and Mikhail Muntian (piano).¹⁴ This particular performance of the Sonata by Druzhinin and Muntian at Shostakovich's apartment made a special impression on all listeners. Frid emphasised that the superb timbre and sound qualities of the violist blended with the mastery of Muntian on the piano really appealed to Shostakovich. Shostakovich very soon wrote his own Sonata for Viola and Piano, op. 147, which happened to be his last work, also dedicated to and premiered by Druzhinin and Muntian. Vadim Borisovsky (1900-1972), a distinguished violist and the founder of the viola-solo faculty at the Moscow Conservatory,¹⁵ also liked Frid's Sonata, and he asked the composer for a permission to send the score to his violist colleagues in the USSR and abroad and then provided Frid with a list of addressees to whom he had sent the score, thus contributing to its deserved popularization.¹⁶

The Sonata is in three movements, which are related to one another by their thematic material. The first movement, *Tranquillo e molto cantabile*, opens with a ten-measure solo from the muted viola. This elegiac, philosophical theme starts on the low E and immediately sweeps up to the high register and then back to the low E, where the piano joins the viola. The pitch E becomes a point of reference for both instruments throughout the movement. The special timbre of the mute in the viola part, as well as quarter notes in the piano, suggesting a procession, emphasise the mournful qualities of the music. Frid adds rhythmic and harmonic alterations to the theme, played in canon, using the high register of the viola until everything disappears in *pianissimo*—a favorite Frid-ending in viola works. The fierce second movement, an *Allegro*, offers a stark contrast to the first. The virtuoso, grotesque, toccata-like writing in the piano part is in conflict with the intense, weeping melody of the viola. The viola theme from the opening of the Sonata

unexpectedly appears at the end of the movement, but now *Allegro* and accompanied by the piano. It leads *attacca* to the third movement, *Lento*, which is a viola cadenza with occasional chords in the piano to support the lamenting but dramatic and relentless monologue of the viola. This movement has a free meter and episodes marked *rubato* and *ad libitum*. The mute returns in the coda, which recalls the anguish of the first movement; here Frid intensifies the feeling of emptiness and hopelessness. The melody reaches the highest register of the viola and after a few attempts ends on a quarter-tone between B-flat and C-flat.

The Letters of Van Gogh and Six Pieces for Viola and Piano, op. 68

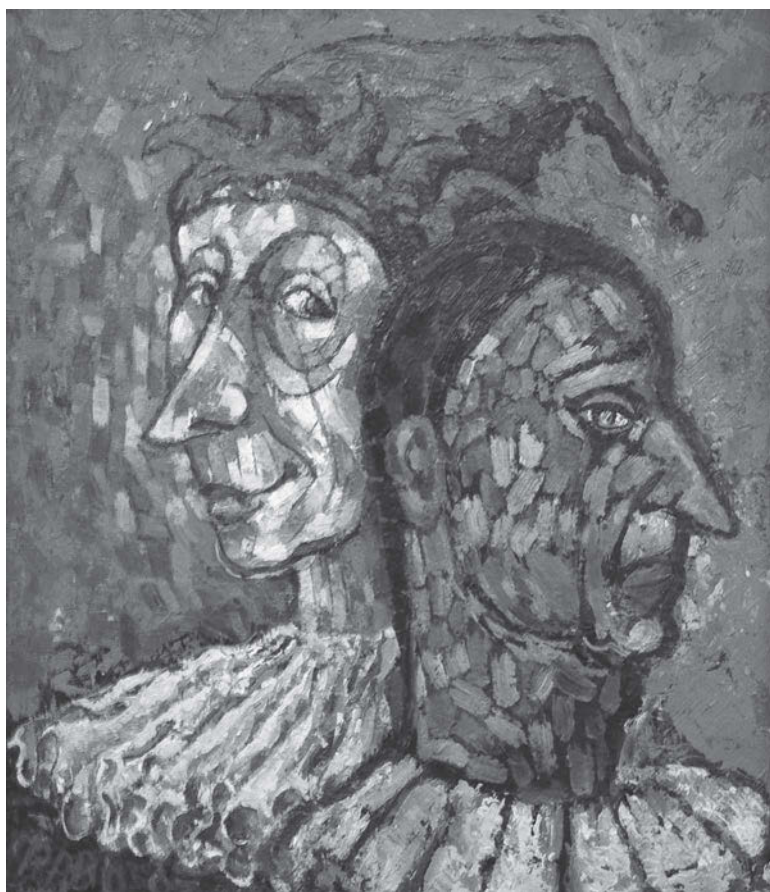
Frid's two other works for viola and piano, the Six Pieces and the Second Sonata, exemplify his synthesizing of the arts. They are virtually unknown, although they were published, in 1979 and 1989 respectively, by Sovetsky Kompozitor in Moscow.¹⁷ Both works deal, directly and indirectly, with philosophical and moral questions of humanity, spiritual and physical suffering with

considerable thoughtfulness and sensitivity.

