Journal of the American Viola Society
Volume 29 Summer 2013 Online Issue

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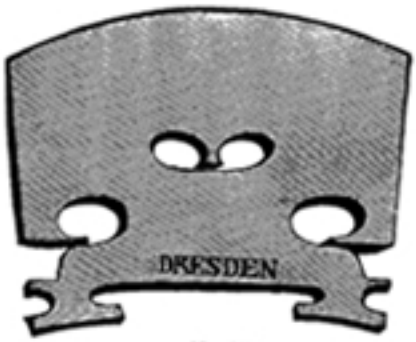

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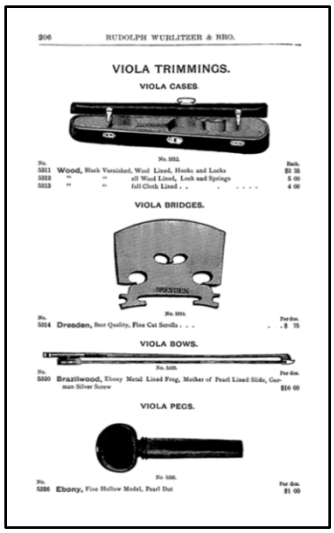
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On the Cover:

Illustration advertising viola accessories, from the Rudolph Wurlitzer & Bro. Catalogue, nineteenth edition, c. 1888 (courtesy of Public Library of Cincinnati and Hamilton County, Virtual Library)

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

From the Editor

The AVS board has been actively involved in a multi-year Strategic Planning process. If you have not yet read the recent report on the status of this process, I hope you will take the opportunity to do so here. The board is aware that many of the AVS's long-time projects have enjoyed great success, including the *JAVS*, the Primrose International Viola Competition, and American viola congresses. But for organizations to remain relevant, they must evolve to meet the needs of a changing world. We have implemented several projects in recent years, including a new Orchestral Excerpts Competition and Studio Blog just within the past year alone.

All of the AVS's projects are made possible through the generous efforts of many individuals who are committed to promoting the viola. We welcome—and need—the involvement of members in our many projects, and over the next few months we will provide additional details about how you can become involved in shaping the future of the organization. Please stay tuned for e-mails seeking your input. Of course, you can always contact our national office at any time with suggestions or concerns at: info@avsnationaloffice.org; we would love to hear from you.

A great way to get involved in the AVS is by serving as an advocate to your friends and colleagues. Tell your friends about the many benefits of membership, or even give them a gift membership. While several of our projects are freely available to the entire world, including an active Facebook group, free scores, and the Studio Blog, none of the AVS's projects could exist without the support of our members. And we will soon be providing even more resources and benefits exclusively for AVS members with the implementation of a new members-only area in the near future.

Speaking of long-time projects, please join us in Las Vegas for the Primrose Festival, from January 16–18, 2014, held in conjunction with the thirty-fifth-anniversary Primrose International Viola Competition. Recitals, master classes, lectures, wellness sessions, and more will be offered as well as opportunities to shop with vendors for the latest and greatest viola merchandise. Reasonably priced hotel rooms are available at the Golden Nugget with activities at the Historic Fifth Street School. Look for more details soon at: http://americanviolasociety.org/competitions/primrose/. I hope to see you there!

One of the viola world's other big competitions, the Tertis Competition, took place this past March, and you can read all about it in Louise Lansdown's article in this issue of the *JAVS*. We are also introducing a new department, Construction and Design, which will examine different aspects of lutherie. For the inaugural article, Bryan Lew looks at two of William Primrose's twentieth-century violas that are now housed at PIVA. Be sure to also read elsewhere in this issue about a major acquisition at PIVA—a portrait of William Primrose—that was recently unveiled.

Two of our feature articles look at the viola in diverse combinations. Nicolai Pfeffer shares his experience in creating a new edition of Bruch's Double Concerto for Viola and Clarinet, and Jorge Barrón introduces Manuel Ponce's Trio for Violin, Viola, and Cello.

Lastly, we have articles on two multitalented musicians: Ljova muses on three hectic weeks this past spring in our Eclectic Violist department, and Tom Tatton interviews Tom Hall in our With Viola in Hand department.

Cordially,

David M. Bynog
JAVS Editor

In Memoriam

David Schwartz (1916–2013)

David Schwartz at International Viola Congress XVII (photo courtesy of Dwight Pounds)

David Schwartz (June 18, 1916—June 5, 2013) was an American violist and music educator. His career spanned orchestral music, chamber music, and studio recording, but he is most recognized for his chamber music performances and recordings with the Yale and Paganini Quartets.

Schwartz was a faculty member at the Yale Summer School of Music/Norfolk Chamber Music Festival in the 1960s and played in the Yale Quartet with violinists Broadus Erle and Yoko Matsuda and cellist Aldo Parisot.

Schwartz studied viola at Curtis Institute under teachers Louis Bailly and Max Aronoff and joined the Cleveland Orchestra at age twenty. At age twenty-three he was promoted by conductor Artur Rodziński to Principal Violist. He performed and toured with Leopold Stokowski's All-American Youth Orchestra. During World War II, he enlisted in the Air Force; in 1943 he became lead violist of the Glenn Miller Army Air Force Band. After the war he performed with the Detroit Symphony under Paul Paray, the NBC Staff Orchestra and the NBC Symphony Orchestra under Arturo Toscanini, and was Principal Violist of the Puerto Rico Symphony for its inaugural season under Pablo Casals. He also performed solo at Carnegie Hall in the early 1960s.

In his twenties, Schwartz performed with the Walden String Quartet (Homer Schmitt, violin; Bernard Goodman, violin; Robert Swenson, cello) in concert hall and radio broadcast chamber music programs. Later he performed with the Cremona String Trio. From 1958–1960 he toured Asia, South America and the United States as violist of the Paganini Quartet, based out of Los Angeles.

While teaching viola at Norfolk he joined the Yale Quartet, whose first recording was nominated in 1967 for a Grammy Award. This ensemble is best known for their recordings between 1967 and 1971 of the late Beethoven quartets. The American Record Guide considered the Yale Quartet's Grammy-nominated recording of the Quartet No. 15 in A Minor, for example, to be "one of the finest performances of a late Beethoven quartet ever to have been put on record." Schwartz has recorded for CRI, Kapp Records, and Vanguard Recording Society. He has also given world premiere performances of pieces by Mel Powell, Arnold Franchetti, Richmond Browne, Peter Sculthorpe, and Frank Lewin.

Schwartz was faculty member of the Yale Summer School of Music/Norfolk Chamber Music Festival from 1962 to 1969. He also taught numerous master classes in seminar and festival programs, including Swarthmore College (1959), Coe College (1961), Brigham Young University (1959–62 and 1964), the University of Hartford (1962–64), the American String Teacher's Association String Seminar, Hartford, CT (1965), and the Experimental Instrumental Performance Clinic, Sarasota, FL (1966–68). In 1970, on the invitation of Mel Powell, he moved his family west to accept a position as a full-time professor of viola at the California Institute of the Arts. He taught there for one year before embarking on a career as a studio musician.

Schwartz was Principal Violist in numerous motion pictures and recordings. His film credits include *The Godfather, Jaws, E.T., Close Encounters of the Third Kind,* and *Raiders of the Lost Ark*, and he served for many years as Principal Violist for composer/conductor John Williams. He also performed on recordings by musicians including Frank Sinatra, Johnny Mathis, Bill Evans, Diana Ross and The Supremes, Sérgio Mendes, Lionel Richie, and John Hiatt. He was five times voted Most Valuable Player by the National Academy of Recording Arts and Sciences and then received the Emeritus MVP award.

During his later career as a studio musician Schwartz also became active as an officer in various organizations that support professional musicians. He served on the Board of the American Federation of Musicians and Employer's Pension Fund, was Treasurer of Curtis Alumni Association West, and served as Vice President of the Recording Musicians Association of Los Angeles.

~ Courtesy of the Yale School of Music ~

Roger Bigley (1943–2013)

Roger Bigley at International Viola Congress XIX (photo courtesy of Dwight Pounds)

Roger Bigley was born in Gloucester in 1943 and started having violin lessons when he was twelve. He was a member of the Gloucestershire Orchestra and for a number of years attended the Summer School run by Gloucestershire Community Council at Cowley Manor. It was there that Watson Forbes persuaded him to change from violin to viola.

In 1962 he accepted a place at the RAM to study with Watson Forbes and started playing chamber music with Peter Cropper and Bernard Gregor-Smith. Stephen Shingles became his professor when Watson Forbes left to become head of music for the BBC in Glasgow. Sidney Griller then became chamber music coach and was a major influence on Roger's student quartet.

The quartet was offered a residency at Keele University in 1967 and took the name the Lindsay String Quartet from Lord Lindsay, the founder of the university. They had regular coachings from Alexander Moskowsky of Hungarian Quartet fame and spent two months in the USA working with the Hungarian String Quartet. In 1972 they were appointed as resident ensemble at Sheffield University, eventually moving to Manchester University in 1977. Their recordings of the complete Beethoven and Bartók string quartets in the mid-1980s won many prizes. Roger left the quartet in 1987 and was for a short period sub-Principal Violist in the BBC Philharmonic Orchestra before becoming Assistant Head of Strings at the Royal Northern College of Music.

Roger spent eleven years in his role at the RNCM, teaching viola and chamber music, helping to run the orchestral program, and taking a leading role in the development of the college. He was an inspirational and wonderful teacher, with a particular love for sound, often referring to Tertis's Essay on the "Beauty of Sound" and also the *son filé* school of practice and sound production. Many of Roger's students are in leading positions in chamber music groups, orchestras and teaching positions around the globe. Roger's other passions in life were steam trains, dogs, and Aston Martin cars, in particular the V8—and, of course, viola jokes. He had a marvelous sense of humor, even insisting for his own funeral that he leave the church to the sound of an Aston Martin V8!

~ Courtesy of John White and Louise Lansdown

William Primrose Portrait Unveiling

by Myrna Layton

Attendees at the portrait unveiling admire the 1955 painting of William Primrose by Randall Davey, newly displayed at Primrose International Viola Archive (unless otherwise indicated, all photos courtesy of Dwight Pounds)

Violists and viola enthusiasts met on the evening of May 3, 2013, for the unveiling of a portrait of William Primrose newly acquired by the Primrose International Viola Archive (PIVA).

"Portrait of William Primrose," oil on wood panel, measuring 37 x 50 inches, was painted in 1955 by American artist Randall Davey, who lived and worked in Santa Fe, New Mexico. The portrait, along with a much smaller companion piece depicting Primrose with an unnamed orchestra, had been a part of the collection at the Randall Davey Audubon Center in Santa Fe. Its existence was brought to the attention of Dr. David Dalton by Primrose's second wife, Alice.

After a dozen years of sporadic sleuthing and searching, Dr. Dalton found the portrait's home, and he met with Carl Beal of the Audubon Center, who, along with Davey biographer Kim Straus, felt that the portrait of William Primrose would be more appropriately placed in the archive that bears his name. Karen Stockdale, curator of the Davey art collection, which is housed on the same site with the late artist's home and atelier, concurred.

Purchase of the portrait was made possible by the Primrose Endowment and the Friends of the BYU Library, with generous assistance from Primrose students Alan de Veritch, Pamela Goldsmith, and Yizhak Schotten, who when approached to assist in this endeavor unhesitatingly gave support to the cause.

The evening began with hors d'oeuvres and mingling, followed by a short ceremony at

which Dr. David Dalton spoke about the quest to find and acquire the portrait. He was assisted through photographs by his longtime friend and fellow Primrose student, Dr. Dwight Pounds, who also had the opportunity to speak briefly.

Annisija Wallin Hunter reflects on her time spent at PIVA

Graduating viola student Annisija Wallin Hunter spoke about benefits that she gained from studying and working with the resources that are available in the Primrose International Viola Archive. She said:

> PIVA is so much more than simply a pile of resources. The room itself has a special feeling about it—a unique ambiance that's difficult to describe or explain. I think it has something to do with all of the remarkable people who have visited or spent time in the room: Emanuel Vardi, Hellen Callus, Roberto Díaz, and others. Perhaps it's the photographs and portraits that look down from the walls. Some might find it unnerving to be constantly watched by these musicians, but I love them. They inspire me. I feel energized as I study and work under their gaze. These are fellow musicians; people I admire who understand and appreciate the time I spend in PIVA. I'm sure the magnificent painting of Primrose himself will only add to the inspiring, almost sacred feeling of the room.

From left to right: Hilary Dalton Zander and Donna Dalton unveil Primrose's portrait

Dr. Dalton's wife, Donna, and daughter, Hilary Dalton Zander, unveiled the portrait, and then the audience was treated to beautiful viola music provided by Dr. Claudine Bigelow, Head of Viola Studies at BYU, and her recently graduated student Bryan Lew, who will be continuing his studies at Indiana University with Atar Arad in the fall. They performed excerpts from Béla Bartók's 44 Duos, transcribed by William Primrose. While listening to the music, audience members enjoyed looking at the new portrait, hung in its place of honor, as well as other paintings and photographs in the Primrose Archive.

Claudine Bigelow and Bryan Lew perform a selection of Bartók's Duos

Students hang Primrose's portrait in its new place of honor (photo courtesy of the author)

Impressions from the Lionel Tertis International Viola Competition
March 16–23, 2013

by Louise Lansdown

The Isle of Man, home to the Tertis International Viola Competition (unless otherwise indicated, all photos courtesy of the author)

Friday, March 15

Arrival on the Isle of Man was yet again a fabulous feeling, greeted by a calm, yet chilly evening. The drive from the ferry terminal in Douglas served to remind me yet again of how unique an event this really is—an international viola competition on a tiny island; violists traveling from across the globe to this gloriously removed haven, away from the crazy race of life! Port Erin looked even more welcoming than I remembered, absolutely ready and delighted to be hosting this viola festival and competition. The first sight of the Erin Arts Centre brought a mega grin to my face—with the lighting illuminating the haunting sculpture outside and the colorful and welcoming banners announcing the Lionel Tertis International Viola Competition and Festival. After a wonderful greeting from festival director John Bethell and festival administrator Gloria Balakrishna, I was duly ushered toward the bar, and the festival spirit had begun.

Saturday, March 16

After a relaxing morning walking my doggie and doing some scintillating shopping at the Tesco Superstore, it was time for John Bethell to deliver the official opening to the festival—an inspiring and wonderful testament to Lionel and Lillian Tertis, and of course to all of the jury and people

involved. This was followed by Tully Potter talking about Lionel Tertis, playing carefully selected recordings by the master accompanied by unique and personal anecdotes. Tully's knowledge of early twentieth-century string players, styles, trends, and history is unsurpassed, and his particular brand of Tully-ness is a joy to behold. I particularly loved the recording of Tertis playing his own composition *Sunset*—a charming little piece packed with sentimentality and weaving melodic lines.

Hong-Mei Xiao's class on the third movement of Hindemith's *Der Schwanendreher* was high octane and packed with invaluable tips. Hong-Mei's obsession with articulation, clarity, and projection was inspirational, and her demonstrations were full of vigor and passion. Tucked into her obvious love for this piece and its unique character were some real technical gems—leaving plenty of room for thought and experimentation after leaving her class. *Der Schwanendreher* was admirably performed in the class by violist Laura Seay from the USA and pianist Anthony Hewitt (UK).

The evening brought even further wonder, with an elegant and beautifully selected program from violist Jean Sulem (France) and pianist Caroline Dowdle (UK). Sulem began the recital with his own transcription of Schubert's *Variations on "Trockne Blumen,"* D. 802, originally for flute and piano—revealing lyrical, sweet, and virtuosic qualities to his playing. He followed this with a deeply personal rendition of Stravinsky's haunting *Elegie,* for solo viola (1944) and finished the first half with Heinz Holliger's *Trema,* for solo viola (1981)—a veritable climax of viola fireworks! The atmosphere in Harry's Bar in the interval was warm with everyone chatting together excitedly—many familiar faces who have been supporting the festival for many years alongside new and younger faces—reveling in the intimate and inspirational environment created in the Erin Arts Centre.

Participants started early on viola ensemble music

Sunday, March 17

The morning began with me sorting out reams of Viola Ensemble music, putting music on stands, and generally thinking of ways to engage everyone at 10:00 a.m. on a Sunday morning. I decided to start off with the rousing *Hungarian Dance in G Minor* by Brahms, followed by one of Garth Knox's *Viola Spaces* (arranged for multiple violas by Garth himself), *Up, Down, Sideways, Round*; the latter caused quite a kerfuffle with bows everywhere and much laughter to add to the equation. Tomorrow I think we shall be continuing with the Knox and perhaps even adding another *Viola Space* to our repertoire, *Rapid Repeat*, an exercise in tremolo.

Jean Sulem gave a beautiful master class with two different performers, each playing the first movement of Brahms's Sonata in E-flat, op.120, no. 2. His eloquent and sophisticated teaching was warmly linked to harmony at every corner, taking his musical direction and line integrally from within the piano score throughout.

Samuel Rhodes gave a personal and movingly loyal session on the *Allemande* and *Courante* from Bach's second Partita followed by the *Allemande* and *Sarabande* from the fourth Suite in E-flat. His knowledge from memory of every bowing and articulation was in itself astounding, accompanied only by an even deeper knowledge of harmony, musical shaping, *inégale*, and a wonderfully imaginative approach to voicing.

Hong-Mei Xiao's (viola) and Sophia Rahman's (piano) recital was a vibrant and highly charged affair. Not only was Hong-Mei's entrance and appearance striking, but her playing was packed with energy, life, and brilliance. The Schumann A-minor Sonata was stormily interpreted, followed by an impassioned and glittering *Romeo and Juliet Suite*. The recital ended with Bliss's mammoth Sonata for Viola and Piano—a deluge of virtuosity with extremely beautiful lyrical moments in the second movement and Finale. The *Furiant* start to the Finale was exhausting to watch, never mind to play. One was left in no doubt about Hong-Mei's musical beliefs and priorities—a real energetic powerhouse.

Monday, March 18

Due to work constraints I was forced to miss Tully Potter's second lecture, "Oskar Nedbal and His Czech Successors," although I did manage to hear the strains of Shostakovich's Sonata and Rimsky-Korsakov's *Flight of the Bumble-Bee* buzzing through the door toward the end of Tully's talk. This was followed by yet another one of my Viola Ensemble sessions. I decided to start with the *Chorale* from Gordon Jacob's Octet—sound building, intonation, pulse, texture, leading, and general group responsibility. To finish the session we continued to toil away on Garth Knox's *Up, Down, Sideways, Round*, with bows and arms flailing!

Maxim Rysanov's master class in the afternoon included two renditions of the first movement of the Bartók Concerto, with a third student playing movements II and III. Maxim's ravishing demonstrations and unfailing sense of humor were revelatory, as were his compelling and emotive concepts about the character of the music. His superstar status was certainly no surprise after hearing his marvelous playing and also observing the enthralled students hanging onto his every word.

Maxim Rysanov demonstrates at his master class

Unbelievably there was yet another Viola Ensemble session after Maxim's class; this time we ventured into the Argentinian world of Piazzolla!

Martin Outram and Julian Rolton's recital in the evening introduced the audience to several lesser-known Tertis arrangements as well as some hidden gems in the English viola repertoire. Martin's fascination for this music was evident in his eloquent and informative introductions and in his deeply respectful and beautiful playing. All told—an unusual and illuminating recital.

Tuesday, March 19

Martin Outram, at left, works with a student at his Tuesday afternoon master class

As ever, David Hume's talk on instrument set-up and adjustments was fascinating, resulting in many questions. It seems like every instrument is an exception, as is every player—there is simply not one answer for anything. Mention of a microchip used to track instruments was certainly a talking point . . . one to follow up on.

Viola Ensemble was up next, and we were lucky to have Nejat Başeğmezler to conduct his arrangement of Piazzolla for a part of the session. His session was packed with energy, hilarity, and punchy advice about rhythm. We finished our rehearsal off with Simon Rowland-Jones's magnificent arrangement of *Svanen*, by the Finnish composer Selim Palmgren.

