Journal of the American Viola Society

Volume 36 Number 1

Features:

J.S. Bach's Slurs

No Romantic Concerto?

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 June 15, 2021. For the electronic submission form, please visit https://www.americanviolasociety.org/News-And-Events/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

Journal of the American Viola Society

A publication of the American Viola Society
Spring 2020: Volume 36, Number 1

News & Notes

Feature Articles

Departments

On the Cover:
Kohei Nawa
***PixCell-Viola* (2016)**
mixed media
Private collection

Kyoto-based artist Kohei Nawa's works have appeared in leading museums around the world, including the Metropolitan Museum of Art and the Louvre. In his "PixCell" series, the artist covers objects with clear beads, distorting, bending and magnifying the object.

photo: Nobutada OMOTE | SANDWICH

The *Journal of the American Viola Society* is published in spring and fall and as an online-only issue in summer. The American Viola Society is a nonprofit organization of viola enthusiasts, including students, performers, teachers, scholars, composers, makers, and friends, who seek to encourage excellence in performance, pedagogy, research, composition, and lutherie. United in our commitment to promote the viola and its related activities, the AVS fosters communication and friendship among violists of all skill levels, ages, nationalities, and backgrounds.

ISSN 0898-5987 (print)
ISSN 2378-007X (online)

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

From the Editor

While this issue comes to you in the midst of a global pandemic, I hope that it can offer you, at the very least, a respite from our present difficulties. From my own perspective, it's been a luxury to delve into the world of viola research and scholarship, a world that is partially removed from the day-to-day statistics crowding our news and personal conversations. But even more than just serve as a distraction, I hope that our journal can provide you with a with a small glimmer of excitement, and perhaps a desire to pursue new areas of discovery in the scholarly and performing world.

As the American Viola Society welcomes its new board members, *JAVS* has gained its own new sources of energy in the form of newly appointed editors. First of all, we welcome Lanson Wells as the new Assistant Editor of *JAVS*. To this newly-created position, Lanson brings his expertise in library sciences, research, and writing, and he will greatly expand the scope and reach of the journal. Additionally, Gregory Williams joins us as the editor of the Music Reviews department. He has been a frequent contributor to *JAVS*, and we will continue to feature his thoughtful and clear-eyed evaluations of new works. You can read his wide-ranging review of several new publications in this issue.

Our final new member of the *JAVS* team is Leanne Darling, who joins as the editor of the Eclectic Violist department. She begins her tenure with a stellar profile of violist Jessica Meyer. Especially in these times, where many of our traditional creative and professional activities have been upended, Leanne's article reminds us of the endless well of creativity accessible through our art form. It also shows the diversity of pathways that music can drive us, and how one discovery—in Meyer's case, the looping pedal—can open an entirely unplanned direction in one's career.

Our two featured articles come from first-time contributors. Alice Sprinkle takes us into the labyrinthine world of Bach manuscript study in her article "Bach's Slurs", the first prize winner of the 2018 Dalton Research Competition. She skillfully examines the conflicting messages of both J.S. Bach's manuscript and his various editors, relaying them in a compelling and illuminating narrative. We are also delighted to feature Devan Maria Freebairn's article championing Forsyth's Viola Concerto. She provides a much-overdue look into this work, and her evocative writing captures the spirit of the legendary violists surrounding its creation.

Both Christine Rutledge and Jessica King's articles remind us of better times, when performing and gathering were everyday activities. Christine's comprehensive account of the 46th IVC will make you yearn to return to these festive gatherings. Jessica King's advice about overcoming performance anxiety still rings true despite many cancelled performances. I can personally attest that performances given in my living room via Zoom are equally as anxiety-inducing as in-person concerts!

Finally, I am honored to present an article from the late Baird Knechtel. Before a more appropriately grand memorial appears in our next issue, you can read Dwight Pounds's brief tribute to Knechtel on page 6. As you can see Mr. Knechtel's article in this issue, he was a vibrant scholar and promoter of the viola, and he will be missed.

I encourage you to read the statement from the AVS Board on page 5. As one prong of the AVS's goals, *JAVS* will seek to promote and feature scholarship by and about Black, Brown, Indigenous, and People of Color. Within the pages of this journal, we must strive to include the voices of those who have not been heard.

Sincerely,

Andrew Braddock
Editor

From the President

Dear friends and colleagues,

As I sit to write my first welcome as President of the American Viola Society for *JAVS*, it is impossible to ignore the many challenges we face in today's world. The COVID 19 pandemic has altered the way we live, work, play and collaborate. It has rocked our economy, and many of our colleagues are hurting financially as performances and entire seasons are cancelled. In the midst of all of this there have been the devastating deaths of George Floyd, Ahmaud Arbery, Breonna Taylor and countless others that have led to one of the largest protest movements in American history.

In this unprecedented time, the work of the American Viola Society is more important than ever. The very mission of the AVS to *encourage* excellence in performance, pedagogy, research, composition, and lutherie makes evident the support we show each other as we work together and learn from each other. The board of the AVS is taking this opportunity to examine and further develop how the AVS serves our members and community at large. As we work to become an ever-better version of our society, we will continue to cultivate the spirit of community violists are known for so that the AVS will emerge even stronger from the effort.

In this spirit, let's celebrate this edition of the Journal. In the following pages we can learn about the history of the Forsyth Concerto, delve into the G Major Gamba Sonata by Bach, and discover strategies for coping with audition anxiety. We also honor the life of Baird Knecktel, Founder and first President of the Canadian Viola Society who wrote for our "With Viola in Hand" department before he passed away on May 29, 2020.

The countless hours of work volunteered for the benefit of the AVS by our board members continues to inspire me. Please join me in recognizing the service of fellow board members who have now completed their terms of service: our outgoing President Michael Palumbo, Treasurer Michelle Sayles, and Members-at Large Travis Baird, Martha Carapetyan, and Michael Hall. We thank them for their years of work and dedication to the American Viola Society. We also welcome our newest board members and thank them for their willingness to serve: Ann Roggen, Katie White Swanson and Laurel Yu. The new Board is already hard at work to better support our current and future members.

While this Spring has not been what we anticipated, the AVS continues to support violists and friends of the viola through the sharing of news, research and performance, and we will look forward to celebrating these ideals together at the rescheduled 2020 Festival, now to be held June 2-5, 2021. Stay tuned for several new initiatives the board is working on. We look forward to sharing the details with you soon!

With deepest regards,
Hillary Herndon

Advertiser Index

Announcements

A Statement from the Board of the American Viola Society

We, the board of the American Viola Society, share in the collective sadness and anger over the barbaric murders of George Floyd, Breonna Taylor, Ahmaud Arbery, and countless others. These events illuminate the daily transgressions and tragedies that fellow Black citizens have long endured. Black friends and colleagues have long campaigned against a four-hundred-year tradition of oppression, bias, neglect, and indifference that seeks to stifle artistic, intellectual, economic, and social aspirations. We also recognize that the challenges posed to the Black community come with a tremendous cost to the broader community, denying all of us the richness of Black imaginations, skills, wisdoms, and histories.

The American Viola Society joins in demanding an end to the oppressive treatment of Black citizens. We commit to actively and strategically pursuing anti-racist practices, continuously listening, holding dialogue, and working collaboratively with our Black colleagues toward new possibilities for our organization and our world. The AVS is proud to join the many arts organizations nationally and internationally in making a commitment to celebrate Black lives.

The American Viola Society strives to encourage excellence in viola performance, pedagogy, research, composition, and lutherie. However, this excellence can only be achieved when all members of a community "acknowledge, respect, and celebrate differences and commonalities." (BlackLivesMatter) For too long have Black people—along with Brown, Indigenous, and People of Color—been called upon to work against the tide of systems steeped in white privilege. We acknowledge that our organization has been complicit in our neglect to address these systems.

Moving forward, we commit to thoughtfully examine the role of white privilege in our history as an organization and to dismantle the structures that perpetuate this privilege. The leadership of the American Viola Society now commits to the work of deliberate structural change. In doing so, we have identified several initiatives to make space for Black, Brown, Indigenous, and People of Color. The following immediate actions will be expanded upon with further policies and procedures enacted in coming months.

- Launch a capital campaign to raise funding for tuition scholarships, teaching fellowships, sponsorships for recording projects, commissions of new works, and research grants, 40% of which will be dedicated to Black, Brown, Indigenous, and People of Color living in the United States. (This percentage corresponds with the statistics provided by the US Census Bureau and will be updated accordingly.)
- Implement new procedures to ensure that the voices of Black, Brown, Indigenous, and People of Color are represented in the board membership of the American Viola Society;
- Sponsor an award specifically for Black, Brown, Indigenous, and People of Color at the Primrose International Viola Competition and instate new repertoire requirements that include compositions written by BBIPOC composers;
- Present BBIPOC performers, teachers, researchers, composers, and luthiers at AVS Festivals and other AVS-sponsored events;
- Develop and Maintain a Database of Viola Compositions by Underrepresented Composers that will include works by Black, Brown, Indigenous, and People of Color;
- Feature articles in the Journal of the American Viola Society about Black, Brown, Indigenous, and People of Color and their performances and compositions;
- Collaborate with external organizations on anti-racist initiatives aimed toward providing equal opportunity throughout the viola world;
- Evaluate the impact of inclusion initiatives on a triennial basis in dialogue and collaboration with our Black, Brown, Indigenous, and Colleagues of Color and reissue a strategic plan for continued work toward a global viola community in which each member feels seen, heard, and supported.

We must not stop until every one of us breathes freely. Black Lives Matter.

Gardner Competition

The American Viola Society congratulates the winners of the 2020 Maurice Gardner Competition for Composers, honoring American composer Maurice Gardner (1909–2002).

The First Prize is awarded to Max Vinetz for his composition for solo viola, *Other*. His work was selected from an extremely strong pool of forty-five scores submitted to the competition. Mr. Vinetz will receive a cash prize of $1000. In addition, the winning score will be performed at the American Viola Festival 2021, at The University of Tennessee, Knoxville, Tennessee, June 2–5, 2021.

The Second Prize winner of this year's Competition is Max Lowery, who won the award for his composition, *Nostalgia*, also for solo viola. Mr. Lowery will receive a cash prize of $500.

Honorable Mentions are awarded to three composers:
- *Poem for One*, a work for solo viola by Christopher Farrell
- *[paused]*, for flute and viola, by Will Rowe
- Viola Sonata No. 1, "Ceol Mor", for solo viola, by Jordan Alexander Key

The mission of the Gardner Competition is to identify and promote important new works featuring the viola. In considering each work, the judges listened for writing that recognizes the unique voice of the viola and its capabilities as a solo instrument, for careful and inspiring construction of the work overall, and for exciting possibilities and challenges for the performer.

The Gardner 2020 Committee members were Andrea Houde (West Virginia University), Michael Djupstrom (Curtis Institute and 2012 Gardner First Prize Winner), and Chair, Martha Carapetyan (Austin Symphony, Southwestern University).

The Committee acknowledges the deep commitment and dedication of all the composers who graciously and enthusiastically entered their scores to the competition. Thank you for submitting your compositions! Your talent and dedication give further voice to the instrument we so deeply love—the viola.

Baird Knechtel: In Memoriam

By Dwight Pounds

It is my sad duty to announce to the viola community the passing of Baird Knechtel (May 22, 1937—May 29, 2020), founder and first president of the Canadian Viola Society and host of International Viola Congress IX, Toronto, Ontario, in 1981. He had struggled with cancer for seven years.

Knechtel earned a Masters of Music from the Eastman School of Music in Rochester NY, helped found the Chamber Players of Ontario, was President of the Ontario Musician's Association, founded the Canadian Viola Society, taught at the International Music Camp, wrote several compositions, books and scores, participated in the Toronto International Music Festival (25 years), and played in virtually every venue in Toronto. He ardently supported the Conservatory of Music, the National Youth Orchestra, the Toronto Symphony, the Toronto Jazz Festival, and was a member of the Duke Ellington society. Baird shared his passion for music with students for more than 40 years over the course of his teaching career at various high schools in North York (Toronto) and many of his students went on to become accomplished professional musicians. After retiring, he performed with the Trio Bravo at local venues, and recently taught at the Maggini Summer school in England and a camp in Parry Sound. A true Renaissance Man, he also seriously pursued genealogy, writing (memoir writing and Italian language), stamp collecting, model airplanes, woodworking, and travel.

Baird hosted and in large part organized International Viola Congress IX, which featured many classic touches. Firstly, it was William Primrose's final appearance before a viola congress (he did not perform) and secondly, one of the featured performers was Fedor Druzhinin, great Soviet violist and member of a distinguished musical family, during the height of the Cold War. Druzhinin played the first Bach Gamba Sonata, his own sonata for solo viola, Schumann's *Adagio and Allegro*, and the Shostakovich Viola Sonata. The Toronto Congress was also a remarkable gathering of internationally renowned violists: in addition to Primrose, Knechtel and Drushynin, such names as Aldrich, Barnum, Danks, Dann, Golani, Hillyer, Kenneson, Kosmala, McInnes, Neubauer, Rosenblum, Tatton, Verebes, von Wrochem, Zaslav, and Zeyringer were among those who graced the program.

The CVS Lifetime Achievement Award, the IVS Silver Viola Clef (1996) and Honorary AVS Membership (1995) are among Baird Knechtel's many personal awards. His is also listed in the International Who's Who in Music. Contact baird.knechtel@gmail.com for information, and donations made in lieu of flowers will support his favorite musical organizations and charities. *JAVS* will publish collected individual tributes to Baird Knechtel in a future issue. Baird's article on the J.G. Knechtel Viola Concerto, can be found on page 37 of this issue.

Review of the 46th International Viola Congress

Christine Rutledge

The 46th International Viola Congress took place on September 24–28, 2019 in the historic city of Poznań, Poland. The congress was co-hosted by Boguslawa Hubisz-Sielska, Lech Balaban, and Ewa Guzowska. Though attendance numbers were light, enthusiastic violists and lovers of the viola from around the world gathered for four days of lectures, recitals, master classes, and presentations. Locations for the congress were spread around Poznán at Hotel Ikar, Stanisława Moniuszko Grand Theater, Poznań Mieczysław Karłowicz General Secondary Music School (POSM), Music Salon of Feliks Nowowiejski, and Henryk Wieniawski Music Society.

Day One

The first day began with a formal greeting by the congress hosts and IVS president Carlos María Solare, who reminded the congress participants that the legendary violinist, Henryk Wieniawski was a Poznań native and musical hero, who also played viola!

The day continued with a lecture by Jadwiga Stanek about the *Variations for Solo Viola* by Gordon Jacob. This lecture was followed by a wonderful presentation by Anne Leilehua Lanzilotti, discussing *Sola* for viola and electronics by composer Anna Thorvaldsdottir. The piece was written to commemorate the 100th anniversary of the 1919 Berkshire Composition Competition, which introduced two of the giants of the viola repertoire, Bloch's Suite for Viola and Piano and Rebecca Clarke's Sonata for Viola and Piano. Dr. Lanzilotti talked about the compositional process and demonstrated the various techniques used in the work, and then performed the work in its entirety.

The next recital, *Related Souls: A Canonical Sister Act,* was presented by the very talented Dutch sister-duo of Sunniva and Ursula Skaug. Their program included Lutoslawski's *Bucolics* for 2 violas (arranged by Hubisz-Sielska), and *Related Souls* by Dutch-Canadian composer Lowell Dykstra. The duo finished their program with an arrangement of *Message in a Bottle* by The Police.

Anne Leilehua Lanzilotti performing Sola *for viola and electronics by composer Anna Thorvaldsdottir. Photo by Dwight Pounds.*

The day continued with a lecture, *Concerts of 20th Century Polish Composers,* by Stefan Kamasa, former principal viola of the Warsaw Philharmonic. Kamasa discussed the important concertos by Aleksander Tansman, Grażyna Bacewicz, Tadeusz Baird, and Krzysztof Penderecki, recalling his experiences performing these concertos and working with some of the composers.

The students of US violist Hillary Herndon at the University of Tennessee presented Jorge Variego's etude collection, *18 + 3.* The venue then changed over to the POSM School of Music for a mixed recital. Bogusława Hubisz-Sielska performed Vieuxtemps' *Romance on the Theme of Halka,* arranged by Stanisław Moniuszko. Kathryn Brown, with pianist Théo Narayan, performed *Sanctum* for viola and piano by American composer Adolphus Hailstork. Brown briefly discussed the composer and his work after her performance, stressing the importance of championing works by African-American composers.

Kathryn Brown performing Sanctum *by Adolphus Hailstrok. Photo by Dwight Pounds*

Day one ended with an evening concert featuring father-and-son duo Lech Balaban and Jan Balaban (violin). They performed Ewa Fabianska-Jelinski's *Passacaglia,* Piotr Komorowski's *Albo-albo* (*Either – or*), and Slawomir Czarnecki's *Capriccio Brda.* Lech Balaban was joined by pianist Krzysztof Sowinski for a performance of Szymon Godziemba-Tryteck's *Comtemplation*. The concert finished with an excellent performance by Maxim Rysanov of Shostakovich's Sonata for Viola and Piano.

Day Two

Day two began with a thought-provoking lecture by Brigham Young University's Myrna Layton, *Building Your Public: Attracting and Retaining the Millennial and iGen(eration) Audience*. Following was a presentation by Elyse Dalabakis, violist and PhD student of Donald Maurice in New Zealand, about Greek composer Dimitris Dragatakis's Concerto for Viola and Orchestra.

Myrna Layton delivering her lecture entitled "Building Your Public: Attracting and Retaining the Millennial and iGen(eration) Audience." Photo by Dwight Pounds.

The concerto is the topic of Dalabakis's PhD research. She was joined by Polish violist Artur Paciorkiewicz, who gave the premiere performance of the work in 1993.

Later in the morning, Maxim Rysanov presented a master class. This was followed by discussion by Turkish violist Barış Kerem Bahar of works for viola. An interesting Q & A with Bahar brought up an emerging genre referred to as "Turkish Classical music." Swiss violist, Viacheslav Dinerchtein gave a lecture-recital about Mieczyslaw Weinberg's sonatas for solo viola, important works in the solo viola repertoire. Dinerchtein gave a strong performance of Weinberg's first solo sonata.

After lunch, performances included those by Aneta Dumanowska and Barbara Papierz of Frank Bridge's *Lament* for 2 Violas; violinist Annette-Barbara Vogel and violist Jutta Puchhammer- Sédillot of the Sonata for violin and viola of Italian composer Mario Castelnuovo-Tedesco, a piece that is, undeservedly, rarely performed; and Portuguese violist Jorge Alves, performing works by Portuguese composers Miguel Azguime (*Dedans-Dehors*) and Armando Santiago (*Neume Ill, enhuit strophes*).

The afternoon continued at the Henryk Wieniawski Music Society with a lecture-recital by Błażej Maliszewski (viola) with pianist Pawel Rydel of compositions by Tadeusz Paciorkiewicz. The next program featured classical cello sonatas, transcribed by violist Leszek Brodowski. Brodowski and Rydel performance of Beethoven's Sonata, op. 5, no. 2 was convincing. Violist Krzysztof Komendarek-Tymendorf then performed his own transcription of Brahms' Cello Sonata no. 1, op. 38 in E minor with pianist Mirosława Sumlińska.

The evening concert took place in the Poznań Grand Theatre, with the Poznan Grand Theatre Symphony Orchestra with conductor Katarzyna Tomala-Jedynak. This night of concerto performances included Anton Wranitzky's Concerto for violin and viola with Polish-born violist Jerzy Kosmala and his grandson Stefan Kosmala-Dahlbeck. Congress co-host Ewa Guzowska then performed a relatively new work by Polish composer Ewa Fabiańska-Jelińska. Tomasz Rosiński performed the Concert for Viola and Strings by Marek Stachowski. The program ended with a seminal work for viola and orchestra by the important Polish composer Grażyna Bacewicz, performed by violist Pawel Riess.

