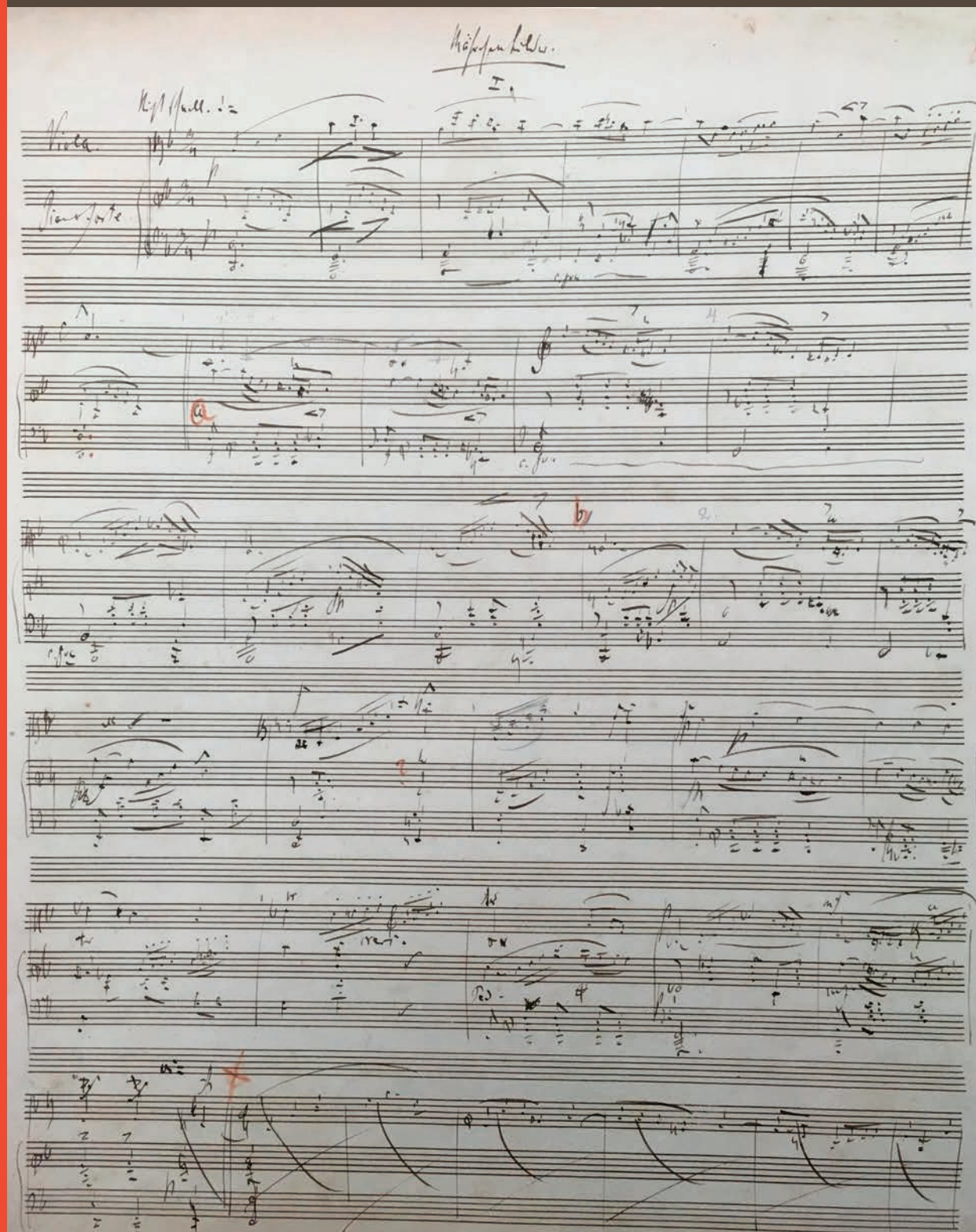


Journal of the American Viola Society

Volume 34 Number 1



Features:

Schumann's Autograph Manuscript
of *Märchenbilder*

The Life of Carleen Hutchins

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Hae-Sue Lee

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Journal of the American Viola Society

A publication of the American Viola Society

Spring 2018: Volume 34, Number 1

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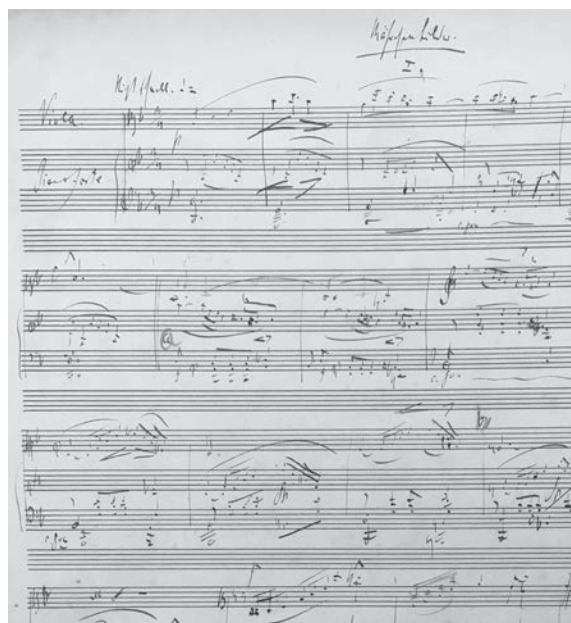
Musicologist and violist Andrew Weaver analyzes the Library of Congress's newly-acquired autograph manuscript of Schumann's *Märchenbilder*, revealing fascinating insights into Schumann's creative process.

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p. 47 **Book Review:** Dwight Pounds reviews Alan de Veritch's wide-ranging autobiography, *Malibu Man*.

On the Cover:
Detail image of *Märchenbilder* Manuscript
Robert Schumann
Library of Congress

The cover features a detail image of the first page of Schumann's *Märchenbilder* manuscript that Andrew Weaver discusses in his article "Crafting the Fairy Tales." The color image displays some of the variety of writing media used in the manuscript. The manuscript is housed in the music division at the Library of Congress, and its online catalog record can be accessed at <https://catalog.loc.gov/vwebv/holdingsInfo?bibId=18162011>



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from its readers.
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One of the most exciting aspects of my role as editor is assembling an issue around a certain theme, and then digging for the various threads—however far afield—that connect the articles. This issue's theme was readily apparent: creativity. Yet, the deeper I thought about it, the more difficult it became to describe.

What is it and where does it come from? Is it something, an element, in and of itself? Or is it rather an outgrowth of our daily lives and the decisions we make every day? Whatever it may be, the act of creation weaves itself through most of our activities, musical and otherwise.

Considering musical creativity, the most easily identifiable creative act belongs to the composer. They make something lasting and identifiable. BUT, because of the nature of our art form, the composer's music must be played and brought to life by the performer. Performers truly create the music in real time: when the bow pulls the string, musical sound is created from nothing. BUT, in order for this to happen, there must be an instrument from which the music comes. BUT, in order to be able to play this difficult instrument, we need to have teachers to help us create our technical ability. So, we have quite a chicken-and-egg situation in our creative conundrum.

While composers, performers, luthiers, and teachers aren't exactly competing for the title of "ur-creative," it's nevertheless a fun, but impossible to win, debate. This quadripartite division demonstrates how creativity flows through all phases of the musical enterprise, and for our purposes, how it strings its way throughout this issue.

An examination of the creative process stands at the core of Andrew Weaver's detailed and brilliant analysis of a *Märchenbilder* manuscript. His article exhibits both cool-eyed scholarship and the excitement of discovery as he mines the document for clues about Schumann's compositional process.

Looking into this manuscript shows the side of creativity that grows from a multitude of minute decisions, rather than from one lightning strike of inspiration.

This article also reveals the twisted path of creativity—it's full of fits and starts, times of flowing inspiration and also frustration. As Weaver details, the manuscript captures a living snapshot of Schumann's struggles and indecisions. Not everything is so clean as it might seem in the published version of a piece. This gives me a lot of comfort: if a composer like Schumann can clearly struggle, then I'm also allowed to struggle with spiccato!

In our other featured article, D. Quincey Whitney traces the role of the viola throughout the career of American luthier Carleen Hutchins. Hutchins challenged entrenched ideas about instrument-making and brought principles of acoustical science to the luthier's bench. You'll feel the freshness and joy of discovery that animated Hutchins's remarkable life and find a portrait of a vibrant and advantageous figure who embodies James Dunham's comment (see page 12) about saying yes to every opportunity.

In addition to a review of the events of the most recent IVC, this issue affords the opportunity to recognize violist Alan de Veritch's contributions to both viola playing and to our organization, which he served for many years. Reviews of the Primrose Memorial concert and *Malibu Man* attest to, among other things, de Veritch's lasting influence as a performer and teacher.

With this issue, I hope that these tales of musical creation will provide you with your own mental fireworks, igniting new pathways of creativity and intrigue.

Sincerely,

Andrew Braddock
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, 2019. 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



Hello my friends,

A couple of weeks ago I returned home from the 2018 ASTA Festival. It was very successful, with lots of great sessions. Our friends in the ASTA organization are very supportive of the AVS, and they donate booth space to us in their exhibit hall.

One of the things that impressed me a lot was the number of sessions presented by AVS members. I won't try to list them for fear of missing someone. I was privileged to be the presider for a number of those sessions.

Now we are approaching our own 2018 AVS Festival. As I'm sure you know, it's going to take place June 13–16 at the Colburn School in Los Angeles. Many thanks to AVS Past President Kathryn Steely and the other AVS board and committee members who have worked to assure the success of the festival. You can register for the festival, reserve housing, and learn more about the schedule and the exhibitors by going to the AVS webpage and scrolling down under the Events tab.

This is a special festival because it's going to take place in conjunction with the Primrose International Viola Competition®, which runs from June 10–16 at Colburn as well. You may note the ® after the title. The AVS now owns the name and the competition, however the Colburn School is sponsoring and hosting it. They have put a lot of resources into assuring that the competition will be successful. There are twenty-four amazing violists who will be competing in the quarterfinals, and the prizes

for the final winners are \$15,000, \$10,000, and \$5,000, plus a \$1,000 transcriptions prize.

Past winners of prizes in the competition read like a Who's Who in the viola world, beginning with Geraldine Walther in 1979, right up to Zhanbo Zheng, the 2014 winner. For more information, and to get tickets to the competition go to the AVS webpage and scroll down under the Competitions tab.

Last fall I noted that we were soliciting applications for the 2020 AVSW Festival. I'm happy to say that we have chosen the site for this festival. It's going to be held at... the site announcement and dates will be made at the 2018 Festival, and then made public right after that.

To borrow a phrase from my Welcome to the American Viola Society on the AVS website: "As you know, an organization is only as strong as its membership. It is through your generous support that we continue to meet our goals of serving the viola community through performance, education, research, mentoring, publishing, commissioning new works, providing new resources and advocating for excellence. We want to hear from you about what you want and need as a violist."

It takes all of us working together to assure the success of the American Viola Society. There is an old adage that says: "a chain is only as strong as its weakest link," and I don't believe there are any weak links in the AVS organizational chain.

Please continue your support of our great organization, as we strive to promote our chosen instrument, the viola!

Warm regards,



AVS Youth Advisory Council

In 2016, the American Viola Society started a Youth Advisory Council, a group of students and young professionals who serve as a liaison to the AVS Executive board, providing student perspective on the impact of AVS issues and projects on aspiring professional violists. Members of the YAC serve for two-year terms with 3–5 new members selected each year. We are pleased to announce the newest members of the AVS Youth Advisory Council:

Brandon McGrath is a young violist from Chattanooga, Tennessee who is currently pursuing a Bachelor's degree in Viola Performance at the University of Tennessee. During high school, he has performed in and co-founded various ensembles including the Firewood Viola Quartet and the Ponticello Trio and additionally has worked with arts organizations such as Chattanooga's String Theory at the Hunter and Artsbuild.

Hailing from Montclair, New Jersey, **Hannah Santisi** currently resides in New York City, where she works with the Learning and Engagement Programs team at Carnegie Hall. A graduate of Oberlin College and Conservatory, Hannah previously served as Arts and Culture Fellow at the Cleveland Foundation and Program Director of Make Music Cleveland. She is grateful and excited to join the AVS Youth Advisory Committee to advocate for a community which she loves.

Molly Wilkens-Reed is a teaching artist in Baltimore, Md., where she teaches at the Peabody Preparatory, Baltimore School for the Arts, and The Bryn Mawr School. She is also on faculty at Interlochen Summer Arts Camp. Earning B.M. and M.M. degrees, she has studied with Victoria Chiang, Lenny Schranze, and Rebecca Henry.

Hannah, Molly and Brandon join returning YAC members Susan Bengtson, Katie Brown, Alexa Sangbin Thomson, Will Whitehead and Corey Worley.

Submission Guidelines for the Journal of the American Viola Society

The *Journal of the American Viola Society* welcomes submissions of well-written articles that are interesting, informative, or entertaining on all aspects relevant to the viola including pedagogy, repertoire, biography, lutherie, history, etc.

Articles should be no longer than 5000 words and should be submitted in electronic form via e-mail attachment. Authors should adhere to the Chicago Manual of Style (17th edition) for all matters regarding text and citations. Authors should supply footnotes, musical examples, and illustrations within the body of the article, and as separate attachments in a standard format (pdf, tif, jpg). Authors are responsible for verifying the accuracy of all submitted materials. Authors are responsible for obtaining all permissions to reproduce illustrations and musical examples.

Manuscripts are first read by the editor for general suitability. Articles deemed appropriate for a specific department (Alternative Styles, In the Studio) may also be reviewed by the departmental editor. Articles considered suitable as a feature article are sent for review and comment (peer-review). Once a decision has been reached, the editor will inform the author whether the paper is accepted for publication, or whether the article is accepted pending revisions. All accepted manuscripts are edited to conform to house style.

Submission Deadlines are August 15 (for the Fall issue), December 15 (for the Spring issue), and April 15 (for the Summer online issue).

Additional questions may be addressed to the editor at: javseditor@americanviolasociety.org

Primrose Memorial Concert and Masterclass

Myrna Layton

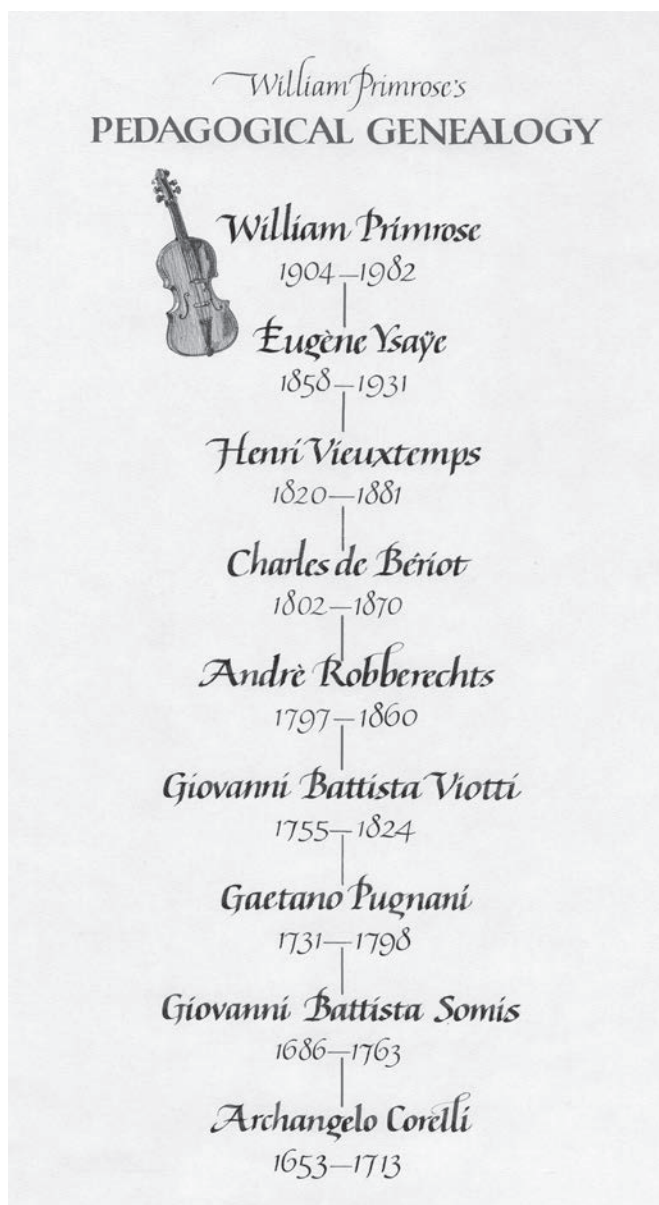


David Dalton, Alan de Veritch and Paul Neubauer at the dedication. Photo courtesy of the Harold B. Lee Library.

On the north wall of the Primrose International Viola Archive, two charts hang side by side. One shows the familial lineage of William Primrose, tracing his family back to 1490. The other shows the pedagogical lineage of William Primrose, tracing his teachers back to Arcangelo Corelli (1653–1713). If the chart were to move forward, it would show the pedagogical “children” of William Primrose, and names like Pamela Goldsmith, Dwight Pounds, Karen Tuttle, David Dalton and Alan de Veritch (among many others) would appear.

The pedagogical connection between violists, which creates a bond akin to familial relationship, was the unofficial theme of the Primrose Memorial Concert weekend celebrated at Brigham Young University on

September 22 and 23, 2017. Hosting the event was Claudine Bigelow, professor of viola at Brigham Young University, and a pedagogical grandchild of William Primrose through her teacher, David Dalton. Special guest and honoree was Alan de Veritch, the youngest of William Primrose’s pedagogical “children,” whose donation of materials to the Primrose International Viola Archive was cause for celebration at this annual event. Three former pupils of Alan de Veritch—James Dunham, Nokuthula Ngwenyama and Paul Neubauer—were the guest artists and performers at the concert on Friday evening. Attendees were also treated to their expertise at a masterclass on Saturday morning, and in a panel discussion that followed in the afternoon. All this made for a wonderful weekend of celebrating the viola.



The William Primrose Pedagogical Genealogy chart that hangs on the wall at PIVA. Photo by Eric Howard.

Reception

Events opened on Friday, September 22, with a reception to honor Alan de Veritch and his contributions to the Primrose International Viola Archive. Guests attended from far and wide. When those from outside the state of Utah were asked to stand, about half the audience rose to their feet. To name a few, Alan's children came from California, Washington and Indiana; the family of viola historian Maurice Riley traveled from Michigan. The longest journey was made by violinist Andy Zaplatynsky, a string quartet colleague of Alan's, who traveled from his home base of Bogota, Colombia, to partake of the musical offerings the weekend would hold.