Maxim Rysanov and Xenia Bashmet were the headline for the evening recital; with a packed hall and the appearance of Yuri Bashmet, the stage was set. The Lord Lieutenant Adam Wood arrived at the Erin Arts Centre to be greeted by *God Save the Queen* played by thirteen violas!! Maxim started off the evening with Bach's Cello Suite No. 6 in D Major—what a task with only four strings. I am not really sure of the success of this key on a four-string viola, but the quality of the player was never in doubt for a moment.

The rest of the concert was a mixture of touching arrangements of famous works by Ravel, Debussy, and Fauré, finishing with a dramatic and exquisite performance of Schumann's *Märchenbilder*.

Viola Ensemble participants cross "swords" before playing God Save the Queen

Brian Hawkins, chairman of the jury, closed the evening off by reading the names of the eight semi-finalists; plenty of jubilation but also disappointment!

Wednesday, March 20

By all reports David Hume again delivered a superb presentation on how to look after your bow (I was busy teaching, hence my inability to share firsthand experience). This was followed by Nejat and Betil Başeğmezler teaching Turkish folk music to the Viola Ensemble; plenty of fun was had by all. Everyone involved in the festival and competition met for the official photograph outside the Erin Arts Centre—almost freezing to death posing for the mug shots outside in seemingly subzero temperatures. The second-to-the-last Viola Ensemble rehearsal was next on the agenda; finally able to select the repertoire for the concert and really rehearse with the correct people on the correct parts (much hilarity and also mayhem!).

Brian Hawkins delivered a scintillating talk on the Schubert "Arpeggione" Sonata and a short master class on the first movement of the sonata afterward.

The hall was packed for Yuri and Xenia Bashmet's recital in the evening; an incredible testament to this unique and unbelievable talent. This was a poignant and deeply sincere recital, and finishing with the Shostakovich Sonata was harrowing and nothing short of devastating. Yuri's own brand of expression, bow control, and musical license is utterly individual. It is not the first time I have been privileged to hear Yuri live, but I think I was even more aware this time of his human frailty and the sense of occasion with him gracing the stage . . .

Thursday, March 21

What a day: eight semi-finalists playing for forty minutes each; nervous tension abounded. The line-up of semi-finalists included representatives from Japan, South Korea, China, Taiwan, USA, and one candidate from the UK. I did not envy the jury narrowing the final list down to three people.

The announcement of the finalists was saved until after the end of the evening recital with Sarah-Jane Bradley and Anthony Hewitt—an eclectic collection of Martinů, Kodály, Mendelssohn, and Bowen—beautifully constructed and presented. The final offering was a gorgeous unpublished work by Bowen; what a gem!

The announcement of the finalists was surprising; four rather than three! They were:
Ziyu Shen (age 15) – China
Matthew Lipman (age 21) – USA
Shuangshuang Liu (age 26) – China
Kei Tojo (age 21) – Japan

Yuri Bashmet looks on while a student performs at his Friday morning master class

Friday, March 22

This morning it was Yuri Bashmet's turn to give a master class—and what an occasion it was. His genius and his fantastically unique perspective on music and the viola came flooding forth; everyone patently aware that they were in the presence of greatness. His obsession with a true legato, his meticulous attention to detail with bow speed/weight and contact, and his interest in a musically complementary vibrato consumed his work on both the Shostakovich Sonata and Bartók Concerto. His connection with the Schnittke Concerto— and with the composer himself—was utterly fascinating, allowing a personal view of the relationship between composer and performer. The violist who played this for Yuri certainly came away with a much more intimate sense of the music and Schnittke's intentions.

It was the turn of the Viola Ensemble to have its concert in the afternoon. Much hilarity and chaos pervaded the event. My conducting debut was not too terrifying; seemingly entertaining for those watching! Yuri Bashmet came to watch and hopefully enjoyed our flamboyant offerings: the *Chorale* from Gordon Jacob's Octet conducted by John Bethell, Brahms's *Hungarian Dance*, Selim Palmgren's *Svanen* (arranged for six violas by Simon Rowland-Jones), and an arrangement of Piazzolla's music by Nejat Başeğmezler.

The time was nigh to chat with Maestro Bashmet; sharing a few sips of wine in Harry's Bar. Meanwhile a concert with five competitors who had not performed in the semi-final round was playing in the background on the television. Most convivial indeed . . .

Samuel Rhodes, violist of the Juilliard Quartet for forty-four years, gave the evening recital—a wonderful selection of harrowingly difficult contemporary music by Elliott Carter, Milton Babbitt, and Hall Overton, alongside a W. F. Bach Sonata, Hindemith's Sonata for Solo Viola, op. 25, no. 1, and the Stravinsky *Elegie*—what a privilege! Sam's unfailing integrity, humility, and deep love for all of this music were evident. And his touching encore written by a friend on hearing of his departure from the Juilliard Quartet in 2013 left everyone feeling sad! Sam's recital brought to an end the series of evening recitals, just leaving the following night for the final round of the competition. All of the events on Friday were very well attended despite a blizzard and utterly freezing temperatures outside.

Saturday, March 23

It was still snowing and incredibly windy on Saturday morning as everyone gathered for the Forum in Harry's Bar, chaired by Brian Hawkins with Tully Potter, Sarah-Jane Bradley, and me on the panel. Many pertinent issues were discussed from the future of the viola, copyright and photocopying, and issues related to the Tertis Competition, including rules, external visibility, attendance, advertising, and press coverage. It certainly was a useful opportunity to share thoughts and ideas for the future.

Time was then free until the start of the final round of the competition at 7:00 p.m.! It was sad seeing the trade stands pack up their tables to go home, a real sign that this inspirational festival was really coming to an end. The four finalists certainly provided a magical evening of music-making; displaying their incredible talents with their movement of Bach, the fiendish Peter Maxwell-Davies *Six Sorano Variants for Solo Viola*, and their chosen concertos. Nervous tension was high, but the standard was fantastically maintained throughout with musical integrity unquestioned.

After an agonizing wait, everyone was called into the hall for the prize-giving and speeches. Many awards were presented to violists from the first and second rounds, with tributes made by the President, Yuri Bashmet, John Bethell, and the Mayor of Tinwald. Finally the prizewinners were announced:

Shuangshuang Liu (China, age 26) and Matthew Lipman (USA, age 21) were awarded joint Third Prize
Kei Tojo (Japan, age 21) was awarded Second Prize
Ziyu Shen (China, age 15) was awarded First Prize

Louise Lansdown has recently taken up the Head of Strings position at Birmingham Conservatoire after spending eleven years as Senior Lecturer in the School of Strings at the Royal Northern College of Music in Manchester. She is also Director of Chamber Music at Pro Corda, the International Chamber Music Academy based at Leiston Abbey in Suffolk. Louise is Secretary of the International Viola Society and President and founder of the British Viola Society. She completed a PhD on Paul Hindemith at the University of Manchester in 2008 and continues research on his music, life, and influences.

Some Reflections from Competitor Laura Seay

Laura Seay performs Rebecca Clarke's Sonata at the Tertis Competition (photo courtesy of Laura Seay)

"I personally have known about the Lionel Tertis International Viola Competition and Festival for years—it's known as one of the most prestigious competitions and is respected throughout the musical community. I decided to enter the competition as a personal project and goal to work toward over this school year. My experience on the Isle of Man, surrounded by some of the most promising violists, exceeded all of my expectations and hopes. I met so many musicians, audience members, host families, and organizers at the Erin Arts Centre—so many people that I hope to call friends for the rest of my life. This environment of collaboration and camaraderie is certainly due to the efforts of John Bethell, Gloria Balakrishna, and all of the volunteers and helpers who organized the event. My hope is that they realize what a wonderful and nurturing environment they've helped to create.

I remember speaking with one of the other competitors the night before the first round, and we both agreed that one of the most beneficial parts of participating in the competition had already occurred before it even started—the hours and hours that we had all spent preparing made all of us better musicians, more adept violists, and more disciplined artists. However, a pleasant surprise was hearing the repertoire selected by jury members for evening recitals. I left Tertis armed with multiple years' worth of repertoire that I'm chomping at the bit and eager to play. Particularly interesting to me were the selections by English composers that are infrequently played in the United States—were it not for the Tertis Competition, I would never have known of many of these

composers, and now there are twenty-eight international violists returning home and taking the music of England with them. What a thrill it is to be a part of this!

Unfortunately there was not a class or formal discussion about Peter Maxwell Davies's *Six Sorano Variants,* which was commissioned to be played by all contestants. With a piece this difficult and containing so many passages that needed adjustments by the player, it was a shame that there was not more of a formal discussion—but that didn't stop us! There were many late night discussions among the participants, pulling out violas over beers, passing around the instrument, with each player demonstrating personal strategies for dealing with the obstacles in this piece. The level of musicianship among the competitors was incredibly high—I left feeling sad that I couldn't live in this little bubble forever, but on the other hand I left feeling inspired, motivated, and grateful to have been included in such a wonderful opportunity. The spirit of music making and pushing to make the world of the viola better was alive and well on the Isle of Man!"

Fellow Tertis competitors Elizabeth Beilman, Neasa Ní Bhriain, and Mihai Cocea enjoy camaraderie in a British telephone booth (photo courtesy of Laura Seay)

Ms. Seay holds Bachelor and Master of Viola Performance degrees from The Juilliard School where she studied viola performance with Heidi Castleman, Steven Tenenbom, and Hsin-Yun Huang and chamber music with Robert Mann and David Soyer. Currently, Ms. Seay is a Doctor of Musical Arts candidate at the University of Colorado-Boulder, studying with Erika Eckert and Geraldine Walther. Ms. Seay won the President of the Jury Prize—awarded by Yuri Bashmet—and the Stainer and Bell Prize recognizing her excellent performance of Peter Maxwell Davies's Six Sorano Varients *at the 2013Lionel Tertis International Viola Competition*

Max Bruch's Double Concerto for Clarinet and Viola

by Nicolai Pfeffer

Max Bruch

Obtaining the orchestra parts for a large number of pieces for clarinet and orchestra is difficult and is a common problem for clarinet players. As a result, many compositions, including Max Bruch's[1] Double Concerto for Clarinet and Viola,[2] op. 88,[3] are rarely performed in public.

This situation is quite unfortunate—on the one hand, audiences may have the impression that the clarinet does not have a recognizable solo repertoire (besides the wonderful concertos of Mozart and Weber), and on the other hand, some really interesting pieces for clarinet and orchestra tend to be unavailable for listeners and clarinetists alike.

Regarding the Bruch concerto, we are without a doubt talking about a valuable addition to the Romantic solo repertoire for both the clarinet and the viola, written by a renowned composer of that period. Listening without prejudice, we immediately hear a warm, Romantic score for an unusual soloistical (and even orchestral[4]) instrumentation that deserves to be performed regularly by professional and nonprofessional ensembles. This assertion is especially true since the alternative scoring for violin (instead of the clarinet) allows for different instrument combinations.

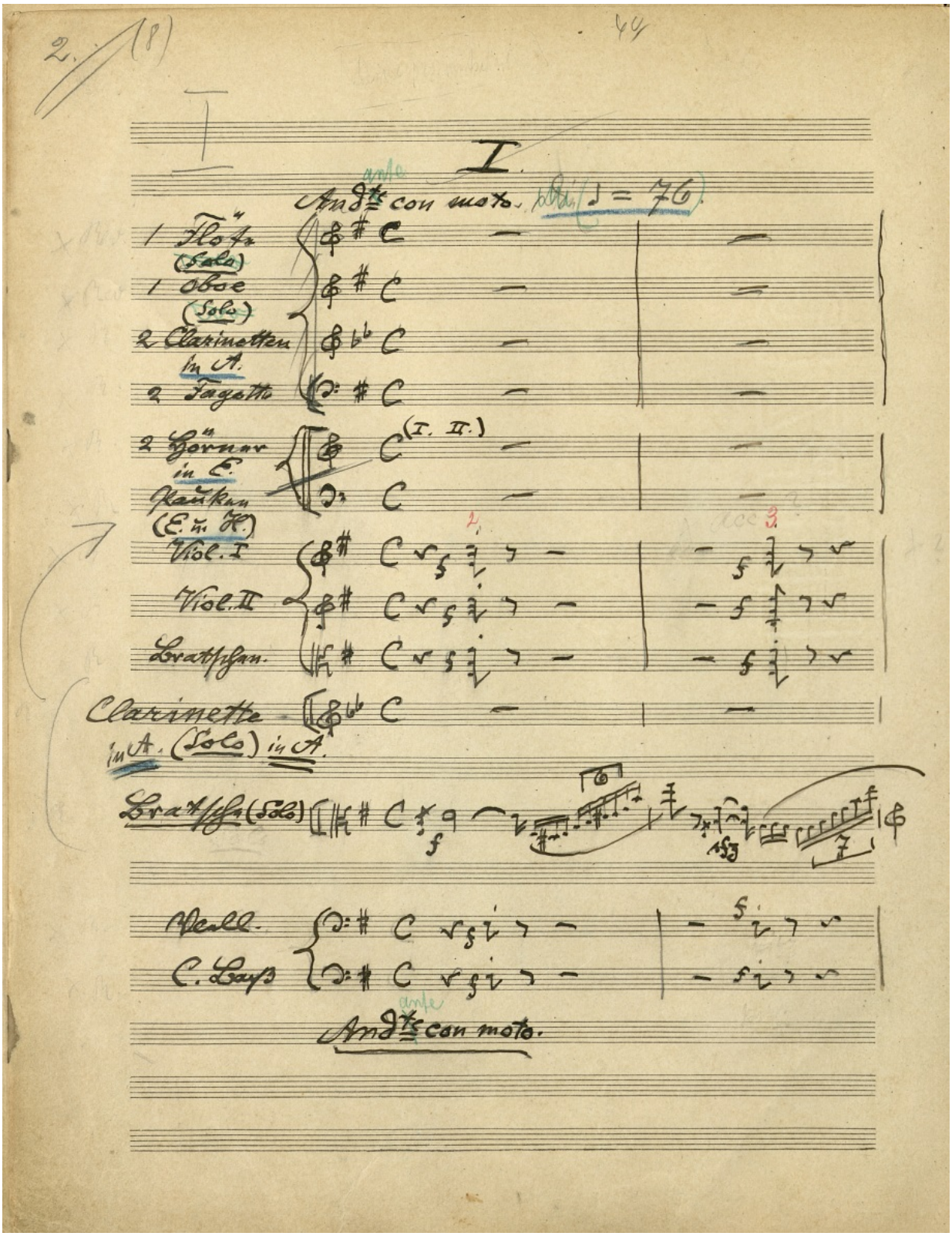
Nevertheless, the Double Concerto in E Minor was lost for many years in unjustified obscurity. This neglect may be attributed to the work's anachronistic character and the fact that Bruch's compositions were banned from being publicly performed in Germany during the National Socialist Era.[5] Even though the conservative Cologne composer Bruch, a true admirer of Schumann and Mendelssohn and himself a composer of masterly craftsmanship, was seventy-three when he composed the concerto in Berlin in December of 1911, he was still composing in the style of his most popular work, the G-minor Violin Concerto of 1868.[6] Bruch, who was known during his lifetime mainly for his choral compositions, was a traditionalist and resolutely and uncompromisingly defended his Romantic appreciation of art. This defense led to controversial discussions with some of the most eminent composers of his time, including the New Germans Wagner and Liszt, followed by their successors Reger and Strauss, and finally resulted in a decline of Bruch's recognition toward the turn of the century.

As with the Eight Pieces (Op. 83[7])—a set of trio compositions for the clarinet, viola, and piano—the Double Concerto was written expressly for Bruch's son Max Felix Bruch,[8] a gifted clarinetist whose playing was sometimes compared to that of Richard Mühlfeld,[9] the famous clarinetist from the Meiningen court orchestra. In 1912, Max Felix gave the first performance of Op. 88[10] from the manuscript parts together with Bruch's friend, violist Prof. Willy Hess,[11] at the seaport in Wilhelmshaven, Germany. Another performance of the work was later given at the Berlin Hochschule für Musik (College of Music) on December 3, 1913. The work breathes the same air as Bruch's earlier compositions (even borrowing themes and melodies[12]) and many works by Mendelssohn and Schumann. But in 1913, music had already moved on to the revolutionary styles of Debussy,[13] Scriabin,[14] and the composers of the Second Viennese School: Schoenberg,[15] Berg,[16] and Webern.[17] Igor Stravinsky's ballet *Le Sacre du Printemps*[18] debuted in Paris only two months after the premiere of Bruch's Double Concerto. *Sacre*, for example, provoked a musical debate such as had never been caused by any of Bruch's compositions. Moreover, nobody expected a musical sensation from this seventy-three-year-old conservative composer whose creative energies were running low.

Hence, the first performance of the Double Concerto was described as "harmless, weak, unexciting, first and most of all too restrained, its effect is unoriginal and it shows no master-strokes," in the *Allgemeine Musikzeitung*,[19] criticism that may be justified in the light of the controversial premiere of *Sacre* and other works of the time.

Max Bruch's Op. 88 was first published in 1942 by the Simrock successor Rudolf Eichmann in Berlin twenty-two years after the composer's death. Since then, it has always been rather complicated or even impossible to rent the orchestral parts or a full score, since the publishing company has been sold several times and the number of copies published was quite limited due to the events of World War II. Additionally, it was assumed that the original autographs were destroyed during the last stages of the war. Fortunately, the manuscript of the full score showed up at Christie's auction house in London in 1991 and was finally bought by the Cologne Max Bruch Archiv after the British conductor and Bruch expert Christopher Fifield[20] had verified its authenticity. The Max Bruch Archiv belongs to the Musicology Department of the University of Cologne and is—believe it or not—in my direct neighbor-hood. It hosts a vast collection of important Bruch autographs including, for example, his second violin concerto[21] and the second[22] and third symphonies,[23] as well as pictures and letters to or from his contemporaries and correspond-dence with the Simrock publishing company.[24]

Willy Hess, who premiered the viola part of Bruch's Double Concerto



The first page of Bruch's autograph score for the Double Concerto, housed at the Max Bruch Archiv (photo courtesy of the archive, Br. autogr. 41)

Back in 2004, when I began my clarinet studies at the Cologne Musikhochschule (College of Music), I got the opportunity to perform the Double Concerto with orchestra, but it was still not possible to buy or rent the performance material. This circumstance is why I began preparing a new urtext edition of the concerto on my own. Comparing Bruch's manuscript score from the institute with the Berlin first print of 1942, I realized that there were many discrepancies between the two sources. What was even more surprising was the fact that the editor of the first edition, Otto Lindemann,[25] had made some significant changes in the manuscript score himself with a green pencil, which were later to be found in the printed editions of both the orchestra score as well as the piano reduction. The reduction was based on Bruch's lost manuscript but had also been significantly altered by Lindemann.

With the autographs of the piano reduction and the solo parts still lost, it seems an impossible task to determine who in the end was responsible for the abundance of different markings regarding dynamics, phrasings, and articulation between the printed editions of the score, the piano reduction, and the parts. The deviations between the manuscript, the first print of the orchestra score, and the first print of the piano reduction are probably due to either a belated revision by the composer himself or to arbitrary engraving at the publishing house. Concerning Bruch's original intentions, the only remaining reliable document is the manuscript of the full score of the Double Concerto, which therefore served as the main source for my new edition. All major differences between the sources are listed in an editorial comment.

I'm very happy that the first urtext edition of Max Bruch's Double Concerto[26] (including the full score, orchestra parts, and a revised piano reduction) is now available through the renowned C. F. Peters publishing company in Frankfurt. The sheet music of the concerto is now sold and rented worldwide through their website. Thus I hope to provide musicians with a clearly arranged and practically oriented edition that gives justice to Bruch's original score.

A new, revised edition of the Eight Pieces (Op. 83[27]), following the Cologne manuscripts, has been published by the Munich publishing company Edition Diewa and can be ordered through the German sheet music service from Stephan Zerluth[28] in Munich.