The Six Pieces for Viola and Piano, op. 68, were written in 1975 as 'sketches', as Frid called them, to the mono-opera *The Letters of Van Gogh*, completed in the same year.¹⁸ The opera is based on letters of Vincent van Gogh to his brother Theo that contain descriptions of his spiritual, artistic, and personal struggles and his feelings and beliefs, but the link between the two works is otherwise mentioned neither in the title nor in the score of the Six Pieces. Indeed, a good proportion of the musical material of the Six Pieces remains unique to this chamber work and is neither reused nor recycled in the opera, even though the relationship between the two works is recognizable from recurrent tunes and motifs. The Six Pieces are dedicated to Viktor Markovich Midler (1888–1979), a prominent artist, researcher and a senior curator at the Tretyakov State Gallery in Moscow, who had a profound influence on Frid's painting and kindly provided Frid with the permanent access to his art studio.

The repeated contrasting order of fast and slow movements, with second and fifth movements played *attacca*, combines with the miniature forms to approximate the sketch character that Frid had suggested: the two instruments constantly interrupt each other, and there is no continuous declamation, particularly in the fast movements. The attention given to rhythm, color and timbre are distinct in both instrumental parts; tonal relations are of secondary importance. The subtexts—Van Gogh's letters—may have had an influence on this compositional approach, but so did Frid's growing proficiency as a visual artist: broader contrasts of color and shade begin to prevail.

The sixth piece, *Lento*, features a simple but heart-breaking melody that starts in the middle register of the muted viola and slowly develops to cover almost four octaves before dissolving *pianississimo* on F, with the piano supporting with sustained chords throughout. The viola solo starts and ends Frid's opera *The Letters of Van Gogh* with this sorrowful and lamenting theme, which depicts the artist's loneliness and search for reconciliation, and the remorse and compassion that alleviate his long suffering before his imminent death. There is also a link



Frid's Two Clowns (2007). Image provided courtesy of Dr. Maria Frid.

to the Viola Sonata, op. 62 in this opera: the second scene, called 'Artist,' ends similarly to the ending of the first movement of the Sonata, thus, giving the voice of the viola a special emphasis in the musical portrayal of Van Gogh.

Last Works for the Viola

Concerto for Viola, Piano, and Strings, op. 73

Although, the piano is the most common concert partner in the viola repertoire, there are hardly any concertante works written for this instrumental duo. Among them are double concertos by Johann Christoph Friedrich Bach, the fifth son of J.S. Bach, by Michael Haydn (concerto for viola and organ or harpsichord) and Karl Hartmann. Frid's three-movement Concerto for Viola, Piano and Strings, op. 73, was written to fulfill this gap in the contemporary repertoire for these two instruments. It was completed in 1981, and premiered on 27 February 1986 by Alexander Bobrovsky (viola),¹⁹ Tigran Alikhanov (piano), and Igor Zhukov, (conductor), at the Small Hall of the Moscow Conservatory. The Concerto contains some typical attributes of the composer's writing for the viola with its slow and sad but lyrical thoughtfulness in the opening, its transformation through the work with certain reconciliation in the finale and a contrasting middle movement. However, Frid abandoned his usual principle of monothematic development in this concerto with the presence of another self-sufficient solo part—the piano. At the same time, all three movements are played *attacca*, thus, emphasising their unity and uninterrupted continuity of modification. Questions of musical coloring and timbre effects were very important to the composer. Frid experimented with muted and unmuted strings, freely explored all possible registers and textures of the instruments, frequently employed polyphonic principles of writing and easily travelled through polytonal layers and atonality, chromaticism and clusters, effortlessly changed meter, and used polyrhythm as the tools for contrast and development. These experimentations led to a more challenging instrumental vision, thus expanding further the technical capacity of the viola and piano. Frid himself regarded this concerto as a very complex one, considering both soloists as equal partners in exploration of their sonorous qualities together with 15 strings (4/4/4/2/1).