The theme of lineage was introduced at the reception by Dr. Claudine Bigelow, who in her remarks said:

I want to take a moment to contextualize this event for some of the most important people here—my students. You are the next generation. On the surface, it looks like this event is for Alan de Veritch, and it is. But if you look deep down, you will see, this event is a celebration of people in the past, the present and the future. PIVA is for you and for your students and their students. The concert is also for you. I remember being so moved by Primrose concerts when I was here as a student, and it has motivated me to continue the tradition for the past 19 years. There are going to be moments in the concert tonight where you hear sounds that sear your heart so completely, you will remember and be inspired by them all your life.

Claudine also spoke of her experiences at the International Viola Congress in New Zealand:

The Maori people talk about their ancestors and invite their ancestors to everything they do. In that spirit...I want to show you the legacy I see; a pedagogical lineage that is lasting and beautiful and is connected to all of the violists here. We can and should invite the spirit of Primrose to this event; if Primrose is here, Ysaÿe, his teacher, would want to be too. And Ysaÿe's teacher was Henri Vieuxtemps. This long line of teachers reaches back to Vivaldi and Corelli. We would want their presence to be watching over us too.

Claudine spoke of Alan de Veritch as another branch of the Primrose pedagogical family tree since he was also a Primrose student. She spoke of the many violists who have contributed music and memorabilia to the archive, all of whom are connected. Adding Alan de Veritch's materials to the archive is appropriate, as he is a part of the same pedagogical lineage. "Alan, welcome to PIVA. We are glad you are here," she concluded.

Concert

The Primrose Memorial Concert on Friday evening (September 22, 2017) continued to celebrate connections both pedagogical and familial. Each performer chose music that connected them in some way to Primrose and/or de Veritch. Nokuthula Ngwenyama chose to play the



Claudine speaking at the dedication. Photo courtesy of Harold B. Lee Library.

short and sweet *Scene de Ballet*, a composition by Alan de Vertich's grandfather, Wilhelm von Winterfeld. Her second piece, *Sonoran Storm*, is her own composition, following in the footsteps of those in her pedagogical lineage who were both performers and composers. This piece was a beautiful but difficult piece, which included much variation in mood and texture, and some tricks with the lighting in the room to simulate lightning.

Paul Neubauer began his set with Benjamin Dale's *Romance for Viola and Piano*, which was one of Primrose's favorite pieces, composed after Lionel Tertis "harassed [Dale] into composing a piece for viola." *Mattie Rag*, an Arthur Benjamin composition that William Primrose transcribed for viola, was next. *Hakinoh* (Lament) op. 186 by Mana-Zucca, was a piece which had been dedicated to a young Alan de Veritch and edited by Alan's father. Mana-Zucca, who also dabbled in art, made a painting to go with the music, which she gave to Alan de Veritch and which he has gifted to the Primrose International Viola Archive. It was displayed on stage during Paul's performance of this piece. Paul's final piece was *Serenade du Tzigane*, a piece by Charles Robert Valdez, and published by Fritz Kreisler, whose music was frequently performed and recorded by Primrose.

When James Dunham came on stage, he told the audience of his choice to play a work which had connections, for him, both to Primrose and to Alan de Veritch: Sonata in F Minor, op.120, no.1 by Brahms. The Schirmer "Great Performers" edition of this work had been edited by William Primrose. When he was a student, his teacher Alan de Veritch had mentored him on this

piece. When James said this, Alan quipped from the audience, "I have probably changed all my bowings and fingerings by now." James smiled and replied, "I probably have also," much to the delight of concert attendees. Dunham gave a wonderful performance during which there was a very fine collaboration between him and pianist Forrest Howell.

The concert ended with a viola choir, described in the program as "made up of the BYU viola studio, visiting artists, and any violist in attendance who wishes to participate." In addition to Claudine Bigelow, LeeAnn Morgan and viola students from BYU, participants were James, Thula and Paul, as well as Andy Zaplatansky playing first viola on the violin; a total of twenty participants, conducted by Alan. Before they began to play, Alan said that he wished to make a tribute to David Dalton. They, as students of Primrose, had discussed the need to "do something to keep William Primrose's memory alive." Alan expressed gratitude for David, who has been the one with the determination and motivation to preserve the memory of Primrose through collaborating with him on his autobiography, his memoirs, making videos, and through working with the BYU community to create the space that houses the archive. Alan asked his grandson, Layne Beams, to please come to the stage with a gift, which was a china bowl.

David Dalton was seated up high in the recital hall, and in the middle of a row. He called out, in good nature heckling Alan, "You are not going to get any money in that collection plate." Amid laughter, Alan again encouraged David to come to the stage. As he was moving to the aisle, Alan said, "It is taking you longer to get here than it used to take." David responded, "Thirty years ago, I would have already been in your lap." Alan retorted, "Thirty years ago, this presentation would have already been finished by now!" But then, with great kindness, "You are worth waiting for."

Alan explained that his wife Evelyn is a china painter, and she had painted this china bowl as a tribute to David Dalton. "The inscription reads, to David, with deep gratitude." In his reply to Alan's presentation, David said, "After I had a few summer lessons at the Eastman School with Mr. Primrose, he invited me to come out west to study with him. But we were moving to Europe to study. After we moved back a few years later, I decided to come to Mr. Primrose and take a lesson or two. I went to his

home on Sunset Boulevard. I saw a program sitting on a desk. It listed Alan...Something—playing the Hindemith unaccompanied. I asked Mr. Primrose, ‘How old is he?’ He said the boy was 14. I said, ‘No violist who is 14 years old should be allowed to play that piece!’” It was clear that David and Alan both admire the accomplishments of each other.

Before the viola choir began to play the *Zwei Gesänge* (Two Songs) op. 91 by Brahms that he had arranged, Alan de Veritch told the audience that he believes the viola is the instrument that sounds the most like the human voice. He spoke of the legendary recordings made by William Primrose and Marian Anderson of these very songs, and shared his idea that they “would sound pretty good without the singer, and with viola instead.” He said, “I really believe in viola choirs. They are a wonderful musical experience. In these songs, I replaced the voice with violas, to create my arrangement for viola choir.”

Masterclass

Saturday morning, about sixty people gathered in the Harold B. Lee Library auditorium for the Primrose Memorial Masterclass, and the pedagogues of the past were again made present in comments made to the students. Each of the three guest artists had the opportunity to work with one of Claudine Bigelow’s viola students. First up was Hana Giauque, originally from Arizona, who played Quincy Porter’s *Speed Etude* for Nokuthula Ngwenyama. This was a reunion experience for the two women, since Hana had previously studied with Ngwenyama before attending college. As Ngwenyama sought comments on Hana’s playing from her colleagues, James Dunham recommended Ysaÿe’s famous bowing exercise, passed down to him from de Veritch via Primrose. This exercise was written by Ysaÿe at the bottom of a photo, which he gave to Primrose.

As is typical for James Dunham, as he listened to and worked with Utah native Jessica Denning on the Walton Viola Concerto, he asked a lot of questions. He asked Jessica about her “contact point,” and she explained that it’s where you get the best sound out of your instrument. James said, “I prefer contact area. If it’s a point, you can fall off it.” Dunham emphasized that we don’t work the viola, we play the viola, and that there needs to be an enjoyment typical of play that should be a part of viola performance. Another question he asked referred to

the venue: the library auditorium is not a very resonant space—it is pretty dead. What can a violist do? We need to invite our viola to bring its own resonance.

Student Ashley Galvez-Redd played the Bach-Kodály *Chromatic Fantasy* for Paul Neubauer. Following on the theme James Dunham had introduced of “playing” the viola, and not working too hard, Paul said, “I try to be as lazy as possible. I try to concentrate my energy on the music and keep everything as easy as possible.” He shared an exercise taught to him by Mr. Primrose, wherein every note you play, you get as close as you can to the next string, and basically go up and down. The goal should be to play as naturally as possible, with nothing tense or jerky. Paul also suggested that students use their teachers as a sounding board, which is what he would do with his teachers, Alan de Veritch and Paul Doktor. Neubauer would experiment with various ways of playing a section of the music, and then ask his teacher which way sounded and looked best, emphasizing that good sound is important, but so is an elegant performance. Playing should be natural looking, with the instrument an extension of the body. “Obviously it’s not,” he said, “but we’re trying to make it seem that way.” For Paul, part of that was throwing away the shoulder rest, which happened from his first lesson with de Veritch. In Paul’s experience, “They lock you in place. You have to work around them. If you have a shoulder rest, find a way to be in charge.”



The four guests on the panel, from left: Nokuthula Ngwenyama, James Dunham, Alan de Veritch, and Paul Neubauer. Photo by Myrna Layton.

Panel Discussion

All four of the guest artists for the 2017 Primrose Memorial events are part of the viola legacy begun generations ago by Corelli through the pedagogical career of William Primrose. All four participated in the panel discussion that ended the weekend events. In the section that follows, each will be identified by their initials (NN for Nokuthula Ngwenyama; JD for James Dunham; PN for Paul Neubauer; AD for Alan de Veritch). They answered questions from the audience, mostly made up of young violists who are currently studying and preparing to be teachers or performers themselves, carrying on the legacy of those before them on the Primrose pedagogical family tree.

What do you do for your daily warm-up?

NN— I do something that I learned in a masterclass with Paul [Neubauer]: open strings are a great warm-up. They feel good and natural. I also use Schradieck book one—this is a lifetime book for me. I do scales on one string and continue from there. Vibrate a little. Get the blood flowing.

JD— I also do the open string thing as Thula mentioned, and the Ysaÿe exercise that I talked about earlier. I like to do a position shifting exercise that Alan taught me—I do one octave of shifting exercises. After a half hour, I think, “I can make music.” Small muscles forget, so they need the warm-up.

PN— I will preface my comments by saying that everyone has to find their own way. Sometimes warm-ups can be excessive. I knew a student whose scale routine took an hour—that might be excessive. Maybe ten minutes for two weeks, then a different scale routine. Experiment: sometimes what we think we need turns into a chore. Do what you need. All I want to do is feel the sensation of the string and touching it down.

NN— Alan taught the warm-up of the spiders on the mirror [she demonstrated this]. A lot of what we need is mentally warming up.

PN— Something short can be a warm-up. If it is taking a lot of time ask, “Can I tweak this? Do I need all of this?” We need to use our time as wisely as possible.

AD— One of the most critical elements needed by string players is the attitude “what am I about to do?” Primrose taught me to slow down and think. Playing is a physical activity like going to the gym. Approach it in a calm, relaxed way. Look at the instrument, ask it, “How are you? How nice to see you.” Have fun with it; humanize the instrument. The instrument is going to *speak* for you. If you think of it and you separately, you lose the concept of unity. While tuning, remain very calm and quiet. You are already in a loose configuration, “I am ready to being.”

Do you have advice for college auditions?

JD— It is really good if you can visit the campus and have a lesson with the teacher before you take an audition there. The teacher can also put you in touch with others who have studied, so you can get an idea of fit. In planning what to play, it should be something that you have played a lot before, something that has simmered; nothing new. Bring your best stuff.

What the teacher is looking for is: Who are you? Does this person have something to say? Good technique is nice, but I am listening for what in the performance is *you*.

PN— You want to be able to make a connection, to feel comfortable with the teacher. Look at all the things—scholarships, what city it is, performance venues (dead sound? good sound?). If you know the audition venue, practice in similar spaces. Make the sound ring in a dead space. Go with your best. Remember that others may play the same work, so make your performance awesome. You want to go in with your best effort.

Everyone makes mistakes; the listener doesn't even hear them unless there are many. It is the overall impression of the player that matters most. Teachers are not listening for the tiny details—they are interested in the big picture.

NN— BREATHE. Be relaxed. Use a work that starts with piano first; it can help you to hear the sound of the room. If there seem to be gruff people, ignore them. It doesn't mean anything. Everyone wishes you the best.

AD— The level of incoming university students on the viola has risen dramatically over the years. When I was that age, most people did not know what a viola was.

Start doing your college prep work a year in advance. Don't play something that is too hard. It is better to play a student concerto really well than to butcher a more advanced concerto.

You might want to schedule a lesson with the professor you are interested in studying with; but don't be surprised if there is a charge involved. A talk is on the house, but if you want a real lesson, it's a lesson, and you pay for that. If you schedule a lesson with the teacher before the audition, it can change the expectation at the audition. It may be better to schedule a lesson after the audition—or many months before, so there is time between the lesson and the audition.

Can you please tell us about career development?

NN— While I was making my repertoire choice for college auditions, I wanted to play the Walton Concerto. I received guidance from Alan, as I was preparing for the Primrose competition. I was a quick learner and in my lessons, Alan did deliberate pacing, helping me with preparation. I learned how to be efficient. Opportunities come up; be prepared for them. If an opportunity doesn't work out, there will be another one. As long as you're rolling as a musician, as an artist, you're ready for whatever comes up. Exactly what that will be is hard to predict.

JD— Be open to ideas. Use your teachers for guidance, but be open. Say yes to opportunities. I feel sometimes like I might have a speech impediment: N...n...n...n... yes. Can you come? Yes. Say yes to opportunities and more of them will come.

PN— I grew up in Los Angeles and had a wonderful teacher, Alan de Veritch. I also was in the California Institute of Arts Youth Program. The whole morning was chamber music. I was told of a Russian violinist whose musical priorities were in this order: soloist, orchestra member, teacher, chamber musician. He immigrated to Israel at age 16 and had never played chamber music. When the opportunity came, he had no idea what to do. Listening and communicating are skills from chamber music that you would be wise to develop. Teachers and coaches can really help you. I had Henri Tamianka as a chamber coach, Paul Doktor as a teacher after Alan, and masterclasses with the god, William Primrose. Now, I can do a variety of things. Also, be aware of how you relate

to people. There are excellent players who don't do much playing because of how their relationships went. Be aware that you are part of a family, a circle that intertwines. You want to be a part of as many circles as possible in the viola family. More people equal more opportunities.

NN— Chamber music is good for brain development. MRIs have shown that musicians in a quartet use more parts of the brain and make quicker decisions than a fighter pilot. Open the mind; do that as soon as possible.

AD— If you are thinking career wise about money, you are not going to get rich as a solo violist. The best way to prepare economically as a violist is to be great at chamber music. Prepare for everything: orchestra, solo, free lancing. Be an opportunist. I insisted that all my students have exposure to the electric 5-string, for the practicality and technical experience—they can play more repertoire. Opportunity. Flexibility—rigidity doesn't cut it. The more tools you have, the better. Preparation is fundamental.

A final piece of advice was given to the students as the panel discussion ended. Alan de Veritch said, "Life is a gift. There are many ways to use music—within the family, as a part of our culture, in addition to career possibilities. The higher you are trained, the more you will enjoy it, however you choose to use music in your life."

To have the viola in your life, to play it and enjoy it: This is the legacy that has been passed down to young violists from their teachers, and their teacher's teachers, including Primrose, Ysaÿe, Vieuxtemps—all the way back to Corelli.

Myrna Layton holds a doctorate from the University of South Africa, has taught world music at Utah Valley University, and currently teaches a Topics in Music class at Brigham Young University. Her main assignment at BYU is as performing arts librarian, where she has been responsible for the Primrose International Viola Archive for fifteen years.

In Review: The 44th International Viola Congress

Ames Asbell and Martha Carapetyan

The 44th International Viola Congress opened on a cold and blustery, drizzly Friday, September 1, 2017, as scores of violists made their way into St. Andrew's on the Terrace, a lovely old church in the heart of Wellington, New Zealand. After warmly greeting the participants (and issuing the obligatory announcement about earthquake safety), congress co-host Donald Maurice led the group through the streets of Wellington past the Parliament and its iconic "Beehive" building to Pipitea Marae, a traditional meeting place for the urban Maori of the Wellington area. There were plenty of smiles, hugs and mini-reunions along the way as old friendships were renewed and new ones emerged between violists from around the globe.

Once gathered in the courtyard outside the *marae*, the group eagerly awaited the beginning of a *powhiri*—a traditional Maori greeting ceremony organized by our Wellington hosts. The event began as a Maori warrior in traditional dress emerged from the *marae* and challenged the group by gesturing with a spear, emitting loud, guttural calls, and making fearsome facial expressions. He dropped a branch in front of our group, which was

picked up by International Viola Society President Carlos María Solare to signal our group's peaceful intentions. Upon hearing a female voice chanting an invitation, we proceeded into the *marae* where we were welcomed, one by one, with a *hongi*—a ceremonial touching of noses and foreheads. Many smiles and a few tears were visible around the room as congress attendees experienced this powerfully intimate greeting.

The event continued with welcoming speeches by various officials, including Solare, Maurice and Mayor of Wellington Justin Lester. But of course, it had to include a bit of music as well. The Deseret Quartet, featuring violist Claudine Bigelow and her colleagues from Brigham Young University (Alexander Woods and Monte Belknap, violins and Michelle Kesler, cello), presented a gift to our hosts (a *koha*, in the Maori tradition) in the form of a mesmerizing performance of Ethan Wickman's rhythmic, swirling *Namasté*, which would prove to be one of the musical highlights of the congress. The *powhiri* concluded with refreshments, after which our Maori warrior led a group of appreciative violists in an impromptu lesson in the *haka*, a Maori posture



Congress attendees, led by Co-Host Donald Maurice and Wellington Mayor Justin Lester, approaching the Pipitea Marae for the Powhiri during the ceremonial opening of the 44th International Viola Congress in Wellington. Photos courtesy of the IVC.

dance with chanting. It was a very meaningful cultural event which made our visit to Wellington unique and unforgettable.

Congress Overview

The New Zealand congress drew 155 participants from 20 countries. The AVS was represented by the largest number of participants from any country. Some 70+ events, scheduled across 5 days in multiple locations throughout Wellington, made for some challenging transportation issues and very difficult choices for attendees.

The two primary congress locations—St. Andrew's on the Terrace and the New Zealand School of Music at Victoria University of Wellington—were geographically close but separated by a very steep hill. Many participants walked the steep climb up and back from St. Andrew's, while others opted for buses, ride-sharing services or taxis. For those willing to spend the time and energy to walk, there were stunning views of Wellington Harbor and the surrounding area at almost every turn.

The congress events themselves were well-conceived and ran very smoothly, thanks to the vision and curatorial skills of co-hosts Donald Maurice and Gillian Ansell, the organizational prowess of congress manager Elyse Dalabakis, and the professionalism of the many congress interns. The sessions were interesting and of high quality, communication was clear, events ran on time, and any technical issues were swiftly addressed. The organizers seem to have thought of everything, perhaps due in part to Maurice's previous experience as co-host of the 29th IVC in Wellington in 2001.