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Twenty-five-year old German clarinetist Nicolai Pfeffer studied clarinet performance with Prof. Ralph Manno at the Cologne Musikhochschule and with Prof. Howard Klug at the Indiana University Jacobs School of Music. In addition to his many chamber music and solo performances, he works as an educator and music editor for various major publishing houses in Germany. Feel free to e-mail him at info@nicolaipfeffer.com

Notes

[1] Max [Christian Friedrich] Bruch: born January 6, 1838, in Cologne; died October 6, 1920, in Berlin-Friedenau. Bruch was a German composer, teacher, and conductor. He received his first musical training from his mother, the music teacher and soprano Wilhelmine Bruch (née Almenräder, 1799–1867). His father, August [Carl Friedrich] Bruch (1799–1861) was vice president of the Cologne police. Bruch studied in Cologne with Ferdinand [von] Hiller (1811–1885) and Carl [Heinrich Carsten] Reinecke (1824–1910). Bruch received

numerous academic awards, such as a professorship at the Berlin Hochschule für Musik, Dr. mus. h.c. (honorary degree) of the Cambridge University, the Berlin Honorary Doctor of Theology and Philosophy for his eightieth birthday, and many others.

[2] *Doppelkonzert für Klarinette und Bratsche mit Orchester*, op. 88 (1911), Berlin: Eichmann, 1943.

[3] Prof. Dr. Dietrich Kamper: *Catalogue of Works*, in "Max Bruch Studien. Zum 50. Todestag des Komponisten," (in: Beiträge zur Rheinischen Musikgeschichte Heft 87, Cologne 1970).

[4] The orchestration is curious: the piece starts with a chamber music scoring, adding more and more wind instruments as it progresses.

[5] After having composed his *Kol Nidrei*, for cello and orchestra, op. 47 (1881)—a set of variations on two Jewish themes—it had been erroneously reported during the Third Reich that Max Bruch was Jewish. Bruch himself was Protestant, the grandson of the famous evangelical cleric Dr. Phil. Christian Gottlieb Bruch (1771–1836).

[6] *Konzert Nr. 1 g-moll für Violine und Orchester*, op. 26 (1864–1867), Wiesbaden: August Cranz, 1868.

[7] *Acht Stücke für Klarinette, Bratsche und Klavier oder Violine, Violoncelle und Klavier*, Badin/Leipzig: N. Simrock, 1910. First published in eight separate booklets.

[8] Max Felix Bruch (1884–1943) studied composition with his father in Berlin, but began his career as a clarinetist and conductor. Later he became the German representative of International Gramophone Company.

[9] Richard Mühlfeld (born February 28, 1856; died June 1, 1907) was a German clarinetist who inspired Johannes Brahms (1833–1897) and other important contemporaries to write chamber works and solo concertos for the clarinet. Please also see: Maren Goltz, Herta Müller, and Christian Mühlfeld, *Richard Mühlfeld: The Brahms Clarinetist*, Balve: Artivo Music Publishing, 2007.

[10] First performance on March 5, 1912, in Wilhemshaven, Germany.

[11] Prof. Willy Hess (born July 14, 1859; died February 17, 1939) was a German violin virtuoso and violin professor at the Berlin Hochschule für Musik.

[12] The second theme in the second movement of Op. 88 derives from the first movement of Bruch's Suite No. 2 for Orchestra (Nordland Suite, 1906, WoO).

[13] Claude-Achille Debussy (born August 22, 1862; died March 25, 1918).

[14] Alexander [Nikolalyevich] Scriabin (born December 25, 1871; died April 27, 1915).

[15] Arnold Schoenberg (born September 13, 1874; died July 13, 1951).

[16] Alban [Maria Johannes] Berg (born February 9, 1885; died December 24, 1935).

[17] Anton [von] Webern (born December 3, 1883; died September 15, 1945).

[18] In English, *The Rite of Spring*, is a 1913 ballet with music by the Russian composer Igor Stravinsky (1882–1971), original choreography by Vaslav Nijinsky (1890–1950), all under impresario Sergei Diaghilev (1872–1929). It was premiered on May 29, 1913, at the Théâtre des Champs-Élysées in Paris and involved one

of the most famous classical music riots in history.

[19] *Allgemeine Musikzeitung* Nr. 50, 1913.

[20] Christoph T. Fifield, conductor and musicologist, is the author of the excellent biography: *Max Bruch—His Life and Works*, London: George Braziller, 1988.

[21] *Konzert Nr. 2 d-mol1 für Violine und Orchester*, op. 44 (1878), Berlin: N. Simrock, 1878.

[22] *Symphonie Nr. 2 f-moll*, op. 36 (1870, dedicated to Joseph Joachim), Berlin: N. Simrock, 1870.

[23] *Symphonie Nr. 3 E-Dur*, op. 51 (1887), Wiesbaden: Breitkopf & Härtel, 1887.

[24] My special thanks go to Prof. Dr. Wolfram Steinbeck and Thomas Fischer for granting me an impressive insight into the Cologne Max Bruch Archiv.

[25] Otto Lindemann (1879–1946) was a Berlin music editor and arranger. Lindemann was well known for his piano arrangements and reductions and potpourris of popular works by Johann Strauss (son), Franz Lehar, and Jacques Offenbach, among others.

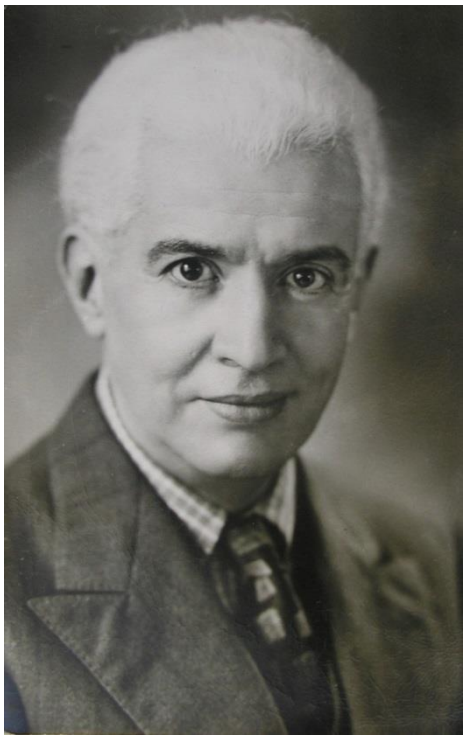
[26] *Doppelkonzert op. 88 für Klarinette (Violine) und Viola mit Orchester*, edited by Nicolai Pfeffer, Frankfurt: C. F. Peters, 2010.

[27] *Acht Stücke op. 83 für Klarinette, Bratsche (Violine, Violoncello) und Klavier*, edited by Nicolai Pfeffer, Munich: Edition Diewa, 2010.

[28] http://www.zerluth.de.

Manuel M. Ponce's Trio for Violin, Viola, and Cello

by Jorge Barrón Corvera



Manuel M. Ponce

To Carlos Prieto Jacqué

Ponce (1882–1948) is internationally recognized as one of Mexico's foremost composers and has been widely acknowledged as a pioneer of musical nationalism in his country. His prolific catalogue contains more than three hundred compositions. A man of vast culture, he wrote over two hundred articles about musical topics and was the founding editor of three influential music journals: *Revista Musical de México* (Mexico, 1919–20), *Gaceta Musical* (Paris, 1928–29), and *Cultura Musical* (Mexico, 1936–37). Polyglot and multifaceted, he undertook a career with an array of occupations including teacher, music critic, editor, researcher, lecturer, administrator, conductor, pianist, and composer. He studied music in the cities of Mexico (1901), Bologna (1905), Berlin (1906), and in Paris (1925–32) at the École Normale de Musique with Paul Dukas. His eclectic musical style ranges through Baroque, Classical, Romantic, Impressionistic, Neoclassic, and Neoromantic. In addition, many of his works are influenced by the music of Cuba, Spain, and especially by that of Mexico.

Ponce was first known as the composer of *Estrellita* (*Little Star*, 1912), an enchanting song that quickly captivated audiences around the world. Beginning in 1923, Ponce wrote for the celebrated Spanish guitarist Andrés Segovia a large body of guitar compositions, crowned by his *Concierto del Sur* (1941). His many pieces for guitar constitute one of the single most important contributions to the literature of that instrument. On a larger scale, a number of his orchestral works became well-known during his lifetime. Interest in exploring his complete catalogue is growing among musicians and researchers.

Composed in 1943, the Trio is Ponce's last chamber music work.[1] It emerged between two of his most ambitious creations: the *Concierto del Sur*, for guitar and orchestra (1941) and the Violin Concerto (1943). The performance time of its four movements is approximately eighteen minutes.[2] Each instrument plays an active role through a dense contrapuntal writing resulting in rich, ample sound. The harmonic language is somewhat conservative yet belongs to this epoch. The melodic material is fluid and attractive. Musical depth and a variety of moods are displayed within typical forms. The last movement, *Allegro giocoso*, builds up to a brilliant ending. A discrete Spanish flavor permeates the piece.[3]

Musical Sources

The Trio was published by Ediciones Mexicanas de Música (score and parts).[4] There are also three manuscript scores that will be referred to as MS1, MS2, and MS3.[5] MS1 and MS2 were written by Ponce in pencil and ink, respectively. MS3 is a handmade copy of MS2 signed by Pineda and includes parts. MS1 is the earlier draft (ex. 1) and MS2 a cleaner version (exs. 2–11). MS1–MS3 contain two cello parts: one easy and the other more elaborated.[6] The latter is used in the printed edition.

An Unusual Case

The piece was born under very particular circumstances. The sixty-year-old composer wrote it for a six-year-old boy and his parents, a family of amateur musicians. The dedication in the sources varies. The printed edition reads: "For Cécile, Carlos, and Carlitos Prieto." In MS1: "For Cécile, Carlos, and Carlitos Prieto (a six-year-old cellist)." And in MS2: "For Cécile, Carlos, and Carlitos Prieto (a six-year-old cellist) who someday will surely be able to play the non-facilitated cello part. Cordially, Manuel M. Ponce, Mexico, 4 November 1943."[7] Indeed, Carlos Prieto Jacqué is not only among Mexico's most distinguished musicians but also a successful author and engineer.[8]

The Prieto Family[9]

Carlos Prieto Fernández de la Llana was a lawyer, and Cécile Jacqué was a homemaker. Although Cécile's parents were from France, both she and Carlos were born in Spain, married there, and later became Mexican citizens. They were high-level amateur performers, each playing the violin and the viola; Carlos specialized in the former and Cécile in the latter. She studied in the Schola Cantorum of Paris.

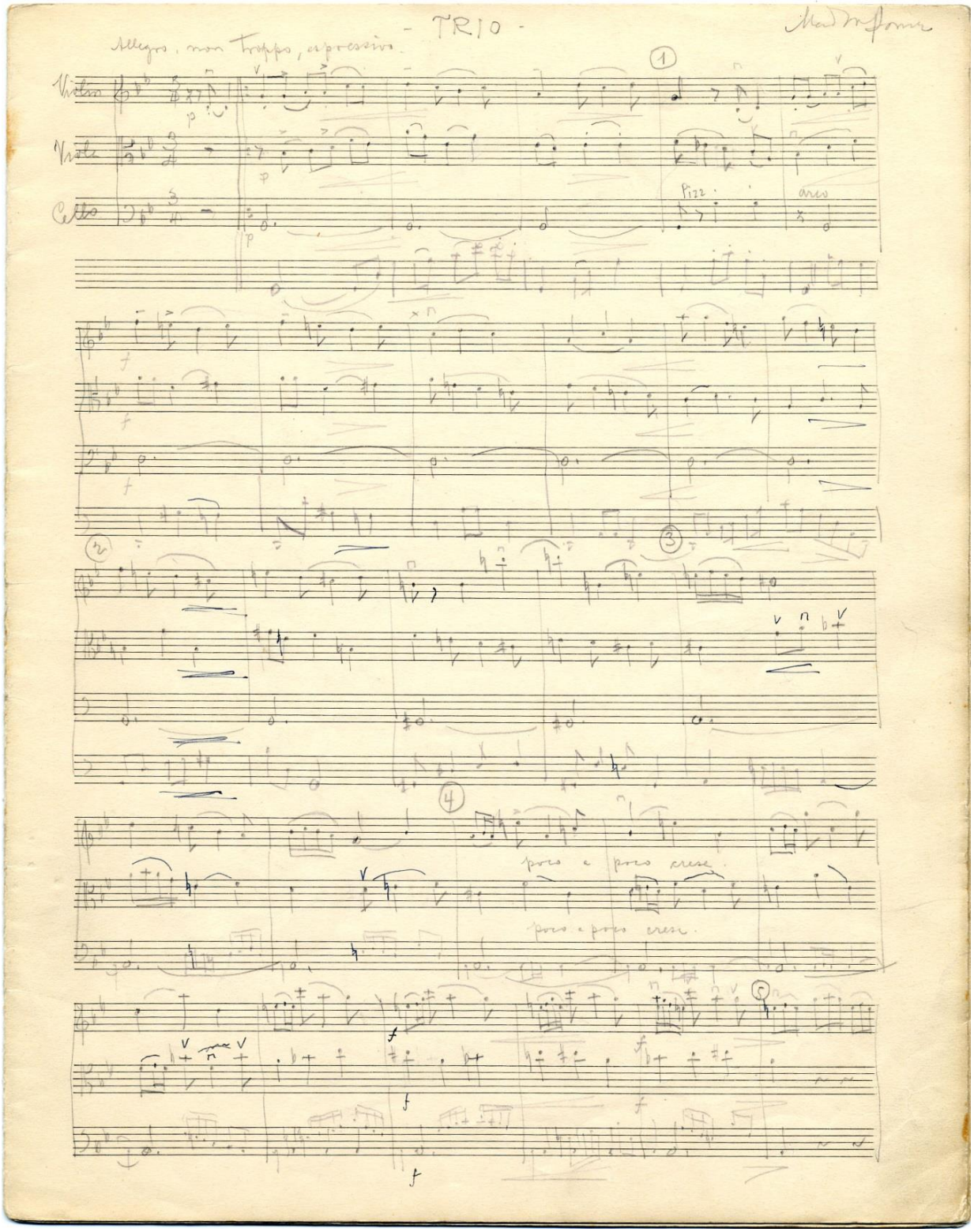
The Prietos were close friends and admirers of Ponce. They loved both the *Sonate en duo pour violon et alto* (1938)[10] as well as the string trio that the artist dedicated to them and frequently performed these pieces in family gatherings. Both compositions have a Spanish flair, most likely in honor of the dedicatees.

They were a very musical family; Cécile's father played the viola and her brother the cello. Together with Carlos and Cécile, they formed a string quartet. Later on, Carlos Jr. became the cellist of the group. His younger brother, Juan Luis, who played violin, joined the ensemble and Cécile occupied the position of violist. The quartet continued with Carlos Jr.'s son, Carlos Miguel,[11] and nephew, Juan Luis, both violinists. Another distinguished member of the family was Carlos Sr.'s sister, María Teresa Prieto,[12] a composer who at some point took lessons from Ponce.

A Note of History

In MS1 (ex. 1) one can notice that Ponce created the piece with the easy cello part first and later appended the more elaborated one. In some cases he adds an extra staff (systems 1–3). In other instances, the advanced part is written over the simple one (systems 4–5).

Example 1. Ponce, Trio, movt. I, mm. 1–27.



According to MS2, the Trio was composed in a short time from January 20–28, 1943 (ex. 8). MS1 gives conclusion dates for each movement as follows: I, January 23; II, January 24; III, January 25; and IV, January 28. Perhaps the composition's swift completion was due to the fact that the author possibly intended it for the Prietos's personal use. By adding a new cello part, the work became suited for the concert stage. It would seem that this part was added some time before the date of the dedication (November 4, 1943). A question remains: Was this addition the idea of the Prietos or the composer?

The Trio was performed in Mexico City on August 25, 1948, as part of a series of concerts sponsored by the "Música de Cámara de México" society. The program notes indicate that the premiere took place in 1945 under the auspices of this organization. Unfortunately I have not found the premiere program, but I did locate the last program of the 1945 season, which contained an index of performances. The Trio is listed there, but no date or indication of the premiere is given.

There is a handwritten document by Ponce that offers valuable information and was most likely used as program notes for the 1945 performance.[13] Following is a complete transcription:

> The Trio for Violin, Viola, and Violoncello is the second work that the author has written for these three instruments. The first one is a Suite consisting of a Prelude, a Canon, a Pavana, and a Fughetta on a theme by Bach.[14]
>
> The Trio that will be played tonight by the Sociedad de Música de Cámara in its first performance was written some years ago and shows us a style very different from that of the Suite. In its movements I, II, and IV there are veiled allusions to the Spanish style. The third movement is a canon in mazurka time.[15] Overall, this work takes place in a cheerful mood, sometimes ironic, with the exception of the second movement, which is a melancholic song.[16]
>
> This Trio for Violin, Viola, and Violoncello was written for the Prieto family, who cultivates chamber music with love: Carlos, a distinguished amateur violist; Cécile, his wife, an excellent violinist from the Paris Schola Cantorum, and Carlitos, their little son, disciple of Hartman[17] and precocious violoncellist of six years of age. The author wrote two cello parts, one very easy and the other with higher difficulties, taking into account the future progress of the young artist.[18]

Musical Aspects

Ponce was confronted with the challenge of creating a piece for an ensemble that included a beginning cellist. This had particular implications. The cello part needed to be quite basic, mostly pedals, many on open strings. The upper parts should take most of the melodic and harmonic responsibilities through an active contrapuntal texture. They are treated in equal terms: the main melodic material alternates in a balanced fashion between violin and viola. In fact, the entire second movement is a two-voice canon.

Regarding harmony, there is much limitation imposed by the cello pedals. Nonetheless, the composer finds resourceful ways to overcome these difficulties. The addition of a more involved

cello part produces a heavier texture and a more imaginative creation. This new line is motivically related but rarely has the melody.

Among other repercussions are choice of key; charming, uncomplicated melodies; traditional forms; limited instrumental technique; and a conservative yet modern language. One could say that this work may seem to conform somehow to Hindemith's concept of *Gebrauchsmusik*. It is appealing to amateurs, students, and professional players as well as audiences.

Form

Each movement has a rather straightforward scheme. The first one is in sonata form. Two aspects are typical of the composer: the use of repeat signs for the exposition and the introduction of a new theme in the development. Theme 2 in the recapitulation is abbreviated and tied to the coda. A canon between violin and viola fills every section of the second movement, which is designed in ternary form. Within a through-composed plan, a simple melody of touching sadness is the main material of the third movement. Its return is varied and expands to an effective ending that includes foreign harmonies before reaching the main key of C minor. The fourth movement is a five-part rondo. The last refrain is shortened and connects to a long, dazzling coda.