Sonata for Viola and Piano No. 2, op. 78

Phaedra for Viola, Two Violins, Cello and Piano No. 1, op. 78

Many writers and composers have tackled the Greek myth of Phaedra in plays, poems, operas or choral-orchestral works; among them Euripides, Jean Racine, Marina Tsvetaeva, Darius Milhaud, Benjamin Britten, John Tavener, Hans Werner Henze, and Krzysztof Penderecki. Frid was the only one who wrote a sonata and a piano quintet based on this myth. In 1985 Frid was commissioned to write incidental music for a production of Racine's *Phèdre* by the stage-director Boris Lvov-Anokhin at the Malyi Theatre in Moscow, and in the same year he used the material in his Sonata for Viola and Piano No. 2 and his quintet *Phaedra for Viola Solo, Two Violins, Cello and Piano*, the two works together forming his op. 78.

In the myth Phaedra, the daughter of Minos, king of Crete, and wife of the hero Theseus, falls in love with her step-son Hippolytus because the gods so will it. There are different versions of the tale, but they all end tragically: Phaedra commits suicide from guilt, and Hippolytus is either dragged to death by his horses, who are frightened by the god Poseidon, or is killed by his father, Theseus. Although Phaedra means 'bright' in Greek, the story conveys feelings of hopelessness and of a love that brings no happiness, of fervent passion acted out against a blue sky, of sin and repentance—diverse feelings which, strikingly, Frid manages to preserve in his op. 78.

The music is fused with polystylistic elements (jazz, theatre, and Baroque), with narrative and picturesque qualities, with irregular rhythm and *rubato* sections, with free meter, and with timbre and dynamic coloring exploiting the entire registers of both instruments—this is particularly true in the Sonata. Indeed, Frid places considerable emphasis on multiple layers of textures, and he often has the piano playing three or four lines simultaneously. The music is initially rooted in tonality but Frid readily departs from tonal relations with consistently atonal techniques, dissonance, and frequent use of clusters. The harmony here is not functional but is used to bring color and contrast. Frid's multi-dimensional approach is probably derived from his proficiency in the visual arts, and from the roots of this music in a theatre production and its related literary work, with their succeeding scenes and intermissions.

It is interesting to compare the scores of Frid's quintet *Phaedra* and the Sonata. Although the musical material of the Sonata is derived from the quintet and the Sonata retains the same structural form and all cadenzas intact, it is not simply another arrangement for two instruments. The Sonata stands firmly on its own. The Quintet, however, contains more timbral contrasts, evident in numerous ways, but most strikingly in Frid's use of mutes and transparent part-writing for each player. At the same time, the Sonata has some new musical material entrusted to the viola that Frid did not use in the Quintet at all, including more extensive and varied use of double stops with unusual minor tenth sequences in the viola, and harmonics, which, in particular at the end of the first two movements, create a special mysterious sonorous effect. Frid also added completely new themes in the Sonata, and treated existing ones with more originality; the piano part also has a ticker texture, and as a consequence offered more technical and musical challenges to the performer.

Conclusion

Frid has made a significant contribution to the enlargement of the viola concert repertoire. His compositional style was exquisitely refined and very distinctive. The range and complexity of string techniques, timbre, and sound palette in his works for the viola, their emotional fragility and desolation with a special receptiveness for musical transformation and spiritual enhancement, their narrative rhetoric and philosophical meaning, as well as their interrelation with his other notable compositions, and with his artistic legacy, undoubtedly place them among valuable works of Russian viola heritage of the twentieth century. The Russian composer Alexander Vustin (b. 1943), Frid's former student and colleague, called the viola "an iconic instrument in Frid's musical legacy, his voice. I associate the strong sound of the viola with the character of Frid, with the generosity of his soul."²⁰ It was a privilege to know Grigori Frid and to exchange views on the many thought-provoking topics that now assist in the comprehension of his music. His lively and engaging character, his exceptional experience of life and the broad scope of his interests and different areas of expertise made him an incredibly knowledgeable and charismatic personality. The legacy of Frid deserves greater attention from all those who are open to new discoveries and exploration of yet unknown or little-explored music.