Violas on display in the Exhibit Hall

Wellington's somewhat remote geographical location attracted a small but very active group of presenters, and it was a treat to be able to observe them in multiple formats. Marquee performers Anna Serova, Roger Benedict and Roger Myers were featured in concerto and chamber music performances as well as in masterclasses, proving themselves to be stunningly well-rounded artists. Many of the presenters were featured in multiple events, which combined with jet lag to make for an exhausted but happy bunch by the end of this wonderful long viola-filled weekend!

It would be impossible to describe all of the wonderful events in the detail they deserve, just as it was impossible for us to attend all of the presentations we wanted. This review will provide a few highlights, organized by category of event.

Orchestral Performances

One of the true focal points of any viola congress or festival is the rare opportunity to hear viola soloists accompanied by orchestra, and Monday's congress offerings included an astounding seven concerto performances! The afternoon Wellington Viola Congress Orchestra Concert opened with Donald Maurice's beautiful viola d'amore playing in a double concerto by Christoph Graupner. Polish violist Marcin Murawski shone as his partner in the Graupner, as well as viola soloist in Michael Kimber's Variations on a Polish Folk Melody, with Renée Maurice singing the folk tune convincingly. Kenneth Martinson was also featured in a movement of a concerto by Rolla, and the soloists were accompanied by an orchestra comprised largely of students from the New Zealand School of Music, conducted by Martin Riseley.

A few hours later, the signature performance of the congress, "The Three Altos: A Viola Spectacular," showcased Roger Myers, Anna Serova and Roger Benedict in a gala evening of concerto performances with the New Zealand Symphony Orchestra. Held in downtown Wellington's Michael Fowler Centre, the event truly felt like a "night on the town," and a distinct air of excitement was felt as the audience members took their seats.

The first half of the program treated the audience to two world premiere performances. First, Myers shared his own commission of a colorful orchestration of Robert Schumann's *Märchenbilder* by composer Michael McLean, performing with abundant energy and panache. Serova then embarked on Italian violist and composer Roberto Molinelli's *Lady Walton's Garden*, which served as an apt prelude to the Walton Concerto to come later in the program. Inspired by Lady Susana Walton's Argentinian heritage as well as her garden "La Mortella" at their home outside of Naples, the piece ends with an energetic tango—which Serova danced herself, setting her viola aside and joined onstage by a professional dance partner. This surprising turn delighted the audience nearly as much as Serova's pristine playing.



"Three Altos" Roger Benedict, Anna Serova, Roger Myers, with Julia Joyce of the New Zealand Symphony Orchestra, performing Astor Piazzolla's "Libertango" in a rousing encore to Monday evening's concert.

Following intermission, Serova and the impeccable NZSO performed Israeli composer Boris Pigovat's "Poem of Dawn" in its New Zealand premiere, with nostalgic viola melodies soaring serenely over atmospheric orchestral textures. Sydney Symphony Orchestra principal violist Roger Benedict concluded the program with a brilliant, commanding rendition of the beloved Walton Concerto. Audience members were thrilled by another surprise as NZSO Principal Violist Julia Joyce joined the three soloists onstage for an encore. The quartet's performance of Astor Piazzolla's *Libertango* drew rousing cheers from the enthusiastic crowd, bringing an end to a spectacular evening of music-making.

Solo and Chamber Performances

The Wellington congress included a number of mixed recital programs entitled "Viola Potpourri"—delightful

collages featuring numerous performers and juxtaposing solo and chamber works in a variety of musical styles. Highlights of these performances included Andrea Priester Houde's premiere of *Monongahela*, a concerto for viola written by her former University of West Virginia viola student, C.E. Jones, as well as a new viola duo by Shawn Head, *In Paris With You*, performed beautifully by Katrin Meidell and Daphne Gerling. Daniel Sweaney performed a set of works by Penderecki, including the *Sarabande*, *Tempo di Valse*, and *Tanz* for solo viola, followed by a gorgeous performance of *Duo: Ciaccona* with violinist Annette-Barbara Vogel. Dutch violist Elisabeth Smalt presented two fascinating sets of contemporary pieces which utilized extended non-violata techniques such as stomping on a box, singing while playing and even shaking the beads on her jacket, literally embodying the theme of the upcoming 45th IVC 2018 in Rotterdam, "exploring new ways to perform."

In a particularly lengthy potpourri concert on Saturday evening, listeners were treated to a splendid and ambitious evening of chamber music which included performances by both the New Zealand String Quartet and the Deseret Quartet. The NZSQ were joined by Australian violist Roger Benedict for Mozart's String Quintet in G minor, and the Deseret Quartet performed the beautiful *Scene Andalouse* for Viola, Piano and String Quartet by Joaquín Turina, joined by pianist Jian Liu and viola soloist Anna Serova. The grand finale of the evening was the joyful Mendelssohn Octet, combining both string quartets in a spectacular tour de force. Listeners who stayed for the entire evening were not disappointed and left utterly inspired by the depth and virtuosity shared throughout the evening.

While the bulk of the performances were scheduled within the mixed "potpourri" format, there were also several themed recitals presented by a single performer or ensemble. Friday afternoon's opening recital featured the Ensemble della Piattellina, an international, intergenerational mixed ensemble based in Florence, Italy. Violist Dorotea Vismara of the Associazione Italiana della Viola and her children Benjamin Hoffman (violin) and Natania Hoffman (cello) were joined by Zilvinas Brazauskas (clarinet) and Irene Kim (piano) in a diverse program of music by Italian composers. The recital began with the musicians spread out in different locations throughout St. Andrew's church for the engaging work *Players* by Paolo Renosto. Other

notable works on the program included a lush, charming piano quartet by Romantic composer Giulio Roberti, selections from Luciano Berio's engaging Duets for Two Violins performed on violin and viola, and the austere soundscapes of Salvatore Sciarrino's *Centauro Marino*.

Australian-American violist Roger Myers's engaging "Bach Family Recital" introduced the audience to several lesser-known Baroque works which are included on his most recent recording. Among these were the virtuosic Sonata in C Minor by Wilhelm Freidemann Bach and the inventive Sonata in A Minor by Johann Joachim Quantz (whom Myers connected to the Bach family via the court of Frederick the Great). Myers's performance demonstrated great technical facility and sensitive interpretation, and he was ably assisted by harpsichordist Douglas Mews.

Research and Scholarship

In terms of research, the congress provided numerous offerings both in lecture and lecture-recital formats. Jutta Puchhammer-Sédillot shared her process of discovering, publishing and recording a collection of virtuosic French exam pieces in her lecture "Pièce de Concours (1896–1938)." A room full of violists hoping to hear her play were instead treated to excerpts from her stellar recording of these works. By contrast, those who attended Elias Goldstein's "Oh Mr. Paganini! Don't Be Such a Meanie!" lecture-recital were delighted by his performances of selections from the Paganini Caprices, impressively



Jutta Puchhammer-Sédillot in a fascinating lecture on the "Pièces de Concours"

rendered with all of the requisite technical fireworks. The audience was completely enthralled as he shared his own personal strategies for tackling this difficult repertoire.

Lecture-recitals exploring lesser-known works for viola are always a big hit at congresses, and it was a joy to discover the brilliantly virtuosic Italian concert etudes of Ferdinando Giorgetti, presented by Alicia Valoti and her colleague, cellist Jamie Fiste, as well as the new duos for viola and clarinet commissioned by "Violet" (violist Katrin Meidell and clarinetist Elizabeth Crawford) and duos for viola and bassoon discovered by Nancy Buck and bassoonist Franck Leblois. Violist Ames Asbell's two presentations of engaging trio repertoire for different instrumentations—oboe, clarinet, and viola; and voice, viola, and piano—revealed a group of compositions worthy of further exploration.

Pedagogical and community-related topics were also of great interest, particularly those in which the presenter shared a personal story or passion. Christopher Luther's research for his popular "Strength Training and Physical Wellness for String Players" session grew out of his own journey of recovery from injury, and Hillary Herndon's "Building Bridges: Fusing Conservation and Music Education in Tanzania" shared her work with African youth and university student volunteers through the Daraja Music Initiative. Christine Rutledge's insightful presentation about performing Bach on modern viola played to a packed house, as did a very well-organized and informative presentation about viola databases around the world, led by Myrna Layton of the Primrose International Viola Archive, Kristofer Skaug of the Dutch Viola Society and Daphne Gerling of the American Viola Society.

Masterclasses

The New Zealand congress offered many opportunities to witness great teaching in the masterclass setting, with eleven master classes offered throughout the five-day event. Christine Rutledge brought her research and considerable expertise in Baroque performance, specifically the Bach Suites, to her coaching of two fine young players in her Sunday morning masterclass. Roger Myers made an immediate difference with Xi Liu and Cora Fabbri by simply emphasizing fundamentals such as maintaining steady pulse and consistent setup, allowing the music emerge and proving that sometimes "less is

more.” Attendees also had a unique opportunity to hear Anna Serova work with a student on Pigovat’s *Poem of Dawn* before her Monday night performance of the same work. It is always fascinating for teachers to watch other teachers ply their craft in the rarified atmosphere of an International Viola Congress masterclass, where the student performers are often artists in their own right, and master teachers bring the highest level of musical and performance scholarship to their sessions.

Student Involvement

One of the least visible but most far-reaching features of any large conference or festival are events for students. For those who were able to make the trip to New Zealand, the investment provided tremendous opportunities for personal and professional growth. Two of the students who attended, Katie Brown and Alexa Sangbin Thomson, currently serve on the American Viola Society’s Youth Advisory Council. Brown, a graduate student at Eastman, participated in masterclasses with Roger Benedict and Marcin Murawski and also presented her own lecture, “Tracing our Roots: An Exploration of our Lineage through Viola Repertoire.” Thomson, who grew up in New Zealand and is now living in the United States, participated in a masterclass with Elias Goldstein and performed on a potpourri recital. Other student presentations included lectures by American Natalie Stepaniak and Australian Alix Hamilton, a lecture-recital by violist Luca Altdorfer of Hungary and a recital performance by Gema Molina Jiménez of Spain. Hopefully, these success stories will encourage more students to become involved in viola scholarship, performance and advocacy at the national and international level.

Community

The congress organizers were especially effective at creating a tangible feeling of community, not only between the violists gathered for congress events, but also within the larger context of Wellington. When an unexpected increase in congress enrollment prompted the addition of another venue, the organizers wisely realized that participants might not have time to travel back and forth for meals or snacks. Turning a negative into a positive, they planned lovely and delicious catered morning and afternoon teas and lunches in a room overlooking the city. Presenters and attendees looked

forward to these moments in the day where they could gather to network and enjoy a little viola camaraderie.



Viola Flash Mob performing at the Museum of New Zealand Te Papa Tongarewa

A viola “flash mob” at the Museum of New Zealand Te Papa Tongarewa on Sunday afternoon brought together a large group of violists for an all-viola performance of Pachelbel’s Canon, much to the delight of museum visitors. This event was also flawlessly organized, with buses arranged to transport participants to and from the museum on Wellington’s waterfront and boxed lunches so that no one would miss a meal or presentation. The wonderful Massed Viola Closing Concert, directed by Marcin Murawski and featuring the viola ensemble compositions of Michael Kimber, also provided opportunities for violists of all ages and abilities to perform together.

The opening *powhiri* at Pipitea Marae and the concluding gala dinner at the remarkable Parliament Building bookended the Congress, immersing the entire gathering in Wellington’s marvelous architecture, history and culture. Expertly planned by the congress staff for both edification and enjoyment, these events will leave a lasting impression on all who participated. In addition to the official congress events, visitors were charmed by Wellington itself—its natural beauty, its cosmopolitan atmosphere, and the wonderful citizens who welcomed and made us feel at home.



View of the stunning Wellington Harbour. Photo credit: Martha Carapetyan.

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Conclusions

Overall, the 44th International Viola Congress was a delight and we are so glad we made the trip. With so many interesting sessions and excellent performances, the biggest problem was deciding which presentations we'd least like to miss!

It was a gift to share the rich world of viola performance and scholarship with friends and colleagues from around the globe, while getting to experience the amazing sights and culture of the beautiful city of Wellington. Warmest thanks and congratulations are due to the congress staff and interns for making this event a joy from start to finish!

Ames Asbell is Assistant Professor of Viola at Texas State University, where she founded and directs the Texas State String Project. She is honored to serve on the AVS board and as Assistant Festival Coordinator for the 2018 AVS Festival.

Martha Carapetyan is a viola performer and teacher living in Austin, Texas.

One Big Viola Adventure: The Life of Carleen Hutchins

D. Quincy Whitney



In 1950, Carleen began apprenticing to Karl Berger at the same time she began viola experiments with Frederick Saunders. Photo courtesy of Carleen M. Hutchins estate.

*Editor's note: This article draws upon the extensive research into Carleen Hutchins that the author undertook for her book, *American Luthier: Carleen Hutchins, the Art and Science of the Violin*, which has recently been longlisted for PEN America's Jacqueline Bograd Weld Award for Biography as one of ten best biographies of 2016. Carleen Hutchins published an article in the summer 1988 issue (vol 4.2) of JAVS, entitled "The Acoustics of the Viola," which can be accessed by visiting http://www.americanviolasociety.org/PDFs/Journal/JAVS-4_2.pdf*

A Viola Adventure

If ever there was a mysterious, unexpected or uplifting adventure involving a viola, it would be a viola in the hands of pioneering luthier Carleen Hutchins, about whom her mentor physicist Frederick Saunders once asked: "What is the feminine of Stradivari?"

Carleen made fun of the viola; swapped her trumpet for a viola; bought a \$75 viola from Wurlitzers; took lessons on a viola; traded a pig for a viola; carved her first viola; named her viola after a pig; sprinkled sand on viola plates; punched holes in her viola; listened to the wind swirling inside a viola, then cut it up. When she was diagnosed with breast cancer, Carleen Hutchins brought a viola to the hospital and hid it in the closet. She befriended her anesthesiologist who was also a violist. She stole a hospital phone booth shelf to make a viola; then carved a hospital quartet. She invented an ergonomic "monster" viola for a celebrated conductor. She then revolutionized—and upset the viola world—by making a vertical viola—with which Yo-Yo Ma won a Grammy!

If the truth be told, every epiphany in the long life of Carleen Hutchins involved a viola.

An only child, a tomboy who befriended the outdoors, Carleen Maley began whittling at the age of four, and then took up the bugle when a neighbor gave her one. Carleen bugled her way through ten summers of Girl Scout Camp where she learned the self-reliance and independence that would sustain her innate belief in her ability to do anything she put her mind to, despite the fact that it might mean dipping her toes into uncharted territories she knew nothing about.

In Montclair High School, Carleen, a master woodworker by the time she graduated from high school, had since traded the bugle for a trumpet. By senior year, she had beaten out all the boys and had become first chair trumpet in band and orchestra. It was there that she first noticed the viola, and made fun of it because it was "so quiet."

Trading the Trumpet for a Viola, and a Viola for a Pig

In 1938, when Carleen began teaching primary school science at the Brearley School in Manhattan, Carleen discovered that her colleagues loved to play chamber music and was invited to join them. When she brought her trumpet to a Manhattan apartment, after one session, her friends said, “Your trumpet is too loud. We need a viola! Can you teach yourself viola?” Carleen traded her trumpet for a viola, buying a \$75 viola from Wurlitzer’s. She began viola lessons and enjoyed playing chamber music.

In September, 1945, on the first day of school, Carleen Maley met Helen Rice, the “Great Lady of Chamber Music,” who had just accepted the job as head of the strings program at Brearley. Rice had a double dilemma on her hands—a desperate situation in that she was trying to build a school-wide string program but had just one string player. The second problem was that she also had a very pregnant sow on her family farm in Stockbridge, Massachusetts. Rice knew that the primary school science teacher had a menagerie of animals in her classroom.

On the first day of school when Rice met Carleen for the first time, she asked Carleen: “Would you like to have a piglet for your classroom?” “Yes, indeed!” said Carleen. “Well, here’s the deal,” bargained Rice. “I also know that you play viola. If you come to my room on Friday afternoons to play viola with my students, I will give you the pig!”

Susie the Pig, the First Viola, and Eating One’s Hat

The children at Brearley named the piglet “Susie,” because as she ran about the halls, skidding like a clean, white ballerina on her tippy toes—and because the Latin department suggested it because *sus* in Latin means “pig.” Susie lasted six weeks at Brearley until she had to go back to her fate at the farm.

One day, in 1947, Carleen told Helen she did not like the way her viola sounded and that she had decided to try and make one. Helen Rice thought Carleen was crazy to even think she could teach herself to make a viola. But Carleen persisted, even as Helen declared war on the idea and made her second wager: “Carleen, if you manage to make a viola, I will eat my hat!”



Carleen Hutchins with Susie at the Brearley School

A pig for a viola. Photo courtesy of the Hutchins estate.

Shortly thereafter, Carleen, now pregnant with her first child, decided to try making a viola. Two years later, Carleen finished her first viola. Helen and her chamber music friends tried it out and pronounced it “the work of a good carpenter.” Helen promptly made a cake in the shape of a hat and wore it on her head for the party she held in celebration of the new viola.

Carleen named her viola “SUS #1” in honor of Susie the Pig. Henceforth, all instruments made by Hutchins carry this prefix before each number.

Carleen will never make another viola—Or Not!

At the time, Carleen never expected to make another viola. Then one day, in 1949, Helen suggested that Carleen needed to take her viola to show to Karl Berger, a German master luthier whose shop was located near Carnegie Hall. Carleen took her precious viola to Berger. He looked at it, tapped it, studied it inside and out and turned to Carleen, saying: “Would you like me to help you make it better?” “Yes, of course,” said Carleen.

To her horror, she watched as Berger took her apart her viola, piece by piece. With it now in pieces again, the viola that had taken two years to make, Carleen felt totally defeated. But Berger had showed her where she needed to continue carving the plates to make the viola sound better. Even as she returned home, frustrated but curious. Upon heeding Berger’s advice and returning to present to him her modified viola, she discovered that

her viola did indeed sound better. Berger had hooked the curiosity of Carleen Hutchins, and she began to contemplate whether she could face making a second viola.

Meeting Saunders: A Biologist Jumps Into Physics

In the summer of 1949, just months after meeting Berger, through the network of Helen Rice, Carleen met Harvard physicist Frederick Saunders who had retired to South Hadley, Massachusetts. Saunders was an avid chamber music player—violin and viola—who had been investigating string instrument acoustics as a hobby in his retirement.