Harmony

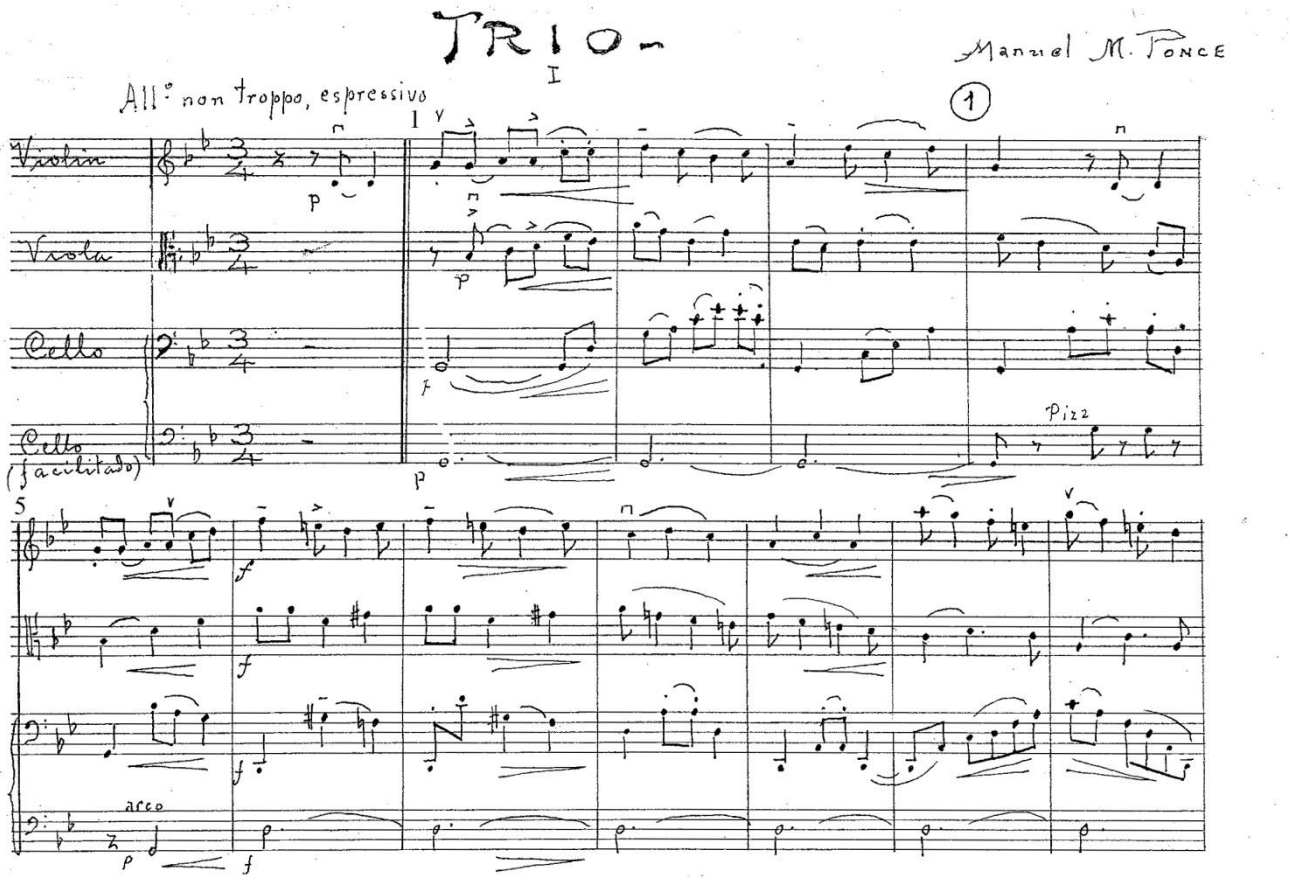
The easy cello part inflicts much restriction to the harmony. The tonic of three movements is G (I: G minor; II and IV: G major; III: C minor—still closely related to G and more often emphasizing the dominant rather than the tonic). This allows the use of pedals on the cello's open strings. Diversity is accomplished by neomodality and tonality. For the latter, the composer mixes the major and minor modes at the phrase level to create variety while keeping the tonic. This becomes a recurring, unifying factor.

Within a predominantly contrapuntal texture, a controlled level of dissonance is usually present to promote more interesting and complex sonorities. There is also some use of chromatic writing and foreign keys. The final version with the difficult cello part results in an artistic opus. Although somewhat conservative, its harmonic language is modern and rich and does not feel constrained. Performers and listeners will most likely be unaware of the mentioned limitations.

Music Examples

Theme 1 begins the piece without any introduction (violin, ex. 2). Two pedals on the open strings of the cello are the basic foundation of the excerpt. The modes of G Aeolian (mm. 1–5) and D Aeolian or D Dorian (mm. 8–11) are connected with a brief, unstable harmony (mm. 6–7). D is the common note that binds the whole passage. The harmony is enriched with some degree of dissonance.

Example 2. Ponce, Trio, movt. I, mm. 1–11 (theme 1).



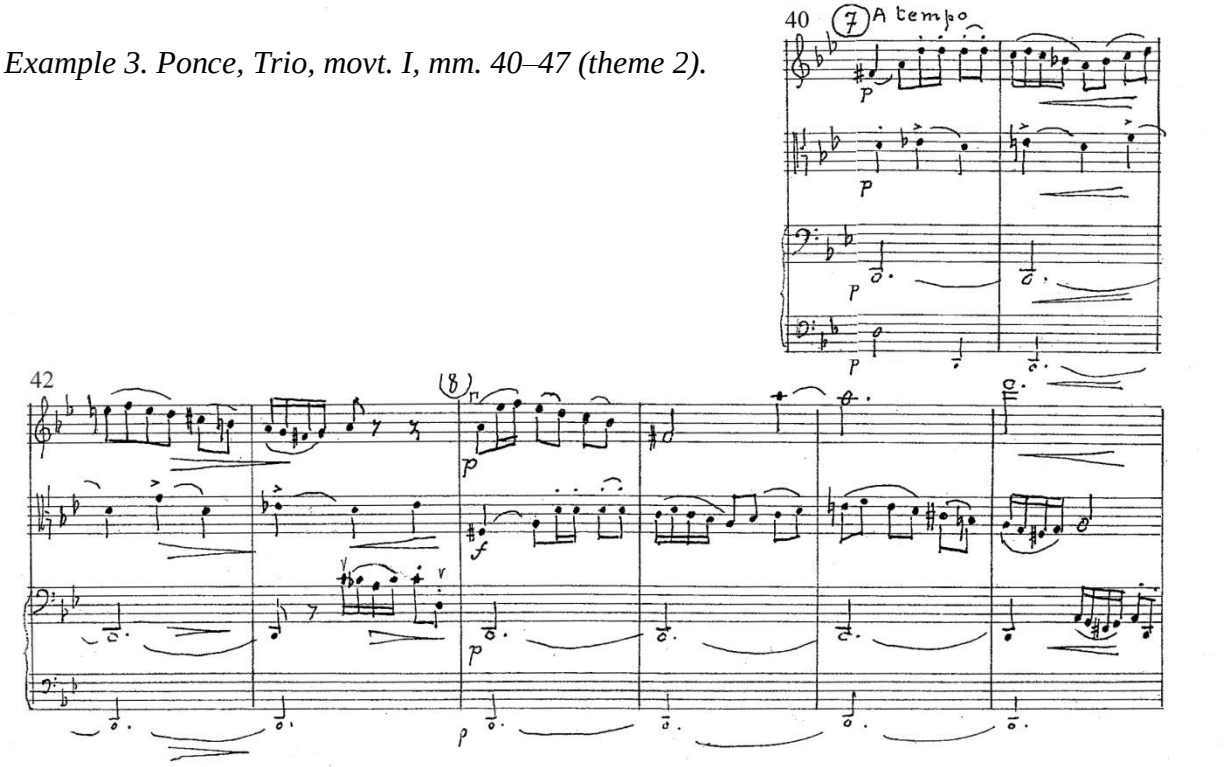
The texture is dense with much contrapuntal interest. There is a connected, balanced dialogue between violin and viola. The melodic idea initiated by the viola in mm. 8–9 is imitated by the violin two measures later. Likewise, the viola line in mm. 10–11 is related to that of the violin in mm. 8–9.The rhythmic motive eighth–quarter–eighth passes from the violin to the viola in mm. 3–4. In search of equity, the return of theme 1 in the recapitulation is presented by the viola.

While the violin and viola parts have a reduced range and a more stepwise nature, the cello has arpeggio-like figurations and a wider range. It reinstates the basic pedals and adds contrasting material characterized by a free, improvisational spirit.

There is an attractive rhythmic saturation. Take for instance mm. 8–9. The syncopated viola line is set against quarter notes in the violin while the cello seems to imitate a percussion instrument. A primitive, ethnic flavor is evoked.

The first phrase finishes in m. 4. The second starts there but propels a series of sections with a developmental character that never stops until the beginning of the second theme in m. 40 (ex. 3).

Example 3. Ponce, Trio, movt. I, mm. 40–47 (theme 2).



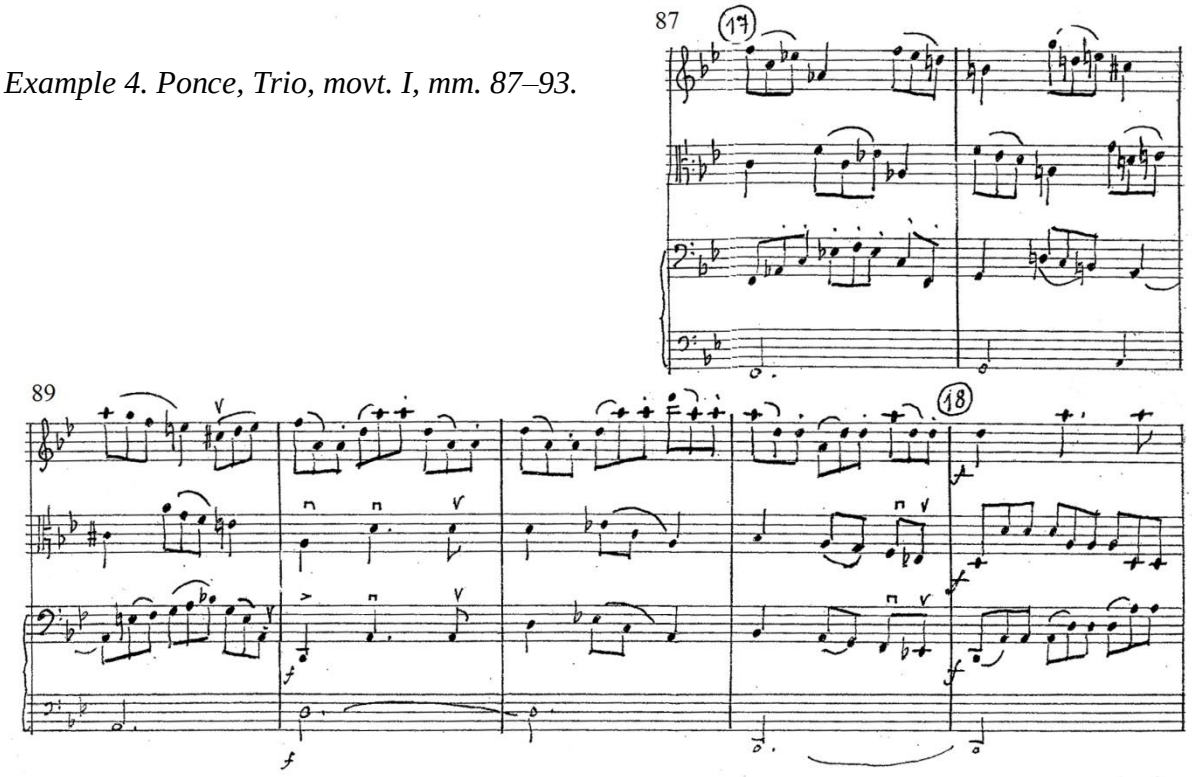
As expected, theme 2 is quite contrasting in key, character, and texture. Its harmony is tonal rather than the modal harmony of theme 1. The key area is the typical dominant, D major. However, the composer cleverly mixes elements from the major and minor modes. As stated before, this is a frequent device that appears throughout the work. The viola counterpoint supplies rhythmic and harmonic clashes, which add spice (mm. 40–43). The tune is simple yet emotive and lyrical. It has a clear Spanish taste with arabesques provided by melodic groups of sixteenth notes in mm. 41, 43, 45, and 47. In fact these types of figures were first introduced in m. 16 (violin, ex. 9a). They are also an important element in the second movement (ex. 5). Less evident instances can also be found in the last two movements.

The thin texture emphasizes the violin melody (mm. 40–43). An even leaner texture with almost no dissonances is used when the viola takes up the theme (mm. 44–47). The cello responds at the end of phrases by imitating the arabesques.

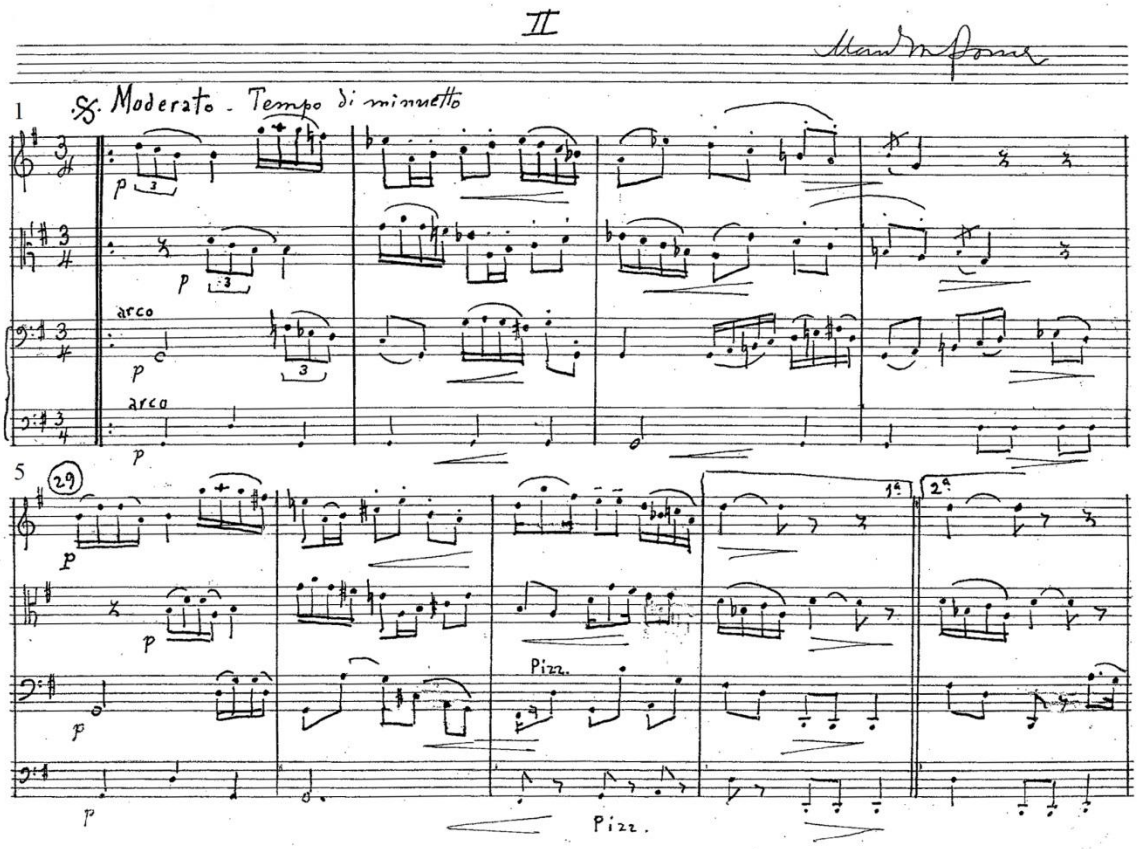
Mm. 87–89 (ex. 4) exhibit faster harmonic rhythm and active interaction between violin and viola by means of canonic writing. The cello is also very busy with material akin to the upper parts. This modulating passage, begun in m. 81, moves through some foreign keys.

A new modal theme was first introduced by the viola in mm. 74–77 and then repeated by the violin in a different register and key (mm. 78–81). Now, a powerful version appears in octaves (except for m. 90) in the lower voices (mm. 90–93) while the violin persistently repeats the final and dominant notes of the D Phrygian mode.

Example 4. Ponce, Trio, movt. I, mm. 87–93.



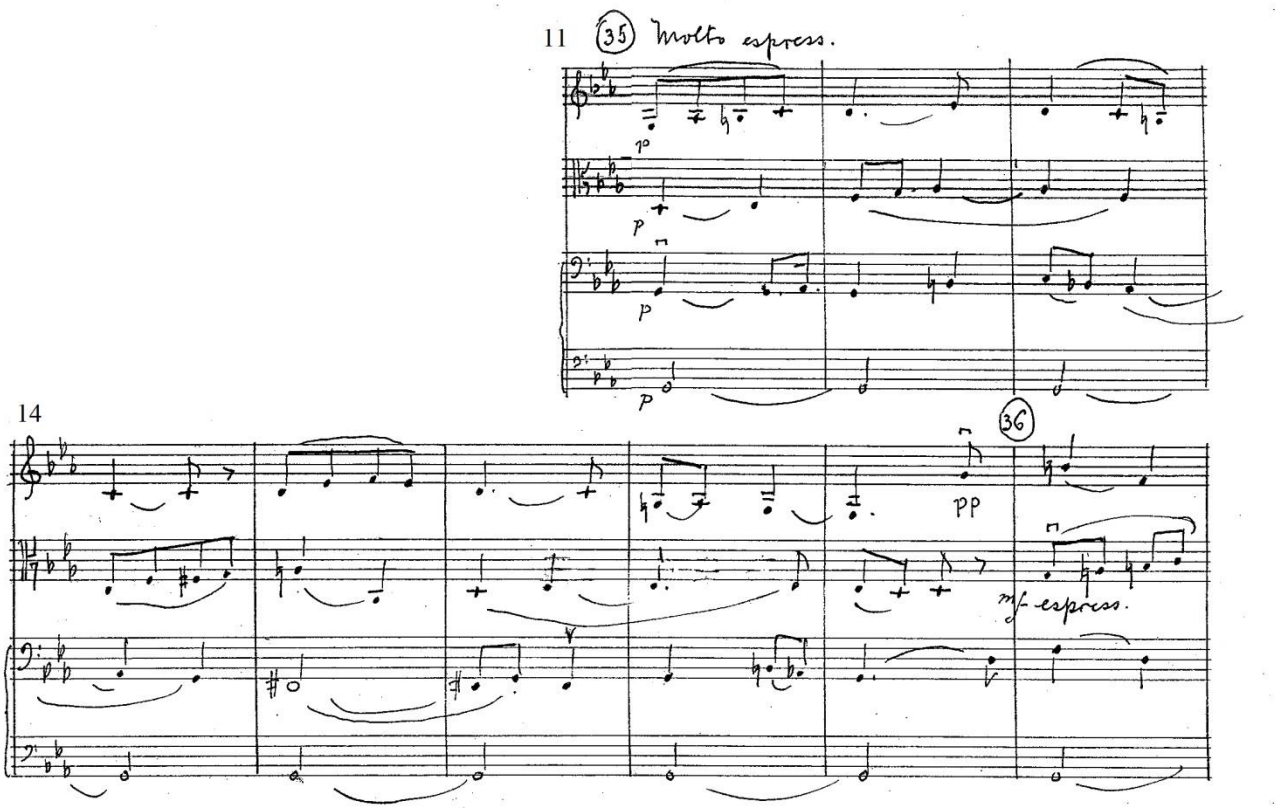
Example 5. Ponce, Trio, movt. II, mm. 1–8.



A canon between violin and viola fills the entire second movement (ex. 5). The cello executes imitative contrapuntal lines. The composer plays in expressive ways with the major and minor modes of the key of G. The first phrase opens and closes in G major but borrows elements from the minor mode in between. The second phrase uses the major mode but concludes in the minor. A Spanish essence continues to be present. The alternate section has a certain Mexican romantic flair that recalls Ponce's early style.

The third movement is based on the melody shown in example 6. The tune is rather simple, yet sad and melancholic. The augmented second that completes the violin phrase (m. 17) is immediately imitated by the cello and recalls elements of Arabic music.

Example 6. Ponce, Trio, movt. III, mm. 11–19.