Violist and researcher, Elena Artamonova, holds a Ph.D. from Goldsmiths College, University of London, where she was under the guidance of Professor Alexander Ivashkin, having previously studied with Yuri Bashmet at the Tchaikovsky Conservatory in Moscow, with Martin Outram and David Takeno in London, Nobuko Imai in Amsterdam and Geneva, and with Tabea Zimmermann in Berlin. Elena's research has been published worldwide, and her CDs of the first recordings of complete viola works by Grigori Frid (TOCC 0330), Alexander Grechaninov (TOCC 0234) and Sergei Vasilenko (TOCC 0127) on Toccata Classics, the fruits of Elena's archival investigations, have been released to high critical acclaim. An advocate for fascinating but often undiscovered and diverse repertoire for the viola, Elena has performed at prestigious concert venues and international festivals in Europe, the USA and the Far East.

Notes

1. A word of gratitude goes to Frid's family, especially to Mrs. Alla Mitrofanovna Ispolatovskaya, the composer's widow, Dr. Maria Frid, the composer's daughter, and the composer Dmitri Gorbatov for their trust, generous help and assistance with the family archival materials.
2. For the first complete recording of Frid's works for viola and piano see: *Grigori Frid: Complete Music for Viola and Piano*. Elena Artamonova (viola), Christopher Guild (piano), Toccata Classics TOCC 0330, 2016, compact disc: <https://toccataclassics.com/product/grigori-frid-complete-music-for-viol-and-piano/>
3. *Muzyka – obshchenie – sud'by* [Music – Communication – Destiny] (Moscow, 1987), *Muzyka! Muzyka? Muzyka... i molodezh* [Music! Music? Music... and the Youth] (Moscow, 1991), *Dorogoi ranenoi pamiati* [The Path of Injured Memory] (Moscow, 1994, 2009), *Dykhaniem tsvetov... Pisma k vnuku* [The Breadth of Flowers... Letters to Grandson] (Moscow, 1998), *Puteshestvie na nevedomuiu storonu raia* [The Journey to the Unknown Side of Paradise] (Moscow, 2002), *Lilovyi drozd* [Violet Thrush] (Moscow, 2004).
4. Interview by the author in Frid's apartment in Moscow, 17 April 2012. All quotations and extracts from Russian sources and publications used in this article have been translated by the author, Elena Artamonova.
5. A word of thanks goes to Alexander Vustin, who has continued Frid's enterprise since his death.
6. Interview, *loc. cit.*
7. At the end of a sentence in Stalin's labor camps, the former prisoner had to settle in that harsh, isolated region, registering every day at a local office of the GPU/OGPU