Day Three

The third day began with a lecture by Spanish violist María José Fueyo Muñiz, about original viola repertoire from the 17th and 18th centuries and its use in conservatory teaching. Following the morning lecture were two simultaneous master classes by Paul Cortese and Jorge Alves. Congress attendants then returned to the Hotel Ikar for a morning mixed recital. Performances included: Pawel Drozdowski performing Krzysztof Penderecki's *Cadenza*; Maria Bzowy performing Ewa Fabiańska-Jelińska's *Elegia* and Jacek Rogala's *Witch Dance;* Anna Krzyżak giving a knock-out performance of Garth Knox's *Fuga libra*; Łucja Jaskuła performing Janusz Stalmierski's *ForEve(r);* and Pawel Riess and Wojciech Kaszuba performing Długosz's *Capriccio movente na altowke i elektronike*, a work for viola and electronics.

The afternoon started with Dutch Viola Society president Karin Dolman and her husband, luthier Jan van der Elst, presenting the results of their viola-building project at the 2018 IVC in Rotterdam, which had a 5-person team of luthiers building a viola in just five days. Playing on the completed viola, Dolman performed Paul Kopetz's *The Leprechaun*. The viola is now available for loan to young violists.

Across town, Carlos María Solare presented *The Emancipation of the Viola within the Romantic Orchestra*, using passages from Weber, Berlioz and Wagner as illustrations. Following this lecture was a very interesting presentation by Hillary Herndon, viola, and Bernadette Lo, piano. The team played excerpts from five works that may have been competitors in the 1919 Berkshire Composition Festival, and then asked the audience to name a "winner." (The Clarke Sonata and Bloch Suite were not in the mix.) After a tally of the votes, the team performed the entire work of the winner, Sir Granville Bantock's Sonata for viola and piano in F major.

The afternoon recital included some very interesting and well-played solo works and duos for viola and violin. The first, with Annette-Barbara Vogel and Raquel Bastos, was *Bagatelles for Violin and Viola* by Australian composer Margaret Sutherland. Next was a solo by Bogusław Schaeffer, *Cadenza*, performed by Lech Balaban. Balaban was again joined by his son Jan, performing a premiere of *Scherzo* by Marcin Molski (present in the audience), and a virtuosic performance of the Handel-Halvorsen *Passacaglia.* Balaban continued with another virtuosic work, *Arpeggio per viola* by Alessandro Rolla.

The evening recital took place at the POSM Main Auditorium. Krzysztof Chorzelski started out the program with Schubert's *Arpeggione* Sonata for viola and piano. Chorzelski then played Joseph Phibbs's *Letters from Warsaw*. Following was the Sonata for Viola and Piano, by Andrzej Czajkowski, a Polish pianist and composer. Chorzelski and his pianist Lech Napierala gave a strong performance of this work, which deserves more attention and performances.

Though the author did not attend, the late evening ended with a magic show by violist Viacheslav Dinerchtein. These late-night events are always a highlight of every congress!

Day Four

The day was to have started with Emil Cantor's lecture, *Telemann as the first freelance composer.* Unfortunately, Emil was not able to attend the congress. Simultaneous master classes were given by Jutta Puchhammer-Sédillot and Stefano Carlini. Later in the morning Diane Phoenix-Neal premiered Krzysztof Wolek's *Shadowings* for viola and electronics. Another world premiere followed of Kopczynski's Sonata for viola and piano, performed by Wojciech Kolaczyk, viola, and Anna Paras, piano. Both works were very different than the other, the Wolek being quite modern in style and technique, and the Kopczynski being more tonal in nature.

A very interesting lecture followed by Heng-Ching Fang from Birmingham, UK: *Joseph Joachim's Hebrew Melodies on a Poem of Byron, op. 9: A Performing Practices Study influenced by Moser and Joachim's Violinschule and Joachim's historical recording.* It was refreshing to hear about performances practices after the baroque and classical eras.

Long-time AVS and IVS icon Dwight Pounds presented his lecture, *Legends of the International Viola Society*. Pounds was joined by Dietrich Bauer, of Kassel, Germany. Bauer's lineage as a violist goes back to the founding of the IVS—he was co-author with Franz Zeyringer of the Pöllauer Protokol, the genesis document of the IVS. Pounds and Bauer, because of their many years of service to the Society, were considered "honored guests" by the hosts. Pounds presented an exhaustive array of people who have contributed to the IVS since its founding. He also presented numerous slides taken from the thousands of photographs he has taken over the years at viola congresses.

Karin Dolman presented a lecture-workshop, *Finding Your Own Viola Way*, in which she demonstrated her ideas about introducing many new pedagogical ideas, such as using higher positions earlier, and exploring a variety of fingerings, especially original ones, to expand a student's technique.

Following Dolman's lecture, Ricardo Kubala from Brazil gave a lecture-recital, *Brazilian Music for Solo Viola*. Composers included: Claudio Santoro; Marlos Nobre; and Alexandre Lunsqui. Kubala performed examples from each work, discussing the composers' styles and the specific techniques each composer utilized.

The evening's performance was presented by TRIVIOLIUM, a trio of violists Jolanta Kukuła-Kopczyńska, Róża Wilczak-Płaziuk, and Dorota Stanisławska, who are colleagues at the Academy of Music in Łódź. Their concert included Krzysztof Grzeszczak's *Violjordas* for 3 violas, which was accompanied by a video by film artist Paulina Majda, a provocative new multi-media work. The rest of the recital continued with solo performances by members of the trio: Stanisławska played the world premiere of *Preludium for solo viola* by Maciej Wijata; Wilczak-Płaziuk performed a work by Slawomir Zamuszko; and Kukuła-Kopczyńska performed a work by her husband, Janusz Kopczyński, *Transcience.* The evening's performance ended with the trio reuniting for *Triviolium* by Bogdan Dowlasz.

Henrik Frendin (left) and Håkan Olsson (right) before their performance of works by Telemann. Photo by Dwight Pounds.

The late-night serenade headlined Swedish violists Henrik Frendin and Håkan Olsson, joined by harpsichordist Anna Paradisos in a program entitled *Telemann in Poland*. During the years 1705-1706, when Telemann was visiting Poland, the country was invaded by Sweden. He fled to the countryside where he was exposed to Polish folk music, which influenced many of his compositions. Frendin and Olsson performed several of these works, playing baroque instruments.

Day Five

The final day of the congress began with a morning lecture-recital by Xi Liu about viola works by composer Boris Pigovat. Jesse Maximo Pereira, another Brazilian violist, followed with *Hommages*, a performance of Brazilian music for viola by composers Marco Padilha, Ernani Agular, Claudio Santoro, and Ricardo Tacuchian. The next session was a lecture-recital given by Kenneth Martinson about the rich body of viola music by Italian composer Marco Anzoletti.

David Swanson and Jordan Wright, students at the University of Tennessee, presented a session, *My Viola: New Technologies for Achieving Accessible String Instruments for Those With Disabilities*. This is a topic that is relevant and important, and hopefully this team will continue to present on the topic.

Gregory Williams presented an interesting lecture-recital about the three sonatas for solo viola by the German-Jewish composer, Gunter Raphael. These rarely performed works are challenging and of the scope of Hindemith's (a contemporary of Raphael) solo sonatas. Williams performed movements from each of the sonatas.

Christine Rutledge performed her program, *Bach and the Poets: Slow Dancing*, a project she introduced at the 2018 Rotterdam congress. This program was a performance of six slow dance movements from solo works by J.S. Bach, interspersed with video readings of original poetry commissioned by Rutledge by Michigan poets.

The afternoon recital, *Late Romantic Chamber Works for Tenor, Viola and Piano*, was presented by violist Ames Asbell and tenor Richard Novak, with pianist Joey Martin, all from Texas State University. Works performed were *Four Hymns for Tenor, Viola and Piano* by Ralph Vaughan Williams, Rachmaninoff's *Five Songs for Tenor, Viola and Piano*, arranged by Lorin Chisholm, a welcome addition to works for this combination.

At the final farewell party of the congress. Left to right: Jutta Puchammer- Sédillot, Ewa Guzowska, Lech Balaban, Carlos María Solare, Boguslawa Hubisz-Sielska. Photo by Cornelia Brányik.

The 46th International Viola Congress ended with a Closing Concert, featuring Jutta Puchammer- Sédillot and pianist Paul Stewart, performing works by English composers. The duo gave excellent performances of York Bowen's *Phantasie*, Arnold Bax's *Legend*, and Benjamin Dale's *Phantasy*, op. 4, a work not performed as often as it should be. The audience was treated with a spontaneous and very entertaining performance by Henrik Frendin and Håkan Olsson of their *Swedish polska.*

Like other European congresses, the Poznan congress had a small but enthusiastic number of participants. We were shown warm hospitality and were presented with a huge variety of music, especially works by Polish composers. By the end of Day 5 we were all exhausted but left with wonderful memories, new friends and colleagues, renewed relationships, and delicious Polish food! I would like to thank the Dutch Viola Society for their daily blog during the congress, which was extremely helpful when writing this review.

Christine Rutledge is Professor of Viola at the University of Iowa and is a long-standing contributor to JAVS. She has released numerous recordings of solo and chamber works, and publishes scholarly-based performance editions of viola works through her company, Linnet Press Editions. She served on the board of the AVS for 12 years.

2020 David Dalton Research Competition Results

On behalf of the board of the American Viola Society, we are proud to announce the winners of the 2020 David Dalton Viola Research Competition. This year, the competition received its highest ever number of submissions. The committee was impressed by the breadth and quality of the research and, with the help of the editors at *JAVS*, looks forward to sharing many of the entries with the viola community.

First Prize:
Angela Kratchmer: "The Widmann Viola Concerto: *Harold in Italy* for the Postmodern Age." Ms. Kratchmer will receive a cash prize of $400, sponsored by Thomas and Polly Tatton.

Second Prize:
Christopher Jenkins: "African-American Violists: A Retrospective." Mr. Jenkins will receive a cash prize of $200.

Third Prize:
Kasey Calebaugh: "Color in Music: An Analysis of Joan Tower's Purple Works for Viola." Mr. Calebaugh will receive a Henle edition sheet music package including works by Schumann, Reger, Stamitz, Mendelssohn, and Bruch, donated by Hal Leonard Corporation.

Honorable Mention:
Chelsea Wimmer: "Heinrich Biber, *Harmonia Artificiosa-Ariosa, Partia VII*: An Edition for Modern Violas with Critical Commentary."

The David Dalton Viola Research Competition is held annually to encourage and support research among our student members. Founded in 1999 and named in honor of the *Journal of the American Viola Society's* first editor, the competition offers attractive prizes and the opportunity to be published in a peer-reviewed journal. Entries must be original contributions to the field of viola research and may address issues concerning viola literature, history, performers, and pedagogues.

The Dalton 2020 Competition Committee members were Chair, Renate Falkner (Peabody Preparatory and George Mason University), Daphne Gerling (University of North Texas), and Andrew Braddock (Western Kentucky University and Editor, *Journal of the American Viola Society*). Submissions were judged entirely anonymously and all prize-winning entries, including Honorable Mention, will be published in upcoming editions of *JAVS*.

No Romantic Viola Concerto? Think Again.

The rocky history of Forsyth's Viola Concerto

Devan Maria Freebairn

In the viola world, three major concertos share the limelight: Bartók, Hindemith and Walton. If the list were expanded to include the top five, Hoffmeister and Stamitz may be added. Beyond five, many violists would pause. The viola fully emerged as a solo instrument in the twentieth century, so the fact that there are fewer concertos for viola than for violin or cello is not surprising. The viola may lack the depth and diversity of soloist repertoire when compared to the violin or cello, but it is not without its own, albeit smaller, body of solo works. There are more concertos in the viola repertoire than many violists know. One of these lesser-known concertos is Cecil Forsyth's Viola Concerto in G minor, composed in 1903. This work should be recognized as one of the major viola concertos in the repertoire. The Forsyth Viola Concerto (and the man it was written for) influenced the emergence of the viola as a solo instrument in the twentieth century. Although written after the turn of the century, its Romantic musical style can be understood by comparing it to analogous works for other string instruments, like Dvořák's Violin Concerto and Elgar's Cello Concerto. While it faded in popularity because of a lack of promotion and a slight by Lionel Tertis, it holds up in competitions against other grand concerti and it teaches skills pertinent to playing other standard viola repertoire.

An Overlooked Contributor to the Emergence of the Viola as a Solo Instrument

Lionel Tertis (1876–1975) and William Primrose (1904–1982) are the two men who are praised for elevating the viola as a solo instrument.[1] Both Tertis and Primrose were virtuosic players who proved that anything one could play on the violin could also be played on the viola. They wrote many transcriptions and had many pieces written for them. Tertis and Primrose were both converts to the viola, beginning their careers on the violin. But just as Tertis paved the way for Primrose, there were players that paved the way for Tertis. In his memoir, *My Viola and I,* Tertis mentions the difficulty of learning to play the viola without the help of his teacher:

> Thenceforward I worked hard and, being dissatisfied with my teacher—who knew nothing about the idiosyncrasies of the viola nor indeed was there any pedagogue worthy of its name to go for guidance—I resolved to continue my study by myself. I consider that I learnt to play principally through listening to virtuosi; I lost no opportunity of attending concerts to hear great artists perform. I especially remember hearing Sarasate at the old St. Jame's [*sic*] hall playing the Mendelssohn concert most marvelously—every note a pearl.[2]

While Tertis may not have deemed anyone worthy of teaching him the viola, there were good violists around him. During the time Tertis was learning to play the viola, he was also a second violinist in the Queen's Hall Orchestra, beginning in 1898.[3] The principal viola player in the Queen's Hall Orchestra at the time was Belgian violist Émile Férir. Férir studied both violin and viola at the Brussels Conservatory. His violin teacher was renowned pedagogue Eugène Ysaÿe[4] and his viola professor was Léon Firket, the first professor to teach a course specifically for viola in all of Europe.[5] Férir later studied at the Paris Conservatory, graduating with a *premier prix*. After Paris, he joined the Queen's Hall Orchestra as principal, a position he held from 1896 through 1902. At that point, he was invited to Boston to be the principal violist of the Boston Symphony Orchestra and Tertis took over as principal violist at Queen's Hall.[6] It stands to reason that Tertis and Férir

knew each other. And with such an accomplished violist around, one who had the best viola education Europe had to offer, I speculate that Férir may have helped Tertis with his transition to the viola.

There is evidence that they not only knew each other, but were friends, further support for the conjecture that they discussed viola playing together. In an article in the *Journal of the American Viola Society,* Thomas Heimberg recounts an anecdote about Férir's 1896 James Tubbs bow that Tertis admired:

> Tertis repeatedly offered to buy the bow; Férir repeatedly refused. And that remained the situation until there came a night when Férir needed some drinking money. The low amount they agreed on was probably just part of the joke. Férir 'sold' the bow to Lionel Tertis for one Pound (!!)—and went out drinking for the evening. At the next payday Férir had money again. But when he tried to "buy" his bow back, Tertis refused! And Tertis continued to refuse for some time [. . .]. Now the tension had reached a crisis: Férir was leaving England and the teasing had to end. Tertis understood that, and he agreed to sell the bow back . . . for *two* Pounds (!!).[7]

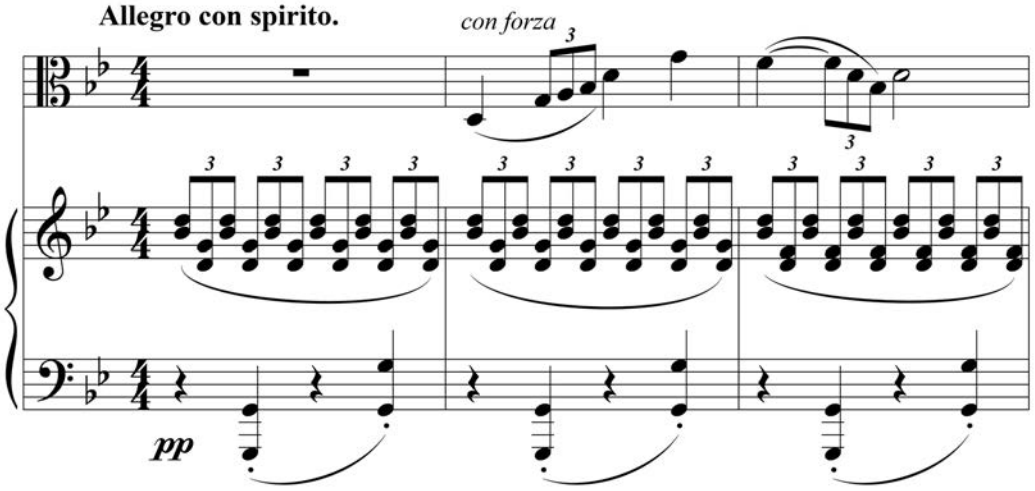
This story was handed down through the later owners of the bow, first Harry Rumpler, then Thomas Heimberg who tells the story. Should the story be true, it shows that Férir and Tertis were not only colleagues but were likely friends. Were they friends, it would not be surprising if Tertis asked for advice on viola playing from Férir. Even if he did not, Tertis's proximity to such an accomplished violist—and one who was premiering new works for solo viola—certainly helped him resolve "that [his] life's work should be the establishment of the viola's rights as a solo instrument."[8]

The Only Truly Romantic Viola Concerto

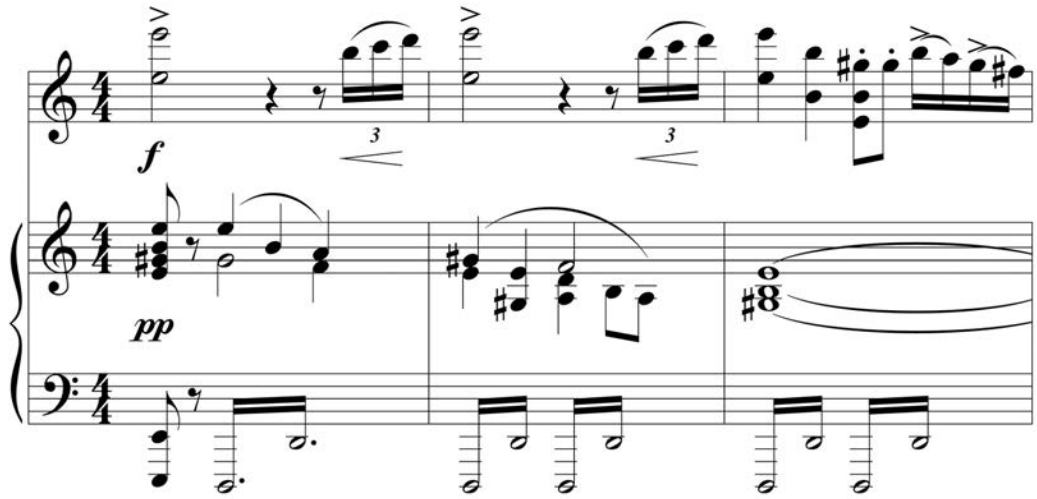
The Forsyth Concerto is the only truly Romantic viola concerto. Berlioz's *Harold in Italy* and Paganini's *Sonata per la gran' viola* were both written during the Romantic era, but neither claim the title Concerto. And while Walton's Viola Concerto has the title, and many romantic elements, it is also infused with more twentieth-century ideas—jazz rhythms, and forward-thinking harmonies. Even Tertis said that when he was offered the premiere, he couldn't quite understand the piece, attesting to its modern style. He said, "the innovations in [Walton's] musical language which now seem so logical and so truly in the mainstream of music then struck me as far-fetched."[9] This was mainly in reference to Walton's copious use of cross-related sixths throughout the concerto. John White, in his definitive biography of Tertis, quotes Tertis as stating that when he "received the concerto from the composer I wasn't accustomed to play F natural when the octave above was F sharp."[10] The harmony of Forsyth's Concerto largely remains within the general common-practice.