When she met Saunders and showed him her viola, Saunders tapped it, played it and then returned it to her, smiling. “Young lady, I would be most happy to see your next viola!”

Carleen had not planned on making one.

But Sanders had given to Carleen some reprints of his published articles on violin acoustics. As she looked them over, Hutchins noticed that most of the experiments Saunders had set up involved putting weights on the bridges of instruments and testing them in a sound chamber. When she asked him why this was the case, Saunders exclaimed: “I do not want to ruin an instrument!”

Then Carleen asked: “What would you do if you had instruments that could be destroyed in experiments?”

Saunders: “What luthier would be crazy enough to make instruments that would be destroyed?”

Hutchins blurted out: “I will!”

Chasing Gasparo: The Second Viola

Even as she was studying how to make her viola better with Berger, Hutchins continued to play chamber music in the Brandenburg evenings hosted at Helen’s 67th Street apartment. It was there that Carleen first met violist Eunice Wheeler and noticed her beautifully-sounding 1560 Gasparo da Salò viola. Wheeler eventually allowed Hutchins to use her viola to make patterns for her next instrument. Hutchins recalled: “I didn’t fully realize at the

time how lucky I was to get a start on such an instrument as this—an extremely beautiful viola in marvelous condition that played gorgeously.”

When Helen Rice invited Carleen to bring her completed second viola to the Musical Instruments Department at the Metropolitan Museum of Art, museum curator Emanuel Winternitz asked Hutchins if she would like to obtain a Fulbright Scholarship to tour European museum collections in order to copy old stringed instruments.

Carleen turned this sweet offer down, claiming: “I am sorry but I have another life that I must follow”—that of running a household and raising children. Carleen eventually made 35 instruments under the tutelage of Berger—mostly violas and one cello.

Hutchins recalled this time when making violas was still a hobby: “I had no intention of getting into violin research even then—but it seemed to be coming at me one piece at a time.”



Carleen Hutchins carving fiddles in her kitchen, circa 1955. Photographer: Russell Kingman, Courtesy of the Hutchins estate.

Apprentice to Two Masters; The ASA Medal

Suddenly, within a matter of months, Carleen found herself apprenticing to two masters—Berger and Saunders. Blessed with a spouse who had encouraged her to try viola-making, Hutchins found that her husband Mort picked up the slack in nearly every corner of the household. Hutchins recalled what working with Berger and Saunders meant to her:

I was raising two kids and taking care of two elderly parents and my husband and keeping the household going and doing this at that same time. But it saved my life because I just didn't want to settle down. As my husband said, you don't need to just settle down to dishes, diapers and spinach.

By the fall of 1953, with a two-year-old daughter and a five-year-old son, Carleen had made seventeen violas. The Saunders-Hutchins correspondence had intensified around the physicist suggesting new experiments every day for the apprentice luthier to execute and report her findings. Carleen found new validation in working on acoustical physics with such a distinguished physicist as Saunders. And likewise, Saunders now had an experienced luthier learning to make instruments even as she was offering them up as guinea pigs for experiments. Carleen Hutchins essentially taught herself acoustical physics by carving fiddles in her kitchen.

In 1954, when the Acoustical Society of America awarded Saunders the Honorary Fellowship, the highest honor bestowed by the ASA, for his work in musical acoustics, Saunders had cautioned his young apprentice from attending the ceremonies as she most likely “would not understand it all.” In 1998, thirty-four years later, the ASA awarded Hutchins the same award—the only female to win such award since the first one was given to Thomas Edison in 1929.

Violas and Violists—Louise Rood, Eugene Lehner, and Lionel Tertis

Saunders was constantly testing the Hutchins violas with chamber music friends and associates, particularly professional violist and Smith College professor Louise Rood who pronounced SUS #26 “perfect!”

Hutchins family log books showed an ongoing series of comments about the growing interest of Eugene Lehner, Boston Symphony and Kolisch Quartet violist, in the Hutchins violas.

During this time, Englishman Lionel Tertis was actively promoting his viola model, claiming he had solved the viola puzzle. Tertis, who had first promoted the viola as a solo instrument, addressed the size-playability problem by proposing a smaller viola— $16 \frac{3}{4}$ “instead of $17 \frac{1}{8}$ ”—that he claimed still had a great, deep viola tone.

In October, 1956, a family log entry by Hutchins reported her experience in meeting Tertis: “He has the courage of his conviction and has tried everything he can think of to make the form of the viola easier to play, and with more tone—especially on the C-string.” Hutchins mentioned her interest in his “lopsided model.” When Saunders suggested that the only way to know if was on the right track was for Carleen to make a Tertis-model viola herself. While there is no further mention of the Hutchins experiments with the Tertis viola model, a review came indirectly from another direction.

On March 13, 1959, Carleen celebrated, recording a thrill in the family log: “Eugene Lehner swapped his Tertis-Richardson viola for my #31. Will play in Boston Symphony. Yippee!!!!”



Measuring the thickness of a violin plate. Photo courtesy of the Hutchins estate.

Breast Cancer and the Hutchins-Apgar Friendship

On December 2, 1956, just five days after a diagnosis of breast cancer, Carleen sat in a hospital room at Columbia Presbyterian Hospital. Upon learning from her doctor that her anesthesiologist Dr. Virginia Apgar was also a violist, Carleen brought in SUS #23 and stowed it the closet.

Apgar was internationally known for virtually inventing the field of neonatal anesthesiology and for her development of the APGAR score, a standardized method for evaluating newborn health at the time of birth based upon her own name: Appearance; Pulse; Grimace; Activity; and Respiration.

On the night before the operation, Apgar stopped by to see her new patient. Carleen wasted no time, and blurted out: “Dr. Haagenson suggested you might be interested in one of my violas and I brought it; it’s in the closet. Would you like to see it?”

At that moment, Apgar took up SUS #23 and began playing it right in the middle of Clarkman Pavilion, to the great surprise of the nurses on the floor. Apgar became so distracted with playing, she had to return later to her patient’s room to finish obtaining Carleen’s medical history.

Hutchins and Apgar struck up a friendship while Carleen was recovering in the hospital. As Apgar had no family of her own, she was soon adopted by the Hutchins family. One of the first medical prescriptions Carleen received from her doctors was to exercise the arm, and that playing viola was, indeed, a great way to help heal.

Carleen resumed viola lessons, continued to play viola at Helen Rice’s Brandenburg evenings. In addition, Apgar invited Hutchins to a rehearsal of the Teaneck Symphony. Soon after recovery, Carleen was escaping her busy household to play viola with this local symphony.

The Phone Booth Caper—Two Violists Steal Some Curly Maple

In the spring of 1957, during one of her post-op visits, Carleen worked up her courage to ask Virginia about the curly maple shelf in the phone booth on the first floor of the hospital. She had seen it and thought it would be perfect to make a viola. After checking into it, Apgar

concluded that the only way to obtain said phone booth shelf was to simply take it!

Carleen made a replacement shelf, then planned the heist with Apgar and Petie Evans, a woodworking teacher and cohort from Brearley. On a dark evening in March, the trio rode to the hospital in Apgar’s blue roadster. Hutchins was toting her son’s briefcase filled with tools and a newly stained maple replacement shelf. Apgar wore her white doctor’s coat and they arrived at the Emergency Room entrance.

The first challenge was to remove the maple shelf. As Hutchins had missed a hidden dovetail joint, her replacement shelf proved too long. Her only option was to repair to the ladies room, enter a stall, and then place the shelf on the toilet seat, for leverage, to saw the extra wood off with a hacksaw. Meanwhile, Dr. Apgar is fielding strange looks from nurses wanting to visit the restroom, dissuading them by saying the restroom was being serviced.

By ten o’clock that evening, the heist had been successful, much to the horror of Carleen’s son Bill who was appalled and embarrassed to learn that his mother had stolen something from the hospital while using *his* briefcase!

The Apgar Quartet

Soon after the spurious phone booth caper—no doubt inspired by the stolen goods—a pretty piece of curly maple—Apgar asked Hutchins to teach her to make a viola.

Apgar was Hutchins’s first pupil in violinmaking (Hutchins taught nearly fifty students over a decade). Apgar, so intent on each step, took copious photographs of the process and dropped her viola more than once, resulting in cracks that sometimes required extensive repair work. Eventually, Hutchins taught Apgar to make three other instruments—a violin, a mezzo and a cello—thereby comprising a quartet. When Apgar died suddenly in 1974, while Hutchins was overseas, the cello was still in process, later completed by Hutchins. Today, the Apgar Quartet is owned by and housed in Columbia Presbyterian Hospital. The College of Physicians and Surgeons Chamber Music players gives an annual concert featuring these instruments in honor of Apgar, anesthesiologist and luthier.



Hutchins using Chladni patterns to test a violin plate. Photo courtesy of the Hutchins estate.

Amateur Viola Maker Takes on the String World?

*“Can you make a family of violins
across the range of a piano?”*

The question came as a total surprise from a complete stranger. One day, in August 1958, Dr. Henry Brant, composer and professor at Bennington College, in Vermont, came by 112 Essex Avenue to pay the “New Jersey Housewife Violinmaker” a visit. Brant had read several articles about Hutchins and his curiosity got the better of him. Hutchins, taken quite by surprise, pondered the question for all of ten minutes and then agreed, saying, “I agreed to do something in ten minutes but it would take me almost a decade!”

A Fiddle Family—An Old Idea—The *Viola Organista*

Though Hutchins would eventually be criticized by musicians who thought it a “silly” idea to “fool with the [sacred] quartet,” the idea of creating a sonorous, tonally compatible string family had actually been around for centuries.

Ever since the development of the bowed stringed instrument—and particularly, the lira da braccio made famous by Leonardo da Vinci who was a virtuoso on this instrument—Leonardo and his contemporaries became fascinated by the way that the bow could elongate the string sound, the sound closest to the human voice. What about the ease of the keyboard? Could it be combined with the bowed string to make a special musical instrument?

Da Vinci’s solution to this problem is found in his notebooks, circa 1500, in which there are numerous detailed drawings and copious notes about an instrument he invented—but never made—that he called the *viola organista*.

In 1581, Vincenzo Galilei, virtuoso lutenist and father of Galileo, recorded that he had seen and heard a similar hybrid instrument not unlike Da Vinci’s *viola organista*. Galilei wrote: “I tuned this instrument in lute-like fashion and when well played, it produced the sweetest sound, not different from an ensemble of viols.”

On November, 2013, a YouTube video featured a demonstration of Da Vinci’s *viola organista*, constructed by Polish luthier Sławomir Zubrzyckia according to the inventor’s detailed notes. The instrument is a magical combination of an organ, a set of viols, and a clavichord.

In addition, the Amati Quartet housed in the collection of the National Music Museum, demonstrates the fact that Andrea Amati was also experimenting with different-sized stringed instruments.

The Violin Band

In 1619, a reference to a family of violins—a fiddle band—surfaces again in the famous musical instrument catalogue of musicologist Michael Praetorius, *Syntagma Musicum*:

The bass, tenor, and descant of this instrument (the last of which is called violin, violetta, piccolo and rebecchino) all have four strings and the very small violin (called pochette...) has three. All are tuned in 5ths. Since everyone is familiar with these instruments, it is unnecessary to deal further with them here.

As Praetorius was the Kappelmeister in the Duke’s court, this term implied that he was a leader of stringed instruments. In fact, Praetorius may even have been a leader of a “violin band,” a precedent for the Hutchins violin octet. *Terpsichore*, a 1612 composition by Praetorius, featured a collection of French courtly dances that might have been used in the French court violin band known as *Vingt-Quatre Violons du Roy*. In fact, the French musicologist Mersenne wrote of large groups of stringed instruments, “though twenty-four [as minimum

would] suffice, consisting of six trebles, six bass, four *hautecontres*, four *tailles*, and four *quintes*.' Thus the group played in five parts, with six violins on the top part, four violas on each of the three inner parts, using instruments of different sizes, even though they were in unison."¹

Given this information, it is not surprising to discover that Stradivari was always experimenting with different sounds and different sized instruments. The Stradivari Museum in Cremona has in its collection evidence that suggests this experimentation. In the collection, there are paper dyes for various stringed instruments of different sizes—soprano da braccio; viola d'amore; viola da gamba; wood forms for a viola tenor and viola contralto. What happened to all those violin band instruments of differing sizes?

Use and disuse determines what musical instruments survive over time. A century later, natural attrition may have been solidified by one virtuoso composer—Joseph Haydn—who was one of the string quartet's earliest proponents. Haydn wrote so many string quartets—83 to be exact—he was dubbed the "father of the string quartet." Haydn perfected his compositions even as he popularized this genre in musical repertoire, and soon

the four instruments used in the string quartet repertoire became the standard.

Searching for the "True Tenor"—Asking Too Much of the Viola!

Even so, two centuries later, the search for the tonally matched fiddle family continued in the 20th century. By 1905, French luthiers Leo Sir, Sr., and Leo Sir, Jr., had invented six instruments to complement the quartet—sursoprano, mezzo-soprano, contralto, tenor, baryton, and sans-basse. The Dixtour Leo Sir (ten instruments in all) spanned the complete palette of the timbres of the human voice.

Sir argued that the major problem was that the standard string quartet had no true tenor voice, quoting a 1690 letter of Marquis Ariberti of Cremona, in which he ordered two altos from Stradivari—one to be used to play contralto, the other, tenor. Though Dixtour Leo Sir won a Silver Medal at Liege in 1905 and a Grand Prize at Bordeaux in 1907, the ensemble was destroyed by fire. The death of Leo Sir Jr. in war ended the run of the Dixtour Leo Sir.

THE ACOUSTICS OF THE VIOLA

by
CARLEEN M. HUTCHINS

The viola has been characterized as "the ailing member of the violin family—too small for its tone range—to large to play comfortably under the chin." (Bessaraboff, 1964). Yet it is the viola which holds the string quartet together. It was the viola which Mozart preferred to play. It was the viola for which Brahms and Hindemith wrote so beautifully, exploring the rich low blending sounds and highlighting the characteristic upper tone-range.

In his book, *The History of the Viola* (1980), Maurice Riley has documented most effectively the early beginnings of the viola and its place in the musical literature of our culture.

My concern for many years has been to try to document and understand the underlying mechanisms which make for the differences in tonal qualities between the viola and the violin, and to discover the acoustical characteristics of the best violins and violas. After constructing and testing, both electronically and musically, over 150 violas of all sizes from 12 to 20 inches in body length as well as testing many famous violins and violas, I believe I have a few of the answers.

Taste In Viola Tone

Too often there seems to be a trade-off between the full rich wonderfully mellow low sounds of the viola and facility in playing in the higher positions. Since it is seldom possible to achieve the rich low tones of the big 16 1/2 to 17 1/2 inch violas in those around 16 inches or less in body length, each violist is confronted with a similar problem. The player has to work out a trade-off to suit his or her own physical

characteristics and tonal concepts in relation to playing demands.

During the three years in the early 1960s that I worked on constructing violas under Simone Sacconi's direction with the encouragement of Rembert Wurlitzer, I was privileged to follow Sacconi's drawings of the MacDonald Stradivarius viola, with comparisons to the patterns and tests I had already made of the Casavetti Strad viola in the Whittall Collection at the Library of Congress with the help of Boris Kroyt. Violas which I have made on this pattern have turned out to have good tone and playing qualities with especially fine sound in the higher register, but I have never been able to attain the full range of rich low tones that can be produced in the somewhat larger violas patterned after the work of Gasparo da Salò. The very beautiful, sophisticated C-bout curves and the narrow upper bouts of the Strad pattern viola make it very difficult to achieve the wide flat arches of the Gasparo pattern, which seem to cause the differences in tone qualities.

Early in my viola-making I was privileged to talk to Jay C. Freeman who had built up the Wurlitzer Collection during the first part of this century. He indicated that if I wanted to make violas with "real" viola tone, I should work from the Gasparo model (Hutchins, 1976). Fortunately, through my connections with F. A. Saunders, (then retired as head of the Harvard Physics Department where he had pioneered violin research in the USA) and Helen Rice, (founder of the Amateur Chamber Music Players), I had access to the beautiful Gasparo viola owned by Eunice Wheeler of Worcester, Massachusetts, which Saunders had tested many times in the Harvard Laboratories. Saunders was very generous in letting me make patterns from this instrument, as well as in comparing its tonal qualities to my own productions

3



Vibrational patterns of a pair of unattached top and back plates. (Courtesy Carleen M. Hutchins and Scientific American)

over a period of thirty years. Eventually she purchased a 16 1/2" viola of mine, patterned after the big 17 1/2" Gasparo when she could no longer handle the big one with ease.

Coupling of "AIR" and "WOOD" Vibrations in Violin Family Instruments

As in every type of stringed instrument, especially those of the violin family, there are a multitude of interrelated factors to be considered. Almost any generalization about how a violin or viola works is apt to be wrong in some respect. There is one generalization, however, that has emerged in my work that so far holds good for any sized violin family instrument, namely: The more evidence there is of coupling, or close cooperation between the vibration modes of the wood of the box and those of the air modes inside the cavity the better the tone and playing qualities. This statement is based on electronic tests of a wide variety of instruments of the violin family as compared with the judgments of fine musicians, both players and listeners over the last 30 years.

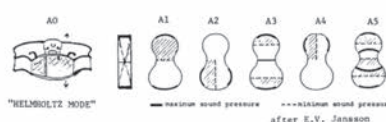
Air Cavity Vibrations

For a long time it was thought that

Figure 1

Violin "air" or cavity modes. The A0 or "Helmholtz" mode at the left is a breathing mode of the whole corpus with the top and back acting like a bellows, particularly on the bassbar side, with the soundpost acting as the fulcrum of a rocking lever. It has been estimated that the air moves in and out of the f-hole on the low string side at about 10 miles per hour. The higher cavity modes, A1, A2, etc. are similar to closed tube modes and radiate out of the f-holes depending somewhat on their geometry.

VIOLIN "AIR" OR CAVITY MODES



5



Jansson showed that the next higher cavity mode—referred to as the A1 mode—is caused by air vibrations moving from one end of the box to the other somewhat like the air in a closed tube with a pressure maximum first at one end and then the other with a node in the middle. The frequency of this mode is controlled primarily by the length of the box—a very important factor in the acoustics of the viola. Jansson also worked out the geometry and approximate frequencies of still higher cavity modes of the violin as shown in Figure 1.

The first two pages of Carleen Hutchins's article "The Acoustics of the Viola," published in the Journal of the American Viola Society, volume 4, number 2 (Summer 1988).