- (the Joint State Political Directorate, a branch of the secret police). Sometimes a family would join an ex-prisoner, though often families rejected any connection in an attempt to save themselves, even to the point of changing their surnames. (The fact that Frid's mother joined her husband with both children speaks volumes for her courage and her love.) Only after a given period (which varied) might ex-prisoners be given permission to move back to a city, even to the capital.
8. In November 1937, Zhilyaev was arrested and executed three months later due to his friendship with marshal Mikhail Tukhachevsky. Zhilyaev was fully rehabilitated only in 1961. Mikhail Tukhachevsky (1893-1937) was a leading senior Soviet military commander of noble ancestry, a talented violinist and a violin maker, who was allegedly arrested by Stalin's order, tried by a special military tribunal of the Soviet Supreme Court for treason and executed in June 1937. In 1957, he was declared innocent and fully rehabilitated. Further reference in: Inna Barsova, ed., *Nikolai Sergeevich Zhilyaev: trudy, dni i gibel'* [Nikolai Sergeevich Zhilyaev: Works, Days and Death] (Moscow: Muzyka, 2008). Zhilyaev is one of the characters in Frid's novel *Lilovyi drozd* (Moscow: Kompozitor, 2004), 110-122.
 9. Grigori Frid, *Dorogoi ranenoi pamiati* (Muzizdat, Moscow, 2009), 132.
 10. Examples are the three-movement Symphony No. 3 for string orchestra and timpani (1964), Concerto for Viola and Chamber Orchestra, op. 52 (1967), the two mono-operas *The Diary of Anne Frank* for soprano and small symphony orchestra (1969) and *The Letters of Van Gogh* for baritone and chamber ensemble (1975) and the Concerto for Viola, Piano and String Orchestra, op. 73 (1981).
 11. Interview, *loc. cit.*
 12. Druzhinin (1932-2007) recorded both works, the First Sonata with Mikhail Muntian, piano, on Melodiya LP S10-08249/50, released in 1976, and the Concerto with Mikhail Terian conducting the Chamber Orchestra of the Moscow Conservatory, on Melodiya LP 33D-025045/6, released in 1969. There is a fine recording of this concerto also available on line from <http://classic-online.ru/ru/production/28025>. The Sonata was also recorded by Igor Fedotov, viola, and Leonid Vechkhayzer, piano, on Naxos 8.572247, released in 2010.
 13. Interview, *loc. cit.*
 14. Mikhail Muntian (b. 1935) is a fine pianist, harpsichordist, and ensemble player with a vast wide-ranging repertoire and discography. He has extensively performed with Rudolf Barshai, Feodor Druzhinin, and since 1976, with Yuri Bashmet, giving many world premieres of contemporary music.
 15. For further reference to Vadim Borisovsky, see the following: Elena Artamonova, "Vadim Borisovsky and His Viola Arrangements: Recent Discoveries in Russian Archives and Libraries," *Journal of the American Viola Society*, vol. 30, No. 2 (Fall 2014): 27-36; vol. 31, No. 1 (Spring 2015): 19-30.
 16. Interview, *loc. cit.* The scholarly research of today uncovers other hidden mysteries of the Shostakovich Viola Sonata. For further reference see: Ivan Sokolov, 'Moving Towards an Understanding of Shostakovich's Viola Sonata', in *Contemplating Shostakovich: Life, Music and Film*, ed. Alexander Ivashkin and Andrew Kirkman (Farnham: Ashgate, 2012), 79-94.
 17. All viola scores by Frid are now available from Sikorski Verlag.
 18. Interview, *loc. cit.*
 19. Alexander Bobrovsky (b. 1942) is Professor of viola at the Moscow Conservatory, a former student of Vadim Borisovsky and Feodor Druzhinin.
 20. Interview by the author with Alexander Vustin at the Composers' Union of the Russian Federation, 17 August 2015.

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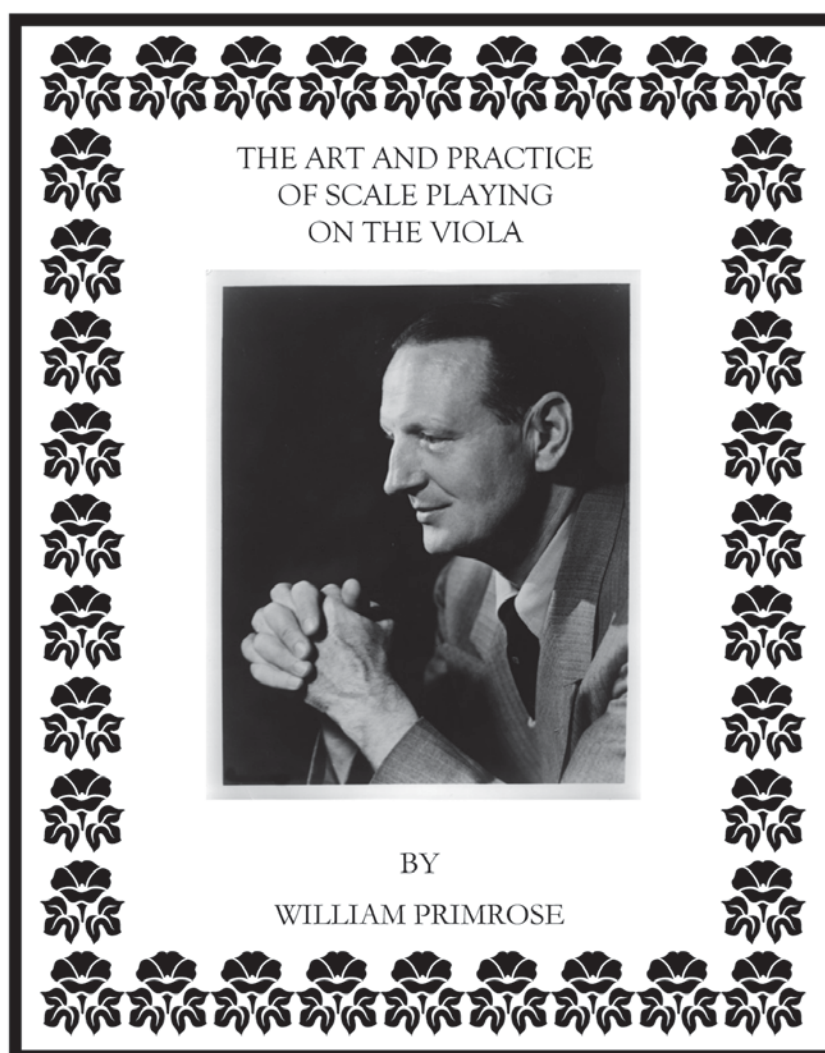
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If Music Be the Food...