The form is also squarely situated in the late-Romantic, which can be seen in the first movement's modified sonata form. The movement begins with a cadenza before emerging with clear first and second themes in the exposition. The development is followed by a second cadenza that leads into the recapitulation. The recapitulation doesn't exactly line up with the exposition. From a structural perspective, the second theme appears in the parallel key of G major, as opposed to the relative major—B-flat—in the exposition. In terms of the musical narrative itself, Forsyth almost immediately diverges from the exposition. He writes different music beginning in the second phrase of the recapitulation (m. 214) that builds towards a climax in m. 226, rehearsal P. An orchestral interlude bridges to the reentrance of the soloist in the second half of the second theme, m. 244. Forsyth quickly alters from the exposition's version of this theme to build to a flurry of arpeggiated chords that end the movement. A modified recapitulation is a normal late-romantic innovation. The second movement is an adagio in arch form, rising to a climax and then falling again. And the third movement is also in sonata form. Like many Romantic concertos, this piece is front loaded, with the most dramatic material at the beginning.

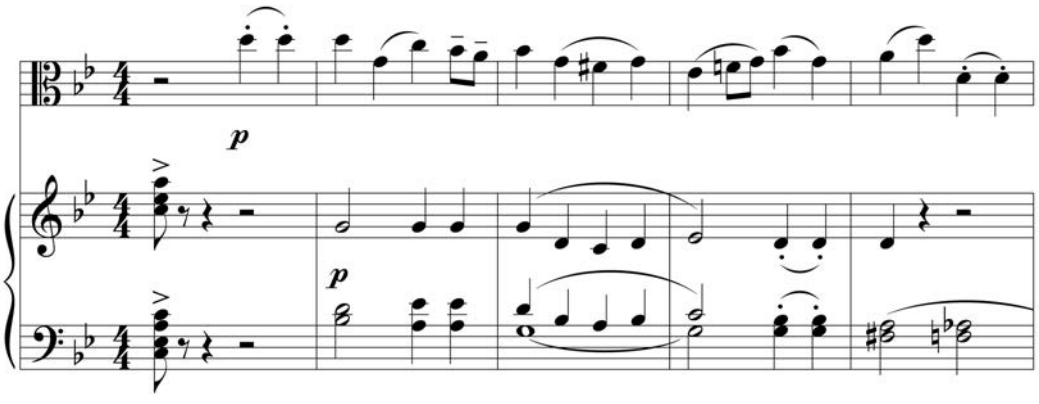
According to Rob Barnett, "Dvořák, Mendelssohn ("Italian" Symphony*)* and Brahms are the triangulation points*"* for Forsyth's concerto.[11] Indeed the Dvořák Violin concerto is an excellent comparison for the Forsyth. Both pieces open with strong orchestral statements interspersed with intermittent solo cadenzas. These lead into the orchestral expositions, and then first themes that use triplets over repeated alternating notes in the orchestra. In the Forsyth, alternating triplets accompany the opening theme (ex. 1), and Dvořák writes tremolos between two notes (ex. 2).



Example 1. Forsyth, Viola Concerto, I. Allegro con spirit, mm. 46–48. [12]



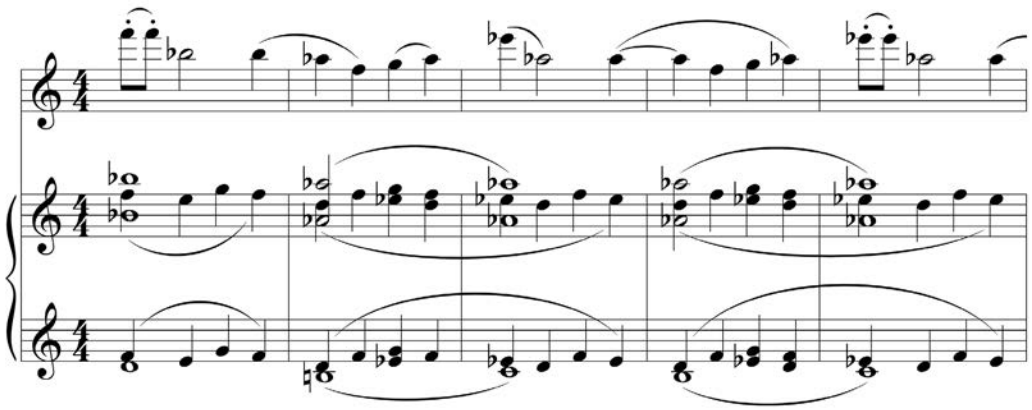
Example 2. Dvořák, Violin Concerto, I. Allegro ma non troppo, mm. 54–56. [13]



Example 3. Forsyth, Viola Concerto, I, mm. 70–74.

The second themes also use a similar repeated note figure indicated by staccato dots under a slur. Dvořák's figure is near the end of the phrase, and Forsyth's begins the phrase, but in both, the halting repeated note effect helps change the mood for the second theme by slowing down the motion (exs. 3 and 4).

The written-out cadenzas in both works use many broken chords, and triple/quadruple-stops before trilling into a section of melodic double stops. In Forsyth's concerto, this leads to the recapitulation which is darker than the original statement.[14] The works share a very similar harmonic language, even though Dvořák's concerto precedes Forsyth's by nearly twenty-five years. In the solo part, there is extensive use of octaves and thirds, but it doesn't venture to any "exotic asides or adventures."[15] The second and third movements have less direct comparisons, but the music still seems to be related because of the shared harmonic language and style. Reviewing Lawrence Power's 2004 recording of the Forsyth concerto, Dave Hurwitz claims



Example 4. Dvořák, Violin Concerto, I, mm. 81–85.

Elgar's third movement adagio has some similarities to the second movement of Forsyth as well. Both are in a slow triple meter and arch form. In Elgar, however, the music falls to a low B for its most climactic pitch while Forsyth instead climbs up to a high F. The final movements of each piece are both in a march-like duple meter.

that the "theme in the finale clearly aris[es] from the school of Dvořák."[16] Rob Barnett also mentions that "the funereal andante has a Brucknerian darkness that also reminded [him] of the liturgical moments in *Romeo and Juliet* and the darker reflections of Fibich in his Third Symphony."[17] This stylistic equivalence serves to squarely place this concerto in the Romantic period.

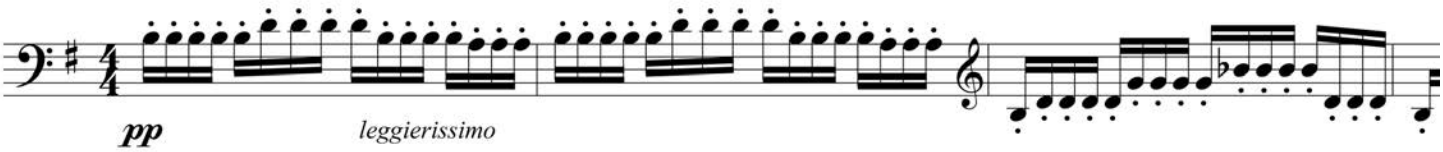
Forsyth's concerto has many structural similarities to the Elgar Cello Concerto in E minor (written in 1919 but also Late-Romantic in style). In the first movement, Forsyth's concerto starts with big opening chords taken out of tempo that lead to a periodically accompanied cadenza before the orchestra introduces the first theme. The Elgar concerto does the same, but in a shorter time span. The second themes of each work are in a related major key, Elgar's the parallel major, Forsyth's the relative. Forsyth's concerto only has three movements to Elgar's four, but the development section of Forsyth's first movement has a similar sixteenth note motion as in Elgar's second movement (exs. 5–6).

Elgar's concerto finishes with a return of the theme from the first movement, as Walton does in his 1927 Viola Concerto. Forsyth does not bring the initial theme back in the last movement which is perhaps one of the reasons why this movement was considered the "least successful of the three."[18] Elgar and Forsyth ran in the same musical circles in England, in fact Forsyth on a few occasions criticized Elgar's work (including in a book he co-authored on the history of music).[19] So it is likely that Elgar was familiar with Forsyth's viola concerto when he wrote his cello concerto. It is possible that they both chose similar late-Romantic idioms for their works, but the similarities also may have been imitation, as the Forsyth concerto did premiere to great success.

From a Successful Premiere to Relative Obscurity

The premiere of the Forsyth concerto happened on September 12, 1903, the 19th night of the 1903 Proms season. While it wasn't played at the opening or closing nights of the Proms (usually the most advertised and

Example 5. Forsyth, Viola Concerto, I, mm. 162–166.



Example 6. Elgar, Cello Concerto, II, one measure after rehearsal 20.

attended), it was met with great reviews. The full review in *The Monthly Musical Record* states:

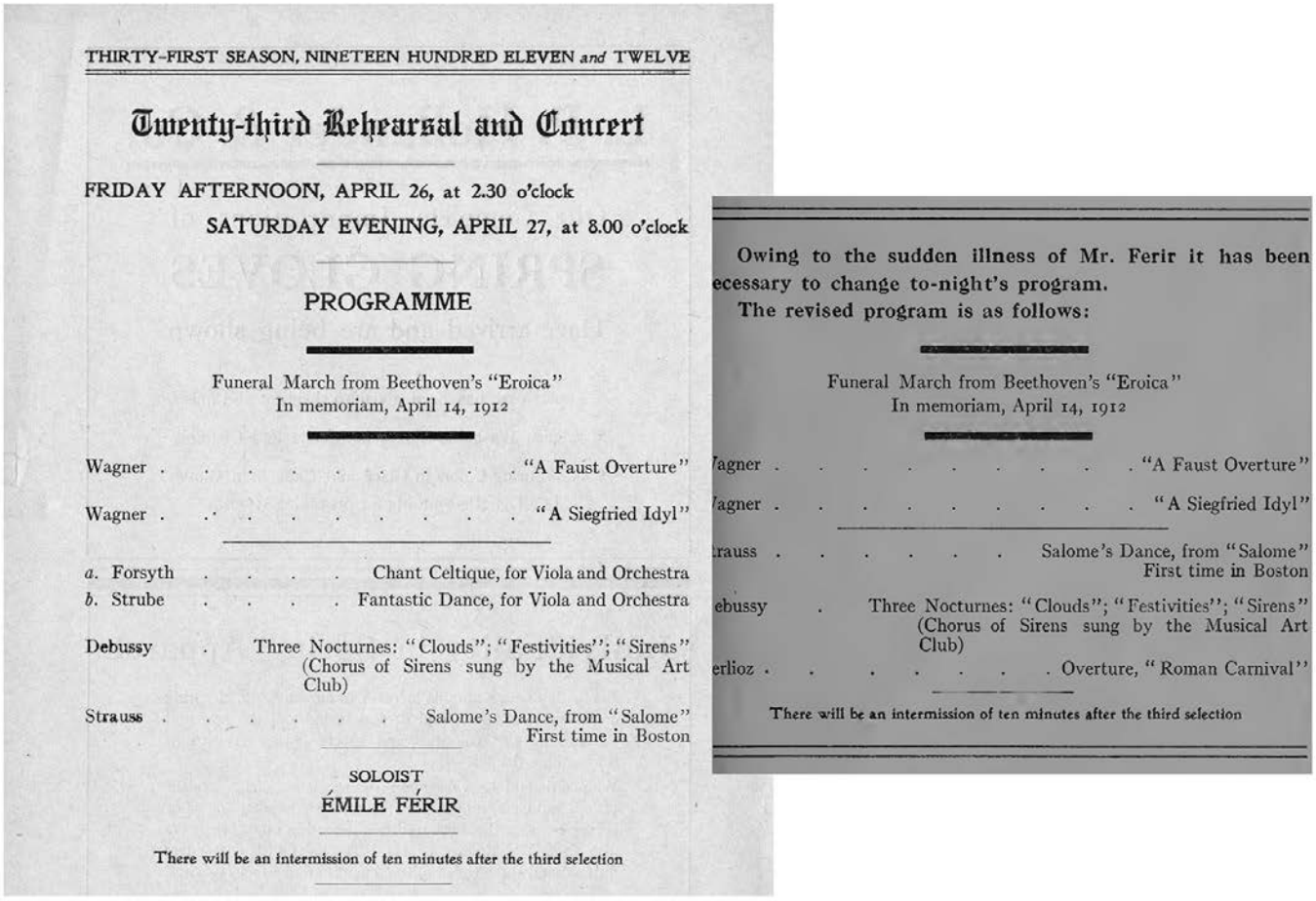
> There are so few concertos for the viola, in spite of its great merits as a solo instrument, that a fresh work in this class is very welcome, particularly when it is as well written as that in G minor by Mr. Cecil Forsyth, which was produced on Saturday, September 12th. Mr. Forsyth is evidently a sound musician with plenty of ideas. The first movement is fresh and spirited, while the *andante*—often a stumbling-block to young writers—has real beauty and charm. Some of the melodies in the *finale* are a little commonplace, and this is the least successful movement of the three. But, upon the whole, the work is most attractive, and it was brilliantly played by Mr. A. E. Férir.[20]

We can see that the concerto was received well, similarly to the great cello and violin concertos of the time. Given its reception, why do so few violists know and play it? Perhaps one reason that it faded is that Forsyth had relatively little compositional output. His most well-received work was this viola concerto, a work in a genre that has attracted less attention than others. Rather than being known for his compositions, he is instead known for his book on orchestration. It was the most comprehensive book on orchestration ever written up to that point in history.[21] While Forsyth is not often remembered in the performance realm, he is more often mentioned in classes on orchestration.

His writing about the viola in this book are also worth note in this discussion of the concerto. He mostly discusses the viola as a supporting instrument, where he mentions the violin and the cello in their solo roles as well.[22] On solos specifically, Forsyth wrote that "the Viola Soloist has, therefore, less space nowadays in which to move about." And yet, Forsyth contradicts himself: his viola concerto is his only concerto. Forsyth was a violist himself so like many violists, he may have been trying to expand the repertoire. If that were the case, however, one would think he would encourage others to write for it as a solo instrument in his book.[23] The piece is also dedicated to Emile Férir, so it may have been written at his request rather than being Forsyth's own attempt to add to the repertoire. Regardless of Forsyth's reason for writing the concerto, it is Forsyth's most successful composition, even though his he is not often remembered for this contribution.

There is another reason, related to Forsyth, that the concerto may not have remained in the limelight. Forsyth moved away from England in 1914, relocating to the United States.[24] Because of his move, he wasn't around to continue promoting his works in England where they were already popular.[25] It is possible that he might have faced some backlash for emigrating to the United States at a time "when fellow Brits were enlisting in the armed forces."[26] This may have had an impact on his career, but while in the United States he still had success "in obtaining performances for new works, mostly vocal music, including works for glee clubs, which have also not received much attention since his death."[27]

Émile Férir is another reason the concerto may have faded from the performance repertoire. Regardless of whether Férir helped Tertis learn to play the viola or whether or not they were friends, Férir was a force in the viola world, and yet he is not often mentioned. Perhaps this is because his life was not very well documented, and the few stories about him cannot be corroborated. In his article "Remembering Émile Férir," Thomas Heimberg even did some speculating because he also couldn't find "confirmatory evidence."[28] He mentions that Férir may have been the violist who premiered Strauss' *Don Quixote*, performing the solo Sancho Panza part, but there are no primary source documents that can prove this.[29] The cellist at the premiere was Friedrich Grützmacher, but the violist's name was not recorded.[30] Therefore, Férir's main verifiable contribution to viola history was premiering Forsyth's viola concerto. But, as mentioned previously, Émile Férir also moved to the United States shortly after the premiere. He performed this concerto and another Forsyth piece for solo viola, *Chant Celtique*, a few times while in Boston, but on the day of the largest performance he was supposed to give—a performance with the Boston Symphony—he became ill and the program was changed (see fig. 1).[31] He did play for smaller congregations, but he never gave any other high-profile performances of Forsyth's works.[32] The concerto was performed the summer after its premiere (1904) at the BBC Proms as well as in 1906, further evidence that it was initially successful in Britain. But eventually, without the composer or the violist who premiered it around to promote it, it lost popularity, and in America, it never managed to gain popularity.



THIRTY-FIRST SEASON, NINETEEN HUNDRED ELEVEN *and* TWELVE

Twenty-third Rehearsal and Concert

FRIDAY AFTERNOON, APRIL 26, at 2.30 o'clock
SATURDAY EVENING, APRIL 27, at 8.00 o'clock

PROGRAMME

Funeral March from Beethoven's "Eroica"
In memoriam, April 14, 1912

Wagner . . . . . "A Faust Overture"

Wagner . . . . . "A Siegfried Idyl"

a. Forsyth . . . . Chant Celtique, for Viola and Orchestra
b. Strube . . . . Fantastic Dance, for Viola and Orchestra

Debussy . Three Nocturnes: "Clouds"; "Festivities"; "Sirens" (Chorus of Sirens sung by the Musical Art Club)

Strauss . . . . . Salome's Dance, from "Salome" First time in Boston

SOLOIST
ÉMILE FÉRIR

There will be an intermission of ten minutes after the third selection

Owing to the sudden illness of Mr. Ferir it has been ecessary to change to-night's program.
The revised program is as follows:

Funeral March from Beethoven's "Eroica"
In memoriam, April 14, 1912

agner . . . . . "A Faust Overture"

agner . . . . . "A Siegfried Idyl"

rauss . . . . . Salome's Dance, from "Salome" First time in Boston

ebussy . Three Nocturnes: "Clouds"; "Festivities"; "Sirens" (Chorus of Sirens sung by the Musical Art Club)

erlioz . . . . . Overture, "Roman Carnival"

There will be an intermission of ten minutes after the third selection

Figure 1. The planned program for Férir's performance of Forsyth's Chant Celtique (left), and a partial scan of the insert announcing the program change (right). Courtesy of the Boston Symphony Orchestra Archives.

The main theory as to why the concerto has faded from history is that Tertis slighted it. Tertis published a repertoire list with a section on British viola music, but he did not include Forsyth's concerto. Because Tertis would have been playing in the orchestra at the time of the premiere and would have been personally familiar with the work, this slight seems intentional. This wouldn't be the only time that Tertis snubbed a piece. William Walton in 1927 wrote his viola concerto with the hope that Tertis would premiere it, but Tertis famously turned it down. Tertis later reversed his views, when he wrote "with shame and contrition I admit that when the composer offered me the first performance, I declined it . . . . It took me time to realize what a tower of strength in the literature of the viola is this concerto."[33] There is no such statement about the Forsyth concerto, so either Tertis forgot about it, or he deliberately left it out.[34] Because of his position as the grandfather of solo viola playing, Tertis carried a great deal of influence, so many violists might not look beyond his repertoire list for music he may have missed.