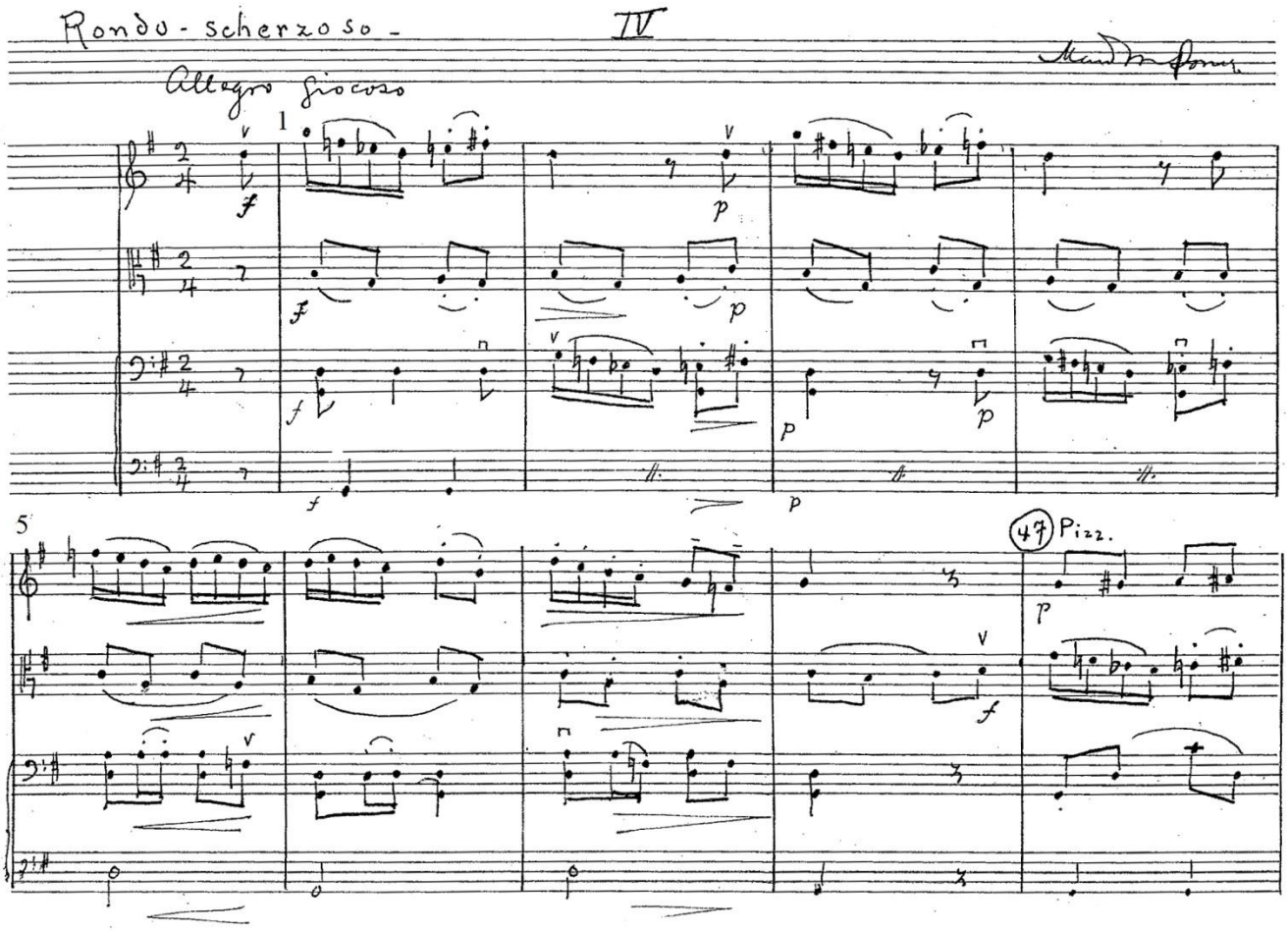


There is a moving counterpoint with great independence of lines. Each voice seems to add to this lament. There is a good share of dissonant notes and interesting harmonization that includes a secondary dominant in mm. 15–16.

Elements from the three forms of the minor scale are used: melodic (violin, mm. 11–16),[19] harmonic (violin, mm. 16–18; cello, mm. 11–12 and 17–18), and natural (cello, mm. 13–14). Notice how the A-flat and B-flat in the cello part, mm. 11 and 13, are juxtaposed respectively to the A-natural and B-natural of the violin in the same measures.

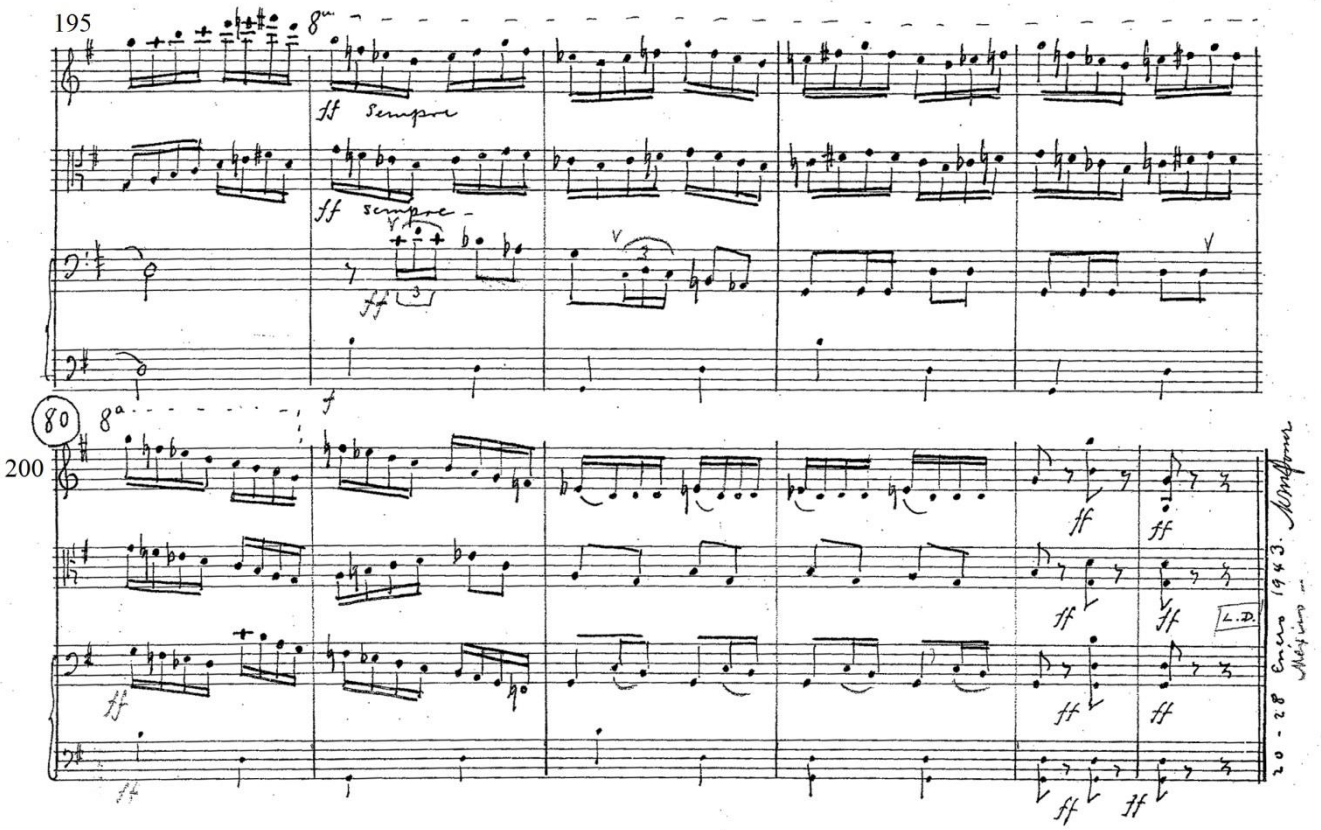
The description of the fourth movement as *Rondo-scherzoso* and its tempo, *Allegro giocoso*, are clearly in tune with the playful character of the main theme (violin, ex. 7). Major-minor tonality is mixed with modal elements in rapid fashion. The cello part has some significant features. It plays canon with the violin at the beginning of the melody. On the other hand, it adds a folkloric sense with its double notes in the manner of a drone. Beginning in m. 8, the viola repeats the melody while the violin performs an ascending-descending chromatic scale in pizzicato (mm. 9–16).

Example 7. Ponce, Trio, movt. IV, mm. 1–9.



The long coda, which spans thirty-eight measures, builds up to an exciting finale (ex. 8). It grows out of the main theme but introduces a short new motive of Spanish flair that is played first by the viola and then replied by the other instruments. This element can be seen in example 9c (viola; notice an Arabic-like rhythmic accompaniment). The motive occurs in the cello in mm. 196–98 (ex. 8), first in the natural minor mode, then in the harmonic minor scale with the augmented second. The upper parts execute thrilling *fortissimo* sixteenths in octaves based on the theme with its characteristic major-minor interplay.

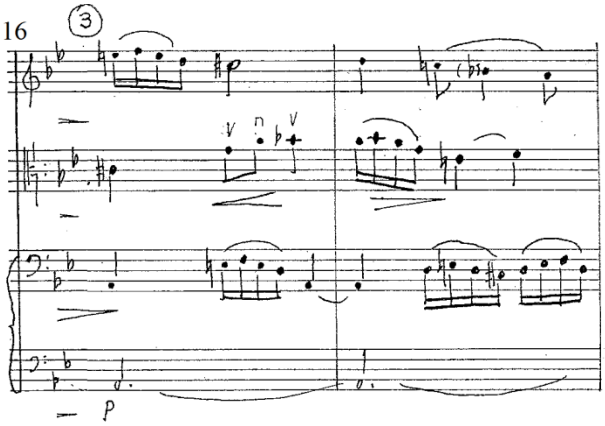
Example 8. Ponce, Trio, movt. IV, mm. 195–205.



Related Matter

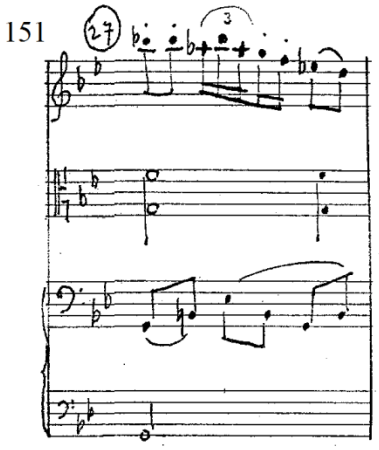
There are common melodic turns among movements. They have much to do with Moorish musical characteristics, which are after all an important influence in Spanish music. A simple five-note arabesque figure, shown in example 9a, appears within the first thematic area of movement I in m. 16 (violin). It becomes an essential part of theme 2. The intervallic content and contour can be modified as previously seen in mm. 41 and 43 of example 3. Observe the augmentation in m. 42.

Example 9a. Ponce, Trio, movt. I, mm. 16–17.

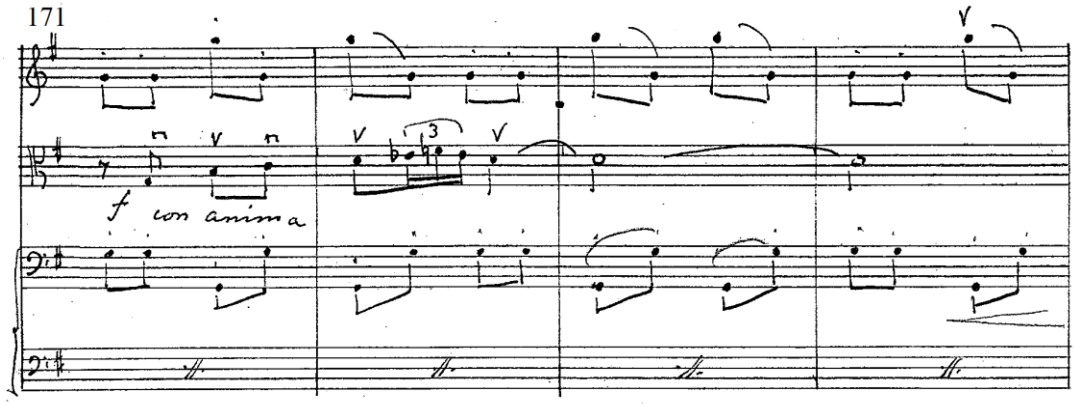


This figure and its variations infuse much of the second movement, as seen earlier in example 5. A version that involves sixteenth triplets is first introduced in the coda of movement I, example 9b (violin). A derived motive irrupts in the coda of the last movement, example 9c (viola).

Example 9b. Ponce, Trio, movt. I, m. 151.

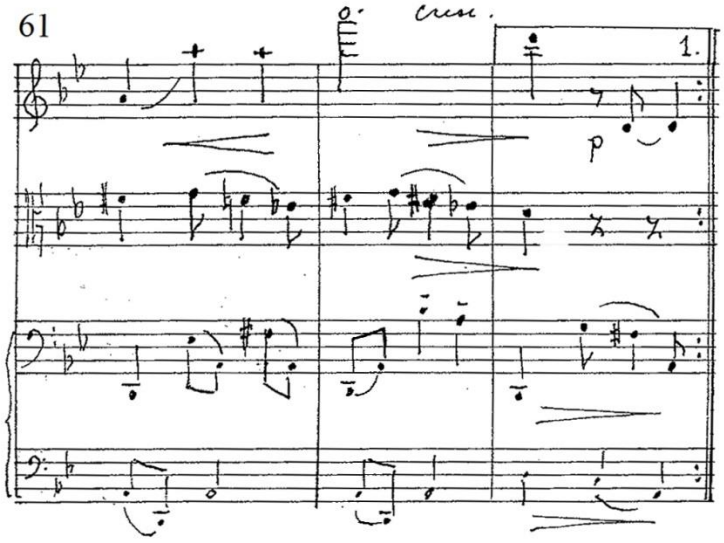


Example 9c. Ponce, Trio, movt. IV, mm. 171–74.

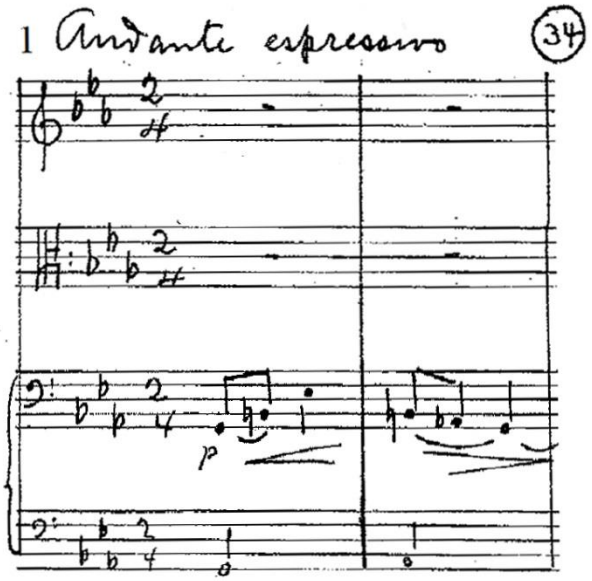


A part of the harmonic minor scale, the "exotic" augmented second, is also a frequent ingredient; see examples 6 (violin and cello, m. 17), 10a (viola), and 10b (cello, m. 2).

Example 10a. Ponce, Trio, movt. I, mm. 61–63.

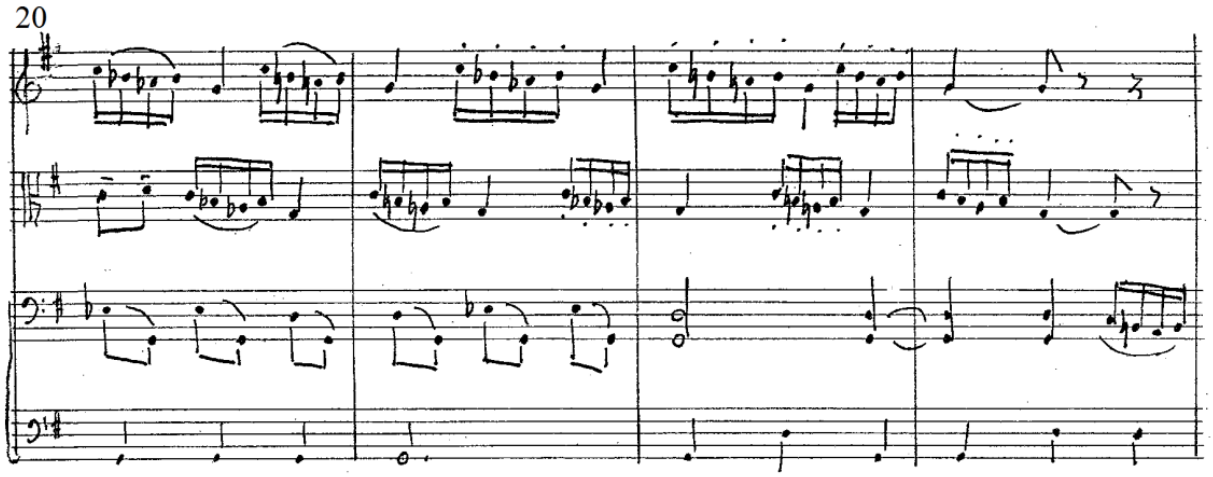


Example 10b. Ponce, Trio, movt. III, mm. 1–2.



The main theme of the last movement (ex. 7) is related to earlier material shown in example 11.

Example 11. Ponce, Trio, movt. II, mm. 20–23.



Conclusion

It is remarkable how some unlikely circumstances gave birth to the Trio for Violin, Viola, and Cello. This piece accomplishes great sound and expression from a small ensemble and constitutes effective material both for the classroom as well as for the stage. It features an attractive, original idiom within a conservative modernism and a brilliant, idiomatic writing that exhibits effective contrapuntal textures where each instrument is as important as the next. Although a few commercial recordings have been identified, it is hoped that many more will soon surface.[20]

Two previous articles on Ponce's chamber music with viola were offered in JAVS *(see footnote 1). They dealt with the* Sonata a Dúo for Violin and Viola *(1938) and the Trio for Violin, Viola, and Piano (c. 1929). A future project could focus on the* Petite suite dans le style ancien for Violin, Viola, and Cello *(c. 1927, see footnote 14). For a recording of this Trio featuring Jorge Barrón, violin; Cristina Pestana, viola; and Roberto Gómez, cello; please visit http://americanviolasociety.org/resources/recordings.*[21] *An edition is available from Ediciones Mexicanas de Música, Avenida Juárez 18-206, Centro Histórico, México, D.F., C.P. 06050. Telephone (52) (55) 5521-5855.*

Jorge Barrón Corvera holds M.M. and D.M.A. degrees in Violin Performance from the University of Texas at Austin and completed a one-year post doctorate visiting scholar residency at Yale University. He has worked as a teacher, performer, and researcher in Mexico and the United States and has published musicological journal articles in these countries as well as in Chile and the United Kingdom. Dr. Barrón is a full professor at the School of Music of the Universidad Autónoma de Zacatecas.

Notes

[1] There is an unfinished quartet for guitar, violin, viola, and cello (1946). For more information, see Jorge Barrón Corvera, "Manuel M. Ponce's Quartet for Guitar and Strings," *Classical Guitar* 15, no. 2 (1996): 22–27 and Jorge Barrón Corvera, *Manuel María Ponce: A Bio-Bibliography* (Westport, CT: Greenwood Publishing, 2004), 43 (W29). A concise biographical account of Ponce can be consulted in this book as well as in Jorge Barrón Corvera, "Harmonic Aspects of Manuel Ponce's *Sonata a Dúo (1938) for Violin and Viola*," *Journal of the American Viola Society* 11, no. 3 (1995): 9–17. For a list of Ponce's string chamber music, refer to the bio-bibliography and also to Jorge Barrón Corvera, "Manuel M. Ponce's Trio for Violin, Viola, and Piano: An Unpublished Manuscript," *Journal of the American Viola Society* 17, no. 3 (2001): 27–30.

[2] The individual movements and their durations (as recorded by Camerata Ponce, see Barrón, *Manuel María Ponce: A Bio-Bibliography*: D105) are: I. *Allegro non troppo, espressivo* (6:54); II. *Moderato*. *Tempo di minuetto* (3:52); III. *Canción*. *Andante espressivo* (3:45); IV. *Rondo-scherzoso. Allegro giocoso* (3:23).

[3] I wish to thank D. L. Sullivan, Ph.D; J. Sullivan, Ph.D; and D. Bynog for proofreading the article and making valuable editorial suggestions.

[4] The composer Rodolfo Halffter, director of Ediciones Mexicanas de Música, proposed the publication while Carlos Prieto Fernández contributed the necessary funds; Esperanza Pulido, "Segundo aniversario de la muerte del maestro Ponce," *Novedades* (Mexico City), April 23, 1950. Apparently the Trio was first published in 1949. Mexico's Consejo Nacional para la Cultura y las Artes sponsored a reissue in 1994.

[5] These sources are found in the Cuicamatini Library (Fondo reservado) of the Escuela Nacional de Música, Universidad Nacional Autónoma de México. I gratefully acknowledge this institution and Paolo Mello, piano professor at Escuela Nacional de Música and distinguished Ponce scholar, for allowing me to consult these documents and to reproduce excerpts as musical examples.

[6] MS2 is used in all musical examples, permitting the reader to appreciate the two cello lines.

[7] All translations are by the author.

[8] Carlos Prieto Jacqué, http://www.carlosprieto.com/bioS.html; http://es.wikipedia.org/wiki/Carlos_Prieto_Jacqu%C3%A9 (accessed August 14, 2012).

[9] Information obtained through a telephone conversation with Carlos Prieto Jacqué, July 24, 2012.