In 1935, the challenge was taken up once again by an American luthier Frederick Dautrich of Torrington, Connecticut. In his pamphlet *Bridging the Gaps in the Violin Family*, Dautrich took up the argument put forth by the Sirs, noting the problem of the missing tenor voice and the fact that the viola is required to do too much tonally. “No matter what part the viola is given to play, it can never be more than an under-sized *alto* instrument, tuned an octave above the cello. *Where then is the tenor instrument?*”

Dautrich answered by creating three intermediary violin-shaped instruments—*Vilonia* (a new alto violin); *Vilon* (his answer to the tenor); and the *Vilono* (small bass). If not for Dautrich, Hutchins often admitted her work to create the new violin family would have taken much longer than a decade.

The Viola and the New Family of Fiddles

In the minds of the Sirs and Dautrich, the search was clear—Haydn’s string quartet did not include a “true” tenor instrument. The crux of the situation is that the viola sound, that alto/tenor sound, is the tonal backbone of the quartet—that medium sound between the treble-sounding violin and the deeper bass tones of the cello. So, in a very real sense, Carleen was the perfect person to consider inventing the new family of violins—not only because of her curiosity, common sense and courage, but because she was viola-centered herself—as a violist, luthier and scientist. After all, she had begun her work with stringed instruments by focusing on the tonal and ergonomic challenges inherent in the viola enigma.

The Hutchins Violin Octet

“Dautrich saved us years of cut and try.” Hutchins always acknowledged the fortuitous discovery of Dautrich and the purchase of his instruments. Originally, Hutchins planned to make a family that would fit around the conventional violin. But when the conventional violin was played with the octet, it could not be heard, leading Hutchins to feel that she needed to “remake” a violin of conventional size according to her principles. The result was the Mezzo, also known as the He-man Violin for its resonance and projection qualities.

The instruments of the octet are listed here in chronological order: Alto (1959); Tenor (1960); Soprano (1960); Baritone (1960); Small Bass (1960); Contrabass (1960); Treble (1961).

1. Alto violin:

And so it is no surprise—or accident—that the first octet violin Hutchins made began with a viola. She made the *Alto Violin* by cutting down an enlarged viola that had been a cut-down sixteenth-sized child’s cello.

2. Tenor violin:

Shortly thereafter, violist Louise Rood sent Hutchins Dautrich’s brochures about his violin family—the *Vilonia*, *Vilon*, and *Vilono*—which inspired Hutchins to make the second violin of the octet, the *Tenor Violin*. Hutchins figured that the tenor had to be twice the size of the standard violin, and then found that Dautrich’s *Vilon* measured close to the desired dimensions, except for the depth of the ribs. Carleen cut down the ribs, but eventually found it too short, so she made a second tenor from scratch.

3. Soprano violin:

Hutchins made the Soprano using a $\frac{3}{4}$ violin that Brant had struggled to tune in this range.

4. Baritone violin:

Hutchins found that the Dautrich *Violino* had just the right wood resonance.

5. Small bass:

Hutchins collaborated with bass-maker Donald Blatter who offered his bass parts to help make the small bass.

6. Contrabass violin:

This instrument began with a cracked Prescott bass.

7. Treble “Trouble”:

The tiniest fiddle in the family was the toughest for several reasons.



William Berman, a violist who taught at Oberlin Conservatory, played the Alto Violin as a viola for over twenty years in orchestral and solo performances all over the world. Originally, he taught himself to play it da braccio by placing it on a pile of books, to allow him to rest—and slowly strengthened his arm to accommodate the larger viola. Photo courtesy of the Hutchins Estate.

The “He-Man” Violin: the Mezzo

During one of those early concerts, pianist Rosita Levine was sitting in the audience listening to Kroll play his Strad alongside the Hutchins alto, tenor and baritone violins. Levine asked Kroll: “I can’t hear that Stradivarius! What’s the matter?”

The problem was balance. Up until this moment, the octet had consisted of seven new violins, meant to be played with the traditional violin. The incident with Kroll spurred Carleen to consider that the conventional violin was perhaps not compatible with the octet family—beginning with the fact that it was not loud enough.

So Hutchins and Schelleng designed a new, slightly larger violin nicknamed the “He-Man” violin. To make this instrument, the mezzo violin, Hutchins added violin strings to a 16-inch viola-patterned instrument that she had already made with violin resonances. The mezzo completed the Hutchins octet family of eight violins. The debut concert of the Hutchins Violin Octet took place in 1965 at the 92nd Street YMHA in New York City.

The Kroll Quartet and Two More Debuts

In the spring of 1959, Carleen turned a corner in Manhattan and unexpectedly ran into Mrs. Kroll, wife of William “Fritz” Kroll, violinist for the Kroll Quartet, who promptly mentioned that Fritz had a student in need of a viola, and would Carleen please bring one of hers by the apartment?

Carleen brought SUS #34—a 16 $\frac{3}{4}$ -inch Gasparo-patterned viola that Hutchins described as “the best viola I could lay my hands on with a lovely sound that seemed very responsive and easy to play.” Serendipitously, Carleen came by at the same time that the Kroll Quartet was rehearsing. Violist David Mankovitz picked it up, and as Carleen describes it, within ten minutes, he was glancing at his colleagues knowingly. Mankovitz promptly asked Carleen what she wanted for it. He paid her then and the rest is history. Mankovitz played SUS #34 with the Kroll Quartet for more than a decade all over the world, keeping company with Kroll’s Stradivarius violin and two other old Italian instruments.

In early 1961, Carleen recorded another thrill in the family day book: “Lehman played #41—revarnished in dark red by some Boston violin maker—very excited by seeing him play it at Carnegie Hall stage—almost feel as if it were my Carnegie Debut!”

In 1961, Helen Rice hosted two early concerts featuring the first five octet violins—soprano, alto, tenor, baritone and small bass—one at her farm in Stockbridge. The second concert held at her 67th Street studio included a stellar ensemble of professional players—William Kroll on his Stradivarius; cellists George Finckel, Sterling Hunkins, Bob Fryxell; and violist Louise Rood. Hutchins held dear the memory of watching George Finckel’s reaction, with tears running down his face: “He said: ‘This is the first time I have ever been able to talk back to a piano in a Brahms sonata.’”

The Budapest Quartet, the Library of Congress, and the Cassaviti Viola

In April, 1962, Hutchins received her second Guggenheim Foundation grant—awarding her \$4,500 a year for three years. As she had become ever more interested in studying old instruments, Carleen set her

sights on studying the 1727 Stradivari viola, “Cassaviti,” in the Whitall Musical Instruments Collection at the Library of Congress. After months of correspondence, Carleen was finally given permission to come visit the collection to study the Cassaviti up close—touch it, measure it, make a pattern from it.

At this time, the Budapest Quartet was quartet-in-residence at the Library of Congress. Three years before, Hutchins had attended a concert in Montclair featuring the Budapest Quartet. Carleen had convinced violist Boris Kroyt to visit her shop at 112 Essex and then later met him at LaGuardia airport in order to deliver three violas to him to try. In light of this camaraderie, Kroyt agreed to accompany Hutchins to the Whitall Pavilion, largely to assuage museum curators about Hutchins handling the invaluable viola.

On March 3, 2017, history came full circle when I was invited to present a talk about Hutchins and my book *American Luthier* at the Library of Congress. I was thrilled to discover that I would give my talk in the Whitall, standing just a few feet away from the Cassaviti, enclosed in its special, secure glass case. It was hard not to imagine Carleen sitting in the chair next to the valuable viola she had studied so carefully.

***Scientific American* and the Catgut Acoustical Society**

In November, 1962, through a most serendipitous last-minute change in editorial plans at *Scientific American*—the cover story had suddenly been pulled—Carleen Hutchins lucked out. Not only did *Scientific American* agree to publish her article “The Physics of Violins”—the first article she had authored without Saunders—they chose it for the cover!

Hutchins was pleasantly surprised and a bit overwhelmed by the response as she received about 200 letters from physicists and luthiers all over the world—letters that her colleagues John Schelleng and Bob Fryxell helped her answer. In fact, this surprising response became the catalyst for the team of four friends—Saunders, Schelleng, Fryxell, and Hutchins—to found a group devoted to violin acoustics—named when Schelleng jokingly called their group the “catgut acoustical society.” The name stuck.

The Catgut Acoustical Society was officially founded the following spring, around the ping-pong table in the side yard at 112 Essex Avenue, with twelve members present, including Hutchins, Apgar, Schelleng and Fryxell, with Saunders unable to attend due to poor health.

Upsetting the “Fiddle” Cart

“The Physics of Violins” not only presented the Saunders-Hutchins experiments in violin acoustics; it also introduced her new family of violins. Hutchins was totally unprepared for the bias that came from every direction in the string world.

Luthiers criticized her for bringing science into the luthier’s workshop. In fact, one cannot really separate the science of acoustics from the craft of building musical instruments.

Dealers criticized her for comparing old violins with new ones. Common knowledge was that old instruments were always better than new ones. (To think otherwise threatened the dealer’s livelihood.)

Teachers (often with a close connection to dealers who had a vested interest in a teacher’s recommendations to students) were warned off recommending a Hutchins instrument because she “put electronic synthesizers in them!” Despite this blatant lie, how else could dealers explain the louder, deeper resonances of instruments made by the “New Jersey housewife violinmaker”?

Players, enamored of the string quartet, complained that no one should “mess” with something that is already perfect. Why make a family of eight fiddles when four had worked just fine for centuries?

Even physicists were split. While some welcomed Hutchins into the fold, others questioned how a self-taught biologist and trumpet player could be taken seriously in the world of acoustical physics and strings.

And then, of course, the total viola joke—the viola in the new violin family had to be played like a cello!



Vibrating a viola in a sound chamber. Photo courtesy of the Hutchins estate.

Stokowski and “The Monster” Vertical Viola

By June 1962, conductor Leopold Stokowski must have learned of the Hutchins alto violin, otherwise known as a “vertical viola.” Upon the inquiry from the famous conductor, Hutchins promptly sent him size charts comparing the vertical with the conventional viola. By December, Hutchins had made a second vertical viola with a revised mensur (the ratio of neck and string length) suitable for easier viola fingering.

Stokowski surfaces again a few years later in the family log when he attended the debut concert of the new violin family that took place on May 20, 1965, at the 92nd Street YMHA.

The next morning Carleen got a phone call from the maestro saying: “I want one of those things!” as recounted by Hutchins. “Stokowski said this was the sound he had always wanted from violas in his orchestra—at which I got pretty excited. And then he wanted to know how soon he could have one to try—and I had an extra one at that point,” recalled Hutchins.

Stokowski did his best to persuade his violists to consider playing a vertical instrument. Hutchins: “I think he did play the viola to a certain extent, but he wanted viola players in his orchestra to learn to play it vertically. He felt that vertical playing was much more efficient and effective than playing it under the chin—which, of course, being twenty-one inches, it certainly is. He felt the thumb position gave players a great deal more leeway, too.”

But resistance among orchestra violists about the need to retool to play the viola vertically, won out, and Stokowski came back to Hutchins, proposing that she make a modified viola that could be played more easily *da braccio*.

On April 15, 1968, Stokowski wrote Hutchins that whenever she had completed the “monster” viola, as they had both come to call it, he would meet her at Carnegie Hall to play it on stage, after a rehearsal. Sometime later that year, Hutchins met the maestro to show him her “monster” viola—a cornerless vertical viola on which Hutchins had turned the strings and the playing arrangement sideways to allow ease of movement for the left hand to move up the bridge. The result was an unbalanced viola that kept flopping around in the violist’s hands.

Though both violinmaker and conductor had avidly tried to push against convention, the status quo won out.

Two Experimental Violas and the Swedish Violin Octet

In July, 1968, Hutchins attended the Webern Festival for New Music at Dartmouth College, in Hanover, New Hampshire, where she met Hans Olaf Hansson, a Swedish luthier-inventor who had created his *violino grande*—a viola designed after the viol. Whereas Hutchins had designed her SUS #69, a vertical viola, after the violin, the two luthiers had much to discuss and found much common interest.

In April 1969, on the occasion of the 77th Meeting of the Acoustical Society of America, held for the first time in conjunction with the Catgut Acoustical Society meeting, Hutchins invited Hansson to give a concert on the *violino grande*.

Hutchins was so enthused, she later wrote Hansson, saying she was greatly looking forward to his creation of a *violino grande* family. But, due to health problems of Hansson, nothing ever came of the idea.

Virtuoso on the Vertical: Yo-Yo Ma

In 1983, three students of Hutchins—Tom Knatt, Alan Carruth, and Daniel Foster—attended a concert given by Yo-Yo Ma in a trio performance at Montclair High School. When Knatt heard a radio interview in which Ma said he would like to access the viola repertoire, Knatt contacted Ma about playing his “big viola”—an alto violin or vertical viola he had made after the patterns of Hutchins in her violin-making classes she held in her garage.

Knatt recalled his visit with Ma to deliver the viola: “He used his regular cello bow and I had to caution him to lighten the pressure. The instrument responds best when the bow stroke is less forceful than a cello requires.” Knatt loaned his viola to Ma but heard nothing. A few months later, Ma wrote to Knatt that while he wanted to play the new instrument at Carnegie Hall, he “could not muster the courage!”

Almost a decade later, in another radio interview, Ma again mentioned his interest in the viola repertoire. On January 13, 1993, Ma performed Bartók’s Viola Concerto on a Tom Knatt alto violin, with the Baltimore Symphony in Toronto. When he decided to record the piece but was not entirely happy with the treble register, Knatt suggested that Ma try a Hutchins alto. A few days later, Hutchins sent three altos and a tenor to Yo-Yo Ma.

The critics had a heyday with what they deemed as the “comical” sight of seeing Ma switch from his standard cello to what looked in comparison like a toy cello, on stage in a live concert. One review by *Wall Street Journal* critic Heidi Waleson entitled “The Yo-Yola: Mr. Ma’s Experiment” even began with a litany of viola jokes.

In his March 11 *Baltimore Sun* review, music critic Stephen Wigler called Ma’s risk-taking with the vertical viola a mistake, saying: “If he [Yo-Yo Ma] wants to expand the cello’s scope, he would be wise to look elsewhere, leaving the viola to the violists.”

So much for musical bias, and an indictment against Ma for trying something new, for playing an instrument that was not only outside his own niche as a musician, it was pushing the boundaries of convention in several different directions—as a new violin family alto, and as a “vertical” viola! Is it any wonder that soon after that review, Yo-Yo Ma never played the vertical viola again, returning all instruments to Hutchins?

The surprise silver lining came two years later when Ma won a 1995 Grammy for his recording of the Bartók, appearing on his *New York Album*.

On playing the vertical viola, Ma said: “It was fascinating to be able to go into a different sonic range without having to spend years trying to master another instrument.” In a recent interview, he was reflective about what has changed since 1995:

The classical music cultural world has changed, shifted. Many more things are possible today. There’s possibly much less resistance because the culture around us has changed so much. I think people realize change is inevitable whereas before I think there was a certain idea that change happened more slowly and was more static.

When asked about his role as a virtuoso, Ma replied: “The virtuoso is by nature one individual, so you cannot make a generalization. But if you look historically at the virtuoso, Mozart was a virtuoso; Beethoven was a virtuoso; Liszt was a virtuoso. They were all big into change.”



Carleen loved carving plates on the front porch of her cabin on Lake Winnepesaukee. (Photo credit: D.Q. Whitney)

Was/Is the Vertical Viola “The Answer”?

Anne Cole, of Albuquerque, New Mexico, was a young luthier who began making instruments about the time that Carleen Hutchins invented the vertical viola. At the time, Cole saw the vertical viola as the solution to the essential enigma of the viola. So much so that Cole began making lots of vertical violas, confident that it was just a matter of time before violists would be knocking on her door.

Cole lamented the rigid attitude her students face in the classical music world even if they are playing an instrument that basically resembles a violin but has slightly different dimensions. One of her students, a tall musician, found it much easier to play the Hutchins octet baritone violin rather than a conventional cello—and was ridiculed mercilessly for it.

Cole: “Classical musicians have become so weird that way—this antique stuff—they have problems with something not just radically new, but even with slightly different dimensions.... If only Dvořák was alive now—he was a viola player—he would have eaten up her violas and would have written viola concertos![...] It just crushed me when Yo-Yo Ma made a recording of the Bartók on the alto. It was tremendous and he won a Grammy—and then he never played the instrument again. He was derided for doing it. He might say there was another reason, but I can tell you the reason was social pressure.”

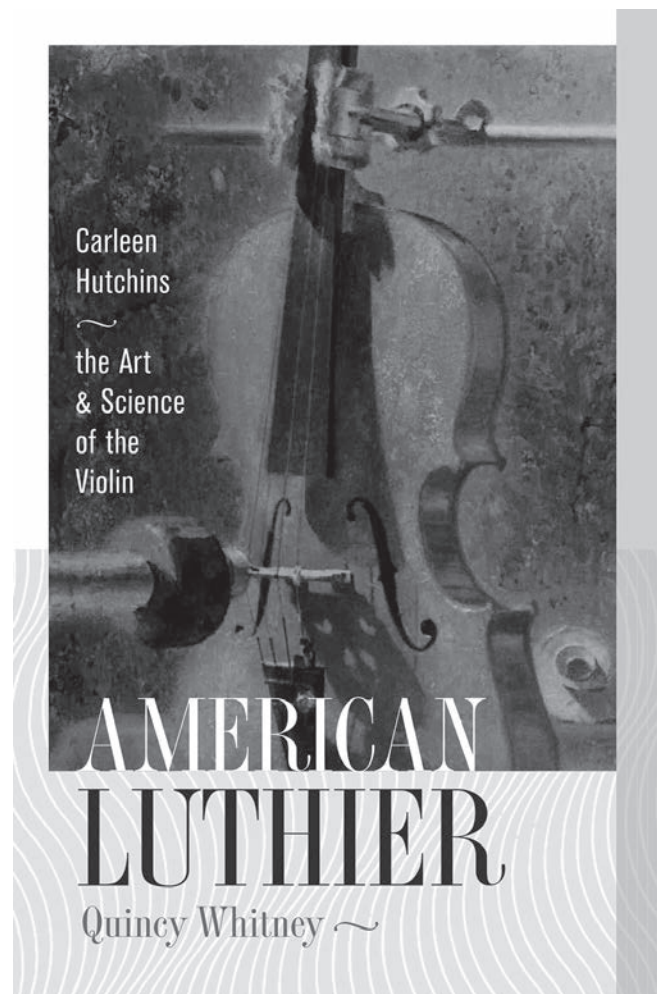
One Crazy Woman!