Two prominent repertoire lists include this concerto. The first is the American String Teachers Association Syllabus where it is listed as level four out of six.[35] This would place it for serious players, near the end of high school or the beginning of college, alongside pieces such as Weber's *Andante e Rondo Ongarese*, or Hindemith's *Trauermusik*. It also appears on the Royal Conservatory's list, listed as an option for the ARCT examination (their top level, approximately lining-up with the end of secondary school) alongside Bartók, *Der Schwanendreher,* Walton, and a few others.[36]

While perhaps an advanced student piece, the concerto should still be considered an important piece. It requires similar technical demands on the player as the top three concertos. Like Walton, it teaches long lines and breadth of sound; like Bartók, it requires thought-out character changes and quick switches between them; and like *Der Schwanendreher* it teaches the necessity of hand relaxation, especially because it opens with octaves! Also,

Hindemith is praised for being a violist and therefore writing music that easily fits in the hand. Forsyth, also a violist, doesn't ask for any potential injury-causing stretches either. For those who refuse to appreciate it as an excellent concerto in its own right, it should be considered an effective student piece used for preparing for the other three major concertos.[37] Additionally, as David Bynog writes, this concerto "holds up well in competitions against other string concerti. . . played well it can really impress judges, while conductors appreciate that the orchestra part is more manageable than other viola concertos from the twentieth century."[38] This concerto is understandable from an audience perspective, and can stand up to its violin and cello counterparts.

The Forsyth Concerto in G minor is an oft-forgotten piece of viola history. While the majority of viola music is modern because the viola didn't really emerge as a solo instrument until the twentieth century, there were nevertheless people and works that paved the way for that to happen. It wasn't just because of Tertis's sheer determination to bring the viola to people's attention. Émile Férir and others planted the seeds that helped Tertis grow. Cecil Forsyth's concerto may have fallen under the radar in the last century, but it is a work with many excellent features that can and should be used for performances and for pedagogy. Chances are slim that it will ever have the renown of its contemporary counterparts, but Lawrence Power's 2004 recording helped begin the process of bringing it out from the shadows, and it deserves plenty more recognition.

Devan Maria Freebairn is a freelance violist and viola/violin instructor in the Greater Salt Lake City area. Devan holds a Master of Music degree from the prestigious New England Conservatory and a Bachelor of Music degree from Brigham Young University, where she now teaches as adjunct faculty. Her primary instructors have included Dimitri Murrath and Claudine Bigelow. Devan recently published a book of commissioned viola/piano hymn arrangements that can be found on her website: www.devanmariaviola.com

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[4] Ibid. Tertis mentions Ysaÿe in his memoirs, that they met during Tertis' military service and performed Mozart's Sinfonia Concertante together. But he never makes mention of Ysaÿe's student Ferir.
[5] Liner notes for *Piéces de Concours: Virtuosic Romantic Works by French Composers 1896-1938*, Jutta Puchhammer-Sédillot, Elise Desjardins, Navona Records NV6065, 2016, Compact disc.
[6] Thomas Heimberg, "Remembering Emile Ferir," *Journal of the American Viola Society* 17, no. 3 (2001): 21-22.
[7] Ibid.
[8] Tertis, *My Viola and I,* 17.
[9] Michael Kennedy, *Portrait of Walton* (New York: Oxford University Press, 1989), 48.
[10] John White, *Lionel Tertis* (Woodbridge: The Boydell Press, 2014), ch. 7, loc 2398, Kindle.
[11] Rob Barnett, liner notes for *York Bowen Viola Concerto, Cecil Forsyth Viola Concerto,* Lawrence Power. BBC Scottish Symphony Orchestra. Martyn Brabbins. Hyperion CDA67546, 2004, compact disc.
[12] Cecil Forsyth, *Viola Concerto in G minor*, piano reduction by John Ireland, (Schott Musik International, 1904).
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[17] Barnett, liner notes for *York Bowen Viola Concerto, Cecil Forsyth Viola Concerto.*
[18] "The Promenade Concerts," *Monthly Musical Record* 33, no. 394 (1903): 193–94.
[19] Sir Charles Villiers Stanford and Cecil Forsyth, *A History of Music* (New York: The Macmillan Company, 1918), 316-317. The authors initialed each chapter heading, so we know this section was written by Forsyth.
[20] "The Promenade Concerts," *Monthly Musical Record* 33, no. 394 (1903): 193–94.
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[23] David Bynog, "Get to know Cecil Forsyth's Viola Concerto," Violinist.com (blog), March 12, 2015. https://www.violinist.com/blog/dbynog/20153/16640/
[24] Ibid.
[25] Ibid.
[26] John Rokos, March 13, 2015, 1:05 p.m., comment on Bynog "Get to know."
[27] David Bynog , March 16, 2015, 3:23 p.m., reply to Rokos comment on Bynog "Get to know"
[28] Heimberg, "Remembering," 22.
[29] Ibid. "Harry Rumpler once told me that Ferir had been the viola soloist for the world premiere of Strauss's *Don Quixote*, and Maurice Riley, when I asked him to confirm, said that it seemed possible. The world premiere of that work was in Cologne, in 1898, during Ferir's years in the Queen's Hall Orchestra. It is reasonable to think that a distinguished virtuoso Principal might have been invited to premiere a major soloistic work."
[30] Walter Werbeck, "Richard Strauss's Tone Poems," in *The Richard Strauss Companion*, ed. Mark-Daniel Schmid (Westoport: Praeger, 2003), 111.
[31] "Program Change," Program insert, Boston Symphony Orchestra, Max Fiedler, Boston: Symphony Hall, April 26, 1912.
[32] Philip Hale, "Twenty-third Rehearsal and Concert" Férir did play the first movement of the concerto at a Boston Orchestral Club concert in 1905.
[33] Stephen Lloyd, *William Walton: Muse of Fire* (Woodbridge: The Boydell Press, 2001), 93.
[34] Two sources (Rob Barnett's liner notes and David Hurwitz' review) mention that the concerto was written for Tertis. This does not seem to be the case, since it is dedicated to Emil Ferir. If it were, this slight would be even more acute. However, the fact that the reviewers believed this, despite no primary sources corroborating it, shows just how pervasive the idea is in the viola world that all early twentieth-century viola music was written for Tertis.
[35] *ASTA String Syllabus Volume 1,* ed. David Littrell, (New York: Alfred Music, 2009), 38.
[36] *The Royal Conservatory Viola Syllabus, 2013 Edition, (*Toronto: The Frederick Harris Music Co., Limited, 2013), 63. https://www.rcmusic.com/sites/default/files/files/S38_Viola%20Syl_RCM_2013_ONLINE_SECURED.pdf
[37] There are many other viola pieces with similarities beyond the concertos. For example, the first movement of the Rebecca Clarke Sonata has an extended passage of arpeggiated chords just like the end of the first movement of Forsyth's concerto. The Forsyth contains easier chords, so from a pedagogical standpoint could be used to teach a student how to practice such a section.
[38] Bynog, "Get to know."

Bach's Slurs: Abandoned by the Editors

Alice Sprinkle

Introduction

The third movement (Andante) from J.S. Bach's Sonata in G Major for Viola da Gamba and Harpsichord, BWV 1027 has been a source of controversy among a handful of editors for decades. Many editions of the sonata have been published, all disregarding the unusual, uneven slurs shown in Bach's own manuscript. This study compares and analyzes some of the most promising editions, some for modern viola, along with written opinions of their scholars. It also compares BWV 1027 to BWV 1039, an earlier trio sonata for two flutes and continuo that uses the same music as BWV 1027, including the uneven slurs in the Andante. Editors choose more regular, predictable two- or four-note slurs likely because the slurs in the manuscript could be careless mistakes and because even slurs are more straightforward to the modern player. Even though most editors follow the manuscript, some more closely than others, it is evident that they all prefer to err on the side of caution and ignore Bach's adventurous slurs.

Although Bach's slurs in the viola da gamba part of BWV 1027's Andante appear to be imprecise, there is reason to believe they could be accurate because of their presence in BWV 1039. However, editors often "correct" the "mistakes" in Bach's manuscript because of their skepticism.[1] Choosing to provide a facsimile, as Lucy Robinson did in her Faber edition, is an excellent solution because it allowed her to make editorial decisions without steering players away from their own interpretation of Bach's holograph.[2] The manuscript of BWV 1027 is kept at the Deutsche Staatsbibliothek in Berlin.[3] Unlike many of Bach's works, it is his own holograph and not in the hand of a copyist. The manuscript was written circa 1740.[4]

Bach versus *Neue Ausgabe Sämtlicher Werke*

Bärenreiter's *Neue Ausgabe Sämtlicher Werke* Ser. 6 vol. 4 includes BWV 1027's Andante in two forms.[5] A facsimile of Bach's manuscript appears at the beginning of the volume. The viola da gamba manuscript is relatively legible, however in several places Bach wrote slurs that are unclear in their intent. For example, on the third beat of measure 4, Bach appears to have written four sixteenth notes with a slur between the second and third notes (fig. 1a). The same slur appears again in measures 10 and 11 (fig. 1b). In measure 12, Bach seems to have written four sixteenth notes with the third and fourth notes slurred (fig. 1c). Parallel measures (i.e. measures containing similar material) sometimes have mismatched slurs—something fairly unusual in Bach's writing. For example, the third beat of measure 4 and the first beat of measure 10 have strong similarities in gesture and pitch, yet their slurs do not match. Another example can be found between measures 6 and 12.

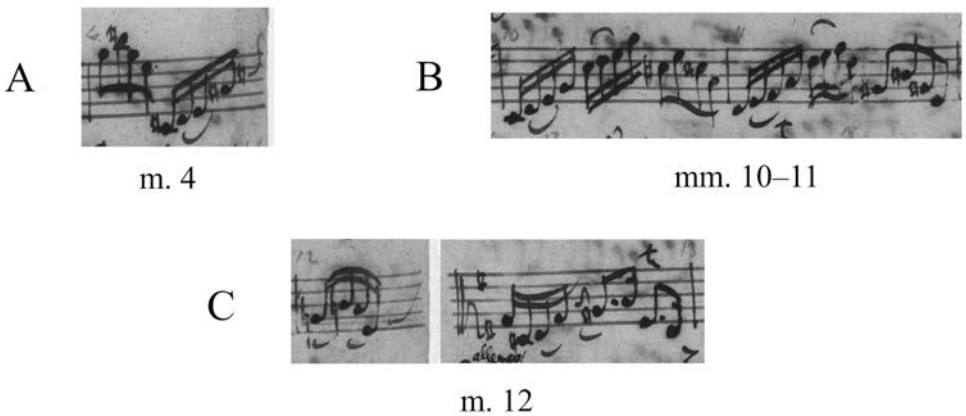


Figure 1. J.S. Bach, Sonata in G major, BWV 1027, III. Andante. All examples are in alto clef. A: m. 4, beats 1–3. B: mm. 10–11. C: m. 12 (this measure is split across systems). [6]

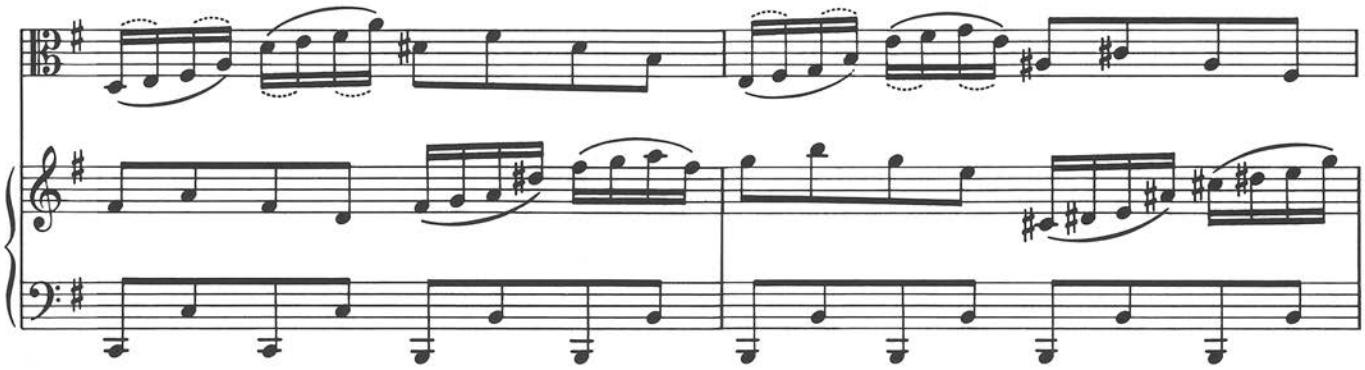
Although the slurs seem unusual, there is reason to believe they are correct—they are in Bach's hand, after all. Yet later, in the same volume of the *Neue Ausgabe Sämtlicher Werke*, Hans Eppstein includes his version of BWV 1027, where he appears to have ignored Bach's holograph.

In measures 4, 10, and 11 of his version, Eppstein provides two options for slurs: one option is printed with dotted lines, indicating it is an editorial suggestion, and the other option is printed normally, indicating it is what appears in the manuscript (ex. 1). Interestingly, neither option reflects Bach's holograph in these three measures (see fig. 1a and fig. 1b). In measure 4, Eppstein indicates a slur over all four sixteenth notes on beat three, with an option of slurring two-plus-two. In measures 10 and 11, Eppstein provides the same two options. In measure 12, Eppstein adds a slur to the first two sixteenth notes of beat two, effectively making it parallel with measure six. In the critical commentary for BWV 1027 in the *Neue Ausgabe Sämtlicher Werke*, Eppstein acknowledges the inconsistent slurs, arguing they are mistakes not to be taken seriously by players.[7] He also wrote a separate article about BWV 1027 and BWV 1039, focused on the origins of both works, but it does not address the issue of slurs in the third movement.[8]

Eppstein's added slur in measure 12 is a reasonable suggestion from a player's point of view, because it allows the bowing to work out more easily (meaning the movement ends on a down bow without any extra adjustments). It is most likely an example of Eppstein "correcting" the manuscript under the assumption that Bach intended for measures 6 and 12 (beats one and two) to be identical. It is possible he is correct, but perhaps Bach decided to write them differently for variety. In addition, this version's place in the *Neue Ausgabe Sämtlicher Werke* makes Eppstein's adjustments a little harder to accept—one would think it would be a direct reflection of the manuscript.

The manuscript for the two-flute version, BWV 1039 (c. 1726), was owned by Bach, but is unfortunately not in his hand; it was made by two unknown copyists.[9] Although Bach did not write it down himself, the copyists were very precise in their markings. Their clearly printed manuscript leaves little to question, including the unexpected slurs.

The *Neue Ausgabe Sämtlicher Werke* Ser. 6, vol. 3 does not contain a facsimile of BWV 1039, however its version of the trio sonata edited by Hans-Peter Schmitz provides an interesting perspective on Bach's slurs.[10] The slurs in BWV 1039 are vastly different than those in BWV 1027, pointing out the differences between the two main



Example 1. J.S. Bach, Sonata in G major, BWV 1027, III, mm. 10–11. Hans Eppstein edition.

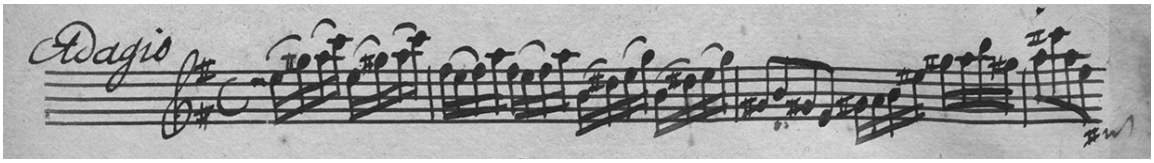


Figure 2. J.S. Bach, Sonata in G major for two flutes and continuo, BWV 1039. III, mm. 1–4, second flute part. Notice the two-plus-two slurs in m. 1 versus the three-plus-one slurs in m. 2.

motives. The two-plus-two slur pattern that dominates BWV 1027 is used in the rising motive shown first at the beginning of the piece. The following motive, a more stagnant figure, is slurred three-plus-one (fig. 2).

In BWV 1039, parallel figures have mismatched slurs in the same places as BWV 1027, although the slurs between the two pieces do not match. Measures 4 and 10, as well as 6 and 12, have parallel material with mismatched slurs. The inclusion of uneven slurs and mismatched parallel figures in BWV 1039 is a clue that those in BWV 1027's manuscript are intentional and should be included in contemporary editions.

The Editors

In the past several decades, many editions of BWV 1027 have appeared, some for viola da gamba and some for modern viola or cello. They all also contain BWV 1028 and BWV 1029, Bach's other two viola da gamba sonatas. Each edition varies in its amount of editing, ranging from some with copious adjustments to others that leave Bach's holograph relatively untouched. Most, however, seem to ignore those controversial slurs.

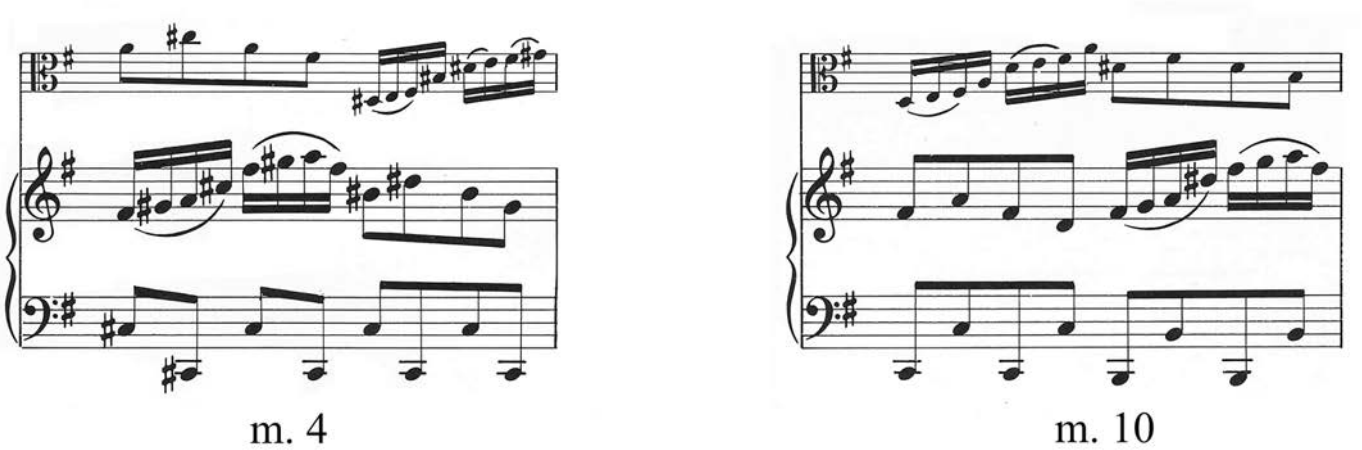
Hans Eppstein later published a Bärenreiter Urtext edition of BWV 1027 with parts for viola da gamba and modern viola.[12] Amidst other viola editions with copious editorial adjustments, Bärenreiter's is preferable for violists aiming for a more historically accurate performance. The edition as a whole is minimally edited; however, the slurs Eppstein chooses in the Andante match those he printed in *Neue Ausgabe Sämtlicher Werke*. Eppstein's preface of the edition does not include much information on his methods for editing those slurs aside from explaining his use of dotted lines. Again, as evident in his *Neue Ausgabe Sämtlicher Werke* version of BWV 1027, it is clear that Eppstein views Bach's slurs as unintentional markings since neither his printed "original" slurs nor his dotted editorial ones match the manuscript.

In Yuki Konii's review of Eppstein's Bärenreiter edition, Konii provides some more information behind Eppstein's editorial decisions:

> He rejects the possible slurring at some points of just the first (or last) three semiquavers in a group of four, although Bach seems to have intended this grouping occasionally in the earlier version of this sonata for two flutes and continuo, BWV 1039.[13]

Konii also states that Eppstein viewed the Andante slurs as "conflicting and imprecise markings," making it very clear why he chose to change them.[14] It is a little strange, however, that the three-plus-one slur pattern occurs so often in BWV 1039 yet Eppstein refused to consider using it in his edition of BWV 1027.

