

Journal of the American Viola Society

Volume 34 2018 Online Issue



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Henze's Viola Sonata

Stamitz Concerto Cadenzas

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Journal of the American Viola Society

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On the Cover:
Ricard J. Tovar
Wine and Viola (2017)
Oil on canvas, 65 x 43 cm

"Wine and viola are two sources of subtle pleasures and delicate for our senses, but they can also alter our minds and emotions to open the way to the "joie de vivre" (joy of living)."

The artist, in addition to being a painter, is an amateur violist, and he plays in his spare time with his friends and his niece Anna in a small orchestra in his city in Spain. For more works by the artist, including several more featuring violas, please visit: <https://www.ricardtovar.net>



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As I write this, I both reflect and look forward to some exciting viola events. Coming out of the 2018 AVS Festival in Los Angeles and excitedly anticipating the 2018 IVC in Rotterdam, I am once again reminded of the wealth of ideas springing from within and around the viola community. When I talk about *JAVS* with

non-violists and non-musicians, many are surprised that there could be enough to say about a single instrument to constitute a journal. They clearly underestimate the vibrancy and richness of the viola community. With this in mind, we've assembled the articles in this issue to reflect this wealth of idea, each in its own, passionate way.

David Bynog, former editor and cornerstone of *JAVS*, provides us with a deeply-researched and clearly organized catalogue of published cadenzas for Stamitz's D major viola concerto. While pursuing this catalogue, you will be struck by the numerous ideas, musical styles, historical periods, and variety of viewpoints presented by each cadenza. By bringing together this multitude of cadenzas for a single concerto, this catalogue itself represents the wealth of ideas in the viola community: it showcases the diverse imaginations of violists from every part of the world and history, presenting a cornucopia of cadenzas and musical imagination. Additionally, this catalogue is an invaluable resource for students and performers seeking a new cadenza, or seeking inspiration for writing their own.

Among its many roles, *JAVS* is privileged to highlight great works for the viola, especially those that are underperformed. While Hans Werner Henze is in no way a minor composer, his Viola Sonata hasn't enjoyed as prominent a concert platform as have works by his contemporaries. Peter Sheppard Skærved, through his probing and expository article, shows us the richness of musical and expressive material in Henze's powerful single-movement sonata. Peter draws upon modern poetry, Renaissance music and instrument making, and his personal

relationship with Henze to explore the sound world and web of allusions encountered in the sonata. His article coincides with the release of his new recording of the sonata on Naxos, reviewed in this issue by Carlos María Solare. Peter's recording and article serve hand-in-hand to shed light onto this stirring work for viola and piano.

Kate Lewis, the editor of our In-the-Studio department, is herself a wellspring of ideas. Her article about organizing a Practice-a-Thon outlines its wide-ranging benefits, from increased studio camaraderie to charitable fundraising.

Even our cover artwork showcases the richness and diversity of the viola community. The artist, Ricard J. Tovar, in addition to being a painter is a violist who performs in his community orchestra in Spain.

Finally, this issue features Edward Gazouleas's touching remembrance of Michael Tree, one of the great violists and chamber musicians of the past century. I would venture to say that every violist reading this has been affected by Tree in some way, whether through his performances, recordings, or teaching. To bring my letter back full circle to another of our viola events, I remember a touching anecdote that Tree shared at the IVC in Cincinnati. As is well known, three of the Guarneri's members were violinists before founding the quartet, so they had to decide who would play viola in the quartet. When Tree was asked about how this decision was made, he simply replied, "I was the lucky one." Because of our vast and vibrant community, like Tree, we are all the lucky ones.

Sincerely,

Andrew Braddock
Editor

The David Dalton Viola Research Competition Guidelines

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

Eligibility:

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

General Guidelines:

Entries must be original contributions to the field of viola research and may address issues concerning viola literature, history, performers, and pedagogy. Entries must not have been published in any other publication or be summaries of another author's work. The body of the work should be 1500–3500 words in length and should adhere to standard criteria for a scholarly paper. For more details on standard criteria for a scholarly paper, please consult one of these sources:

Bellman, Jonathan D. *A Short Guide to Writing about Music*. 2nd ed. New York: Pearson, 2007.

Herbert, Trevor. *Music in Words: A Guide to Writing about Music*. New York: Oxford University Press, 2009.

Wingell, Richard J. *Writing about Music: An Introductory Guide*. 4th ed. Upper Saddle River, NJ: Pearson, 2009.

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

Judging:

A panel of violists and scholars will evaluate submissions and then select a maximum of three winning entries.

Entries will be judged according to scholarly criteria, including statement of purpose, thesis development, originality and value of the research, organization of materials, quality of writing, and supporting documentation.

Submission:

Entries must be submitted electronically using Microsoft Word by May 15, 2019. For the electronic submission form, please visit <http://www.americanviolasociety.org/Competitions/Dalton.php>.