Dorothy Sayers wrote: “One human being in a thousand...is passionately interested in his job for the job’s sake. The difference is that if that person in a thousand is a man, we say, simply, that he is passionately keen on his job; if she is a woman, we say she is a freak.”

If not for the viola, Carleen Hutchins would never have taken the first step on a journey that shaped her entire life, and changed the course of modern violin acoustics.

Quincy Whitney was the primary cultural news reporter for the Boston Globe New Hampshire Weekly. She currently writes a weekly art-science-culture column Quincy’s Quill

for The Telegraph, Nashua, New Hampshire. All of her columns may be seen on her website: www.quincywhitney.com. Her book, American Luthier: Carleen Hutchins, the Art and Science of the Violin (see cover image below), was published by ForeEdge in 2016.



Notes

¹ Peter Holman, “Terpischore at 400: Michael Praetorius as a Collector of Dance Music,” *Viola da Gamba Society Journal* 6, (2012): 43.

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Crafting the Fairy Tales: Schumann's Autograph Manuscript of *Märchenbilder*, Op. 113*

Andrew H. Weaver

In May 2014, the Library of Congress purchased an autograph manuscript of Robert Schumann's *Märchenbilder*, Op. 113, for viola and piano (composed in March 1851).¹ Although details in the manuscript indicate that it likely served as the exemplar used by the engraver to create the printed edition, it is nevertheless a working copy, recording many aspects of the creative process. These include the challenges Schumann encountered when working out compositional details (especially in the first and second movements), as well as fully formed ideas that did not make their way into the published version of the piece, such as an alternate ending to the first movement and a completely different opening for the fourth. An examination of the manuscript offers valuable insights not only into Schumann's creative process, but also into the unique status of the work as a hybrid of character piece and multi-movement sonata, with implications for analysis and performance.

Description of the Manuscript

The manuscript consists of three unbound and ungathered bifolios of manufactured staff paper in upright format, with twenty-four staves per page. Each bifolio comprises one sheet of paper folded in half to make four pages, with each folio measuring approximately 26.5 by 35 cm.²

At one time the three bifolios were held together with thread, as evidenced by two small holes in the same spot on the edge of each folio, between the ninth and thirteenth staves. Four types of writing media are present in the manuscript: black ink, red crayon, red pencil, and black pencil.

Everything in ink and red crayon is in Schumann's hand. He clearly made several passes through the manuscript in ink; however, there are not enough variations in the colors of the ink or thicknesses of the strokes to conclusively identify chronological layers. The red crayon was clearly one of Schumann's last passes through the manuscript, and he used it solely to help the reader navigate through the pages. Markings in crayon include page numbers (for the first six pages only), strikethroughs, and various symbols, letters, and lines directing the reader from one staff to another; in some cases, these trace over markings previously made in ink (see Figure 1).

According to Linda Roesner, markings such as these are a clear sign that Schumann intended a manuscript for either a copyist or an engraver.³ We can be sure that the *Märchenbilder* manuscript was used by another person because the pencil markings (both red and black) are all in a different hand (or hands) from Schumann's. In some cases, these markings clarify an illegible reading in Schumann's hand (see Figure 2), while in others they provide alternate readings, with the penciled change always matching the first printed edition (see Figure 3). Red pencil was also occasionally used to draw attention to questionable passages, often indicated with a question mark. It is unclear whether these markings were made by someone working directly for Schumann (such as a copyist) or by the engraver. An indication for the former appears on fol. 1v, in the second trio of the second movement (mm. 119–42), a section that clearly caused Schumann trouble. Someone added corrections in red and black pencil, and only after that did Schumann strike through the passage in ink and recopy the entire section on a different bifolio (fol. 5v).

* I am very grateful to Laura Yust, Caitlin Miller, and Susan Clermont of the Library of Congress Music Division for drawing my attention to the manuscript, helping to make it available to me, and answering questions.



Figure 1: Library of Congress, Music Division, ML96 .S415 Case, detail of fol. 2v. The bullseye symbol after the “=de” at the top of the page is in red crayon, and the line connecting the third to the first system is in crayon tracing over ink. Reproduced by permission of the Library of Congress.

Contrasting with these markings that provide revisions, corrections, and clarifications is another type of pencil marking that appears throughout the manuscript: small Arabic numerals above the upper staff of a system, in variously black and red pencil (such as the one visible in the upper right of Figure 1), as well as occasional small

vertical ticks over the staff. Roesner identifies these sorts of marks as engraver’s markings,⁴ making it highly likely that the manuscript served as the *Stichvorlage* (final manuscript copy that served as the engraver’s model for the first printed edition). Given the seemingly conflicting evidence, it is likely that Schumann asked someone to

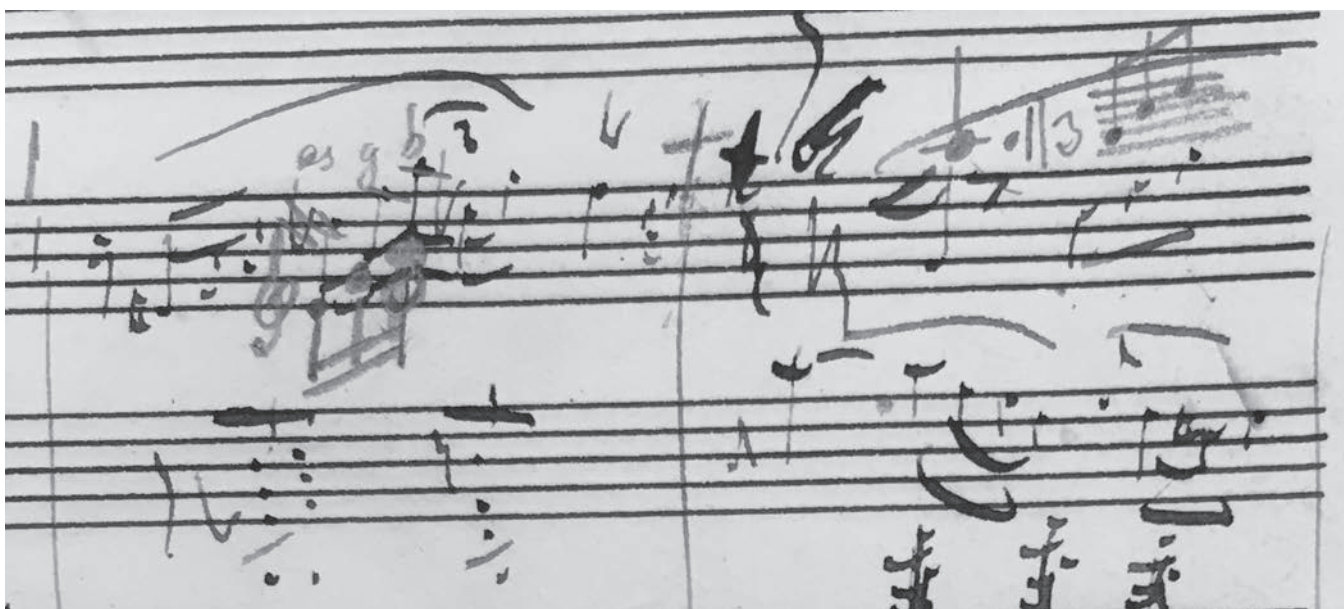


Figure 2: Library of Congress, Music Division, ML96 .S415 Case, detail of fol. 4r recte 3r. Pencil markings in another hand clarify Schumann’s notation and provide revised readings. Reproduced by permission of the Library of Congress.

look over the manuscript for legibility before sending it to the printer, and indeed, Schumann's *Haushaltbücher* (daily household account books) confirm that he engaged the copyist Otto Hermann Klausnitz to work on *Märchenbilder*.⁵ All the same, there are numerous differences between the manuscript and the first printed edition,⁶ so if the manuscript did indeed serve as the *Stichvorlage*, it is clear that Schumann continued to edit the work and made further changes when reading the printer's proofs.

Contents of the Manuscript and Schumann's Creative Process

Schumann's addition of page numbers in red crayon was necessitated by the fact that he did not write on the pages in an immediately logical order. Rather than write continuously throughout the bifolios, he consistently wrote first on the exterior two pages of the folded sheet (folios 1r and 2v), and only later did he open the bifolio and write on the inner pages.⁷ Schumann generally left a blank staff between systems, though he did not do this consistently across the manuscript. The blank staves help make the manuscript easier to read, and they also served a practical function, for Schumann frequently used the blank staff to write revised versions of material that appears on an adjacent system. Table 1 provides a detailed accounting of the contents of each page of the manuscript, and Figure 4 provides a schematic diagram of the foliation.⁸

Schumann essentially wrote out the movements in the order they appear in the piece. The first movement takes up three pages, the outer two pages of the first bifolio (fols. 1r and 2v) and the first page of the second (fol. 3r). The A section (mm. 1–29) caused him little difficulty and has no major corrections, but this quickly changed as he continued writing out the movement. After writing m. 29 at the beginning of the bottom system of fol. 1r, Schumann wrote out just the viola part of the next section, continuing it onto fol. 2v. This material differs completely from the final version, as will be discussed below. On the second system of fol. 2v, he figured things out and started writing the final version of the B section, starting with the third beat of m. 29. (Already in the next system, however, he had a change of heart about the viola part in mm. 33–35, causing him to cross out the system and restart it below; this necessitated a crayon line drawing the eye from system to system, as seen in Figure 1.) Upon reaching the end of the section (m. 45), he again experienced writer's block, and he sketched out ideas for the rest of the movement on the remaining six staves of fol. 2v and the top sixteen staves of fol. 3r. This sketch material includes the final version of the end of the piece (mm. 65–72), but crossed out in ink. Only after all this sketching did Schumann finalize how he wanted to continue the piece. He returned to fol. 1r and wrote the letter "a" at m. 9 and a "b" at m. 16 to indicate that the material between the letters repeats (a technique he uses throughout the manuscript).⁹ He then turned back to fol. 3r, wrote out the rest of the movement on the bottom seven systems (with a different ending from the printed one), and dated the manuscript. Upon deciding

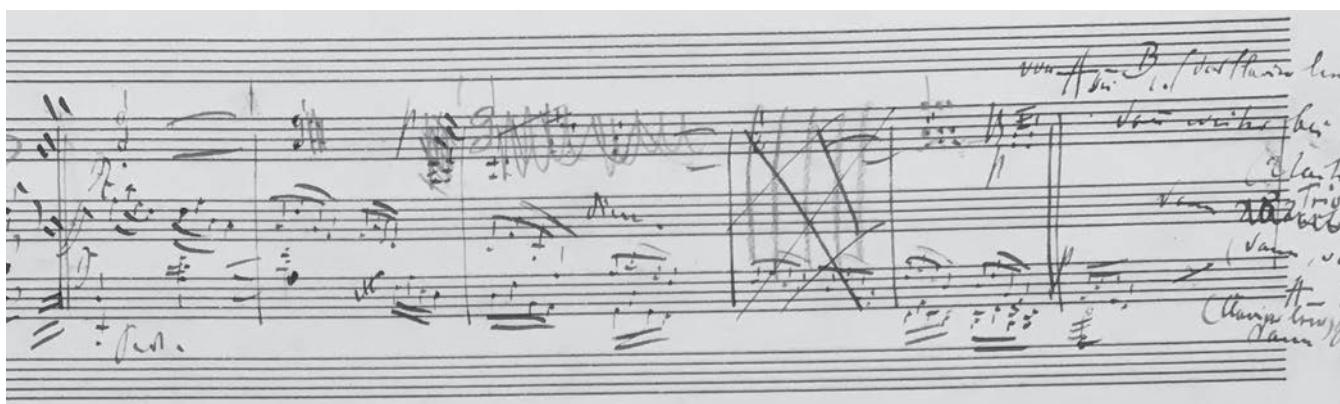


Figure 3: Library of Congress, Music Division, ML96 .S415 Case, detail of fol. 2r. Another hand used black and red pencil to cross out Schumann's original reading and used black pencil to write in the revised reading found in the printed edition. The measure with vertical strikethroughs was crossed out in ink and red crayon by Schumann. On the right side are verbal instructions directing the reader back to the repeat of the opening section and through the rest of the movement. Reproduced by permission of the Library of Congress.

Table 1: Contents of Library of Congress, Music Division, ML96 .S415 Case

Folio	Staves	Contents
1r	1–19	mvt. 1, mm. 1–28 (blank staff between every system)
	20	blank
	21–23	mvt. 1, m. 29 plus crossed-out sketch for continuation of mvt. 1
	24	blank
1v (5 in red crayon)	1–6	mvt. 2, mm. 51–65
	7	mostly blank; crossed-out correction to material on staves above at end of line
	8–19	sketches for mvt. 2, Trio II (crossed out)
	20	mostly blank; correction to material on staff below at end of line
	21–23	mvt. 2, mm. 187–97
	24	blank
2r (6 in red crayon)	1–3	blank
	4–6	mvt. 2, mm. 66–70 (reads across from previous page)
	7–10	blank (bracket connects staves 7–9, with clefs and a few stray marks at the start of staves 8–9)
	11–19	sketches for mvt. 2, Trio II (crossed out)
	20–22	mvt. 2, mm. 198–end (reads across from previous page)
	23–24	blank
2v (2 in red crayon)	1–3	continuation of mvt. 1 sketch from fol. 1r (crossed out)
	4	blank
	5–7	one measure of crossed out sketch for first mvt.; double bar; mvt. 1, mm. 30–32 (plus beat 3 of m. 29)
	8	blank
	9–11	crossed out sketch for continuation of mvt. 1
	12–18	mvt. 1, mm. 33–45 (staff 15 mostly blank except for occasional corrections to staff below)
	19–24	crossed-out sketches for mvt. 1
3r (3 in red crayon)	1–16	crossed out sketch of the end of mvt. 1 (blank staves: 4, 11). Published ending appears on staves 8–10 and 12–14.
	17	mostly blank; one brief correction to staff below
	18–24	mvt. 1, mm. 53–end, with alternate ending, followed by date (last five measures crossed out in pencil) (staff 21 blank)
3v	1–7	crossed-out unused sketch of start of 4th mvt. (staff 4 blank)
	8	blank
	9–23	mvt. 3, mm. 1–29 (blank staff between every system)
	24	blank
4r	1–19	mvt. 3, mm. 30–67 (blank staff between every system)
	20–24	mvt. 3, mm. 78–97 (last ten measures of movement missing; no viola part from m. 87)
4v (4 in red crayon)	entire page	mvt. 2, mm. 1–50 (blank staves: 4, 8, 15, 19, 23, 24; staff 15 has a few corrections to the staves above)
5r	entire page	mvt. 4, mm. 1–46 (blank staff between every system)
5v	1–15	mvt. 2, mm. 119–42 (labeled “Trio II”) (blank staff between every system)
	16	blank
	17–19	mostly blank; two-measure correction to material on staves 9–11
	20–24	blank
6r		blank
6v	1–11	mvt. 4, mm. 47–62 (blank line between every system)
	12–14	blank
	15–17	mvt. 4, mm. 90–end, followed by date
	18–24	blank

to change the ending, he wrote a symbol at the start of the appropriate measure in the crossed-out material and indicated the change in writing at the bottom of the

page; a later hand then crossed out the alternate ending in pencil and re-wrote the symbol to clarify the change. It is unclear when Schumann decided to change the

ending, but it likely happened at a late stage, after he had gone through the manuscript with red crayon.

Otherwise, it would have been very curious for him not to have used the crayon to draw the reader's attention to the correct ending.

Having finished the first movement, Schumann turned the second bifolio over and wrote out the recurring A section of the second movement (mm. 1–50) on fol. 4v. As with the start of the first movement, this material seems to have caused little difficulty, for the page has no major corrections or variants from the printed first edition.¹⁰ Schumann then went back to the first bifolio, opened it up, and used the inner pages (fols. 1v and 2r) to finish the movement. This is the only place in the manuscript where Schumann

	<i>folio</i>		<i>page</i>	<i>movement</i>
6	v	[10]	IV	
	r	blank		
5	v	[11]	II (trio 2)	
	r	[9]	IV	
4	v	4	II	
	r	[8]	III	
3	v	[7]	III (and unused sketch of IV)	
	r	3	I	
2	v	2	I	
	r	6	II	
1	v	5	II	
	r	[1]	I	

Figure 4: Foliation of Library of Congress, Music Division, ML96 .S415 Case

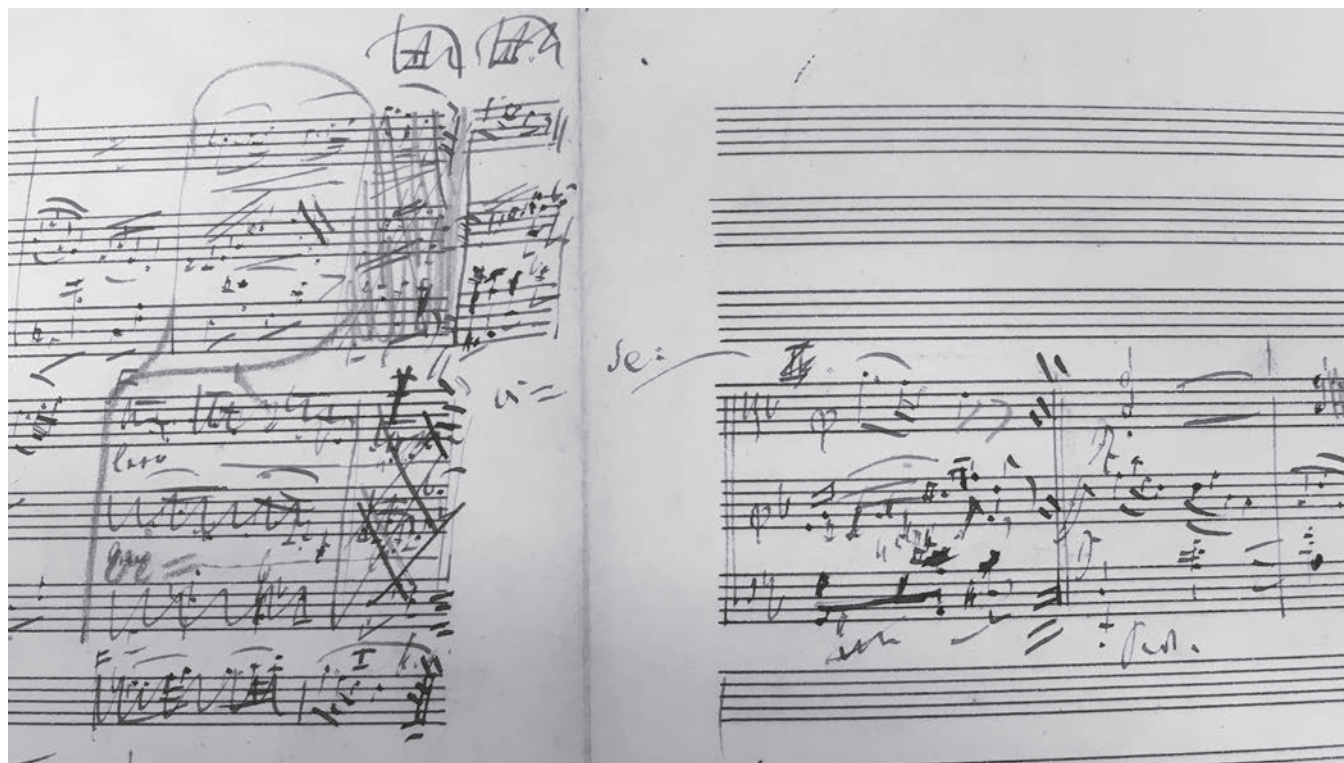


Figure 5: Library of Congress, Music Division, ML96 .S415 Case, detail of fols. 1v and 2r. Red crayon is used to indicate that the circled measure on the first system is replicated on the system below. The measure after that on the first system, crossed out in ink and pencil, is the rejected first ending. Reproduced by permission of the Library of Congress.

wrote continuously across the pages, but this seems to have been not a conscious decision but the result of the difficulties he encountered in composing both trio sections.¹¹

The first trio (mm. 51–66), for instance, should have fit comfortably into the first two systems of fol. 1v, but Schumann had so much trouble finalizing the end of each section (especially the second one, at mm. 65–66) that he had to repeatedly cross out bars, and he eventually moved across the page to write out m. 66 on fol. 2r (see Figure 5). At that point, he stayed on the new page to write out the transition back to the opening section (mm. 67–70, seen in Figure 3). Further evidence of Schumann’s creative process in the first trio is a number of rejected ideas, such as a viola melody in mm. 51–54, 59, and 61 that essentially follows the right hand of the piano and was replaced (in ink) with rests (see Example 1), as well as a different reading of the transition back to the A section, in which the viola enters with the introduction of the piece (mm. 1–3) over the piano’s sixteenth notes (see Figure 3). Schumann also originally planned for the first section (mm. 51–58) to repeat, writing out a first ending version of m. 58 that he later crossed out (visible in Figure 5).