Lucy Robinson created an edition for viola da gamba or modern cello, published by Faber.[15] Her edition is similar to Eppstein's in that the parts themselves are minimally edited. However, her bowing choices in the Andante are more like the manuscript than Eppstein's. In measure 4, Robinson chose a three-plus-one bowing. Measures 10 and 11 also feature the three-plus-one bowing. While measures 4 and 10 both feature the three-plus-



Example 2. J.S. Bach, Sonata in G major, BWV 1027, III. mms 4 and 10. Lucy Robinson edition. Three note slurs in the gamba part. [16]

one bowing, measure 4 only has it on beat one while measure 10 uses the bowing on both beats one and two, maintaining Bach's mismatched slurs for parallel sections (ex. 2). Robinson did add an extra slur to measure 12, as Eppstein did, making it parallel to measure 6.

Robinson's edition includes a lengthy preface describing in detail the elements and evidence that went into her editorial decisions. She also decided to include a facsimile of the Andante manuscript in her edition. The amount of information in the preface along with the facsimile allows players to inform themselves of the issues surrounding the *Andante* slurs and make their own decisions. In an article in the *Journal of the American Viola da Gamba Society*, Robinson stated, "I think that the player should also be provided with a facsimile so that he can make up his own mind."[17]

In his review of Robinson's Faber edition, Gordon Sandford praised Robinson for creating an edition that he believes is the best because it "clearly identifies editorial decisions, and presents the music in a format easy to play from."[18] He also stated that "Robinson is careful to avoid arbitrary decisions; rather, she presents the arguments and permits the performer to decide, aided by four facsimiles."[19] According to Sandford, Robinson successfully created an edition that caters to all: it is easy to play from and provides more background information for those who wish to consult it. If Robinson's edition contained a part for modern viola, it could be the preferred edition among gambists, cellists, and violists alike.

Perhaps a solution for players wishing to adhere to Bach's own Andante slurs is to not use an edited version at all. Hille Perl published a facsimile edition of Bach's viola da gamba sonatas, containing nothing but facsimiles of Bach's manuscripts and a preface describing them. In her preface, Perl states:

> In [the facsimile's] apparent inconsistency or arbitrariness, particularly as far as the application of slurs is concerned, they in fact provide a wonderful opportunity to consider and experience the well-known material in terms of new possibilities of articulation and interpretation.[20]

The facsimiles are beautifully printed in color. Paul Moran, in his review of Perl's edition, believed that "because the sources are perfectly legible, it would be possible, as Perl suggests in her preface, to play from this facsimile."[21] By using a facsimile instead of an edited version, players would be able to make their own decisions about Bach's slurs without being swayed by an editor to adjust them a certain way.

The discrepancies in Bach's *Andante* slurs will likely never be fully resolved—without Bach alive to explain his markings, editors will continue to grapple with them. Although Bach's markings are somewhat imprecise, the presence of uneven slurs in the earlier Andante of BWV 1039 suggest they are indeed what Bach intended. Players today wishing to adhere to Bach's markings should think carefully about which edition they choose and consult facsimiles before making personal decisions about bowings, slurs, and articulations. In addition, editors should consider including facsimiles in their own editions, as Robinson did, or suggesting in their prefaces that players consult one. As a result, Bach's slurs may finally see the light of day.

Alice Sprinkle is a violist and aspiring academic originally from University Park, Maryland. She earned a Bachelor of Music in Viola Performance with Highest Honors from the University of Colorado Boulder in 2018, where she studied with Erika Eckert and Geraldine Walther. She recently earned a Master of Studies in Musicology from the University of Oxford and is currently working towards a Master of Arts in Music Education at the Institute of Education, University College London. She plays regularly as an alum with the Oxford University Orchestra and other local ensembles in Oxford. Sprinkle plans to continue her studies by earning a PhD with hopes of becoming a professor.

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[2] Johann Sebastian Bach, *Sonatas: BWV 1027-1029 for Viola da Gamba (Violoncello) and Harpsichord*, ed. by Lucy Robinson (London: Faber Music Limited, 1987).

[3] Johann Sebastian Bach, *Drei Sonaten für Viola da Gamba und Cembalo,* ed. Hans Eppstein. Neue Ausgabe Sämtlicher Werke, ser. 6 (Kässel: Bärenreiter, 1984).

[4] Lucy Robinson, "Notes on Editing the Bach Gamba Sonatas (BWV 1027-1029)," *Journal of the Viola da Gamba Society* 14 (1985): 25-29.

[5] Johann Sebastian Bach, *Drei Sonaten für Viola da Gamba und Cembalo,* ed. Hans Eppstein. Neue Ausgabe Sämtlicher Werke, ser. 6 (Kässel: Bärenreiter, 1984).

[6] See note 1. https://www.bach-digital.de/receive/BachDigitalWork_work_00001208

[7] Johann Sebastian Bach and Hans Eppstein, *Drei Sonaten Für Viola Da Gamba Und Cembalo: BWV 1027-1029*, (Kässel: Bärenreiter, 1984).

[8] Hans Eppstein, "J. S. Bachs Triosonate G-dur (BWV 1039) Und Ihre Beziehungen Zur Sonate Für Gambe Und Cembalo G-dur (BWV 1027)," Die Musikforschung 18, no. 2 (April 1965): 126–137.

[9] Johann Sebastian Bach. "Sonata G-Dur für zwei Flauti traversi und Continuo," BWV 1039, Mus. ms. Bach St 431, n.d. (ca. 1726), Deutsche Staatsbibliothek, Berlin. https://www.bach-digital.de/receive/BachDigitalSource_source_00002625

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[11] See note 9.

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[13] Yuki Konii, Review of *Neue Ausgabe Sämtlicher Werke, VI/iv: Drei Sonaten für Viola da Gamba und Cembalo, BWV 1027-1029*, by Johann Sebastian Bach and Hans Eppstein, *Music & Letters* 68, no. 1 (January 1987): 83.

[14] Konii, Review of *Neue Ausgabe Sämtlicher Werke, VI/iv,* 83.

[15] Johann Sebastian Bach, *Sonatas: BWV 1027-1029 for Viola da Gamba (Violoncello) and Harpsichord*, ed. by Lucy Robinson (London: Faber Music Limited, 1987).

[16] Ibid.

[17] Lucy Robinson, "Notes on Editing the Bach Gamba Sonatas (BWV 1027-1029)," *Journal of the Viola da Gamba Society* 14 (1985): 25-29.

[18] Gordon Sandford, Review of *Sonatas, BWV 1027-1029; for Viola da Gamba (Violoncello) and Obbligato Harpsichord,* by Johann Sebastian Bach, Lucy Robinson, and John Butt, *Notes* 45, no. 2 (December 1988): 384.

[19] Sandford, Review of *Sonatas, BWV 1027-1029,* 383.

[20] Johann Sebastian Bach, *Drei Sonaten für Viola da Gamba und obligates Cembalo (BWV 1027-1029): Faksimile*, ed. by Hille Perl (Magdeburg: Walhall, 2014), 5.

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Looping into Composing

Jessica Meyer shares her journey as composer, violist, and much more.

Leanne Darling

What is an eclectic violist? In many cases, it's a choice along the way to follow the beat of your own drummer, finding your way in a changing musical world. It's being a misfit in a traditional setting, making a choice to explore more of what the viola can do outside the realm of traditional classical music. When I took over this column for David Wallace, I wanted to help answer this question, so I thought I would give some eclectic violists a chance to share their stories and creative process to see if we could all find the answer together.

Jessica Meyer was kind enough to chat with me about her rapidly evolving career as eclectic violist and now up and coming composer whose album recently debuted at #1 on Billboard's Classical Music Chart. Jessica had a unique childhood of play, song, and improvisation that she left behind to study at Juilliard. Unsatisfied with the orchestral audition process, she focused on establishing her career in NYC by starting a new music ensemble, becoming a Teaching Artist, and growing her wedding gig business. After years of feeling something was not quite right, she rediscovered her creative side and reinvented herself: first as a solo violist with a looper and now as a successful composer/performer using her life and entrepreneurial skills as tools and inspiration while living by her own rules.

Photo by Ana Pinto.

What was your earliest expressive musical outlet?

Kindergarten in the 1970s was always centered around play—so there would be a block station, a doll house station, and a piano station amongst others. My favorite was the piano station. At a parent-teacher conference my, Mom was shocked to find out that "Jessica plays songs from the TV on the piano for us every day!" even though we did not have a piano at home. When we would visit other houses that had a piano, I would make stuff up on it the entire time. I loved the immediacy of the piano and the fact that I could eventually figure out a favorite song or keep busy making stuff up, then play it over and over until I was happy and it sounded good to me. Quite frankly, that is still my compositional process to this day.

How did your creativity develop in elementary and middle school?

After starting viola in 4th grade, I was encouraged to then take piano for music theory in middle school. The piano then became an outlet in adolescence to emotionally process all that was going on. When playing viola, I noticed that I had many issues with intonation and tension when playing the pieces I was assigned, yet when I played what came to mind or improvised with my dad while he sang and played guitar, I played much better.

Were you creative in high school?

I was lucky to be brought up in a great public school system on Long Island, New York. I had a jazz bass player as my orchestra teacher in high school who made us improvise all the time. We would play Turtle Island String Quartet arrangements in concerts and when he pointed at one of us, we would have to stand up and take a solo on the spot. Another teacher in the district studied music theory at Juilliard with Vincent Persichetti, who thought all performers should be writing in order to become a fully educated musician. As a part of a theory class in high school, we had a lab that had us all composing with computers. The only award I had won until recently was a Long Island Composers Alliance award for a concerto I wrote for viola and computer in 12th grade. I was always thinking practically however, so after high school I decided to follow the path that I thought led to being a professional violist: to study at Juilliard followed by winning an orchestra job.

How did your musicianship develop at Juilliard?

I studied with William Lincer, who was really great at giving me a method for which to practice excerpts and a strong mental approach to the viola. However, I needed someone to help me with the tension issues and the mind/body connection when practicing and performing. When I met Heidi Castleman at Aspen, I knew her nurturing approach of singing and playing was exactly what I needed to reconnect me to my instrument and to build better technique. Even though I was not accessing my creative side, I was introduced to new worlds of sound by playing with the New Juilliard Ensemble in school, which gave me the opportunity to have a more prominent voice than in orchestra.

What did you do after Juilliard?

When I got out of school in 1998, I helped form the ensemble counter)induction with a few friends and worked as a Teaching Artist for Lincoln Center throughout the public schools while taking orchestra auditions. After making the finals for a few orchestras but never getting the gig, I acknowledged that perhaps this was not the right path for me as a player. So I spent time building my new music group and my wedding gig business, and I worked with more arts organizations as a Teaching Artist. Over the years, I still had a nagging feeling that I was not doing what I was supposed to be doing. After taking my Teaching Artist skills and using them to teach networking and entrepreneurship workshops for musicians, I started to take a hard look at myself and the life I was leading.

What led you to performing solo with loops?

During the recession of 2009, the economy in New York fell apart and many of my regular gigs dried up. I entered a kind of mid-life crisis and asked myself who I was as a musician. I knew I wanted to do more solo repertoire in general, but also knew I wanted to start making my own music somehow. Then I saw Reggie Watts (beatboxer/comedian/singer) perform in Brooklyn and I bought a looper the next day. I picked up the looper and wrote a piece in 2010, performed it in 2011 at a New York Viola Society showcase, but did not write again for another 2 years. Even though I had an idea for another piece rolling around in my head, I was afraid of what I just awakened in myself and kept putting it off. I finally wrote another looping piece in 2013 and the floodgates were opened: by May of 2014, I had an entire 45-min set at the Tribeca New Music Festival, and by the following November I released an album of those pieces, *Sounds of Being*. Originally, I wanted to put myself out there as a soloist playing works by living composers, with my looper pieces being just one facet of the show, but then I noticed how much more virtuosic I was when I performed my own works. Every time I wrote a new looping piece I would make sure to perform it somewhere, and the feedback from the audience was really positive and kept me writing. The venues I played in were not typical classical concerts at all—they were part of different new music concert series in galleries, bars, living rooms, storefronts, and sometimes universities. I needed every opportunity to perform as much as possible, so I played in schools for assemblies, during workshops I was leading, as well as concerts. I also made sure the shows were well documented since I knew I needed great recordings and video to establish myself. I grew my solo/compositional career like I was a start-up business.

There are many sound qualities and techniques in your looping music; how do they inform your compositional process?

When performing in counter)induction, the pieces I played asked for a wide palette of sounds beyond

the standard sul ponticello, sul tasto, and col legno. I discovered harmonic tremolos, playing behind the bridge, playing on the tailpiece, drumming on the viola, bow vibrato, dragging the bow up and down the string, and varying bow pressure. We were doing a lot rhythmically visceral music like Xenakis, in addition to French Spectralist composers who deeply explore all the colors instruments have. I loved that, but was sometimes put off by the hyper-complexity of our parts just for the sake of being complex. I used the looper to explore those sound worlds in a different context, and used these colors and extended techniques for my own expressive purposes.

What has the looper taught you about composing, i.e. pacing and structure?

The strategies that I learned when writing for looper—texturally, sonically, coloristically, and harmonically—I carry with me when I compose now for chamber ensembles or orchestras. I'm usually trying to make a small thing sound like a big thing. I loved the constraints of a simple Boss RC 20 XL looper over Ableton Live or more complicated pedals. I wanted to make sure each piece sounded different, and that process in and of itself was a composition lesson.

With the looper, you can only layer things on, take the last layer away (and bring it back later if you wish), solo over what you recorded, and start and stop. I had to figure out how to create contrast in these pieces with the limited use of the machine. In order to change tonality, I would need to layer on a section introducing new pitch material. With my piece *Touch*, I play an intro, then layer on all these phrases with no sharps or flats, then I introduce B-flat and create a section around that as a B section, and then take that large layer away to have an ABA-ish form. In *Swerve* (for solo cello or viola with loop pedal), my first longer looper piece, I built up and pulled apart multiple sections as I went.

With the looper you have to figure out a way to evolve the material while phrases are still repeating, whereas when you're composing for others, you don't have that issue (yet you have other constraints). Writing for the looper was my own series of composition lessons akin to those where a professor might ask you to write in a certain style as an exercise.

Your music draws from many styles, such as Jazz/Blues, Fiddle, Baroque, and Tango. What has your personal experience been with them?

My Dad was a folk singer as a hobby, and I mostly listened to rock and pop growing up rather than classical, and I played jazz in high school. Later, I fell in love with the baroque bow and how it lends itself to virtuosity, so I performed with as many period groups as possible and learned as I went. I incorporated fiddling into my lessons as a Teaching Artist depending on the concert they were going to see, and I would notice those styles in other works like *The 3 G's* by Kenji Bunch.

As a composer, I like being able to float between genres and draw upon different musics from around the world just like I do as a performer. Sometimes my music is blatantly groovy, other times it is more intense and in more of a contemporary classical style. I use a mix of techniques found in both old music and new music, and it greatly depends on who I'm writing for, but whatever sounds I gravitate towards are always in the service of the emotions or ideas that inspire the piece.

How did you then branch out to start composing other pieces? What were the challenges?

After the looping pieces, I wrote a short piece for my friends, then paid them a small honorarium to get together to record it so I had documentation of my work. This led to a grant from the American Composers Forum to write *Seasons of Basho*, a song cycle for countertenor, piano, and cello (now played on viola). I wanted to make sure that this was not the first piece I wrote before its premiere in Spring of 2015, therefore I arranged to have two other small concerts happen so I could play with my colleagues, learn more about the compositional process, and continue documenting my work, so *But Not Until* (for viola duo or viola/cello duo) was written in winter 2014.

I know strings and love setting text, so that was my comfort zone for a while. However, in the fall of 2015, my first solicited commission was to compose a brass quintet for the Women Composers Festival of Hartford. I almost said no because it couldn't have been farther from my knowledge base, but like anyone building a business, my job was to say "yes, and". I asked my colleagues about what they loved about playing brass instruments and looked up instrument ranges and videos of various brass mutes on the internet.

If I wasn't sure about something, I knew I was only a text message away from a colleague who could answer it. I also used the initial time with the group to workshop and get the sounds to exactly where I wanted them to be. I feel there are three stages of a piece: writing the piece, working with the group on the piece and tweaking the score, and then (if you are lucky) the musicians taking what you wrote and completely owning it.

Did you get advice from other composers?

In the early days, I had lunch with Ralph Jackson who used to run the classical department at BMI. I felt like I needed "permission" of some kind to start writing. He told me to stick to my instincts and if I really needed to go see somebody for advice, go see them for a specific reason. That was one of the best pieces of advice I've ever gotten because it gave me permission and the confidence to just plow ahead, trust my instincts, and honor my sense of creativity that I had since I was a child. I moved forward feeling that not studying composition formally was a blessing, not an obstacle.

Jessica Meyer performing at the National Sawdust in New York. Photo by Andrew Fingland.

Have you encountered any resistance to the idea of you not being a formally trained composer, but rather a composer/performer?

Only the resistance I got was what I gave to myself! I am lucky that I am doing this at exactly the right time because there are now many composer/performers around, and many different styles of writing are accepted. I am also very happy that this has happened later in my career, especially as a woman. I have a much clearer and confident sense of self that I did not have in my 20s. Even though there are grants that I will never get because of my age or because my aesthetic does not fit according to what they typically fund, when my music speaks to my fellow colleagues and they feel empowered performing it, it gets played and I get to write more. For every field, it is always about people believing in other people that makes everything happen.

You say your music is emotionally based—joy, bliss, torment, anger, loneliness, and passion. How are emotions the basis for your work, and how do they inform your compositional process?

I always want each piece to have a different and unique inspiration. When I was a teenager, I came up with pieces that expressed the different emotions I was grappling with at the time. Now it's usually not just one emotion, it might be a narrative scene or a process. I feel pieces need contrast: they need to be going somewhere or coming back from something. Sometimes, my pieces are about an experience that has happened to me. It could be a really simple feeling as with my looping piece *Hello*, about when you first meet someone and you realize you need to know them. Then there's my woodwind quintet, *If Only I*, which is about not being able to make it back to Long Island in time before my father died and of all the feelings I had to process after that. Even while considering all the different strategies used to develop the music compositionally, my choices always stem from what the inspiration is and how I want something to feel.

Do you improvise when you perform, and/or are there improvised sections in your music?

I wrote all of my looping works down, with the exception of *Swerve*, which contains a section at the end to just jam out. Occasionally I have places in my pieces where I have more general instructions than written phrases because I believe performers can make up something that is more empowering and virtuosic instead of being bound to my writing. I usually would do this for projects with certain players in mind. For instance, the quartet I wrote for PUBLIQuartet has more improvised-type sections because they're comfortable with it, but for major orchestras, I usually write things out. I always want to have in mind who I am writing for and how comfortable they are with improv, and then use that as a tool. Rhythms, pitches and tempi are all strictly followed in my pieces, yet how performers phrase, emote, create shape and flow, and ultimately own the music is what I love.

Do you use the viola to compose?

When I wrote for the looper, I came up with the material on the viola. Now I write on the computer with Sibelius, since my music can get very dense and I just don't have enough fingers to play what I am thinking of on the piano. I started out doing what my fingers wanted to do on the viola or the piano, but now I challenge myself to really hear the ideas in my head first. Often I sing something, immediately try to notate it, listen to the playback, and then keep adjusting it until it's something I like.

You've had quite a few incredibly productive years as a composer. How do you split your time now between viola performer and composer? Does one role feed the other?

I need to be both things, and be an educator and career coach—they all inform who I am and what I do. A couple of weeks ago, I had a good week of composing. Even though I needed to finish my viola concerto, the following week I had to focus on practicing and rehearsing for two new music concerts, a collaborative show with my looper and voice alongside a dancer, and sing tenor in a choir so I can grow my singing voice and better understand how to write for singers. As much as it might be tricky to switch gears back and forth, I always know that being a performer, and learning other people's music makes me a better composer and gives me the social opportunities I need.