[10] Barrón, "Harmonic Aspects of Manuel Ponce's *Sonata a Dúo*" and *Manuel María Ponce: A Bio-Bibliography*, 47 (W45).

[11] Carlos Miguel Prieto, http://es.wikipedia.org/wiki/Carlos_Miguel_Prieto (accessed August 14, 2012).

[12] María Teresa Prieto, http://es.wikipedia.org/wiki/Mar%C3%ADa_Teresa_Prieto (accessed August 14, 2012).

[13] Documents consulted in Ponce's personal archive.

[14] This work's title is *Petite suite dans le style ancien* (c. 1927). It is written in a Baroque style with a busy contrapuntal texture that allows an active participation of each instrument. There is a transcription for orchestra by the composer (premiered in 1935) as well as earlier versions for solo piano of parts 2, 3, and 4. See Barrón, *Manuel María Ponce: A Bio-Bibliography*, 44 (W36).

[15]*Tempo di minuetto,* according to MS1 and MS2.

[16] Apparently for this presentation the order of movements II and III was inverted (see endnote 2).

[17] Imre Hartman, Hungarian cellist, member of the Léner Quartet.

[18] Part of these notes are cited or paraphrased in the program of August 25, 1948.

[19] The note A in m. 11 (violin part) is missing a natural symbol according to MS1 and also to m. 19 (ex. 6) where the viola takes up the melody. There are a number of discrepancies among the sources. Although it is not within the scope of this article, a thorough revision is needed. For instance, the violin's second note, E, in m. 78 of movement I, is missing a natural symbol according to MS1. This mistake is present in all the other sources including the printed edition.

[20] For a list of recordings, see Barrón, *Manuel María Ponce: A Bio-Bibliography*, 48 (W48).

[21] Recording details:
Manuel María Ponce: música de cámara
Ediciones Pentagrama PCD 1222 (Mexico City 1999)
Camerata Ponce (Jorge Barrón, violin I; Ricardo Justiz, violin II; Cristina Pestana, viola; Roberto Gómez, cello; all members are professors at the Unidad Académica de Artes of the Universidad Autónoma de Zacatecas).
Contents: Trio for Violin, Viola, and Cello (1943, Barrón, violin); *Quatre Miniatures*, for string quartet (1927); String Quartet (1936); Andante, for string quartet (1902).
Manuel Ibarra Santos, Executive producer
José Guadalupe Ojeda Aguilar, General producer
Vicente Rodríguez, Recording engineer

The Contemporary Violas of William Primrose

by Bryan Lew

The display case at the Primrose International Viola Archive; from left to right: instruments by Yu Iida, Philipp Keller, and Pierre Vidoudez (all photographs courtesy of Martha Davidson)

The Primrose International Viola Archive (PIVA) in Provo, Utah, is home to the world's largest collection of materials related to the viola. These materials include published scores, original manuscripts, correspondence, research papers, photographs, sound recordings, and other memorabilia from the private collections of many renowned violists. In addition to these, PIVA has an instrument collection that includes three beautifully crafted violas: a five-string viola alta built in 1904 by Philipp Keller and two contemporary violas played by William Primrose, one by Pierre Vidoudez and one by Yu Iida. The three instruments are on display in the Primrose Room, which features an exhibit of Primrose memorabilia. The instruments provide a visual symbol to students, performers, and scholars from around the world who enter PIVA. Of the various violas played by William Primrose, much has been written about the historic Amati and Guarneri violas that he owned. The two lesser-known contemporary violas from PIVA's collection also share many fine qualities and deserve some attention. This article provides a brief exploration of the history, physical features, and tone quality of the Vidoudez and Iida violas.

Pierre Vidoudez

Back view of the Vidoudez viola

History
Pierre Vidoudez was a luthier from Geneva who made this viola specifically for Primrose, who played on the instrument at all of his Swiss engagements during the mid-1940s and early 1950s.[1] Before its acquisition by PIVA, the viola was owned by David W. Green, a violist from El Paso, Texas. David Dalton, co-founder of PIVA, coached Green in a quartet for several years while living in southern California. In 2000, Green informed Dalton about his possession of Primrose's Vidoudez instrument and expressed the desire to donate it to PIVA, but he requested half the appraised value in return. The viola was then partially gifted, with an anonymous donor covering half the cost of the instrument.

Physical Features
The Vidoudez viola has the following dimensions:

String Length: 15 in.
Body Length: 16 ½ in.
Upper Bout: 7 ½ in.
Middle Bout: 5 in.
Lower Bout: 9 ½ in.

These dimensions follow the Stradivari viola model. The long, narrow f-holes exhibit a delicate cut, a slight inward taper along the top end, and a bell shape toward the lower bout. Bold carving is evident in the scroll. The dark-red varnish is a particularly striking feature of the instrument. The back is of two-piece maple and shows spots of intentional wear along the bottom bout, giving it an antiqued look. Flaming on the back is very prominent. The spruce top has a matte finish and has also been purposefully aged around the upper bout where the left hand makes contact. Overall, this viola is well-preserved and in good condition; minimal marks in the varnish can be seen around the top edges of the rims, giving the instrument a pleasant, vintage appearance.

Tone Quality
The Vidoudez is characterized by an even tone and a great capacity for a wide range of dynamic variation and color. However, the overall timbre is predominated by a pleasing, mezzo quality. The viola's sound range does not include that of mellow, darker instruments such as those of Gasparo da Salò. In its present condition, the instrument is not very loud under the ear; however, it retains much of its resonant capacity and projection. The coloristic harmonies of Rebecca Clarke's Sonata are an example of what might be particularly suited to the tone quality of this instrument. Thicker, more contrapuntal textures, such as those from the sonatas of Hindemith, would be lost in the mezzo range. Consonant articulations have roundness to them, while open vowel articulations exhibit a nice, even quality.

Side view of the Vidoudez viola's scroll

Yu Iida

Front view of the Iida viola

History
Yu Iida was a luthier from Kiso-Fukushima, Japan. Iida constructed this viola specifically for Primrose, who played on this instrument while in Japan in the mid-1970s. He continued to play on this viola until the end of his life. Primrose loved everything Japanese and spoke very highly of Iida, recommending Iida's instruments to other musicians, including legendary violinists Yehudi Menuhin and Oscar Shumsky.[2] Primrose recorded Bach's Cello Suites on the Iida at age seventy-five. At the time, he was living in Provo and working with David Dalton on the book *Playing the Viola*. Dalton noticed Primrose playing Bach and noted the lighter and faster performance style. Primrose agreed to record the cello suites under the condition that it be a two-CD set, the first being a collection of his vintage recordings made in his prime. The viola was gifted to PIVA by Primrose's wife, Hiroko.

Physical Features
The Iida viola has the following dimensions:

String Length: 14 ⅞ in.
Body Length: 16 in.
Upper Bout: 7 ¼ in.
Middle Bout: 4 ⅞ in.
Lower Bout: 9 in.

This instrument is an exact copy of the Lord Harrington Guarneri that Primrose played.[3] The broadly cut f-holes are relatively straight, and the delicate scroll follows a shapely pattern. Medium dark-red varnish has been applied, which is fairly translucent on the top, revealing a more visible grain. The two-piece back displays light flaming. Marks of wear and use along the top rim indicate that the viola was played frequently. Despite these marks, the viola is in excellent condition.

Side view of the Iida viola's body

Tone Quality

Compared to the Vidoudez, the Iida viola has a brighter tone quality and a more focused sound. The focused sound may be attributed to an unusually large bass bar that makes contact with the sound post. This increased pressure on the sound post could be the cause of a relatively nasal C-string sound and an edgy surface layer in the lower register. The response from the strings is very live and quick. The viola is loud under the ear but plays with an overall softer room projection. Texturally, the viola exhibits a prominent, close-range presence, as if one were listening to an old vinyl record. Its responsive quality would do well with the second movement of the Walton concerto and any orchestral excerpts that employ the *spiccato* or *sautillé* bow strokes.

Concluding Comments

Today, the instruments are displayed as part of PIVA's exhibit. The Vidoudez is strung with Obligato strings, while the Iida uses Dominants. Visitors are welcome to look at them and other materials in the collection. The violas are not loaned out for recitals or public performances; however, they are routinely taken out of the case and played, simply to "keep them alive."[4] Dr. Claudine Bigelow, Professor of Viola at Brigham Young University, assigns one of her students to take them out and to play them within the confines of the Primrose Room. Embedded in each of these beautifully crafted instruments is a great physicality and unique tone, as well as a remarkable history.

Bryan Lew recently completed his Bachelor of Music Degree at Brigham Young University in viola performance under the tutelage of Professor Claudine Bigelow. For the past three years, Bryan has worked as a library assistant at the Primrose International Viola Archive.

Notes

[1] William Primrose to Maurice Riley, October 20, 1978. William Primrose Papers, MSS 7891, L. Tom Perry Special Collections, Music Special Collections, Harold B. Lee Library, Brigham Young University.

[2] William Primrose to Yehudi Menuhin, November 24, 1975, and February 17, 1977. William Primrose Papers, MSS 7891, L. Tom Perry Special Collections, Music Special Collections, Harold B. Lee Library, Brigham Young University.

[3] William Primrose to Maurice Riley, October 20, 1978. William Primrose Papers, MSS 7891, L. Tom Perry Special Collections, Music Special Collections, Harold B. Lee Library, Brigham Young University.

[4] David Dalton, interview with author, December 2012.

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The Eclectic Violist

Joy and Madness: Three Weeks in the Life of Lev "Ljova" Zhurbin

by Lev "Ljova" Zhurbin

Ljova and his family enjoy time together on their bikes (photo courtesy of Sasha Alhovsky)

Introduction
April 12, 2013

I'd like to begin, if I may, with a quote from Donald Knuth, the Professor Emeritus of the Art of Computer Programming at Stanford University and an amateur organist. Don Knuth has a very informative website, heavy on text and minimal on graphics. He tweets not, Facebooks not, tumblrs not. Having used e-mail for fifteen years, Knuth quit using e-mail January 1, 1990. Explaining his reason, Knuth said, "*Email* is a wonderful thing for people whose role in life is to be on *top of things*. But not for me; my role is to be on the *bottom of things*."

I had seen this quote earlier this week, and it struck a chord with me. Not nearly as courageous as Knuth, I had just quit Facebook—quitting a social net that covered roughly 2500 friends, fans, and

colleagues. It was not easy, but I *had* to quit—after all, what is more important: my work or my status?

The *bottom of things*—what is there? At the bottom of all things musical is love. Love for family, your colleagues, the music, your audience, your instrument, your surroundings. And if we don't make enough time for any of these, what is left? Shopping, accounting, e-mail, Facebook, ~~reading the newspaper and filling your heart with venom~~ [*sic*].

In the space of the next few weeks, I have:

• a premiere of a new song cycle, commissioned by Art of Élan, a very enterprising chamber music series in San Diego (*Songs of Bert Meyers*, seventeen minutes of music, in which my wife is the vocal soloist and I'm also performing on viola);

• two newly commissioned orchestral arrangements of Mexican songs in Puebla (Popurrí de Valses and Popurrí de Agustín Lara, eighteen minutes of music);

• two performances with my ensemble, Ljova and the Kontraband, one of them during which we split the bill with our friends from Brooklyn Rider, who will perform my string quartet *Culai*, which they commissioned;

• I'm also playing a house concert with a newly formed trio, and I have several recording sessions and gigs [and, as it turned out, I ended up doing a whole lot more!].

Members of Brooklyn Rider, from left to right: Nicholas Cords (viola), Johnny Gandelsman (violin), Colin Jacobsen (violin), and Eric Jacobsen (cello) (Photo courtesy of Sarah Small)

Meanwhile, I'm also chipping away at a film score and am shortly going to be reaching the deadline for two pieces for woodwind quintet, which are due mid-May. At the same time, I'm supposed to finish three orchestrations for clarinetist Alexander Fiterstein and string quartet . . . in other words, the next few weeks are not a good time for a vacation.

Yet I take mini-vacations—on my bike. I'll happily bike anywhere from our Upper West Side apartment within a thirty-mile radius, because it clears my head and gives me time alone. On more than one occasion have I hummed musical ideas into my phone while biking, which became vital parts of projects I was working on.

I take mini-vacations while washing dishes, in trips to the Ukrainian diner Veselka (where, notably, no music plays), reading on my Kindle, spending quality time with the kids at a playground, practicing violin with them . . . even playing viola for a few minutes can feel like a vacation, a reconnection to the ground.

Right now, things are incredibly hectic and exciting. I'm so grateful to all of my collaborators to have the work, their trust, and all these new pieces to write and premiere. At the same time, I'm also looking forward to this madness being over—I've recently acquired a Boomerang looper and am hopeful to begin composing pieces for fadolín (my six-string violin with a "fa" and a "do") and looper, as well as hopefully commissioning others to write for me. And so, *adieu* Facebook, *bonjour JAVS*, we begin.

FRIDAY, APRIL 12:

Why not start with a little failure? This morning, I had a long meeting with a filmmaker who wanted me to score her debut feature film. Unfortunately, it didn't go as well as I was hoping—she didn't like the cue I wrote, it was too complex and not fun enough for her—this happens to me sometimes, where I overestimate the amount of density a film score can handle and get too ambitious.

Revised an arrangement of a medley of waltzes by the Mexican composer Agustín Lara, which will be premiered in Puebla, Mexico, in a couple of weeks, with the wonderfully talented and incredibly communicative tenor Javier Camarena with Iván López Reynoso conducting.

In the evening, our kids, Benjy (who'll soon turn four) and Yos'ka (a.k.a. Joey, who is almost two), watched the BBC's animated version of Janáček's opera *The Cunning Little Vixen*. In about two weeks I'm taking Benjy to see the opera live, at The Juilliard Theater. Janáček is one of my favorite composers, and it's a treasure to have an animated version of his work to show the kids as preparation for the real performance, and we're so lucky to have a live staged version this season that is open to people of all ages.

SATURDAY, APRIL 13:

Our weekends are typically quite low on work hours—we spent all day biking with the kids packed in our bike stroller, heard live jazz at Chelsea Market, detouring to a playground . . . my feet still feel like I'm pedaling.

Speaking of cycling, Inna, my wife, practices the song cycle at the piano, while I sit across the room, trying to revise the same songs, re-transpose them, and clarify the score for the ensemble. I do this in headphones, drowning out the singing by using the SimplyNoise app on my phone.

SUNDAY, APRIL 14:

This afternoon I'm playing a house concert at DuPuy's Landing Guesthouse in Chelsea with clarinetist Sam Sadigursky and bassist Thomson Kneeland. This was a spinoff concert of a new trio project with bassist Pablo Aslan—but Pablo couldn't make it for this date, so we played with Thomson, who came heavily recommended by Sam. Thomson rocked it—both are such great musicians. I was surprised and grateful to have an audience of thirty people I didn't know, all of whom wanted to buy CDs. We were fed bagels and lox, and there was champagne and coffee. We played well, no doubt thanks to the lox.

One of the things that started happening recently is that I've become pickier about which instrument to play on which song—sometimes the viola is perfect; and at other times, the fadolín (my acoustic six-string violin made by Eric Aceto). I find that tunes in D minor, for instance, sound better on viola; tunes in B-flat major sound better on the fadolín. In some tunes, the range of chords (and their inversions) that I can voice on the instrument becomes a deciding ingredient; in others, it's the range of the melody, the scope of the improvised content, or very often it's the tone. My viola has a bigger, brighter tone, while the fadolín has this wonderfully intimate, viol-like quality. I often change fiddles between songs, depending on the sound they're looking for.

Ljova plays his six-string fadolín (photo courtesy of Anna Rozenblat)

MONDAY, APRIL 15:

Bombing in Boston . . . flood of news, despair, sympathy; checking in on our friends in Boston, their parents . . . massaging parts for *Songs of Bert Meyers* and finally sent them off to my publisher, Diana Jaensch. Dealing with a filmmaker who might fire me, other filmmakers who might hire me—so it goes, the film music world is always in flux, right up until the film's release, and even after that. No practicing today.

TUESDAY, APRIL 16:

Decided to re-orchestrate a cue that my filmmaker said "didn't have enough spank"; tried to beef it up and also installed some higher quality orchestral samples (now using "Sibelius Sounds"). One of my mentors at the Sundance Institute's Film Composers Lab suggested using the lousiest orchestral samples for demos, because they leave much to the imagination when real players arrive. But no luck—even with the refined samples and mix, still the cue is rejected, despite being at exactly the same metronome marking as the temp music, which is something from my album *Lost in Kino*. Having to battle with temp music is hard enough—battling temp music from your own music is even harder. I may lose this battle.

Bought two cardboard-box violins for a group violin class that'll meet at our apartment for the first time on Saturday. Hustling on a few contacts to perform in Europe. Checking the lead sheet for the Agustín Lara songs medley, which I had asked my colleague Roger Zare to type out for me—the only aspect of the work I was willing to outsource. Roger did a great job, even though he's traveling. No practicing today, either . . .

WEDNESDAY, APRIL 17:

Beginning to orchestrate the Agustín Lara songs medley while also editing the score/parts for the Agustín Lara waltzes medley . . . ran off to play a two-hour cocktail hour at the offices of Carolina Herrera, with my old friend, accordionist and vocalist Nicole Renaud, and violinist Alexandre Tseytlin. Wonderful musicians on hand, but no surprises here—same old cocktail hours as all the others, no matter how many celebrity fashionistas show up. They loved us. It's work. It pays. Dinner = Chipotle, down the block.

THURSDAY, APRIL 18:

More orchestrating for Mexico and also attended an orientation session at the School for Strings, a three-hour indoctrination about discipline and repetition. Still not sure if we want to send Benjy to study there—and am very curious about the Mark O'Connor Method. No face time with viola today.

FRIDAY, APRIL 19:

This diary's second weekend begins—"I really should be practicing," the book says—but of course, I'm monitoring twitter feeds for Boston marathon shooting news. Wrote a blog post about bicycling

with instruments, a companion to a *Strings Magazine* feature in which they interviewed me and a few others. (Did you know, Ben Sollee *bikes* with a *cello*?)

My filmmaker warned me that she's asking other composers to write demos for the film that she had asked me to score, because my availability for the next two weeks is so scarce and because I didn't do anything on her film for a few months. Trying to salvage the situation, I took a few hours to write a two-minute cue, which I hope she'll like. If she doesn't, at least I'll be happy about having written a good cue and having an honest artistic disagreement.

Later in the afternoon, I got asked by a friend to improvise a few lines for a commercial demo he's working on, record them at my studio, and send them back right away, urgently. Finally, getting some playing done—for about twenty minutes. Silliness.

And now rushing home to light Shabbat candles with the kids. The kids enjoy this so much.

SATURDAY, APRIL 20:

Hello weekend! We pack into the car and drive to my in-laws in New Jersey for a surprise visit. I manage to get about one hour of arranging work done while the kids are at a local playground and about ten minutes more on the car ride home.

Benjy gets his first-ever violin lesson, or shall I say pre-Suzuki class, on a box violin, courtesy of the violinist Hilary Castle. Everyone is happy—except Yos'ka who napped very little. He convinces me to take him out for a long bike ride around Central Park, and I couldn't be more pleased to oblige. Dinner, bath, kids asleep.

Yos'ka and Benjy, ready to follow in their father's footsteps

At 9:30 p.m., I drive over to my studio for a meeting with Nicole Renaud, who is composing the score to Bill Plympton's animated feature film *Cheatin'*. I'm supposed to get a drive of music I'll have to record at some point in the next week—both violin and viola parts. (Violin parts will be recorded on the fadolín.) Somewhere there must be three hours to record, to get started—but I can't do it now, as it's too late at night; the neighbors will complain.

I stay in the studio for a late night of arranging, determined to make major headway with the Agustín Lara songs medley, hoping to write out all of the string parts . . .

I'm not as worried about the arranging work as I am about learning the viola part for David Bruce's piece *Steampunk*, which we're also playing in San Diego and which looks pretty gnarly.