The second trio caused Schumann even more problems than the first, leading to extensive sketching across both pages. It is unclear whether he settled upon the final version of the section at this point, or whether he decided to set it aside and just move on to the coda (mm. 189–205), which he wrote across the bottom system of

both pages. Arguing in favor of his not finalizing the second trio at this point is the fact that instead of dating the manuscript as he had when he finished the first movement, after the final bar Schumann wrote only “end of No. 2” (“Schluß von Nr. 2”).

Having finished (if only temporarily) the second movement, Schumann then opened up the second bifolio to continue writing out the piece on fols. 3v and 4r. Before embarking on the third movement, he used the first two systems of fol. 3v to write out music that did not make its way into the final piece (see Example 2). This material is in D major and bears some resemblance to the last movement, specifically to the short transition passage between the F-major B section and the return of the opening material in the tonic (mm. 61–62). The music in the manuscript is in duple rather than triple meter, however, and it is given a consequent phrase and expanded into a full parallel period. This clearly seems to be an early idea for the fourth movement, which suggests that Schumann did not yet have the piece worked out in its entirety at the time he started writing out the first two movements.

Upon turning to the third movement, Schumann seems to have run into little creative difficulty.¹² He did, however, encounter a different problem: lack of space. Schumann wrote out much of the movement with a blank staff between systems, as was his custom elsewhere in the manuscript. Upon finishing the fifth system on fol. 4r, he must have started realizing that he might not have enough space, for the sixth system begins immediately

The image displays a musical score for the second movement of Schumann's Märchenbilder, measures 50 through 54. The score is written for violin, piano, and viola. The key signature is D major (two sharps) and the time signature is 2/4. The piano part begins with a piano (p) dynamic. The viola part shows a rejected idea where it follows the piano's right hand melody, which was later replaced by rests. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 1: Märchenbilder, second movement, mm. 50–54, original reading from Library of Congress, Music Division, ML96.S415 Case, fol. 1v



Example 2: Sketch for a slow movement in Library of Congress, Music Division, ML96 .S415 Case, fol. 4v recte 3v

below it, on staves 20–22. This left only two more staves on the page, so upon needing to continue with the draft, Schumann omitted the viola part starting at m. 87. He hit the end of the page at m. 97, with ten measures left to go. Schumann solved the problem by turning to a separate piece of paper that has not survived; he wrote a note indicating when the viola part drops out, and at the end of the page he directed the reader to find the end of the piece on the “small enclosure” (“kleine Beilage”).

Given that he used an entire bifolio for the fourth movement, and that one of the pages in that bifolio (fol. 6r) is completely blank, why did Schumann not use that other bifolio to write out the end of the third movement? One possible explanation is that he obtained the paper for the third bifolio only after finishing writing out the third movement. There is no evidence, however, that the paper for the last bifolio comes from a different lot or was purchased separately. The paper in all three

bifolios matches exactly, even down to the irregularities in the staff lines. The easiest explanation is that at the time he was writing the third movement, Schumann simply did not have the matching paper close at hand; he used whatever paper was most convenient, and after having written out the end of the third movement on the “kleine Beilage,” he saw no need to recopy it. There is also evidence that Schumann wrote the third bifolio at a later time than he wrote the previous bifolios. For instance, the last mark Schumann made in crayon is the “III” heading the third movement on fol. 3v. Since there is no red crayon anywhere in the third bifolio, it seems possible that Schumann used the red crayon to make what he thought was the final pass through the first two bifolios and only after that decided to use the third bifolio for the fourth movement and the clean version of Trio II of the second movement. If this was the case, then it was likely during this later stage that he decided to change the end of the first movement. It is even possible that Schumann

used the paper of the “kleine Beilage” to sketch—and possibly write the first draft of—the fourth movement.¹³

By the time he started writing in the third bifolio, Schumann’s ideas for the fourth movement, which occupies the outer two pages (fols. 5r and 6v), had been solidified. Even then, he continued to refine his ideas. There are some significant differences between the manuscript and the first printed edition; most notably, Schumann indicated a tempo change (“Etwas schneller”) for the B section (mm. 31–62), and he crossed out two measures in that section (mm. 49–50) and later reinstated them with the word “gilt.” There are also some minor variant readings in the viola in the B section (mm. 30–31, 56–57, and 60).¹⁴ As with the other three movements, the middle section thus seems to have been less worked out than the opening section at the time Schumann started writing down the movement.

bear witness to the compositional challenge he set up for himself, but they otherwise do not afford deeper insights into the work. The situation is very different, however, with the other movement in which Schumann encountered the most creative difficulty, the first movement. In this case, Schumann’s compositional decisions and rejected ideas offer significant insight into the unusual form of the movement, and they also carry implications for how to interpret it in performance.

One element that contributes to the unusual form of the first movement is the fact that it concludes with what David Ferris calls an “open ending,” in which the piece is denied solid, definitive closure even though it ends on the tonic.¹⁵ The open ending in *Märchenbilder* is caused by a number of factors. For starters, a moment that in the A section had led to a solid perfect authentic cadence in F major (mm. 21–22) becomes in the A’ section a frustrated cadential moment: Instead of a



Example 3: *Märchenbilder*, second movement, mm. 130–33, viola only, original reading from Library of Congress, Music Division, ML96 .S415 Case, fol. 5v

Upon finishing the fourth movement, Schumann dated it, and only then did he open up the third bifolio to write out the clean version of Trio II of the second movement on fol. 5v. The section nevertheless continued to challenge him. One bar is crossed out and replaced with two measures (mm. 134–35, which are written further down the page), two passages in the viola (mm. 123–126 and 139–42) were notated an octave higher, and Schumann originally filled m. 132 with sixteenth notes in the viola (later corrected in pencil) (see Example 3).

Analytical and Interpretive Implications of the First Movement Draft

Schumann’s difficulties with Trio II of the second movement are understandable, considering the complex relationship between the viola and piano in that section and the unpredictable nature of the germinating three-beat motive, which sometimes falls on the downbeat and sometimes acts as an upbeat. Schumann’s sketches

perfect authentic cadence to the tonic, we are given a vii°7–i cadence in A minor (mm. 57–58). Even though the harmonies quickly move to D minor for a complete statement of the opening melody in the viola, the dominant is sustained as a pedal point for the duration of the passage, with the pitch class A struck in the piano left hand on the downbeat of each measure. This strong emphasis on the dominant requires a substantial perfect authentic cadence to conclusively end the work in tonic, but when the cadential moment arrives in m. 65, the authentic cadence is compromised by the trilled a’ in the piano that carries across the bar line and by the viola’s elision into the next melodic idea, which begins on a’. Even with a full eight bars that sit on the tonic,¹⁶ the lack of a perfect authentic cadence creates an unsettled atmosphere, propelling us into the next movement.

Schumann’s alternate ending of the first movement (Example 4) dramatically intensifies the open ending. The eight bars of the published coda are truncated to

five, and in place of balanced pairs of repeated measures, which offer a sense of repose, we are given merely a ghostly reprise of the first phrase of the opening melody in the viola. Thus, not only are we denied a satisfying perfect authentic cadence, but we are also denied melodic closure, ending in the middle of a melody. Adding to the sense of unease is the fact that the viola's final note had been accompanied in its first appearance by a B-flat-major chord. The open ending was a technique Schumann explored primarily in his Lieder, so this movement shows him drawing upon Lied techniques in the realm of instrumental music.

The open ending is just one component of the unusual form of the first movement. Even more fascinating is the way the ternary form engages with aspects of sonata form, thereby stamping *Märchenbilder* as a hybrid amalgamation of character piece and sonata. The most overt sonata form reference is the large-scale tonal trajectory, in which the A section modulates to F major and the A' section returns to the tonic and concludes in that key. Also alluding to sonata form is the fact that the

primary theme of the sonata form; the one-measure motivic ideas that constitute the rest of the A section are too unstable and developmental to fulfill this function. As Peter Smith has commented, however, the form of the work casts the opening melody "as a prologue to the Fairytale whose main narrative beginning corresponds with the second thematic idea of m. 9."¹⁸

Smith goes on to refute the idea that the movement is in sonata form, citing as a main factor the lack of rotation through thematic zones that serves as a structural expectation of the form.¹⁹ As conceptualized in James Hepokoski and Warren Darcy's influential sonata theory (upon which Smith draws), a work in sonata form contains not only tonal movement away from and back to the tonic, but it also has a sectional structure in which each section cycles—or rotates—through the same series of themes.²⁰ Referring to these themes as "zones" implies that each type of theme carries with it specific implications and expectations (the primary theme typically does one thing, the second theme typically does another, etc.) and also leaves open the possibility that a



Example 4: Alternate ending of the first movement of *Märchenbilder*, from Library of Congress, Music Division, ML96 .S415 Case, fol. 4r recte 3r. The discarded measures begin with the second measure of the example.

B section (mm. 38–44) is tonally unstable and develops all the thematic ideas presented in the A section. Arguing against sonata form, however, is the curious status of the opening melody, which does not recur at the beginning of the A' section and, in fact, does not appear again in its entirety until after the above-mentioned frustrated cadential moment in m. 58.¹⁷ Since this is the only fully formed, self-contained melody in the movement, the opening melody is the only viable candidate for the

"theme" may actually consist not just of a single melody but of a series of melodies, or simply of motivic ideas.²¹

Schumann's sketches bolster the argument in favor of interpreting the first movement as being in sonata form, as his discarded ideas for the start of the B and A' sections reveal his initial conception of the work to have included the very rotation through thematic zones that Smith cites as lacking. Schumann's initial sketch for the opening of

the B section, for instance, consists of the entire opening melody in the viola, now in A minor.²² Likewise, the first sketch after the conclusion of the B section is the entire opening melody in the viola in D minor, which is followed by sketches of the second thematic idea, testing out strategies for keeping the material in the tonic rather than modulating to F (see Example 5). In this version, the next appearance of the opening melody (corresponding to mm. 58–64 in the final version) occurs after a conclusive

arrival on D. While the draft is too fragmentary to make any definitive conclusions, it is possible that Schumann intended this arrival on D to serve as the “essential structural closure” (ESC), the structural perfect authentic cadence in the tonic at the end of the recapitulation.²³ If Schumann had indeed intended the ESC to precede the final appearance of the opening theme, then m. 58 is the start of a coda, in which the viola presents another full rotation through the two thematic zones.

The musical score is presented in three systems. Each system consists of a treble staff and a bass staff. The first system has a treble staff with a *8va* marking and a piano accompaniment. The second system begins at measure 6. The third system begins at measure 11. The music is in 3/4 time and features a key signature of one flat (B-flat). The score includes various melodic lines, arpeggios, and harmonic support in the piano part.



Example 5: Sketches for the A' section of the first movement of *Märchenbilder*, from Library of Congress, Music Division, ML96 .S415 Case, fols. 2v and 4r recte 3r. Immediately preceding these measures is a complete statement of the opening melody in the viola in D minor, with blank staves in the piano. Starting at m. 16, the sketch hews closely to the final version of the piece.

Schumann's initial conception of the first movement thus seems to have been a traditional sonata form consisting of four complete rotations through the two thematic zones: a stable primary theme and a modulatory transition that ends with a structural cadence.²⁴ Recognizing this original conception of the movement's form sheds additional light on the multiple endings. Because the alternate ending omits any references to the second thematic zone in the viola, Schumann's intent may have been to obscure the sonata form further by removing another thematic rotation. This may also explain why m. 58 caused so much trouble for Schumann; as can be seen in Figure 2, he clearly labored over how best to merge the cadence on A with the return of the opening melody, perhaps in an effort to bring back the opening melody without it sounding too much like the start of a new rotation.

Schumann's recasting of the opening melody as prologue thus turns out to be even more dramatic than may first appear: The melody has been transformed from the primary theme of the movement into a destabilizing interloper, perhaps even the very agent that compromises what should be the ESC and precipitates the inconclusive open ending. It is in this regard that Schumann's sketches can influence how the violist interprets the work, for despite the simple *piano* dynamic that Schumann provides for the return of the opening melody in m. 58, this is a fraught moment, one that the violist would be justified in imbuing with *agitato*. It turns out, therefore, that Leonard Davis's reinterpretation of this moment with a *mezzoforte* dynamic in his classic International edition is fully justified.²⁵

Conclusion

The Library of Congress's manuscript of *Märchenbilder* is a valuable document for this important work in the viola literature. The manuscript offers a window into Schumann's creative process, providing such insights as his practice of starting the fair copy even before finalizing the full, multi-movement conception of the piece and the fact that the opening sections of movements seem to have been more fully formed at the work's inception than the middle sections. More importantly, it documents Schumann's evolving conception of the first movement from traditional sonata form to a *sui generis* ternary form, bolstering the idea that Schumann intended this work, and perhaps his other character pieces for instrumental ensemble composed around the same time, as a unique hybrid of character piece and multi-movement sonata. His aborted sketch of the fourth movement further supports this idea, suggesting that he initially considered placing the slow movement as an inner movement (as in a traditional sonata).²⁶ The manuscript offers us a glimpse of Schumann at work, amalgamating his experience as a composer of piano miniatures, Lieder, and sonatas in the pursuit of a genuinely Romantic instrumental music.

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Notes

- ¹ Library of Congress, Music Division, ML96 .S415 Case. The manuscript, which had previously been in the hands of private owners, was purchased from J. and J. Lubrano Music Antiquarians, LLC.
- ² Throughout this article, "bifolio" refers to the entire four-page sheet as a whole, "folio" refers to each individual leaf (front and back), and "page" refers to just one side of a leaf.
- ³ Linda Correll Roesner, "Studies in Schumann Manuscripts: With Particular Reference to the Sources Transmitting Instrumental Works in the Large Forms," 2 vols. (Ph.D. diss., New York University, 1973), I: 2.
- ⁴ Ibid., I: 6–7.
- ⁵ An entry on March 18 indicates that he paid 5 Thaler, 4 Groschen "An Klausnitz f.[ür] Nachtlid=stimmen u. Märchenbilder [sic]." See Robert Schumann, *Tagebücher*, vol. 3, *Haushaltbücher*, ed. Gerd Nauhaus, 2 vols. (Leipzig: VEB, 1982), II: 556.
- ⁶ A full list of the differences between the manuscript and the first printed edition is provided at <https://www.americanviolasociety.org/Journal/JAVS-Current-Issue.php>. This list takes into account corrections in ink and pencil, but it does not mention pencil markings used solely to clarify readings. It also does not mention shorthand indications, such as slashes through the stems of quarter notes to indicate eighth notes. Nor does it include sketch material, such as the sketches for Trio II of the second movement on fols. 1v–2r.
- ⁷ The order of the pages when I first examined the manuscript was complicated by the fact that at some point in the manuscript's history, the second bifolio was folded backwards; the conservators at the Library of Congress subsequently decided to fold the bifolio back to its original position. At one point in the manuscript's history, an owner wrote small page numbers in pencil on the upper right corner of each page; at the time these numbers were written, the second bifolio not only was folded backwards, but it was also upside down.
- ⁸ The "page" column of Figure 4 indicates the order in which Schumann wrote on each page; the numbers that are not in square brackets are numbers added by Schumann himself in red crayon.
- ⁹ He used letters such as these to indicate the large-scale repeats in the second movement (mm. 71–116 and 143–88), third movement (mm. 68–77), and fourth movement (mm. 63–89). Another shorthand method Schumann used to indicate repeated material was to write numbers above each measure of a passage, and then to just write those numbers over the measures in which the material repeats. He did this in the third movement (mm. 30–35) and fourth movement (mm. 23–28).
- ¹⁰ The most extensive correction was made to the right hand of the piano in mm. 24–25, for which Schumann used the blank staff below the system, and the only variant readings involve articulations.