Carol Rodland



Pianist Kurt Galván (left) and tenor Anthony Dean Griffey (right,) following their performance. Image provided courtesy of If Music Be the Food...

Musicians have always been activists. Utilizing our art as a vehicle for social justice and healing is an essential component of our role as artists in society. Each of us heeds the call differently and the creative possibilities are infinite!

For me, nourishment has always been a central theme. Our bodies need nourishment in the form of food, and our souls need it in the form of music. I have been a supporter of food banks since my childhood, when I was inspired by a dear family friend who ran her local food bank in Pennsylvania. When I moved to Rochester, New York, in 2008 to begin teaching at the Eastman School of Music, I was horrified to learn that fifty percent of

the children in my new city were living in poverty and suffering from food insecurity. I wanted to do something to help besides simply writing a check to my local food bank, so I created a model for a concert series which combines three of my passions: raising awareness and support for the hungry, sharing great music with my neighbors in the community, and teaching students about the importance of community service via their art.

I decided to call the concert series “If Music Be the Food...” The rest of the Shakespeare quote from *Twelfth Night* is of course “If music be the food of love, play on!” It felt like the perfect title for a series with this mission. Music, food, love... it’s all there!

We had our first concert in 2009 and have had three concerts annually in Rochester ever since. Two of the concerts take place at St. Paul’s Episcopal Church and the third concert at Third Presbyterian Church. Both churches are within walking distance of the Eastman School of Music, so that students can participate easily.



Robin Scott and Thomas Koichi Rodgers (violins), Abhim Kim (cello), and Melissa Matson and Carol Rodland (violas). Image provided courtesy of If Music Be the Food...

The congregations and staff of these churches are enthusiastic supporters of the “If Music Be the Food...” (IMBTF) mission and their Directors of Music, Robert Poovey and Peter DuBois respectively, are invaluable onsite partners.

“If Music Be the Food...” is a fully volunteer endeavor. All of the musicians donate their services, the venues donate the space and print the programs free of charge, and our Eastman community, students, and local volunteers assist with publicity, stage management, and anything else that needs to happen for each concert. IMBTF is not a 501(c)(3). We do not print tickets and there is no fixed price for admission; rather, the audience is asked to bring non-perishable food items or monetary donations of any amount for Foodlink, our Feeding America Food Hub for Western New York. Any money that is raised at the concerts goes directly to Foodlink, and a Foodlink representative is present to speak with the audience at the opening of each concert.

The only “rules” for IMBTF are that the giving be joyful and that participants share only as they wish to share. While I am the “Founder and Artistic Director,” I really consider myself to be a mere facilitator, bringing together volunteers for the cause. I encourage the musicians to make suggestions of pieces they are itching to play and I do my



Image provided courtesy of If Music Be the Food...

best to create programs based on their suggestions and availability. The result is often a joyful potpourri/variety show! Occasionally, I choose a theme, if there is a “holiday” to celebrate, such as a specific composer’s birthday (we have celebrated Strauss and Mozart, for example), or an instrument (such as the organ—as when St Paul’s Episcopal Church had completed a renovation of their mighty Skinner and we felt it warranted a celebration concert!). Since we are now in our eighth season of concerts, I am frequently fielding requests from colleagues a year ahead of time. I also put out a “call” at the end of the season for the next season’s concerts, to see who might be interested in participating, and then I partner people if there are not specific requests. I like to be sure we have Eastman faculty and students, members of the Rochester Philharmonic Orchestra, other local musicians, as well as international guests who are coming through town, performing on the concerts. It is truly a community effort, resulting in performances of the highest caliber with a uniquely joyful musician-audience vibe!