SUNDAY, APRIL 21:

Morning bike ride with Yos'ka in Central Park. Perfect weather. Two hours of work arranging while he naps. In the middle of that, I get an e-mail that the new music I wrote for the animated film project wasn't working, and they'll go with another composer. This makes me happy, as I've tried my best to contribute in a way I find meaningful, and it's not what they were looking for—an honest artistic disagreement. Now I can spend more time writing things I need to write, like woodwind quintets.

MONDAY, APRIL 22:

Speaking of woodwind quintets, I am biking to Queens (nine miles) this morning and will spend all day in Queens observing two classes at a charter school in Jackson Heights in connection with the quintets I'm commissioned to write, with a residency in mind. Unfortunately, it was very much an "inmates are running the asylum" scene here, with the teacher, effectively, having to give private lessons to fifteen to twenty kids at the same time, on different instruments. Kids tuning out, talking back, and being rude. Hard to watch, because this could easily be my kids' school. This is seventh or eighth grade.

After the return ride from Queens, had a two-hour rehearsal with bassist Andrew Roitstein, who is playing two shows with Ljova and the Kontraband this week and next. Andrew came very prepared, knew the music, fit right in . . . more arranging at night . . . home late.

TUESDAY, APRIL 23:

This afternoon the entire Ljova and the Kontraband (Patrick Farrell, accordion; Mathias Künzli, percussion, Inna Barmash, vocal; yours truly on viola and fadolín) rehearses with Andrew Roitstein. In the early days of the Kontraband, rehearsals used to take at least three to four hours; seven years later, we manage to run down a set and learn a new tune in two and a half hours.

More arranging for Mexico, until 2:30 a.m., but happily got the arranging work approved within ten to fifteen minutes of sending the e-mail—Javier Camarena was in Switzerland, just waking up.

Ljova and the Kontraband, from left to right: Mike Savino, Patrick Farrell, Inna Barmash, Lev "Ljova" Zhurbin, and Mathias Künzli (photo courtesy of Anna Rozenblat)

WEDNESDAY, APRIL 24:

Ljova and the Kontraband concert in Weehawken, NJ . . . big success . . . Andrew did great.

Afterward, a few hours recording for Nicole Renaud's *Cheatin'* score after the concert in my studio, engineering myself. Nicole wrote some great tunes for this film.

Finish proofreading parts and scores for Mexican projects . . . laundry . . . another very late night. I've barely seen the kids since the weekend, and we're about to leave town for five days in California.

THURSDAY, APRIL 25:

Surprise! More gigs—early morning performance at the United Nations with "Oh Land," a singer-songwriter from Denmark, now living in Williamsburg. Rounding out the string quartet were violinists Hilary Castle (Benjy's violin teacher!) and Melissa Tong, with Gil Selinger on cello. Quick and easy job—once through the song at soundcheck and once at the show. We were there to help celebrate the reopening of the Trusteeship Council, which has been renovated with Danish furniture. Hence the Danish connection.

Picking up a parve (a.k.a. vegan) challah from Eli's, for our friends Ronen and Yael Landa, who live in Los Angeles. We'll see them tomorrow.

In the afternoon, more recording for Nicole Renaud's film score, then a rehearsal with a couple of Ethel quartet alumni, Jennifer Choi and Cornelius Dufallo and cellist Alex Waterman, for a concert we're playing on May 9 at Roulette with saxophonist/clarinetist/composer Marty Ehrlich. It is so therapeutic to have a rehearsal for a project two weeks away when you're sweating bullets on something for tomorrow.

Ljova conducting the score to Penny Dreadful, *a short film by Shane Atkinson, as part of the ASCAP/Columbia University Film Scoring Workshop (photo courtesy of Rob Cristiano)*

Biking everywhere . . . packing for Los Angeles/San Diego/Brooklyn . . . will be gone for almost a week . . . never enough time to kiss the kids enough, never enough . . .

FRIDAY, APRIL 26:

My wife and I have made it to Los Angeles, a one-day layover on our way to San Diego. Reworked an arrangement for Madeleine Peyroux on the plane—the third or fourth rewrite of *Dance Me to the End of Love* for a project premiering in Toronto in a month, a collaboration with the Art of Time Ensemble. Hopefully this will stick. Among other arrangers involved in this show is Gavin Bryars.

Rented a car (free upgrade to a convertible!); drove to meet a film agent—didn't tell them that I was let go from a film score that was temped with my own music. Talked about vinyl records instead. Shabbat dinner with Ronen and Yael Landa, who've moved to LA recently with a newborn baby. They're adjusting beautifully, though not without struggles of their own.

SATURDAY, APRIL 27:

Breakfast with Adam Baer, freelance journalist and former New Yorker, who extols the beauty of Griffith Park. We drive through it, take pictures from a vista with the "Hollywood" sign.

Drive down to San Diego in our rented convertible, with the top down, of course—windy but feels somewhat like cycling. I think about how we'll approach rehearsing the song cycle, which movement to start with; think about how I haven't had any minute to practice the viola part for David Bruce's piece, *Steampunk*.

Rehearsal begins—I mostly fake the hard parts of David's piece, but few people notice—or perhaps everyone does. They flew me from New York, and I didn't have a chance to practice.

Rehearsal for my piece goes so-so—arguably, my music is more difficult than David's, as his is more mechanical—in my piece, the time signatures keep changing and it's often rubato, without conductor. I try to encourage the proceedings, not to be too critical . . . and things gradually improve. After the rehearsal, Inna (the vocal soloist, my wife) and I spend a few hours at the house of Deb Pate and Jack Forrest, where I accompany Inna at the piano for an hour or two.

Here we also meet Thomas Turner, Principal Violist of the Minnesota Orchestra, who is here as Acting Principal Violist of San Diego Symphony, because Minnesota Orchestra has been on strike for the entire season. This is a heartbreaking story, unbelievably powerful for all the wrong reasons, profoundly sad. But it's good to see Tom working.

SUNDAY, APRIL 28:

Early rehearsal (9:00 a.m.) for *Songs of Bert Meyers*, and things go much better. Considerable improvement; everyone feels more comfortable. It's coming together.

Spent the afternoon finally doing some shedding on *Steampunk* and also practicing the song cycle with Inna, for which I attempt to reduce the ensemble parts to an accompaniment for my fadolín. Then more shopping at vintage stores in the Hillcrest section of San Diego, where we also found two bookstores on the same block—where does that ever happen anymore?!—and two stores that specialize in vinyl records, also within the space of three blocks—this is my kind of town!!

MONDAY, APRIL 29:

Getting a haircut—in the back of a nail salon—old pros here.

Walked to the concert venue, San Diego Museum of Art, and back, about a mile each way—people thought we were crazy or homeless, especially with me lugging that semiautomatic thing known as a violin/viola double case.

Rehearsal at the museum—things are really coming together, but the room is very boomy . . . we're requesting a PA system for the concert so that Inna can be better heard.

Dinner with Demarre McGill (one of the founders of Art of Élan) at Pomegranate, an amazing Georgian restaurant in San Diego. We autographed the wall—see if you can find it.

TUESDAY, APRIL 30:

Morning field trip to La Jolla Cove, an incredibly magnetic vista in San Diego, a frequent stop for seals, a wildlife refuge. I sat there trying to compose something inspired by the perfection of this morning but couldn't get my mind off of my grandfather, Lev Ginzburg's, book—*The Abyss*—about the aftermath of World War II.

Back at the San Diego Art Museum for a dress rehearsal . . . the PA arrives, and you can hear the vocal unburied. I make a few more changes to the song cycle, and . . .

the premiere is a big standing-ovation-type success. Everyone's thrilled. Listen to it here. All of my practicing on David Bruce's *Steampunk* yielded good results, except for the one or two passages that even David himself admits are "basically not playable."

After the concert, I had a conversation with an older composer, a professor of composition, who congratulated me and, at the same time, spoke of his inability to write music in recent decades, because he was an "academic composer," someone who grew up listening to popular music but wrote things in a more "academic" direction. I tried to encourage him to seek out performers for his music and said that I would be very excited to hear it, perform it, but he grew even more shy . . .

WEDNESDAY, MAY 1:

The morning starts at 3:22 a.m., preparing for our 6:30 a.m. flight back to New York. Returning our rental convertible, shuttling to the airport, a very painless frisking by the TSA, and gratefully nobody bothers me about my instruments being too big to fit in the carryon bins.

Back in New York a few hours later, squeezing in a quick round of Georgian appetizers at Pirosmani, a Georgian restaurant in Brooklyn, before heading to a soundcheck with Ljova and the Kontraband and our double-bill with Brooklyn Rider at Littlefield.

Brooklyn Rider is an amazing, out of this world jaw-dropping-brilliant string quartet. My cousin, Johnny Gandelsman, is one of the violinists along with Colin Jacobsen. Colin's brother, Eric, plays the cello, and Nicholas Cords is on the viola. It's very much a family, and the composers they often work with are parts of their extended family . . . not only did they commission a string quartet from me, *Culai*, but they recorded it for their "major label" debut and asked my band to open for them at their New York CD-release party.

I'm nervous about Brooklyn Rider signing a "record deal" with a "major label." Having released four records under my own label, a deal with a "major" makes little sense to me—but it's not my call, I'm just the composer.

As we arrive to Littlefield for a soundcheck, we see that Brooklyn Rider is on stage playing my piece, as part of a video shoot. There's a mountain of energy on stage. Jody Elff, who does live sound for the Silk Road Ensemble and Meredith Monk, is at the controls.

Ljova and the Kontraband performing with Brooklyn Rider on May 1, 2013

We soundcheck the Kontraband and try two tunes together with Brooklyn Rider—the inextinguishable *Plume* and the Russian Gypsy standard *I Want to Love* as two encores to close out the show.

Everything goes beautifully. My wife and I are slightly woozy from the day's travel and the previous weeks of madness—but we also feel very accomplished.

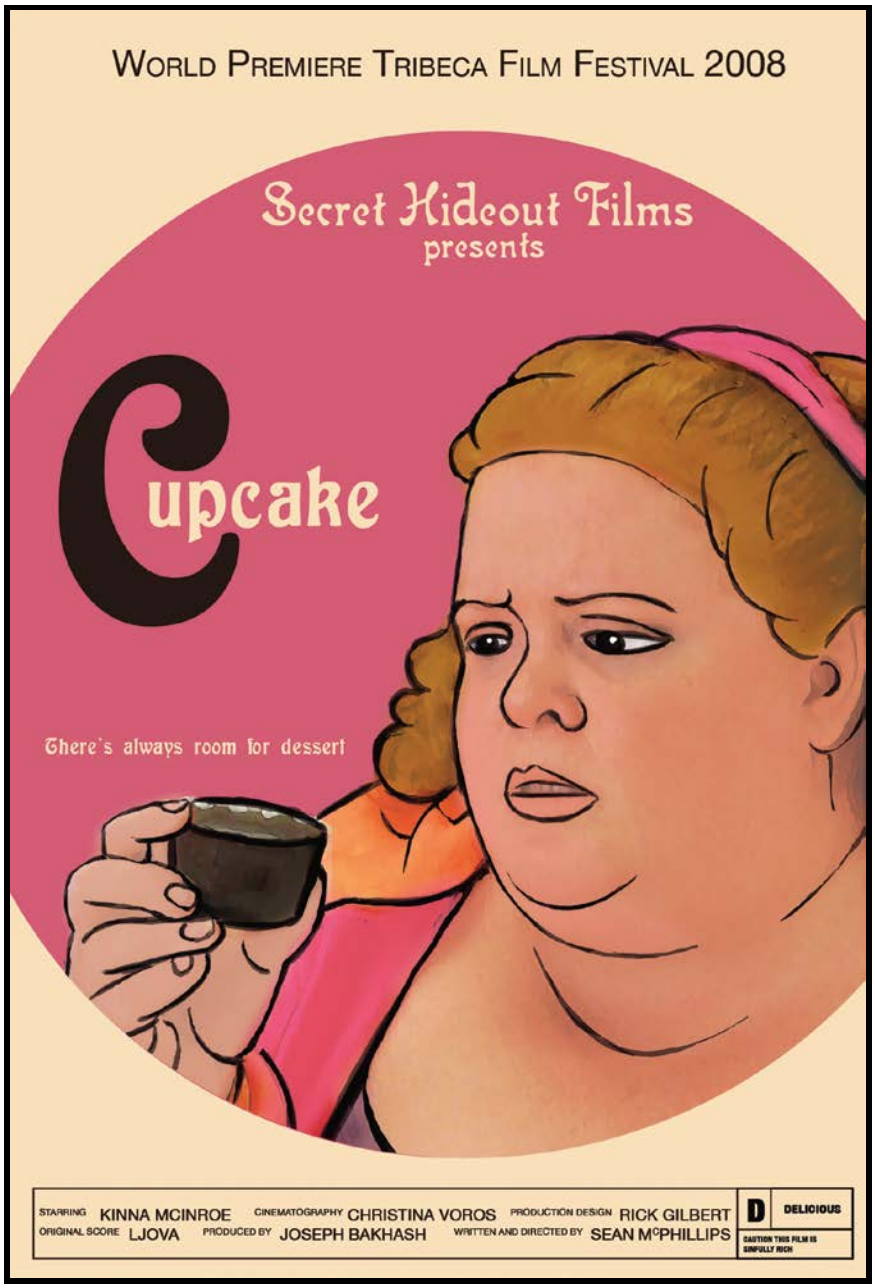
Since we came by car, after the concert we drive home two violists—Mattie Kaiser, director of Classical Revolution PDX and a recent transplant to New York from Portland and Elizabeth Weinfield, a violist whose primary concentration these days is early music and leading the ensemble Sonnambula.

SOME WEEKS LATER:

It's easy to say that the past few weeks "were a blur"—in fact, it felt more like traversing a matrix of deadlines, responsibilities, juggling creative tasks while maximizing time with family, learning the more technical issues of a challenging viola part, fleshing out orchestration, preparing parts, and recording. It's been an amazing honor to work with all of these amazing souls, musicians, and administrators. I am so fortunate to be entrusted with so much responsibility for creating new work, to have a singing wife and an understanding family, to have the possibility to speak and dream through a viola, and to have so many different projects inspire and nurture each other.

Thank you for reading!

Hailed by the New York Times *as "dizzyingly versatile . . . an eclectic with an ear for texture . . . strikingly original and soulful," **LJOVA (Lev Zhurbin)** was born in 1978 in Moscow, Russia, and moved to New York with his parents, composer Alexander Zhurbin and writer Irena Ginzburg, in 1990. He divides his time between performing as a violist in diverse groups ranging from his own, LJOVA AND THE KONTRABAND, to string quartets, jazz combos, and Gypsy bands; arranging music for Yo-Yo Ma, the Kronos Quartet, Gustavo Santaolalla, Osvaldo Golijov, Alondra de la Parra, and others; and composing original music for film, TV, dance, and the concert stage. Recent commissions have included projects with the string quartet Brooklyn Rider, choreographer Aszure Barton, and filmmaker Josef Astor.*



Poster from the film Cupcake, *with original music by Ljova*

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With Viola in Hand

A Gentleman and a Scholar: An Interview with Tom Hall, Part I

by Tom Tatton

Tom Hall, at left, coaches two of his students at Chapman College on Bach's Brandenburg Concerto No. 6 in 1979

Background/Education

It is my pleasure to visit with Dr. Thomas Hall, Professor Emeritus of viola, music history, and theory at Chapman University in Orange, California. Dr. Hall is a reserved, rather tall gentleman with rosy cheeks, a broad smile, and a wonderfully keen sense of humor.

It is said that an artist is a person who does something extremely well with imagination, taste, style, and feeling. Tom fits the essence of this definition in at least four broad categories—viola performance, pedagogy, writing, and administration. His performances of *Harold in Italy* and *Flos Campi*, as well as his place in the Chapman Chamber Players, are legendary in Southern California. His teaching acumen, in both the studio and the classroom, is well known on the West Coast. His writing sparkles with wit and common sense, and in leadership, as Chair of the Department of Music, he was enormously successful!

TT: Tom, let me begin this interview by asking how you came to the viola. Many violists have an interesting story; please tell us yours.

TH: Altadena, California, was a fine place to grow up in the 1940s. Nestled in the foothills of the San Gabriel Mountains, it lies fourteen miles due north of downtown Los Angeles—sitting just above Pasadena. This economically and ethnically diverse community encompassed very wealthy neighborhoods and some much less so. Zane Gray, the famous writer of the Old West and a resident of Altadena from 1920 until his death in 1939, said, "In Altadena I have found those qualities that make life worth living." Other, somewhat less public but nevertheless philanthropic, "artsy," and scientific personalities populated Altadena. At the time I had no notion of the nature of the personality of the community nor how fortunate I was to grow up among those who were and who were about to become so distinguished.

The leading violin teacher in the community was Vera Barstow, and I had the distinct privilege of studying with her during most of my junior high, high school, and college career. Richard Lert conducted the Pasadena Civic Orchestra, and Vera was the "string coach." I was a good, young violinist, member of the civic orchestra, and doing well with the standard student-type violin literature, but I was not at the top of the class by any means. The youthful musicians I mingled with did well in the World Federation of International Competition, the Naumburg Competition, and the like and eventually filled the ranks of the Los Angeles Philharmonic, the Boston Symphony Orchestra, and others. I was not one of those wonderful players, and I really did not want to be.

One of Vera Barstow's passions was The Coleman Chamber Music Competition, and as I approached my senior year in high school, she needed a violist for a Coleman ensemble. I was the right size and, as she thought, the right temperament. I learned the clef in a flash, relished the inner-voice function, and I loved the sound. I moved to the viola section of the orchestra and have been kept busy as a violist ever since. I auditioned for entrance to the University of Southern California (USC) with the Brahms E-flat Sonata!

Vera Barstow (courtesy of Skinner, www.skinnerinc.com)

TT: Tom, I would like to follow up on Vera Barstow, if you don't mind. She was, in her early career, a pioneering violin soloist. I can think of just a couple of other women (Maude Powell (1867–1920), for one) making their way in what could only be described as a gentleman's profession. Later she became a celebrated pedagogue, especially well known in southern California. She touched and guided countless youthful musicians who are now beginning to retire but filled the professional orchestras around the country and beyond, sat in professional string quartets, and served in college and university studios. What is it about her teaching methods and approach that made her so successful as a teacher?

TH: I know of two, or maybe three, who wrote or tried to put on paper a true review of "The Vera Barstow Method." I don't think it appropriate to try to do that again here. But I can generalize a bit about my memories as her student. Vera was an elegant, diminutive woman, always mature, but never old. Her personality dominated all around her and was the contributing factor in her success as a pedagogue. She had a complete command of the techniques and mechanics of playing, knowledge of the teaching materials, and the processes necessary to develop those skills. Her presence was the strong influence that so many of us felt. Her personality was pleasant but direct; open disagreement with her was not an option for anyone, on any subject.

Most of her teaching was done at home, in a well-established affluent Pasadena neighborhood, although zoning restrictions made her move to a nearby studio or to USC in later years. Often as not she had students constantly around her . . . living with her and going to concerts with her. She would listen to scale practice before school and give lessons or life advice at any mutually agreed upon time. Fifty students was a workable load, but every so often the number had to be reduced. Most of her students were young, but many were adult . . . musicians looking for playing jobs—orchestra or recording studio; some were amateurs. I remember one physician who had bought a Stradivari violin and wanted to learn how to play it. Vera's lesson fees were always something of a mystery.

Lesson procedure was almost invariable. She would sit in an overstuffed chair and listen—with varying degrees of attention—to a student, who was standing at a music stand fifteen or twenty feet away, play material that had been assigned a week earlier. She rarely demonstrated on an instrument herself . . . lessons were a verbal experience. I cannot remember her demonstrating on an instrument of her own. But when she did demonstrate, it was always on the student's own instrument, and it was always faultless. She was one of those people who did not need to practice to maintain a reliable technique. "Modern" literature was never her concern, but she had an infallible taste in musical elocution, which was founded in common sense or musical tradition. Although primarily a violinist, she always had some viola students, and at one point, later in life, when she decided to do some performing, she chose the viola, in a chamber ensemble.

TT: We now have you as a confirmed and committed violist. You went on to USC, where you continued your work with Vera Barstow and then on to Sanford Schoenbach (Principal of the Los Angeles Philharmonic) and Milton Thomas, both known nationally and internationally as performers and teachers. Can you tell us a little about the magical influence of Schoenbach and Thomas on your playing?