As an educator, when I help students access their own creativity or help fellow musicians grow their careers, it feeds the part of me that pushes me to do the same. Some weeks I have significant time to compose, some weeks not—I can only write so many hours in a day, anyway. Sometimes I only have time for an hour in a cafe to write with my laptop, and oddly some of the best stuff I've ever written happened there or in a bar during happy hour! We concertizing musicians are used to schlepping from gig to gig and practicing in a broom closet in order to get a lick right. I am glad I can still get things done in short bursts of working time because it seems my life is set up that way. It seems every composer/performer struggles with this as their life evolves, and I am still figuring out the balance as I go.

So much of your music centers on very specific source material: Poetry, philosophy/quotes, music, environment (church bells, Sagrada Familia), and other themes. How important is it to you that your audience know and understand the story/poem/place/emotion behind the music?

Even though in my mind a piece came from a specific experience, the audience doesn't need to know the exact details of what sound might represent what. In my years as a Teaching Artist working to prepare kids to see concerts in Lincoln Center, I've found that if you're in front of an audience, and you say this piece is about x, y, z exactly, if they don't hear it as you prescribe, they leave the experience not feeling successful. It's often better to offer a general idea (and we should, because folks really want to know what inspires us), and then let the audience engage with the piece on their own terms.

There are some pieces like my string trio *I Only Speak of the Sun* which is based on a Rumi Ode, which was inspired by the journey the text takes. In that case, the audience should have the text in the program (or it gets recited beforehand), then have the experience of it. Art is having the perceiver bring all they have experienced in their life to the table, engaging with the art, then making a connection of some kind. It's like a relationship—it

feels like this way on your side but it may feel like that way on their side. The magic is the stuff in the middle, so you can't really be upset as a composer or performer if not everyone gets what you do . . . everyone's going to feel things in a different way, and that's ok.

Where do you see yourself in five years?

I see myself doing more of what I'm doing now in more established places. I hope to have a much wider reach of my music, because up until now everything has been very much word of mouth. I'm developing many different parts of myself but I'm still very much a violist and still very passionate about creating a body of repertoire for the instrument that will outlive me. My plan is to have a huge body of art song that involves viola, mixed ensembles and string ensembles where the viola really has an integral part to play and shine.

Any advice for other composer/performers?

Everyone who is playing and wants to write should draw from their favorite things to express themselves and just start writing. Please give yourself permission to start composing. I made a pact with myself that whenever I write something, I strive to go back to my five-year-old self at the piano, and then use my 40 plus years of my experience after that to inform me on what should stick. You have an idea, write it down—you are either going to keep it or tweak it tomorrow, and that is better than not writing it down at all.

We are all inherently creative beings, and schooling and society makes every attempt to knock it out of us: conservatory training is often about "do what I told you to do," then you are suddenly faced with "do what you want" right after. Not all teachers and institutions prepare you for that—that is why improvising and regularly activating creative and reflective thinking can develop that part of the brain needed to establish your own constructs and grow your career after school and throughout your life. It is simply never ever too late to honor and be yourself.

Many thanks to Jessica for this article! You can check out her compositions and playing on her website and on her album, *Ring Out*, on the Bright Shiny Things Label. In 2021 she will be the composer-in-residence at the Spoleto Festival that includes a premiere by the St. Lawrence String Quartet, will premiere her viola concerto at the Miller Theater in New York, and her work will be featured in Carnegie Hall and around the country as part of their interactive orchestral Link Up Program.

Jessica has generously allowed JAVS to reproduce "O elegant giant", the third movement of her duo for viola and voice, *Space, in Chains*. The work is a set of three songs using the text of acclaimed poet Laura Kasischke. Meyer describes "O elegant giant" as "a passionate depiction of the unraveling of an unexpected relationship." The work was commissioned by Melissa Wimbish and premiered at Carnegie Hall in October of 2016. You can find a recording on Meyer's Soundcloud page.

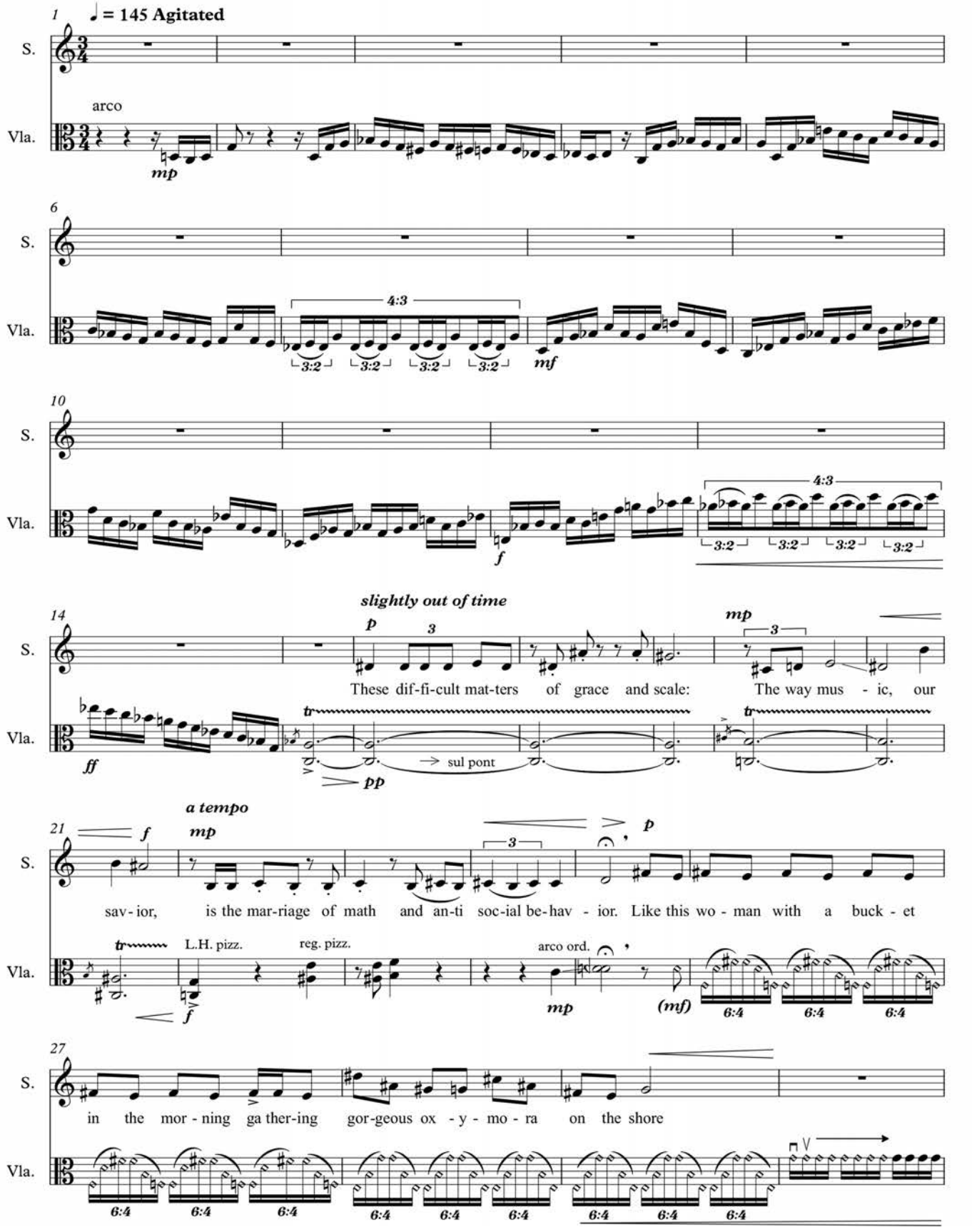
Violist Leanne Darling is a performer, improvisor, composer and teacher who is comfortable in the concert hall, the nightclub and the art space. Specializing in Classical Arabic music as well as Jazz and European Classical music, she combines styles to create repertoire for solo viola and loops generating layers of sound — from lyrical melodies to driving rhythms and textures — that simulates a whole room full of musicians. After years of freelancing in New York City performing with artists such as Simon Shaheen, Cedar Lake Ballet Company, and poet Robert Bly, Leanne now teaches at SUNY Buffalo, performs, and leads creativity workshops in the Buffalo area.

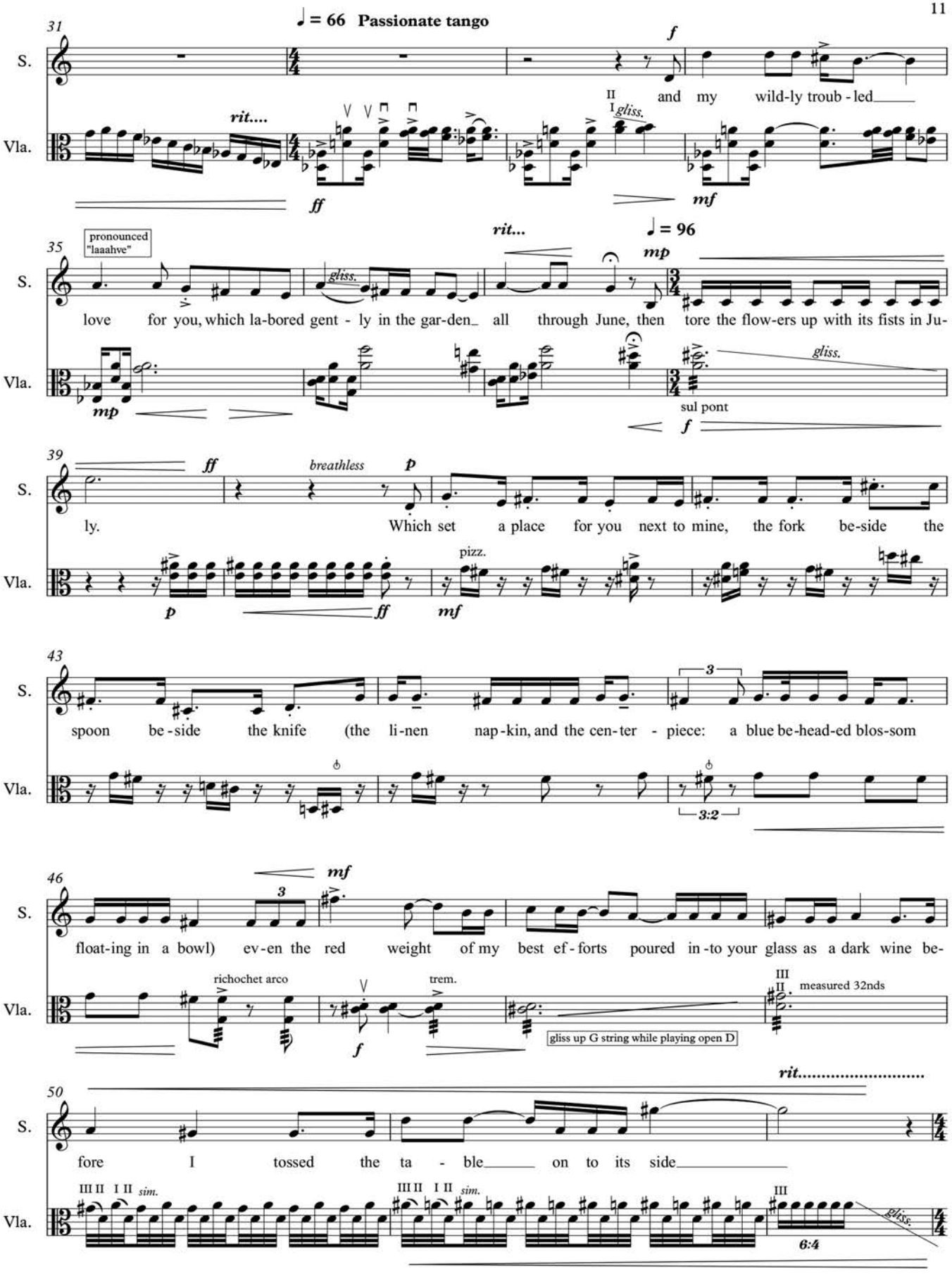
Space, in Chains

LAURA KASISCHKE

III. O elegant giant

JESSICA MEYER

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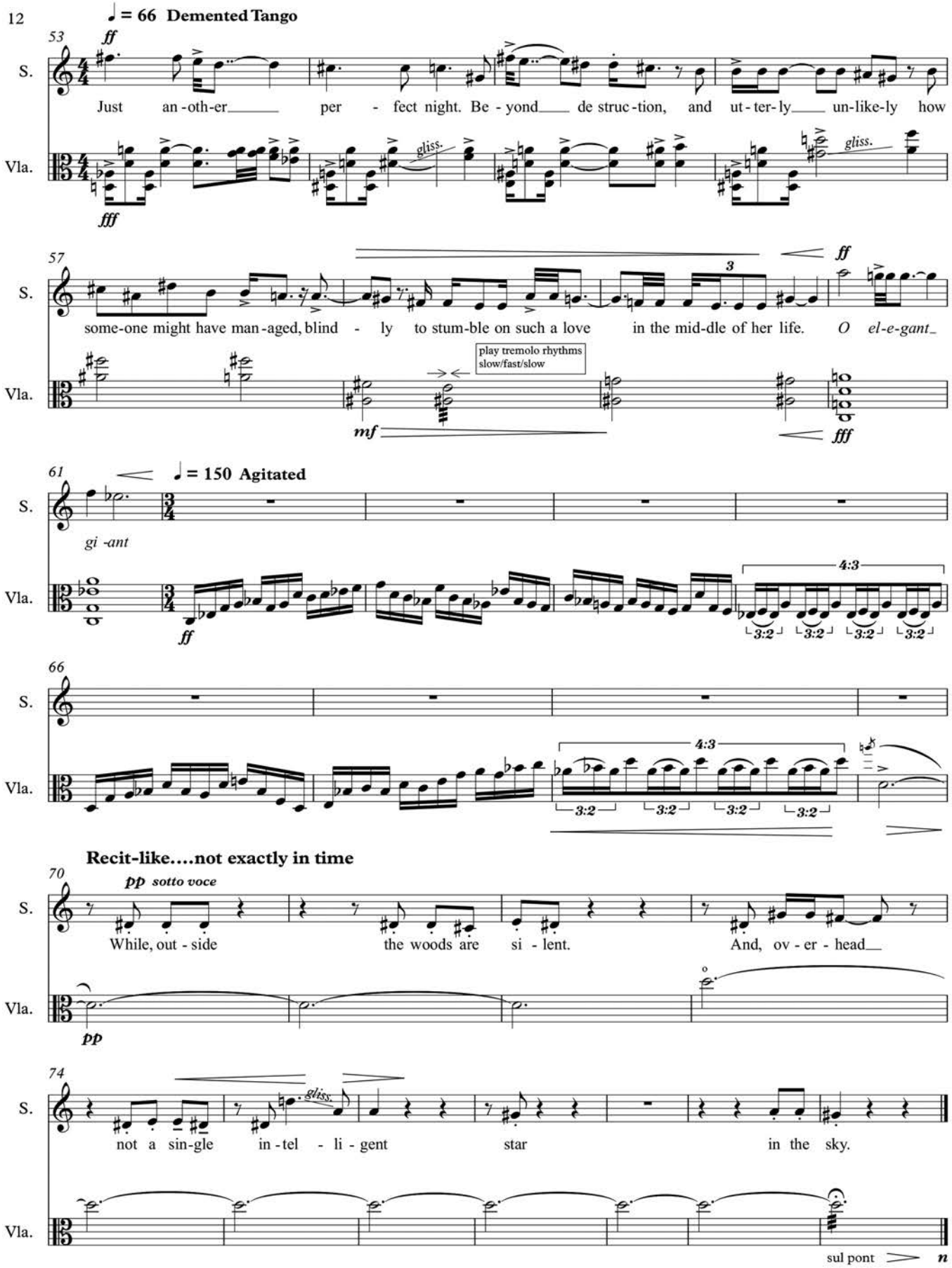

Montauk, August 8th, 2016

2020 American Viola Society Festival Update:

Due to the current health crisis, the AVS Festival Committee has made the difficult decision to reschedule the 2020 American Viola Society Festival for June 2–5, 2021 at the University of Tennessee in Knoxville. We sincerely regret the circumstances, but believe this is the right decision to protect the health and safety of all festival presenters and attendees.

We plan to present as much of our originally planned festival program as possible, with as many of the same artists and presenters as are available, at the 2021 American Viola Society Festival. Signature artists already confirmed for our rescheduled event include Victoria Chiang and David Perry, Dimitri Murrath, Yizhak Schotten, Matthew Lipman, Jordan Bak, and Doris Preucil, with more to come!

Accepted presenters and performers scheduled for the 2020 American Viola Society Festival will be invited to present/perform at the 2021 American Viola Society Festival. Presenters and performers will receive more information via email and will have the opportunity to confirm their participation by August 15, 2020.

Our deepest appreciation goes to our planned sponsors, exhibitors and donors – William Harris Lee, D'Addario, Johnson String Instruments/Carriage House Violins, Aria Lights, Eastman Strings, GEWA Music USA, Leatherwood Bespoke Rosin, Schwob School of Music at Columbus State University, Scott Studios, Inc, Slapin-Solomon Viola Duo, Timothy G. Johnson, Luthier, Ute Zahn Violin Maker, V. Richelieu Instruments, Vla Tutti (Molly Sharp), Practizma, Dr. Tom and Polly Tatton, and Mike and Cindy Palumbo – for their generous support of the festival. We also thank the University of Tennessee for generously extending their commitment to hosting our event in 2021.

We would like to extend congratulations to our 2020 Career Achievement Award winners, Yizhak Schotten and Doris Preucil, and to our AVS Honorary Member Carlos Maria Solare. We would also like to extend our heartfelt thanks to Dr. Tom Tatton for his amazing dedication to our organization by presenting him with the Dwight Pounds Service Award for Lifetime Distinguished Service Contributions to the AVS. We hope to be able to honor all of our 2020 AVS award recipients in person at our 2021 Festival.

If you have already registered for the 2020 AVS Festival, we will automatically transfer your registration and apply all payments to the 2021 AVS Festival. This option gives you maximum flexibility to plan as needed in the coming year, while locking in the 2020 rates.

During the uncertain times ahead, donations from our members are especially appreciated to help ensure the continued success and financial stability of our society.

We wish all of our AVS members good health as we move forward during these unprecedented times and thank you for your patience and understanding. We look forward to seeing you in Knoxville!

Sincerely,
The 2020/2021 AVS Festival Committee

Michael Palumbo, AVS Past President
Hillary Herndon, Festival Host and AVS President
Ames Asbell, Festival Coordinator
Adam Paul Cordle, Proposals Coordinator
Katrin Meidell, Assistant Festival Coordinator / Competitions Coordinator

J.G. Knechtel's Concerto in E-flat for Viola and Strings

By Baird Knechtel

This short but very attractive work by Johann Georg Knechtel (1710–1783) apparently was originally written for French horn, and transcribed for viola by a certain P. S.(?) Wascher. According to Moritz Fürstenau's *Zur Geschichte Der Musik Und Des Theaters Am Hofe Zu Dresden (On the History of Music at the Court of Dresden)*, Knechtel played first horn in the Staatskapelle Dresden (Dresden Court Orchestra) from 1734, taking over from Johann Adam Schindler. In 1756 he switched to the cello (as told in Andreas Schreiber's *Von der Churfürstlichen Cantorey zur sächsischen Staatskapelle Dresden*), continuing on until 1773.