11. Schumann clarified the unusual layout with “vi=de” indications and lines connecting staves across the pages (one of these is visible in Figure 5).
12. There are nevertheless many differences between the manuscript and first printed edition, especially in dynamics and articulations. The most significant variants between manuscript and printed edition are in the viola part in mm. 39–47 (in the B-major B section), where Schumann does not use pizzicato and alters the viola part accordingly. Another significant variant, which Schumann did correct in the manuscript, is that he originally introduced the key signature change from B major to D minor at m. 66 (rather than 62). He also initially wrote the tempo indication at the start of the piece as “Lebhaft,” changing it in ink to “Rasch.”
13. Schumann’s *Haushaltbücher* offer only a little guidance in confirming this hypothesis. Schumann indicated that he was working on the piece on March 1–4, writing on March 1 “*Violageschichten*,” on March 2 “‘Mährchengeschichten’ [sic],” on March 3 “‘Mährchen’ [sic],” and on March 4 “4tes Mährchen [sic]” (Schumann, *Haushaltbücher*, II: 554–55). He thus composed the fourth movement in close chronological proximity to the other movements, making it likely that he wrote it on the “kleine Beilage” (or on other paper that has not survived). The next time he mentions the piece is on March 15, when he indicates that he tested it out with the violinist Wilhelm Joseph von Wasielewski (“‘Märchenlieder’ probirt m.[it] Wasielewski”; *ibid.*, II: 556). It was quite likely at this time that Schumann decided to change the ending of the first movement, and given the ink strikethroughs over pencil on fol. 1v, he likely wrote the third bifolio only after hiring Klausnitz on March 18 (though we cannot rule out the possibility that Klausnitz was paid on the 18th for work he had done earlier in the month). Schumann’s dates in the manuscript consist of only month and year, so those do not help.
14. As with the third movement, most of the other variants are in dynamics and articulations.
15. David Ferris, *Schumann’s Eichendorff Liederkreis and the Genre of the Romantic Cycle* (New York: Oxford University Press, 2000), 106–9.
16. The only non-tonic harmonies in the final measures are the subdominant harmonies on the third beat of mm. 65 and 66.
17. The only other appearances of the opening melody are in the B section, mm. 33–35 and 38–40, where we hear just the first phrase.
18. Peter H. Smith, “*Hausmusik* for Cognoscenti: Some Formal Characteristics of Schumann’s Late-Period Character Pieces for Instrumental Ensemble,” *Music Theory Spectrum* 37, no. 1 (spring 2015): 51–70, at 59.
19. *Ibid.*, 59n18.
20. For instance, the exposition features a primary theme followed by a second theme, and then the recapitulation rotates through these same themes in the same order. James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006). A definition and extended discussion of rotational forms is on pp. 611–14.
21. On thematic zones, see *ibid.*, 9–10.
22. Oddly enough, Schumann wrote an F-major chord in the piano in the first measure, though the rest of the piano part is blank. Following the statement of the opening melody, Schumann added four fragmentary measures in which the right hand of the piano plays with the motivic idea from mm. 14–16.
23. The essential structural closure is defined in Hepokoski and Darcy, *Elements of Sonata Theory*, 20, 232–33.
24. This is what Hepokoski and Darcy call a “continuous exposition,” which lacks a second theme; on the continuous exposition, see *ibid.*, 51–64.
25. Robert Schumann, *Fairy Tales, Opus 113*, ed. Leonard Davis (New York: International Music Company, 1980).
26. Of course, the fact that he sketched the slow movement in the tonic major goes against the sonata tradition, as slow movements are conventionally in a key far removed from the tonic.

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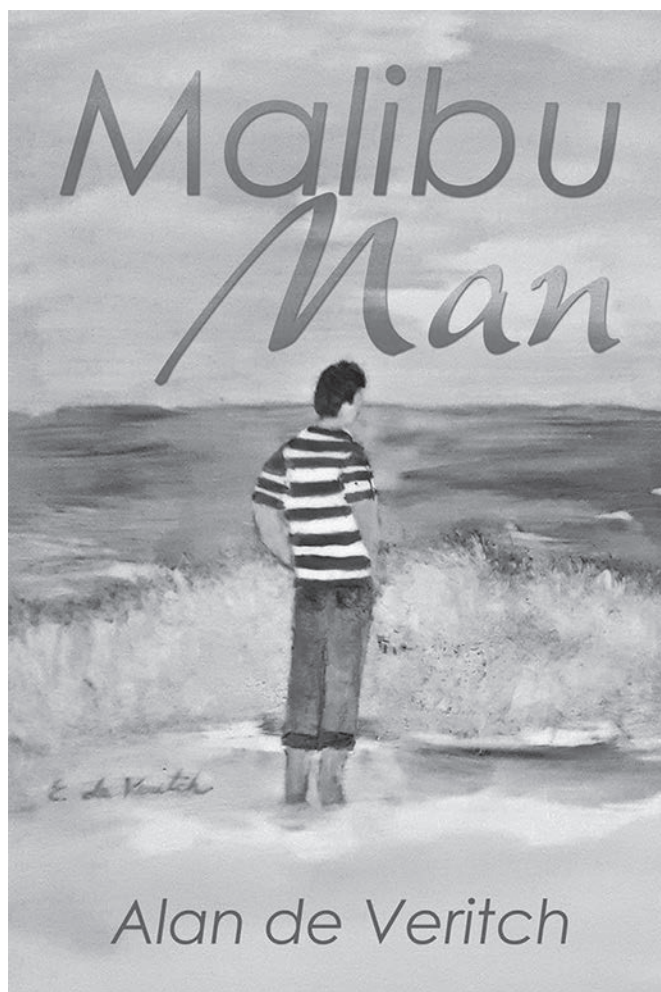
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Malibu Man

Reviewed by Dwight Pounds



Nary a dull minute, nary a dull experience, and certainly no dull people populate a single page of Alan de Veritch's autobiography. While on one hand I might be a poor candidate to write this review because I have known and worked with the author for years, but on another, I know wherein I speak. In addition to being a violist myself, I know many of the people he knows and have been an active participant in several of the experiences he describes. I also have flown airplanes and served in the military. The first thing any reader should realize before opening the book is that its author, Alan de Veritch, quite simply is the ultimate Renaissance Man, with expertise and *high* levels of success in music, aviation, business,

and teaching. Bear this in mind and you less likely will be intimidated by what you are about to encounter in *Malibu Man*. Incidentally, this *nom de plume* was placed on him at a young age by no less than Pinchas Zukerman because of where he lived and the way he dressed. Do not think for a second of the author as an "overachiever," a moniker often applied to very successful people. No, Alan de Veritch was *totally* capable of all the amazing accomplishments in what he himself referred to as his "extraordinary life." Likewise, the reader must bear in mind that a seemingly endless account of often stunning accomplishments in this autobiography is more documentary than self-serving because he lived it. The book chronicles these in an easy, relaxed, and entertaining style and his approach in writing these memoirs is that of master storyteller. Over the book's 22 chapters, he writes as if he were visiting buddies at a favorite watering hole and, following a couple of beers, taking delight in sharing fascinating tales of his life and career. Do keep a careful eye for the accounts of Primrose's Lincoln, the Mile High Club, Charles Webb's first impressions, the opening of Dodger Stadium, life in the Marine Corps, and many other highly entertaining adventures and misadventures. De Veritch repeatedly presents a litany of names, and if merely a name-dropper, he certainly is a good one because references to Itzhak Perlman, Pinchas Zukerman, Ivan Galamian, Andre Watts, and Richard Colburn for starters most assuredly have substance.

The early chapters fittingly deal with his younger years and begin with a totally intriguing family tree. It begins with branches in European royalty (his paternal grandfather was a "Baron von Mosl") and spreads to relatives of over-the-top eccentricity (Aunt Mil and her connections to a mobster or two), labor leaders, real estate barons, artists, musicians, and writers, and uses this tangled web of characters to trace the origin of his family name, *de Veritch*. Alan de Veritch's early life accurately could be described as "near perfect," with parents and a sister, Nina, who encouraged and nourished his talent, intelligence, and curiosity with their love of intellectual

discourse and music. He admittedly was a child of privilege and his bragging rights include traveling on both the original Queen Elizabeth and the Queen Mary. His father, an experienced tour organizer and guide, saw to it that Alan and Nina experienced extensive travel during their formative years. Alan spent more time in Europe (six weeks) when he was seven than most Americans do in a lifetime. Impressions from Japan and India during an extensive trip to Asia taken when he was thirteen remained with him throughout his life. Idle entertainment however played no role—de Veritch took full advantage of the opportunities that were his to mold his mind, his character, even his musicianship, and directions his life would take...and stories he would later tell.

Many of us in the viola community are aware that de Veritch can easily lay claim to being the first child prodigy of the viola—how many violists (or other instrumentalists) are privileged to have their “debut recital” before 7000 people in the famed Los Angeles Shrine Auditorium at age 16? Alan was the youngest person ever to study with William Primrose and was his mentor’s teaching assistant at Indiana University when he was a *freshman*. Primrose, with whom the author enjoyed a very close and life-long relationship, receives numerous references and is portrayed in various settings throughout the book, including little-known accounts of the great virtuoso’s love of aviation.

Life at Indiana University proved to be long on performance, freshman mischief, courting the girl who would become his first wife and many other adventures, but short on the discipline required to attend classes and maintain grades. In addition to a demanding schedule of solo performances, Alan was violist in the formidable *Aldanya String Quartet* he organized with cellist Danny Rothmuller and violinists Yasuoki Tanaka (**ALan**, **DANny**, **YASuoki**) and Andrew Zaplatynsky that became very much in demand for area performances. In 1965, the Vietnam War was raging and compulsory military service was still on the books, meaning Alan’s poor academic standing caused him to lose his student deferment and made him totally eligible for the draft. A remarkable twist of fate not only kept him away from the Ho Chi Minh Trail, it also put him in the White House—he *joined the United States Marine Corps!* The Marine Band maintained within its ranks a small unit of string players to provide musical entertainment for the majority of White House social functions, which included the benefits of the

highest starting pay grade of all the major military bands, no basic training, a top security clearance, and a clause guaranteeing “White House Duty Only!” In his negotiations with the band’s commanding officers, de Veritch won in concept the approval of the first official White House String Quartet. To make the situation even more unbelievable, Alan easily persuaded Rothmuller and Zaplatynsky to round out the quartet, with Ray Kobler replacing Tanaka. The reconstituted *Aldanya* was on its way to the White House—what a deal!

Although his military duty undoubtedly infringed on de Veritch’s ultimate plans for a career, the four years of White House (and other) duties in the Marine Corps had to be some of the most fascinating of his career. De Veritch recalls: “The first-hand exposure I was afforded to politics, world events, human emotions, media and society at such a major level has proved invaluable to my numerous careers and greatly impacted who I became as a person and how I ultimately chose to live my life.” It was during this period that he married Marie Helene Flatgaard, an outstanding cellist he met at Indiana University. Add to the name-dropping list those of Soviet Foreign Minister Andrei Gromyko, Secretary of State Dean Rusk, Presidents Lyndon Johnson and Richard Nixon, Vice President Hubert Humphrey, Linda Bird Johnson, Chuck Robb, Luci and Patrick Nugent, Supreme Court Justices Abe Fortas and William Douglas, Chief Justice Warren Burger, Neil Armstrong, and for good measure, Joseph de Pasquale and Zubin Mehta. Mehta, almost at the insistence of Perlman and Zukerman, was considering de Veritch for Assistant Principal Violist with the Los Angeles Philharmonic. Another wonderful story: Alan’s audition for this post was held in Philadelphia late in his enlistment, but just before playing for Mehta, his hearing was compromised by cannon fire. Somehow he managed and convinced Mehta that Perlman and Zukerman’s recommendations were on target. Despite the fact that attempts to arrange an early discharge from the Marine Corps were fruitless, Mehta saved the L.A. Assistant Principal Violist position for de Veritch. Following his discharge from the Corps, Alan and Marie moved to California and the next sequence of their lives. Valencia, some 35 miles north of Los Angeles and one of the nation’s first totally planned communities, was the site of the de Veritch’s new home and source of a career change a decade later.

He praises his stand partner and mentor, principal violist Jan Hlinka, for helping him adjust to his first orchestral position and learning “vast amounts” of orchestral literature, given that the Hollywood Bowl season consisted of three different programs per week for eleven weeks. This became doubly important, considering that Hlinka was seriously considering retirement. De Veritch also enjoyed an excellent relationship with his new boss, Zubin Mehta, stating “how much his respect and appreciation for this unique artist increased... throughout our years of working together.” As if the relocation and pressing orchestral duties were insufficient as challenges, fatherhood loomed as Marie gave birth to their first child, daughter Manon. The *Malibu Man* carefully stitches the various parts of his career in this portion of his narrative: the ten years with the L.A. Philharmonic and assuming the responsibilities of principal violist, his transition into real estate, professional recording studio management, and a business career, and these in addition to continuing performance and recording. He emphasizes the importance aviation became to him—not only did learning to fly airplanes and achieving six pilot ratings help him come to terms with his father’s stroke, it taught him lessons about living, facing uncertainty, reducing risk and stress, and broadening one’s interests and talents. Names/items of interest in this section include Sean Alan de Veritch (Alan and Marie’s son), Vanessa de Veritch (their second daughter), Paul Doktor, Paul Neubauer, the Lionel Tertis International Viola Competition, Glenn Dictorow, Olive Behrendt, Sir William Walton (!), Pierre Vidoudez, Lawrence Foster, Jack Benny and Danny Kaye, among others.

With the exception of the serious decline in his father’s health, de Veritch’s life to this point had been close to “euphoric,” using his word, but in describing the wrenching disintegration of his marriage in 1984 and the subsequent adjustments required, Alan shared that he was as human as anyone else. In the following years he married Evelyn (Evie) Patty, became President of the Santa Clarita Valley Board of Realtors, became fourth President of the American Viola Society, and suffered through two earthquakes. The second earthquake was a major stimulus for him with Evie’s blessing to accept a professorship at the Indiana University School of Music, where he would replace the great William Primrose. Alan de Veritch would contribute over 18 years of distinguished service to Indiana University, including co-hosting International Viola Congress XXIII with Atar

Arad. During this tenure he would watch as his children and Evie’s came of age and entered distinguished careers of their own. In addition to that of Arad, names/items of interest in these sections include Richard “Dick” Bund, Dean Charles Webb, Josef Gingold, MA154, the Maurice Riley family, Harry Farbman, György Sebök, Barbara Streisand, Edward Auer, Nokuthula Ngwenyama, Davey Crockett (yes, *Davey Crockett!*), David Dalton, and the stories associated with each.

De Veritch’s life is as complicated as it is fascinating, and obviously there is much more that could be written. My purpose in this review is not to recount each important event of a great man’s life, but instead to touch on topics, events, names and interrelationships that will foster curiosity and raise questions in the readers’ minds. Dozens of names have been noted, each with its own story, but there are many, many more—in this regard, a detailed index would have been of value. At this writing, Alan de Veritch has donated his extensive personal collection of scrapbooks, personal and professional papers, correspondence, photographs, recordings, music and other personal and professional items to the Primrose International Viola Archive (PIVA), a collection so vast that five pages (pp. 417–422) of *Malibu Man* were required for inventory. Alan and Evie de Veritch are in the process of relocating to the Utah-Wyoming area to pursue new interests and to be close to the PIVA. Four hundred forty pages were required to tell this story, a notable accomplishment in itself. Wow. I thank Alan for his manifold contributions to the profession of music and wish him and Evie well.

Alan de Vertich’s *Malibu Man* is a welcome addition to the short-in-number but high-in-quality biographies/ autobiographies of prominent violists, others being David Dalton’s *Walk on the North Side* (memoirs of Primrose), John White’s *Lionel Tertis*, Bernard Zaslav’s *The Viola in My Life*, Watson Forbes’ *Strings to My Bow*, and *Lillian Fuchs—First Lady of the Viola* by Amédée Daryl Williams.

Dr. Dwight Pounds is Professor of Music (Emeritus) from Western Kentucky University and a frequent contributor as writer and photographer to this journal. He served on the AVS Executive Board in various capacities for over 30 years, was Executive Secretary for three years with the International Viola Society, and continues to serve as advisor to the JAVS.

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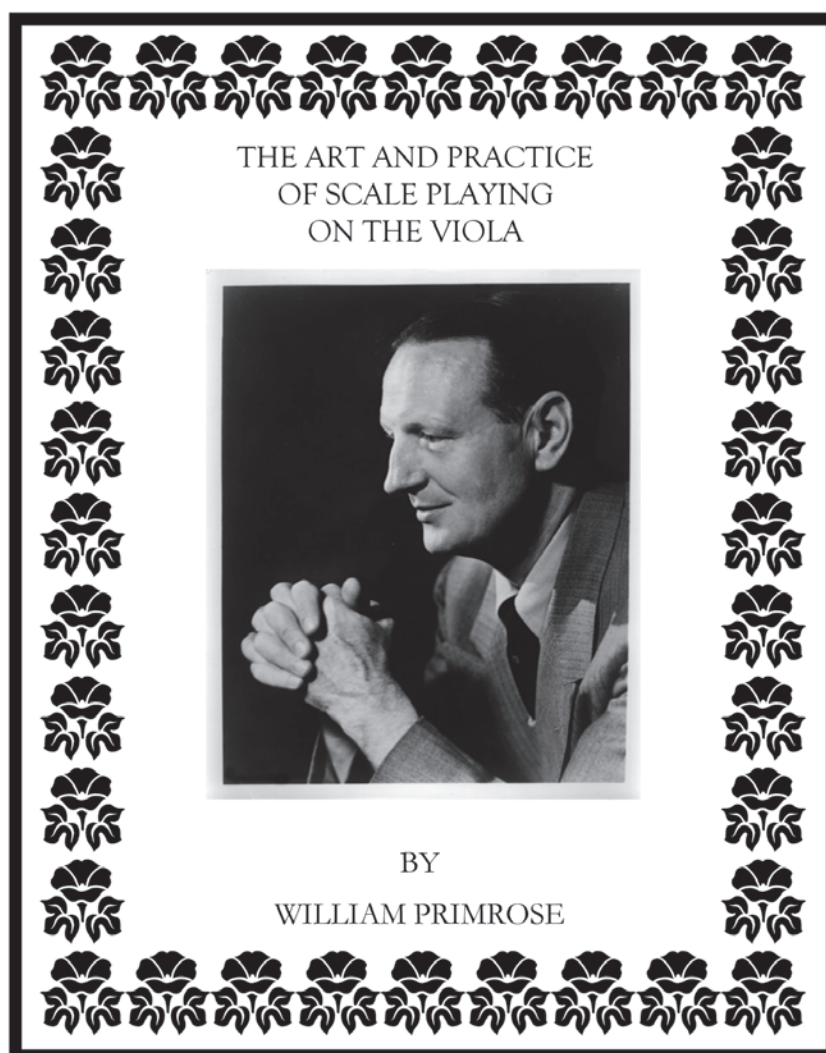
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