TH: Going on to more advanced viola studies, I did my master's degree in viola at USC with Vera Barstow—my bachelor's is in music history. Before my doctoral work with Schoenbach and Thomas, I spent the summer of 1963 at the Eastman School of Music, studying with Francis Tursi. I was shopping for a place to do my doctoral work.

TT: Before we return to your doctoral work at USC, tell us something about your experience with Francis Tursi, an iconic figure in American viola pedagogy.

TH: St. Francis was a wonderful experience, as a model player, as a person, as a musician. He encouraged me to look beyond exercise and practice to improve playing. He had a spiritual effect on my attitude toward sound production on the viola. I would spend unhurried minutes playing open strings or single notes for him, just listening to the sound or its effect on the

surrounding environs. One sweltering summer day after an afternoon rain shower, I went for a lesson. The studio light was off . . . no sound from within. I knocked and heard a mumble, so I cautiously opened the door and saw St. Francis with his head down on his desk, as though taking a nap. Embarrassed, I made excuses for bothering him, which he immediately put down, saying everything was fine. He was just looking at this drop of water that had landed on his desk from the open window during the shower. He was thinking about that drop of water. I'm not sure what effect this kind of thinking did for my playing, but it certainly broadened my approach. I heard Tursi play quite a bit that summer, and it gave me a new appreciation for size and beauty of sound and the idea of relaxation while performing.

Back at USC, Sanford Schoenbach was the long-time Principal of the Los Angeles Philharmonic and equally long-time professor of viola at USC. I wanted to do my doctoral work with him and started to do so, but his health was such that I had only a few lessons with him before his death. I do thank him for getting me to study the really difficult études, like Dont Opus 36 and 37 and the Hermann Concert Études. This was the opposite of what I learned from Francis Tursi but really valuable. My doctoral tutor was Milton Thomas, with whom I studied off and on for a year and a half, literally all in preparation for my doctoral recitals. He was a wonderful player, but I was his first doctoral candidate as he took over for Schoenbach. His note-by-note, finger-by-finger approach to teaching, I'm told, grew less specific later in his teaching career. The lessons were tedious but fruitful; gossipy and fun afterward. My doctoral recitals passed without a hitch.

Milton Thomas

TT: Tom, I have heard you play, and you are a truly gifted violist. All the more remarkable when considered in the light of your varied responsibilities and stellar career in teaching, administration, and writing. I would like to separate your performance career into two broad areas: your performance responsibilities and activities at Chapman University and your tenure with the Carmel Bach Festival. Let's start with your performance responsibilities and activities at Chapman University.

TH: Chapman, which is thirty miles south of downtown Los Angeles, was founded as Hesperian College in 1861; it changed its name to Chapman College in 1934 and to Chapman University in 1991. I was hired in 1968, when the on-campus student population was well under one thousand. There were many off-campus programs, like the World Campus Afloat, and extensive offerings at military bases. Currently, Chapman Orange campus enrollment is just over seven thousand full-time undergrads, not counting a separate off-campus but affiliated school named Brandman University.

When I joined the Chapman College faculty, the Music Department had eighteen undergraduate music majors, two full-time music professors (choral director, department head/theory-composition), a religion/music cross-appointment (Chapman has a Christian religious affiliation), and two part-time (but really full-time) adjunct professors (voice and piano). A third full-time professor who taught music history had just left, and I was the replacement. However, there was a Chapman Chamber Players ensemble, financed by a musicians' union "trust fund" arrangement, strictly participant-grown, not college sponsored. The violinist was Giora Bernstein (former Boston Symphony Orchestra violinist), who taught at nearby Pomona College (1967–75); Norman Thompson, who was the part-time/full-time pianist on the Chapman faculty, and a local cellist who played in the Orange County Philharmonic. This became the piano quartet when I arrived, and, with a variable violin and cello faculty, it was the backbone of The Chapman Chamber Players for a long time.

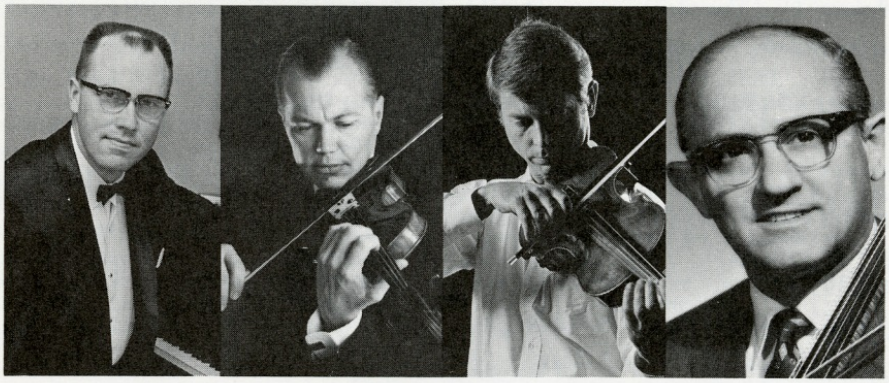
The chamber players idea was a complete natural for this small, heavily vocal (choir) music department. Over the years, using the expanded applied faculty, we gave a different program on campus each semester as part of our academic responsibility. We also went to high schools and other venues letting people (high school music teachers and students) know Chapman existed and performing wherever it could be arranged. We often gave vivid illustrations in music classes, played at the student union, etc. The chamber players was a very effective outreach tool. We were also effective within the faculty, as we liked to involve different musicians to expand exposure to different literature, and the faculty was eager to help. So, we played, for example, the Schubert "Trout" Quintet; Turina's *Il Tromento*, for strings and contralto; a lot of clarinet chamber music with George Waln, the famous Oberlin clarinetist, who joined our faculty in "retirement"; and a host of other faculty favorites.

CHAPMAN COLLEGE

CHAMBER PLAYERS

CHAMBER PLAYERS

An organization has been set up at Chapman to form a nucleus for chamber music and solo instrumental performances at Chapman College and elsewhere in Southern California. The group is now two years old, having completed one season at Chapman College. Concert appearances and school engagements are scheduled at schools during the season, 1970-71.



NORMAN THOMPSON, piano, assistant professor of music, was assistant conductor and pianist with the Orange County Symphony from 1963 to 1966 and has been soloist with the Symphony, as well as making appearances and performing solo recitals each year with the Chapman Symphony Orchestra.

DAVID MARGETTS, violin, assistant professor of music, is a former member of the Los Angeles Philharmonic and concertmaster of the Orange County Symphony. He was concertmaster of the Chapman Symphony Orchestra in 1969-70 and was a member of the Roth String Quartet, former quartet-in-residence at UCLA.

THOMAS G. HALL, violist, associate professor of music, was principal violist at the 32nd Bach Festival at Carmel in 1970 and for five years was violist with the Illinois String Quartet. He holds a doctorate in music from USC and has been visiting artist and instructor in viola at several universities.

JOSEPH DI TULLIO, cello, has been a member of the Los Angeles Philharmonic for 14 years and has played regularly with the Warner Brothers and Twentieth Century Fox Recording Orchestras since 1942. He has been solo cellist with orchestras throughout the southland and gives private instruction at Chapman.

FOR FURTHER INFORMATION, WRITE MUSIC DEPT., CHAPMAN COLLEGE, ORANGE, CALIF.

Brochure from the 1970–71 Chapman Chamber Players season

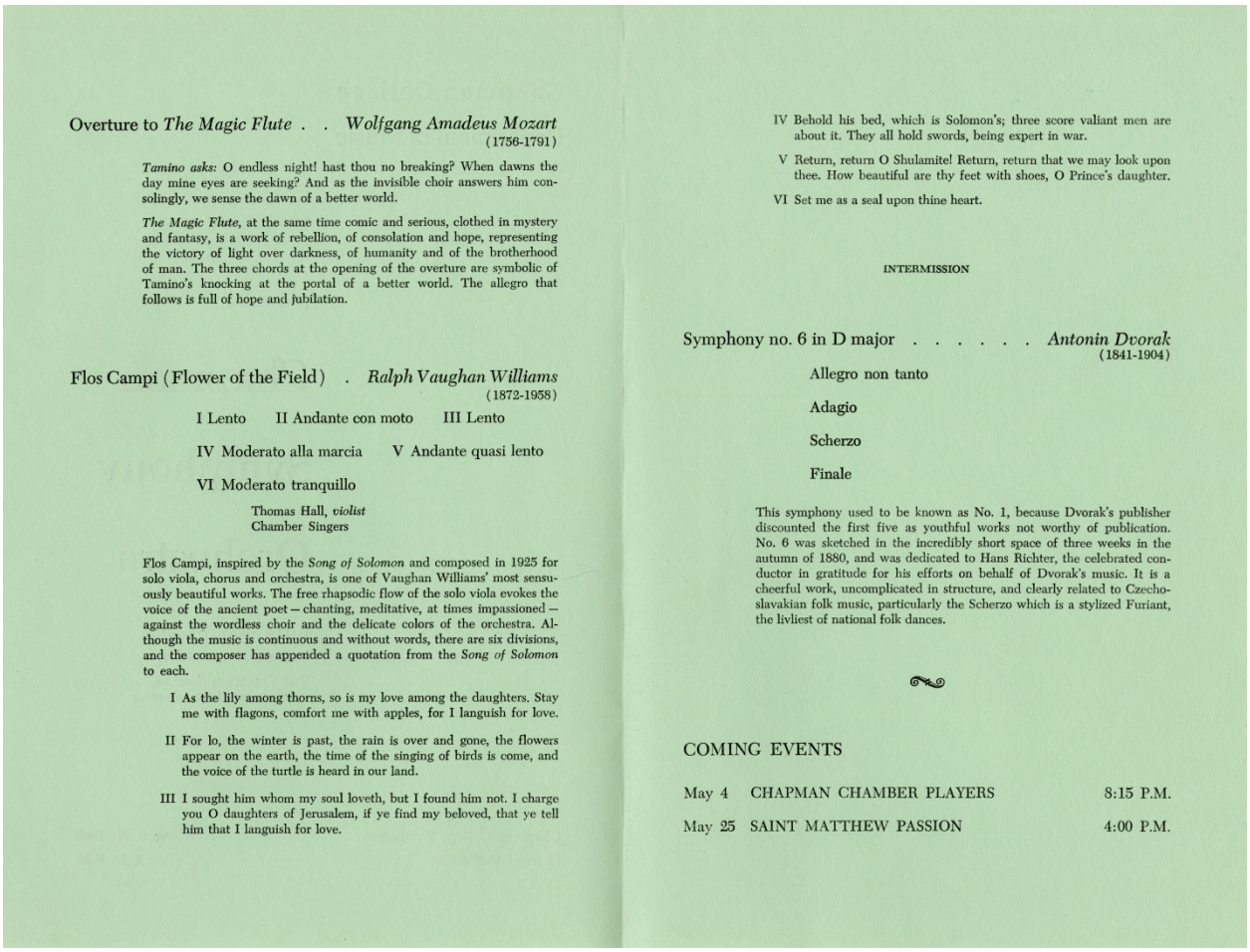
The flexible personnel did not detract from a certain stability; there was always a violist, and then there were really two violinists who were on the faculty for ten or more years: Mischa Lefkowitz (long-time Los Angeles Philharmonic first violinist) and David Margetts, who now makes his home in Provo, Utah. The cellist for many years was Marjory Enix. The Chapman Chamber Players failed to achieve financial support after 1996, which gave us a twenty-eight-plus-year career, on campus and off, presenting two different programs a year, mostly traditional chamber music repertory; some not so traditional with multiple benefits to students, faculty, campus, and community.

TT: Tell us about William Hall and John Koshak, your teaching colleagues at Chapman, who were often described in California as the "Face of Chapman."

TH: The choral conductor at Chapman for many years was William Hall. He had many "careers," and I have been involved slightly in just a few. Not blood related, he is months younger than I, and he was at Chapman when I arrived. He was doing a great deal of church music, which put us on opposite poles. Bill's strictly non-Chapman William Hall Chorale did major concerts of big choral-orchestra works like Britten's *War Requiem* and the Beethoven *Missa Solemnis* in and around the greater Los Angeles area—big churches mainly. When I joined the Chapman faculty, he made a serious effort to include me in the orchestras for these performances, which were frequent and frequently spectacular. I always thought I was included with reluctance on the part of contractors as I was never a part of the Los Angeles commercial player scene.

No matter how involved Bill Hall was with professional choral music and other enterprises, he always put his Chapman responsibilities first. He liked to do big choral-orchestra literature at Chapman too. *Flos Campi* was a natural; one January we performed the Vaughan Williams multiple times on tour, although it was difficult to coordinate those forces for an effective recruiting trip. Bill Hall, Chapman College, and an oboist friend (Dr. Donald Leake, my college roommate, prominent surgeon, and UCLA Professor of Surgery, who also commissioned Darius Milhaud's *Stanford Serenade*, for oboe and the Stanford orchestra) cooperated in commissioning three good-sized works for oboe: Double Concerto for Oboe, Viola, and Strings by Alice Parker; *Four Songs* (*Love Song Cycle*), a set of songs featuring oboe and choir by Robert Linn; and a bigger work for oboe, orchestra, and choir by Mark Volkert (Concerto for Oboe, String Orchestra, and Chamber Choir).

Speaking of recruiting, the Chapman director of instrumental activities during Chapman's developmental years was John Koshak. He enjoyed great energy and skill in many areas of constructive importance to the school, but professionally we had little interaction, with the exception of the *Harold in Italy* performances. I never saw a better orchestra conductor who excelled especially in working with high school honor orchestras; John's statewide and national prominence in music education and instrumental conducting was greatly helpful in developing our music department. His student recruiting and retention was remarkable, and I especially admired his ability to prepare average talent for above average accomplishments!



Overture to *The Magic Flute* . . *Wolfgang Amadeus Mozart*
(1756-1791)

Tamino asks: O endless night! hast thou no breaking? When dawns the day mine eyes are seeking? And as the invisible choir answers him consolingly, we sense the dawn of a better world.

The Magic Flute, at the same time comic and serious, clothed in mystery and fantasy, is a work of rebellion, of consolation and hope, representing the victory of light over darkness, of humanity and of the brotherhood of man. The three chords at the opening of the overture are symbolic of Tamino's knocking at the portal of a better world. The allegro that follows is full of hope and jubilation.

Flos Campi (Flower of the Field) . *Ralph Vaughan Williams*
(1872-1958)

I Lento II Andante con moto III Lento

IV Moderato alla marcia V Andante quasi lento

VI Moderato tranquillo

Thomas Hall, *violist*
Chamber Singers

Flos Campi, inspired by the *Song of Solomon* and composed in 1925 for solo viola, chorus and orchestra, is one of Vaughan Williams' most sensuously beautiful works. The free rhapsodic flow of the solo viola evokes the voice of the ancient poet – chanting, meditative, at times impassioned – against the wordless choir and the delicate colors of the orchestra. Although the music is continuous and without words, there are six divisions, and the composer has appended a quotation from the *Song of Solomon* to each.

I As the lily among thorns, so is my love among the daughters. Stay me with flagons, comfort me with apples, for I languish for love.

II For lo, the winter is past, the rain is over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in our land.

III I sought him whom my soul loveth, but I found him not. I charge you O daughters of Jerusalem, if ye find my beloved, that ye tell him that I languish for love.

IV Behold his bed, which is Solomon's; three score valiant men are about it. They all hold swords, being expert in war.

V Return, return O Shulamite! Return, return that we may look upon thee. How beautiful are thy feet with shoes, O Prince's daughter.

VI Set me as a seal upon thine heart.

INTERMISSION

Symphony no. 6 in D major . . . . . *Antonin Dvorak*
(1841-1904)

Allegro non tanto

Adagio

Scherzo

Finale

This symphony used to be known as No. 1, because Dvorak's publisher discounted the first five as youthful works not worthy of publication. No. 6 was sketched in the incredibly short space of three weeks in the autumn of 1880, and was dedicated to Hans Richter, the celebrated conductor in gratitude for his efforts on behalf of Dvorak's music. It is a cheerful work, uncomplicated in structure, and clearly related to Czechoslavakian folk music, particularly the Scherzo which is a stylized Furiant, the livliest of national folk dances.

COMING EVENTS

May 4 CHAPMAN CHAMBER PLAYERS 8:15 P.M.

May 25 SAINT MATTHEW PASSION 4:00 P.M.

Program from an April 27, 1969, performance of Vaughan Williams's Flos Campi *by Tom Hall*

TT: How about your studio teaching? I know from experience that a viola class is considerably different at a small/medium-sized liberal arts college than it is at a large conservatory! This is so important for aspiring college/university/conservatory teachers to understand.

TH: Over the years, I had an average of eight private students in any given semester. These included music majors with viola as their main performance medium and a senior recital as a graduation requirement. My viola students had various reasons for taking lessons, and I always was careful to understand why they were with me, why they were spending money, time, and effort to be a viola student. Some were in the orchestra and lessons were a requirement for participation. Others were expanding on previous viola experiences or satisfying general education requirements in humanities. Many were violinists expanding their horizons or conductors coming to grips with the mystery clef. At any rate, I tried to tailor the lesson experience to the student's expectations and level of viola background. Without exception, though, there was always a weekly practice assignment consisting of scale study, technical or physical expansion, and literature preparation. I liked to play (often duets) in lessons in order to give young players an idea of what kind of tone quality was possible and available. Emphasis in these areas varied with the student. I used viola literature guides, especially the Canadian string syllabus, for counsel about appropriate levels of difficulty. The Canadian

syllabus was generally in line with my own experience and judgment, and its recommended literature and editions were usually current and available.

Recently, there has been occasion to count Chapman music alumni who have earned doctorates. I was astonished to discover seven individuals whom I consider "my students" by virtue of extended work with me: one MD (he married another of my violist students), one musicologist, one psychologist (he actually gave a formal viola recital), three DMAs in viola (two with William Majors (1934–2011)—the great teacher at Arizona State University—and one with Donald McInnes, who teaches at USC).

TT: A measure of pride is not only natural but also healthy! Let's move on to some details that readers may not know: you served as Chair for the Chapman Department of Music from 1974–83 and 1990–91. During your tenure, Chapman became a "first choice" college for youthful California musicians who were looking for a school of music. The music school's student enrollment quadrupled, with an appropriate increase in faculty. Chapman attained membership in NASM (quite a feat and important for national recognition and reputation), and you were instrumental in the design and completion of two major music facilities. Many would run, perhaps flee, from that responsibility, but you took it on. Tell us a little about your background that prepared you to even consider such a challenge.

TH: At the USC School of Music, long ago, doctoral candidates needed to select a field of concentration for examination that was not musical. As it seemed I might work in that field, I chose "higher education." An obscure catalogue entry was "Administration of College Music (offered as needed)"; inquiries yielded that the class had not been offered for some time, and I would be the only student. Professor Brandon Mehrle, Associate Dean of Students, was the instructor; a busy, busy man. He was pleased to offer the class, and he said it would be fun but it would take a tremendous amount of my time, seeing that it was to be essentially self-taught. Further, we would need to meet only a few times during the school year. My assignment was to build a music school on paper covering every possible facet, large or small, of a functioning, prospering music school. I would choose everything: affiliation, size, students, budget, faculty, location, recruiting, facilities, accreditation, programs, etc., etc. He handed me a National Association of Schools of Music Handbook, suggested I acquire bulletins of some successful music schools, and said, "I'll see you in two weeks, with a good, healthy start." I enjoyed access to the complete office and personnel files or records of the USC School of Music. I learned a great deal from reviewing those files, not the least that academic correspondence can be gracious, elegant, efficient, and often funny.

I had just begun teaching at Chapman when I took this class at the end of my doctoral studies, and I came away from the class with a model of the Chapman College Music Department with the many problems and possibilities examined but guided by an experienced hand! Of course, the model didn't work exactly as planned, but it sure helped, especially in accreditation and state teacher requirements. Over the years at Chapman, decisions were made and directions taken that perhaps were more goal-directed than arbitrary or outer-directed; perhaps less buffeted by outsiders, especially concerning curriculum and budget priorities that were aided and nurtured by my positive experience with Professor Brandon Mehrle.

Readers can look for part two of this interview in the Fall 2013 issue of JAVS.