Figure 1. The Semperoper Dresden, home to the Staatskapelle Dresden. Photo provided by the author.

Two of Knechtel's horn concertos have been preserved in a collection of 18 horn concertos by Dresden composers, at the University Library in Lund, Sweden. The Concerto in E Flat for Viola is labelled in the Lund collection as being in Dis-Dur (D Major). A third horn concerto, in F major, has recently surfaced in the Alströmer collection, at the Music and Theatre Library of Sweden in Stockholm. There may well have been many more; but during the Seven Years War, Prussian artillery fire destroyed the Dresden Court music archive—and what few works survived were in desperate condition.

The Staatskapelle is one of the world's oldest court orchestras, founded in 1548. Their concert hall, the Semperoper, is located in the heart of Dresden. It was originally built in 1841, and reconstructed in 1878 and again in 1985. Performances are still held there today. The current conductor is Christian Thielmann, whose contract runs until 2024.

As many readers will know, the horn became very popular in the 18th century. French horn expert Douglas Myers gives the following account on his website:

> In Europe around 1700, the horn suddenly burst onto the musical scene. Almost overnight, this fashionable instrument was being heard in instrumental music and in opera. Previously, the horn was only known as an outdoor signal instrument for the favorite sport of the nobility, the Hunt.[. . .] Primitive fanfares using just three or four low notes of the horn were played at the beginning and at the end of the Hunt.

> [. . .]The horn's transition from outdoor signal instrument to the musical stage happened very rapidly.[. . .] The Germans were the first to champion the use of the horn in music and established its place as a refined and elegant instrument of the orchestra.[. . .] The original horns, imported [from France to Germany] by Sporck were in the key of C, the same overall length as the trumpets of that time. The first people to play this horn were the trumpet players, since they were the only brass players at court.[. . .] They were played as the trumpet was, that is "open" without the hand in the bell. This new type of trumpet was called, logically enough, tromba da caccia ("hunting trumpet" by Handel), tromba selvatica ("trumpet of the woods" by Telemann), tromba piccolo ("small trumpet" by Telemann trumpets of the day were large: 3 feet long) and even just tromba ("trumpet", as in Bach's 2nd Brandenburg Concerto). All of these terms referred to the newcomer horn, but today, 300 years later, have created much confusion.
>
> Later in the century, the horn became a distinct and separate instrument from the trumpet. By mid-century, tastes and styles were shifting away from thin, clear sounds of the Baroque and towards the fuller, darker sounds of the Rococo and Classical periods.[. . .] At this point, something unusual occurred. Around 1750, Anton Hampel, the second horn player in the Dresden Court Orchestra, pioneered a new technique using the hand in the bell to create a much-needed scale in the horn's lower octave. Soloists emerged from this new second horn school and, in their stagecoaches with entourage of servants these new "superstars" of music performed throughout Europe. Players began to specialize even further in their roles, that is, the first horn claiming the high notes as his territory, and the second horn specializing in and extending the low register.[1]

Johann Georg Knechtel's career flourished at court during the tenure of Kapellmeister Johann Adolf Hasse (1699–1783), the immensely popular German composer, singer and conductor. Hasse was a pivotal figure in the development of *opera seria* and a prolific composer of instrumental music. Baptised in Bergedorf (near Hamburg), he began his career in 1718 as a tenor with the Hamburg Oper am Gänsemarkt. The following year he sang with the Brunswick Court Opera, and his first opera *Antioco* was produced there in 1721. Then he spent about seven years in Naples, Italy, where the celebrated castrato soprano Farinelli (Carlo Broschi) starred in his serenata *Antonio e Cleopatra* in 1725. His success in Naples led him to meet Alessandro Scarlatti, whose style he began to emulate. Hasse was very busy during this time and he became widely known for his compositions. Two arias from his opera *Artaserse* were performed nightly for ten years for Philip V of Spain!

Hasse was appointed as Kapellmeister in 1730, the same year he married Faustina Bordoni. Faustina was a frequent soloist in Hasse's *Cleofide*, and it is possible that Johann Sebastian Bach himself attended the premiere—C.P.E. Bach claimed that Hasse and his father had become good friends by then. He travelled around Italy and Germany over the next several years, but was back in Dresden when J.G. Knechtel entered the employ of the Court. His duties from 1744 on were sporadic as he was busy composing operas, flute sonatas and concertos—all likely intended for the new visitor at court, Frederick the Great of Prussia, a keen flutist and patron of C. P. E. Bach.

In June of 1747, Hasse was promoted to Oberkapellmeister, and his position was taken up by Nicola Porpora, a well-regarded composer who had also been Farinelli's singing teacher. In 1756 the court was compelled to move to Warsaw; by the time they returned, the music library and Hasse's home were in ruins. The main patron of the Dresden Court, Augustus III of Poland, died soon after, as did his successor—who anyway had little regard for musical events and didn't support them. This was around the time that Knechtel ended his horn career and took up the baton and the cello bow.

In summary, although I was able to find out little about Knechtel's life as court musician, it seems clear that he was given the task of performing all of Hasse's operatic horn parts, and that he took an interest in composition himself—since at least three of his horn concertos have been uncovered recently (with who knows how many more yet to be discovered). It's also not impossible,

knowing how close conductors and their principal players can become, that he may just have met C.P.E. and even J.S. Bach.

I began working on an arrangement of the Viola Concerto shortly after finding out about it in Franz Zeyringer's book *Literatur für Viola*. I was of course intrigued when I saw my own surname on the work, and immediately sought to buy a copy of the sheet music; however, I found out that it existed only in manuscript in the music section of the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB)—the State and University Library in Dresden. At the time, my life was far too hectic to take on the project of finding out more about this piece; but finally—after retiring from my forty-year-long career as a high school music teacher, violist and performer—I made time to pursue the project further.

I got a great deal of help from Dr. David Dalton at Brigham Young University in Provo, Utah. He connected me with Dr. Ronald Schmidt of the German Viola Society. A violist and librarian, Schmidt made arrangements with SLUB to forward photocopies of the manuscript to me. These photocopies were of separate parts, for solo viola, first and second violin, viola and basso. By now I was retired, but no less busy—but eventually I managed to decipher the crudely hand-written manuscripts and produce a workable and mostly correct score. Later, my friend Dr. John Selleck made a fine piano reduction from my score, which we performed several times in recital. (Dr. Selleck and I performed together for ten years in *Trio Bravo*, a clarinet, viola and piano trio.)

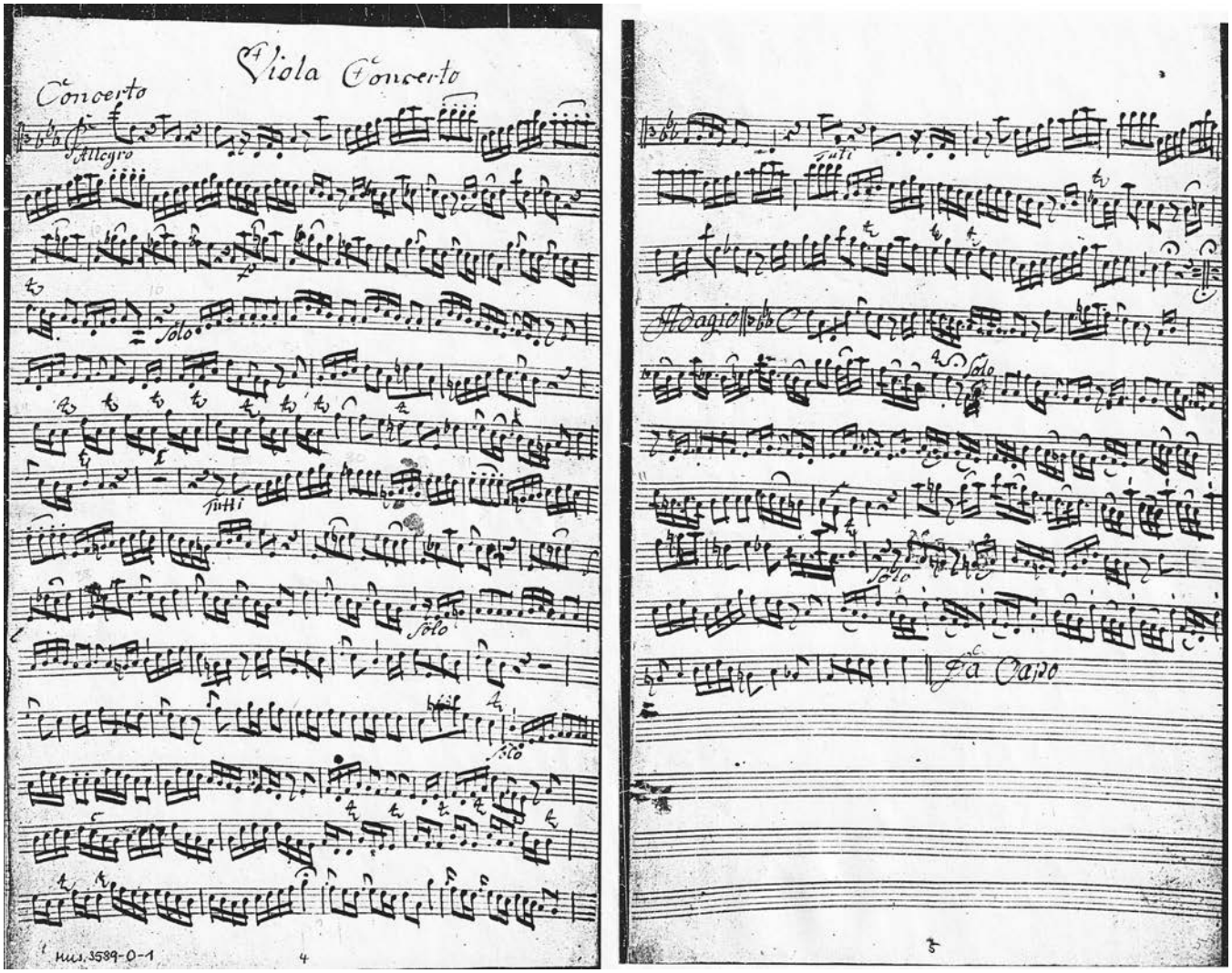

Figure 2. Johann Georg Knechtel Concerto for Viola and Strings in E-flat major. Solo viola part. Photocopies of the manuscript. Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden.

In 2009, Dr. Selleck and I were invited to perform at the 30th anniversary of the founding (by me) of the Canadian Viola Society. Along with Kathy Rapoport, Professor of Viola at the University of Toronto, and her accompanist Carolyn Jones, we performed a programme titled "Something Old, Something New, Something Borrowed, Something Two". The "Something Old", naturally, was the concerto. The event took place at L'Université de Montréal and was organized by then-president Jutta Puchammer-Sedillot. It was a premiere of an 18th Century concerto in 2009!

The concerto itself is quite typical of the period of flux between the Baroque and Classical periods. It's in the usual fast-slow-fast pattern of the time. In the original version, the first movement opens with a 15-measure theme played first by the strings and echoed by the horn soloist; in Wascher's transcription, the soloist starts right away, beginning with a descending broken octave figure and doubling the violin an octave lower. There's a short development section and recapitulation, with a second inversion dominant chord indicating where a cadenza would be inserted, and finally a short coda. The second movement is a lovely aria da capo. Similar to the first movement, the horn part starts four measures after the strings in the original, whereas the viola plays along the entire time in Wascher's transcription. The third movement, though short, is a romp which demands a virtuoso performance on either instrument. Wascher's transcription cuts off seventeen measures of accompaniment at the end.

I wrote new cadenzas for each of the three movements—there were no written cadenzas with the original manuscript, of course. At the time the common practice was to improvise your own, sadly a pretty much lost art today. It was hard to resist a reference to Thomas Arne's "Rule, Brittania" right at the start of the last cadenza; if that doesn't suit your taste, by all means feel free to write your own.

In June of 2018, I vacationed to Europe with my son Karl, and I took the opportunity to present the updated work to the Assistant Music Librarian at SLUB: two complete sets of scores, orchestral parts and viola solo, as well as Dr. Selleck's piano reduction.

Figure 3. The author (left) presenting the score of the concerto to SLUB music librarian Miriam Roner (right).

And so, finally, I am able to offer for sale the music for the Concerto for Viola in E Flat by J. G. Knechtel – transcribed, arranged, printed and with three original cadenzas by A. Baird Knechtel. Please contact baird.knechtel@gmail.com and find out for yourself what made this concerto—originally for horn—so attractive to the great Australian French horn virtuoso, Barry Tuckwell, that he included it as the first selection on his double CD (475-47631 for Decca Records). It's got my name on it, and of course I would love for you to play and enjoy it as much as I have enjoyed seeing this project through to completion.

Baird Knechtel was a violist, educator, and founder and first president of the Canadian Viola Society. He taught for over forty years at high schools in Toronto, and performed frequently in the Toronto area. Please see page 6 for a remembrance of Mr. Knechtel.

Notes

[1] "History of the Corno da Caccia (French Horn)," Douglas Myers, http://www.dougmyersmusic.com/Microsoft_Word_-_History_of_the_Corno_da_Caccia.pdf.

Strategies for Handling Performance Anxiety

Jessica King

Click, click, click. *No carpet? Really?* Click, click, click… *This room is dead…you'll have to be LOUD. Berlioz is first. Breathe. Close your eyes. Breathe. Bow to the string. Start vibrato. Breathe and draw the bow* YOUR LEG IS SHAKING! SHAKING! HELLO, YOUR LEG IS SHAKING!!!

THANK YOU.

Click…click…click…

We've all had moments similar to this. In fact, this is just a small snapshot of a recent major orchestra audition of mine—the first one I'd undertaken in over two years. While performance anxiety has always crept up in my solo performances and auditions, this time was different. Never had I experienced shaking, one of the most common complaints I've heard from peers and colleagues. Thankfully, rather than send me spiraling down into the rabbit hole of despair, this recent development inspired me to reflect with clarity, insight, and inquiry for myself and my fellow performance anxiety sufferers.

Performance anxiety creeps up in high pressure situations, whether it be auditions, juries, competitions, or general performances. Performance anxiety affects us in three ways: physically, mentally, and emotionally. In turn, high pressure situations share three common attributes that pique anxiety and cause us to underperform under pressure:

1. The outcome is important to you.
2. The outcome is uncertain.
3. You feel that you are responsible for, and are being judged on, the outcome.

For prehistoric peoples, these moments were correlated to survival; of course, today, in most high-pressure situations our literal survival is not at risk. Still, our brains misconstrue these modern-day pressure situations as matters of life and death and catalyze the production of cortisol. Cortisol is a hormone that affects our ability to think and retrieve memory. Both cortisol and the corticotropin-releasing hormone increase anticipatory anxiety and suppress the production of testosterone. In the absence of testosterone, approach-based behavior declines, and our attention focuses on the negative aspects of a situation, leading to suboptimal performance, a.k.a "choking."

Indeed, most performers' biggest fear is choking. We can only attribute failure to choking, however, if we have previously established that we are capable of successfully and consistently performing the task at hand. In our case, public music performance. Three factors impact performance:

1. Physical Arousal
2. Thoughts
3. Behavior

These factors function as a system; a change in one prompts a change in the others. To perform under pressure, you need to be able to regulate physical arousal, think clearly, and execute the task at hand. A major step towards commanding these factors is understanding the difference between working memory and procedural memory.

Working memory is located in the prefrontal cortex and assists in tasks reliant on deliberate thinking. Located in the cerebellum, procedural memory is responsible for coordinating the motor activation needed to perform complex actions and aids in executing these actions effortlessly and automatically in pressure moments. Unfortunately, these are the very same actions linked to early human's survival. Working and procedural memory are correlated in numerous complex tasks, including playing an instrument, which is first learned

by the working memory. Over time, through practice, the complexity of the task becomes automatic and the memory of this operation is transferred to the procedural memory. Slowing down your performance and focusing on the mechanics of a well-rehearsed skill actually works against you; slowing down your performance in a task that requires judgment, decision, and deliberate problem-solving, however, helps you. In order to prevent these systems from malfunctioning during a pressure moment two skills are key:

1. Preventing worries or concerns generated by fear and anxiety from entering your working memory.
2. Preventing yourself from getting in your own way or mentally intruding when your procedural memory is working.

Understanding cognitive appraisal, the mental process that defines what is happening to us or around us, further aids us in the endeavor to stop self-sabotage. The manner in which we interpret situations stems from the building blocks of our personalities: family background, role models, psychological traits and health, systems of belief, fears, hopes, self-esteem, pride, and entitlement. These facets strain under pressure and often alter thought and distort how we interpret situations. Pressure distortions misrepresent the reality of a situation and can pop up before, during, and after the pressure moment. These distortions cause feelings of anxiety, helplessness, and depression—often prompting misdirected anger directed towards those we love. Pressure distortions needlessly intensify the experience of pressure. One significant pressure distortion is "chance of a lifetime thinking."

"Chance of a lifetime thinking" falsely communicates the singularity of an event, promoting feelings of risk and loss that often have powerful, harmful neurochemical effects. Phrases such as: "the most important" of your career, life, etc., enters into our thinking when we become too attached to the outcome. Shifting our thinking to an engaging mindset instead of a proving mindset frees us up to perform to keep the audience (or panel) engaged. It is the meaning that we ascribe to pressure situations that dictates our response. Changing the way pressure and anxiety are viewed changes their negative impact on performance. Fortunately, how we interpret events is not static and we can learn to view pressure situations as challenges, not crises. We can evaluate our efforts through a ranking mindset or an excellence mindset. In contrast to ranking mindset, excellence mindset is characterized less by a focus on ranking and competition and more by a focus on developing yourself to your utmost potential.

Strategies

There are a number of short-term and long-term strategies that we can practice to better handle pressure situations. After reviewing cases ranging from the scientific fields to the experiences of those in high-pressure fields, Pawliw-Fry and Weisinger extrapolated "22 Proximate Pressure Solutions" that allow you to regulate, redirect, or release pressure:

1. Befriend the Moment
2. Multiple Opportunities
3. Downsize the Importance
4. Focus on the Mission
5. Anticipate, Anticipate, Anticipate
6. Recognize That You Are Worthy
7. Recall You at Your Best
8. Use Your Positive GPS System-Positive Before and During High Pressure Moments
9. Here and Now
10. Focus on What You Can Control
11. Listen to or Sing a Favorite Song
12. Use a Holistic Word or Image Cue to Guide Performance
13. Practice Experiencing Pressure
14. Squeeze a Ball in Left Hand to Activate Right Hemisphere
15. Write Out Your Concerns about the High-Pressure Situation
16. Perform in Front of Others/Record Yourself Practicing Performance
17. Meditate
18. Create and Practice a Pre-Routine
19. Slow Down Your Response in Working Memory Situations
20. Regulate Your Breathing
21. Go First if Possible
22. Communicate Your Feelings of Being Under Pressure

Several of these tactics are found across the literature. Performance Coach Donna Soto-Morettini advocates developing your mental game by treating nerves as energy, centering, deep breathing, meditation,

visualization, writing out weekly, monthly, and yearly goals, and journaling feelings. Studies have shown that even just three, fifteen-minute sessions of meditation/mindfulness are enough to induce state changes and reduce music performance anxiety.

Researchers at the Technical University of Munich's Institute of Technology found that golfers that putt poorly under pressure show heightened activity in their left hemisphere (where overthinking occurs) and reduced activity in the right hemisphere. The clever solution? Clenching the left fist or squeezing a ball in the left hand to shift the balance of brain activity away from the left hemisphere!