I am thrilled that IMBTF is growing and expanding, as colleagues and former students take the IMBTF concept into their own communities and find ways to help and share that fit their environments, wherever they may be. There are full-fledged IMBTF series now in Tampa, FL, led by cellist Scott Kluksdahl, Tucson, AZ, led by violist Candy Amato, Gettysburg, PA, led by violist Adam Cordle, Baltimore, MD, led by pianist Lior Willinger, and Dickinson, ND, led by soprano Kelsey Rogers, as well as recurring IMBTF-inspired events at Grace Church in New York City, led by organist Patrick Allen and at First Presbyterian Church in Rutherford, New Jersey, led by Peggy Hsiao. Details can be found on our simple shared web page (www.ifmusicbethethefood.com) and also on our Facebook page. My friend Kim Kashkashian’s wonderful organization “Music for Food,” founded in 2010, was also inspired by the IMBTF concept, and has a tremendous impact both in Boston, where it is based, and also nationally.

Carol Rodland enjoys an international career as a concert and recording artist and pedagogue. She has held professorships at the Eastman School of Music, New England Conservatory, the Hochschule für Musik “Hanns Eisler” Berlin, and Arizona State University. In Fall 2017, she will join the faculty of The Juilliard School. She founded “If Music Be the Food...” in 2009.

For further information, please visit www.carolrodland.com and www.ifmusicbethethefood.com.

This is Not a Toy: An Introduction to the JAVS Health and Wellness Column

Jessica Ray King



The viola is a bastardized instrument: historically, physically, and acoustically. William Primrose himself lamented that the viola is an instrument without a tradition—a tradition of standard repertoire, playing technique, and virtuosic performing. To complicate matters further, the viola is played at the shoulder though it is on average fifteen percent larger than the violin,¹ is tuned a fifth lower, sharing the same intervals as the cello, and is proportionally and acoustically imperfect. The cumbersome physical properties of the viola increase the likelihood of sustaining playing injuries; the imperfect acoustical properties render pure sound production nearly impossible.

These challenges call for solutions and support such that the viola requires a specialized approach. The days of thinking of the viola as “a big violin” and an instrument reserved for failed violinists are long gone. The viola is an instrument of rich, dark sonorities that requires intelligent and deliberate practice and application of

a tailored technical approach.² Even further, the lack of a rigid tradition fosters a positive environment of experimentation in order to best develop the technical and musical proficiency of viola players.

The purpose of the Health and Wellness section of the *JAVS* then is to identify fundamental components of a potential system to aid violists in practicing, playing, and performing at the highest level without pain or anxiety, and to facilitate long, healthy careers. This article serves as a model for content in order to solicit future contributors and/or suggestions.

High-level playing is comprised of both technical and musical excellence, and supported by literature, there are foundational components that foster high-level viola playing, including: wellness, deliberate and meditative practice, and specified technical development. Even further, following a tailored wellness regime and conducting focused, positive practice sessions aids violists in developing a core, solid technique that leads to expressive, emotional performances.

Wellness may be thought of as both physical and mental wellness. However, treating the two as one and the same—physio-emotional wellness, if you will—aids in identifying the factors that facilitate high-level playing. The benefits of wellness include reduced or eliminated pain or fatigue, prevention of injury, increased stamina, improved posture, greater musculoskeletal control, relieved anxiety, a clear and focused flow state, and a positive mindset/outlook.

Pain associated with musculoskeletal disorders is notoriously prevalent in violists. Seven variables of the viola’s construction are potentially hazardous regarding physical strain: body length, string length, shoulder

shape, bout depth, neck angle, fingerboard shape, and string height.³ These factors are realized in five common causes of injury specific to the viola: improper instrument fit, faulty practice habits, poor body support, holding the instrument by squeezing rather than balancing, and squeezing with the thumbs.⁴

If the instrument is too large, the risk of injury increases. Likewise, the faulty habit of skipping or glancing over a warm up routine leaves playing muscles ill prepared for the strenuous activity required of them. These problems are amplified when a player neglects their posture, sitting or standing, and misalign their spine. Poor posture induces a sense of imbalance and provokes the tendency to squeeze with the neck and left thumb to support the instrument; similarly, squeezing with the left side often leads to squeezing with the right thumb. Fortunately, awareness of these tendencies has fostered the conducting of studies aimed at increasing strength and endurance, as well as preventing and eliminating pain.