Perhaps the most useful skill is the concept of centering, pioneered by sport psychologist Robert Nideffer and adapted by Peak Performance Psychologist Dr. Don Greene for performing artists and other individuals in high pressure careers. Centering is a seven step, pre-performance routine that channels the nerves and redirects focus:

1. Pick a focal point below eye level.
2. Form an intentional goal statement on how you intend to perform, sound, or communicate using declarative language, and avoid the word "don't."
3. Breathe mindfully from the diaphragm.
4. Scan your body from head to toe and release tension as you exhale.
5. Find the center where your energy congregates in your body.
6. Repeat your process cue words or merely hear, feel or see yourself evoking sound/feeling/images to engage the right brain.
7. Direct your energy from your center through your eyes toward your focal point.

While a bit odd at first, regular, daily centering practice can significantly alter your ability to focus and channel adrenaline energy into your performances.

Pawliw-Fry and Weisinger also advocate for their Confidence Optimism Tenacity Enthusiasm (COTE) system. Confidence buttresses against the physical symptoms of pressure and manifests to the degree in which you conceive you can influence a specific outcome through mastering a task and believing in your ability to perform. To build confidence:

1) Assess Your Current Confidence Level Using:
   a) Benchmarks
   b) Perceptions of Others aka "Personal Board of Directors"
   c) Daily Meetings with Your Inner Critic
2) Actively Change Your Neurochemistry to Produce Testosterone and Block Cortisol Through:
   a) Posture
   b) Visualization
   c) Micro-Successes
3) Be at your Physical Best
4) Take Responsibility for Your Own Actions
5) Practice in Unorthodox Ways

In terms of practicing in unorthodox ways, Dr. Greene suggests setting up your practice area and turning on a recording device. He then suggests stepping out of the practice area and getting your heart rate up, re-entering the room, proceeding to take deep breaths from the abdomen focusing on shifting to the right brain by hearing the first phrase in your mind then, without hesitation, proceeding to perform the first few phrases. Finally, he suggests not listening back until you've done the exercise five to seven times. This exercise simulates physical stresses of pressure and allows you to practice regaining control and centering yourself. A 2015 study conducted at the University of Music Freiburg found that multimodal audition training that included study of the psychology of music performance anxiety, body awareness exercises, metal technique practice, imaginative techniques, meditation, breathing exercises, cognitive strategies, and reappraisal strategies showed positive influences on how prepared the musicians felt, how they handled their music performance anxiety, and increased their scores on an evaluation by professional orchestral musicians. On a more lighthearted note, in her captivating memoir chronicling her journey with music performance anxiety, Sara Solovitch relays how her teacher encouraged her to perform weekly on various open pianos in the Mineta San Jose International Airport! The takeaway is to get creative and have fun!

Physical Techniques

The first step is acceptance: it is normal to feel nervous and feel a surge of adrenaline energy before important auditions/performances. While the mental game can be improved through many of the aforementioned techniques, paying attention to your physical body

provides myriad benefits. Integrating exercise into your routine addresses the physical element of performance. Exercise possesses anxiolytic—anti-anxiety—effects. Moreover, high intensity exercise catalyzes faster reduction in anxiety, anxiety sensitivity, and, unlike low-intensity exercise, actually reduces the fear of anxiety symptoms. Dr. Don Greene advocates for tracking your most common symptoms and your sleep, food, hydration, and preparation level before high-pressure performances. Adequate sleep, proper hydration, limiting caffeine, sugar, alcohol, and heavy meals, plus the trust in your preparation will help decrease your common symptoms. In fact, caffeine's psychomotor effects have been chronically underestimated. Until 2004, the use of caffeine was prohibited by the World Anti-Doping Agency as studies have found that moderate doses of caffeine can improve cognitive function, though beyond a 200 mg dose, adverse effects begin to manifest: muscle spasms, cramps, rapid heartbeat, headache, etc.

Not yet discussed is a somewhat controversial topic—the use of Beta Blockers. Beta blockers block adrenaline, and while they aid in heightening feelings of tranquility, block distractions, and block the unpleasant physical symptoms of anxiety, they do not necessarily make you play at your best. Beta Blockers were first invented by Sir James W. Black in 1964; the first beta blocker, Propranolol, was approved by the FDA in 1967 for the medical purpose of lowering blood pressure and blocking epinephrine. In 1979, Thomas and Charles Brannigan found in a study that beta blockers were shown to relieve stage fright. Beta blockers have never been approved to treat anxiety, yet countless musicians swear by them. By 1987 a study by the ICSOM found that 27% of professional musicians admitted to using beta blockers, 70% of those had done so without a personal prescription. Peak performance requires intense concentration, focus, and energy fueled by adrenaline, and medications (prescribed by a doctor or otherwise) can interfere with these processes.

Before and After

Whereas confidence is present in the pressure moment, optimism is about what happens before and after the pressure moment: expectations and explanations. Realistic optimism provides an infrastructure of conviction that we can successfully perform, encouraging us to proceed in the face of uncertainty. Further, it reinforces our ability to objectively appraise a past event using the "optimistic explanatory style," which avoids permanence and pervasiveness language. Optimism also requires an element of tenacity. Tenacious people endure and prevail over obstacles—viewing these setbacks opportunities to learn and problems to be solved. Moreover, they adapt and enact new methods in order to progress and attain success. Tenacity also requires an element of sacrifice-forgoing immediate pleasures for the sake of work and progress. Talent is not enough, in fact, qualities that free talent end up weighing far more than talent. Build tenacity by setting meaningful goals, building short-term and long-term focus, and adapt by looking for additional pathways to success while reframing obstacles as opportunities. Cultivate obliquity by focusing on the journey rather than the outcome in terms of maintaining motivation and tap into enthusiasm to stimulate positive emotions. Before high-pressure moments, try participating in enjoyable activities to stimulate "carry-over arousal" and suffuse positivity into your performances.

It goes without saying that there is no one solution, quick fix, or miracle elixir to rid ourselves of the physical, mental, and emotional aspects of music performance anxiety. What is clear is that each individual's journey is unique and, above all, requires persistence and openness to new, challenging experiences and techniques. Set meaningful goals, build short-term and long-term focus, look for unusual pathways to success, reframe obstacles as opportunities, eat well, sleep well, get fit, and take care of your mental health. Remember to enjoy the journey, happy practicing, and play pretty at those upcoming auditions and performances!

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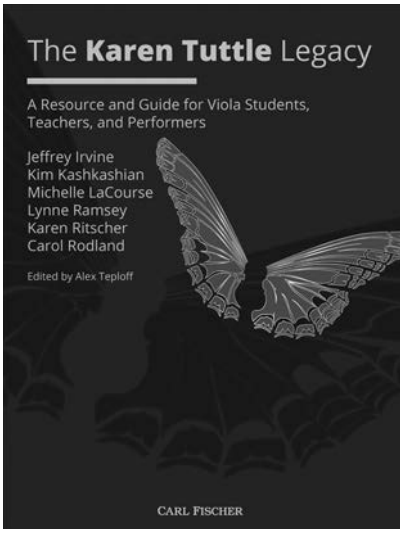
Music Reviews

Gregory K. Williams



Jeffrey Irvine, Kim Kashkashian, Michelle LaCourse, Lynne Ramsey, Karen Ritscher, Carol Rodland, (Edited by Alex Teploff): *The Karen Tuttle Legacy; A Resource and Guide for Viola Students, Teachers, and Performers*, 2020

It is remarkable what a book can do to enhance the enduring legacy of one musician. The collaborative efforts of Jeffrey Irvine, Kim Kashkashian, Michelle LaCourse, Lynne Ramsey, Karen Ritscher, and Carol Rodland (along with their editor Alex Teploff) have produced an intimate exploration of the life and legacy of one of the most influential viola pedagogues and performers of the second half of the twentieth century: Karen Tuttle. Each writer adds their own unique interpretation on Tuttle's teachings, giving input on how to approach aspects of technique that Tuttle taught. The perspective each of these authors gives shows how Tuttle's teaching philosophy evolved over time. *The Karen Tuttle Legacy* arrives in time to celebrate the centenary of Tuttle's birth and the decennial anniversary of her death. It serves as a valuable resource to document not only her life, but also her approach to teaching and playing the viola, her role as a soloist, chamber musician, and recording artist, and her nurturing of generations of students who followed her lead.

The Karen Tuttle Legacy begins with biographies of Tuttle and each of the writers, and over the course of fifteen chapters covers various facets of playing viola, including stance, various left-hand and bow-arm concepts, shifting, double stops, trills, vibrato, string crossings, chords, and most importantly, "Coordination."[1] The chapter about Coordination provides a detailed window into the work of playing with greater emotional freedom and without physical pain—an idea that began with Tuttle and has continued through her students and their "Coordination Workshops."[2] In this chapter, they discuss aspects of "Coordination," such as the exploration of neck releases at the ends of down-bows, re-pulls, exploration of bow speeds, energizers, the ability to "let go" emotionally, and incorporation of mindful approaches to practicing and physical habits.[3] This book also includes extensive Appendices, of excerpts from Schradieck's *School of Violin Technics* and Dounis' *Violin Player's Daily Dozen*, op. 20, musicals examples to illustrate Tuttle's exploration of "Coordination," notable magazine articles, interviews and conversations with Tuttle, a complete discography, and facsimiles of her photographs, concert programs, and publicity materials. In some instances, the authors offer specific examples of etudes and repertoire that Karen Tuttle used in her own teaching. What is truly thrilling is how the authors incorporate into the book examples from contemporary works that have been published after Tuttle's death to detail aspects of her teaching method.

This book has its roots in the Tuttle Coordination Workshops, presented for several years by the six authors of *The Karen Tuttle Legacy* (along with Susan DuBois, Sheila Browne, and more recently, Ed Gazouleas and Stephen Wyrczynski at Indiana University of Bloomington). Over the years, the authors have workshopped much of what they describe in the book, and their writing allows them to go into much greater depth than the masterclass-styled workshops could provide.

This book serves as a complement to Matthew Dane's celebrated dissertation *Coordinated effort: A study of Karen Tuttle's influence on modern viola teaching*.[4] Dane's dissertation, which detailed Tuttle's legacy by interviewing several of her students, was one of the few extended length documents that depicted Tuttle's life and work.[5] *The Karen Tuttle Legacy* goes a step further, giving primary source accounts from six remarkably accomplished pedagogues and performers. Each of them brings their own spirit and an analytical mindset to their writing. *The Karen Tuttle Legacy* is a comprehensive treatise honoring a woman who profoundly shaped each of their careers, along with those of countless others among the rank and file in orchestras, quartets, and colleges throughout the globe. The writers offer vivid accounts of their studies with "Tut" (as many of her students and grandstudents lovingly refer to her). I highly recommend this book for violists everywhere, as it will serve as a valuable resource for generations to come.

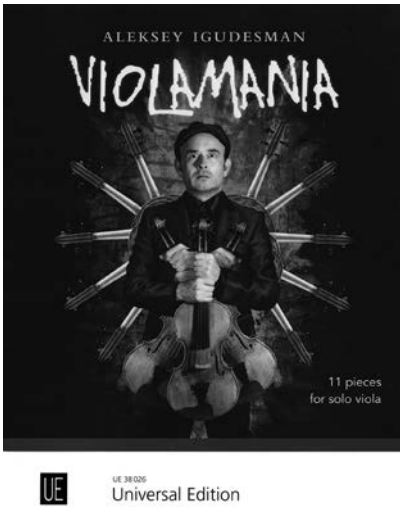
Sakari Dixon Vanderveer: *El príncipe sombrío y los recuerdos de su niñez* (The Somber Prince and the Memories of His Childhood), 2011

Sakari Dixon Vanderveer's 2011 *El príncipe sombrío y los recuerdos de su niñez* (The Somber Prince and the Memories of His Childhood) is a somber and reflective programmatic work for solo viola. Ms. Dixon Vanderveer is a self-published, California-based composer; she received her BM in Composition at the University of Redlands (California), and has received commissions from artists Spencer Baldwin and Kelsey Broersma, and the PHAZE Ensemble.[6] Her piano quintet "Obsidian, rippled in moonlight, gleams" was premiered in the 2018–19 season by the Salastina Music Society, and her multilevel orchestra piece "The Enigma of the Twilight Stallion" has received premieres by two El Sistema programs during the 2019–20 season—MUSICA! (San Jacinto, California) and El Sistema Greece.[7]

The piece depicts the story of an imaginary prince who represents the corruption of the state, but whose humble childhood is also explored. Ms. Dixon Vanderveer writes, "When we step back out of the past and into the present, we realize that though his intentions were to rescue his people from past forms of oppression, ultimately, his desire for vengeance hardened his heart, continuing the political cycle of his past."[8]

The piece begins with a haunting, brooding theme in A-flat minor. As the piece develops, it begins to dance with agitation, shifting from a steady 3/4 into 4/4, 9/8, and 5/4 meters. The rhythmic trajectory depicts the prince's authoritarian reign. When the prince begins to reflect on his childhood, a sprightly dance motive in 9/8 appears in E-flat Major. The humble, happy dance fades quickly when somber, tolling bells interrupt the nostalgic reminiscence. The good intentions that the prince may have had appear in the form of a slow and yearning minor melody. Dixon Vanderveer deftly weaves musical material representing happy childhood memories with a militaristic dance motive from the beginning of the piece before revealing the prince's hardened heart at the end of the work through an embittered ponticello passage.

This piece is available as a digital download on Ms. Dixon's website, along with her 2018 work *The Path Laid Before Me*, composed for viola and piano. *El príncipe* is a thrilling and powerful work that would make for an excellent addition to an unaccompanied viola recital program.



Aleksey Igudesman: *Violamania*, 2019

With his performances, Russian-born Aleksey Igudesman has been responsible for drawing new audiences to the violin through a combination of talent, humor, and acting, and through collaborations with

orchestras and artists such as John Malkovich, Hyung-ki Joo, Emmanuel Ax, Hans Zimmer, and Billy Joel.[9] As a composer, Igudesman has written over five hundred pieces, including works for solo violin, violin duos, and chamber music of various instrumentations.[10]

While Igudesman has been prolific in composing for other instruments, this appears to be his first collection of works for viola. Each of the eleven works in this collection is dedicated to a specific violist, with the works ranging from the relatively simple to complex and virtuosic. With *Violamania*, Igudesman joins the long-standing tradition of composers creating collections of works dedicated to individual violists. Among other works, this tradition includes Maurice Vieux's *Vingt Études pour Alto*, and more recently, John Harbison's *The Violist's Notebook (Books 1 and 2)*.

The first two works in *Violamania*, *Romance* for Aliona Komarovskaya and *Andantino* for Mari Adaschi, are light, short, and well-suited for intermediate and advanced students looking for a portal into the world of new music. *Scherzo* for Subin Lee is a humorous work that lives up to its name. *Scherzo* begins with a goofy bassline that interrupts a flowing, melodic line every few measures. The middle section opens up to an expansive, semi-aquatic soundscape, hovering first on a C pedal-point and later moving up to an open D pedal-point. The listener may forget the beginning of the joke, but the punchline reveals itself at roughly the golden mean, taking the introductory theme at a painfully slow Lento before launching back into the melody at the Vivace. This work would be a worthwhile challenge for student musicians who are beginning to develop their double-stops and their comedic timing.

Vivace for Mariko Hara appears to be somewhat of an homage to the *Prelude* of J. S. Bach's Suite No. 1 in G Major, but with a few fun twists. In a performance note, Igudesman indicates that the "Articulation, bowing, phrasing, tempo and ritardando" are ad lib, giving the performer plenty of creative license in interpreting this work. Unlike Bach's prototype, which gives a clear grounding in the tonic, Igudesman's *Vivace* begins by outlining an E to D-flat interval—a very unstable diminished seventh that wants to resolve to F minor, but takes a meandering path there. While *Vivace* flitters with the tension of diminished sevenths and minor sixths throughout, it makes its way to a satisfying F Major triad at the end, reminding us of the humor that can be found within a Picardy third.

Another notable work in this book is *Rachenitsa* for David Aaron Carpenter, modeled on the Bulgarian folk dance by the same name in a spritely 7/8 meter. Igudesman captures the lilt of Balkan folk music quite nicely in this work, while giving the soloist an exhilarating workout with the left hand, meant to parallel the virtuosity of the dance itself.

The piece that probably reflects Igudesman's comedic impulse most effectively in this series is *Brexit Polka* for Lawrence Power. The piece begins with an upbeat polka motive that binds snippets of national anthems from each member state of the European Union with an increasingly discordant Brexit theme, "God Save the Queen," and then moves from major to a bombastic minor by the end of the piece.

Additional pieces in *Violamania* include *Rhapsody* for Eszter Haffner, *Tango Waltz* for Amihai Grosz, *Introduction & Vivace* for Julian Rachlin & Sarah McElravy, *Passacaglia* for Antoine Tamestit, and *Postlude* for Annamaria Kowalsky. Of these works, *Passacaglia* is worth noting for its dance-like rhythmic complexity, a pattern that is grounded in 6/8 with flickers of 5/8 every fourth bar, and a lingering 9/8 bar at the end of the phrase. This particular work vaguely evokes Benjamin Britten's *Lachrymae*, op. 48 when the passacaglia is smoothed to its simplest form at letter D, but evokes the frenzy of the Handel-Halvorsen *Passacaglia* in the final Vivace at letter G.

Igudesman's *Violamania* contains works that will appeal to violists with a variety of skill levels. Intermediate players will enjoy the lighter, humorous works, while advanced players are furnished with show-stopping, competition-worthy pieces.

Dr. Gregory K. Williams is on the viola and chamber music faculty at the Aaron Copland School of Music at Queens College, City University of New York (CUNY), and has cultivated a private viola studio in the New York metropolitan area. He is a Co-Assistant Director and Viola Faculty member of Mountain Springs Music Festival in Draper, Utah. He also performs as Assistant Principal Violist

of the Hudson Valley Philharmonic, Principal Violist of the Berkshire Opera Festival, and Violist of the Golden Williams Duo.

Notes

[1] Irvine, Jeffrey, et al., *The Karen Tuttle Legacy: A Resource and Guide for Viola Students, Teachers, and Performers* (New York: Carl Fischer, 2020), 88.

[2] Ibid, 95. Karen Ritscher describes "Coordination" as the label used by Tuttle to "gather all of her concepts of how to best marry musical expression with physical well-being and joy."

[3] Ibid, 96. Each of this chapter's authors (Jeffrey Irvine, Kim Kashkashian, Michelle LaCourse, Karen Ritscher, and Carol Rodland) offers their interpretation of various aspects of "Coordination," and how they approach it with their students.

[4] Matthew Anderson Dane, "Coordinated effort: A study of Karen Tuttle's influence on modern viola teaching" (PhD diss., Rice University, 2002).

[5] See also Emmanuella Reiter's book and DVD set about Coordination; Emmanuella Reiter, Karen Tuttle, and Kim Kashkashian, *Karen Tuttle's heritage: the theory and practice of co-ordination*, 2008. Emmanuella Reiter, *Karen Tuttle's Heritage: the theory and practice of co-ordination*, [s.l.]: Emmanuella Reiter, 2007.

[6] Sakari Dixon Vanderveer, "Bio," accessed April 17, 2020, https://sakaridixon.com/bio/.

[7] Ibid.

[8] Sakari Dixon Vanderveer, "El príncipe sombrío y los recuerdos de su niñez," (Tuplets Unlimited Publishing, 2011), 3.

[9] "About," Igudesman and Joo, accessed April 15, 2020, http://www.igudesmanandjoo.com/about-igudesman-joo/.

[10] Alexsey Igudesman, "Composer & Conductor," accessed April 15, 2020 https://www.alekseyigudesman.com/composer-conductor. Aleksey Igudesman's works are available through Universal Edition and Modern Works Music Publishing.

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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.

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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.

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

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

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