A recent study conducted to evaluate the implementation of a Pilates routine on breath control, pain, posture, playing endurance, and muscle tension. Post-test question and answer sessions responses ranged from: “I feel straighter with a more neutral position to “I can play my instrument for longer periods without getting tired” to “My shoulders don’t get so tired as quickly” to “I feel more relaxed.”⁵ Such results suggest that core endurance exercises, like Pilates, decrease the pain and fatigue that results from musculoskeletal disorders, improve posture, as well as increase endurance and lumbar-pelvic control during playing.

Endurance training also positively improves posture, breath control, muscle tension, and playing stamina—each a crucial factor in the playing of the viola. Trunk endurance training has been shown to decrease the physical stress placed on the upper extremities during instrumental performance, thus allowing musicians to maintain greater focus on musical tasks without distraction of pain and/or discomfort.⁶ Freedom from pain and/or tension induces a flow state. The flow state is typified by the experiences of freedom from distraction, intense concentration, poised control, and a loss of time perception.⁷ Flow theory is divided between the required conditions that incite the flow state and the psychological components that constitute the conception of flow.

Anti-flow, the experience of tedium or anxiety, however, inhibits the optimal flow state and has been documented to impair performance regardless of a performer’s age, talent, and/or level of training. Research suggests that the experience of flow is positively related to successful performance—thereby implying that reducing anxiety is integral in order to perform at the highest caliber.

Performing yoga, meditation, breath control exercises, and following a controlled diet have all been proven to reduce the symptoms of general anxiety and depression in musicians. A study conducted at the Tanglewood Summer Institute followed the course of young professional musicians as they participated in a two-month yoga lifestyle program—supplemented with meditation, breathing exercising, and counseling sessions—saw a trend towards less performance anxiety and significantly less general anxiety, depression, and anger.⁸ Recreating this study and conducting studies with varied modifications of duration and intensity of the yoga lifestyle would strengthen the case for following such a routine, aiding in reducing both performance-related anxieties and physical discomfort and pain from playing. Within the literature reviewed are eight identifiable benefits of physio-emotional wellness:

1. Injury Prevention
2. Improved posture
3. Greater musculoskeletal control
4. Increased stamina
5. Reduced or eliminated pain
6. Positive mindset
7. Relieved anxiety
8. Clear and focused flow state

These benefits promote the value of implementing and following a wellness regime as an integral component of musicianship. Still, the field of wellness research has yet to fully explore the affects of diet and nutrition, sleeping, habits, and social habits on mood, cognition, and muscular control/endurance in musicians. Should diet and nutrition and adequate sleep correlate to improved mood, reduced performance anxiety, and greater muscular control in musicians, violists would have yet another tool in promoting healthy practice and performance habits. In regards to social interaction, it would be useful to know how connecting and interacting, or lack thereof, with our peers, friends, and families affects our mental health and

playing. Overall, research supports that physio-emotional wellness improves stamina, reduces anxiety, and increases focus and occurrence of the flow state—each contributing to the successful development of focused, healthy practice habits, technical facility, and high level playing of the viola.

Jessica Ray King has dedicated her life to the pursuit of beauty through creation as an artist of eclectic tastes, talents, and interests. She obtained her M.M. in Viola Performance as David Holland's graduate assistant at Central Michigan University. She received her B.A. in Music as a student of Christine Rutledge and a B.A. in English with honors from the University of Iowa. In the endeavor to grow as an artist and scholar, Jessica has also pursued studies in jazz performance and theory, Japanese language/culture, and poetry/poetics with members of the renowned Iowa Writer's Workshop and UI English Department. This summer she will be participating in the Saarbarg International Music Festival.

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General Guidelines:

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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, 2017. 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:

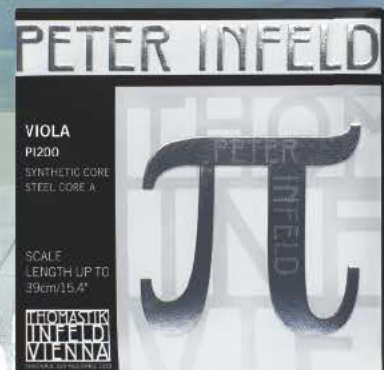
1st Prize: \$400, sponsored by Thomas and Polly Tatton

2nd Prize: \$200

3rd Prize: Henle edition sheet music package including works by Schumann, Reger, Stamitz, Mendelssohn, and Bruch, donated by Hal Leonard Corporation

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