Prize Categories:

All winning entries will be featured in the *Journal of the American Viola Society*, with authors receiving the following additional prizes:

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

2nd Prize: \$200

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



Hello my friends,

Here we are at the end of another year, one that saw the completion of a very successful 2018 AVS Festival, combined with the Primrose International Viola Competition. Many thanks to the faculty and staff at the Colburn School for their sponsorship of the PIVC and for

hosting the AVS 2018 Festival, and to AVS Past-President Kathy Steely for making the whole thing happen. The sessions were excellent, and our exhibitors went out of their way to cater to the attendees.

I hope you were able to make it to LA, but if not, there will be other opportunities. In fact the University of Tennessee in Knoxville will be hosting the 2020 AVS Festival. Our AVS President-Elect Hillary Herndon is the viola professor at the UT, and she and Ames Asbell, the festival coordinator for the 2020 festival will be collaborating to produce another excellent festival experience. Ames is already working on committees, budget, and all of the other things that go into making a festival a success. Stay tuned for more information on how you can apply to present, perform, or exhibit in Tennessee. Be sure to mark June 3–6, 2020 on your calendars.

AVS membership has increased to around 900 people. Our goal by 2020 is to reach 1000 members. It will be a push, but you can help us make it. Do you know violists who aren't full-time musicians, but like to play? Maybe you know someone who likes to compose, and has an interest in exploring viola composition but needs

to find out more about the instrument. Do you attend local viola events? Those events are good places to find violists who are active, but don't yet know about the AVS, or perhaps haven't been encouraged to check us out. The most effective way for any organization to build its membership is through word of mouth, and by having current members "talk up" the organization. Also, remember that we have a very inexpensive student membership, and any and all students are eligible for the \$28 per year rate. You are our most effective membership recruiters. We welcome violists of all stripes, composers for the viola, and in fact all people interested in the viola, regardless of their background.

Does your state, city, or local university have a viola organization? I would love to know about it so I can add it to our Local Viola Organizations page on the website. If you don't have one and would like help organizing one, contact me and I will send you some material to assist with the process.

As I close this letter I want to thank you personally for your continued support of the AVS. Membership is the lifeblood of any organization, and every member is equally important in sustaining the body that we call the American Viola Society.

Warm regards,

In Memoriam: Michael Tree

Edward Gazouleas

I studied with Michael Tree at Curtis in the early eighties and I remember taking a taxi with him in New York City once. He strode out into the middle of Madison Avenue in a swirl of oncoming traffic and flagged down a cab. The car stopped immediately and Tree flashed an impish grin. "I think I got his attention!" he said.

Michael Tree died on March 30 after a long career of getting people's attention. He was one of the founders of the legendary Guarneri Quartet and defined the role of the violist in the modern string quartet. In his hands, the viola was never an "accompanying" instrument. He drew attention to the beauties of the inner voice in the great quartet repertoire.

It was the tone, always the tone! Yes, he was a virtuoso of the viola, but it was the sound that drew you in and knocked you out. The first time I heard him play was a performance of Mozart's Divertimento for string trio. After a placid opening, I was unprepared for the explosion in the viola part in the eighth bar. I also have a vivid memory of a performance of Beethoven's Quartet op. 59 no. 1 in New York. It was the middle of the mighty Scherzo and the Guarneri was playing at a good clip. The viola part has a four-bar solo, fortissimo, all octave G's. Tree spun out in his chair to face the audience and played every note of those four bars downbow. The sound, articulation, excitement was enormous. He had a mad gleam in his eye. After the concert I saw him backstage and mentioned the "unusual bowing." His eyes flashed again and he said "well, sometimes these things happen on the spur of the moment."

Tree was a hugely influential teacher and I suppose all his students wanted to sound like him. I certainly did, but eventually I despaired. His sound was so extraordinary and so personal. What was it that was so distinctive? It had something to do with the judicious use of portato, vibrato and sometimes expressive intonation combined



Photo by Dwight Pounds

with an absolute and uncompromising contact of the bow on the string. He would have hated such an analysis. Sometimes I would try to figure out exactly what he was doing and ask him questions. He would laugh and say "tell me what I do, Ed, tell me what I do!" The truth is the instrument spoke and sang when he played. He liked to say that he enjoyed the "chocolate" sound of the viola and it was certainly dark when it needed to be, but it could also be a clarion call when that was needed. Thankfully, we still have the recordings. Listen to the Guarneri Quartet recordings of Smetana, Dvorak, Debussy to be immersed in Tree's artistry.

As a teacher, many of his students will remember the scientific attention to fingerings. He could be obsessive about a clean and articulate left hand. Extensions and contractions abounded and never a hint of glissando.

Well, almost never. I brought the viola part to Mozart Quartet K. 590 to a lesson once and we worked through it. We came to the beautiful tune in the viola part in the recapitulation of the first movement and he played something with a gorgeous, juicy slide. I looked at him in mock horror and he shrugged, "well, it's vocal" he said. It sounded like a Mozart Aria.

Michael Tree taught several generations of students at several schools but I think Curtis was closest to his heart. He had attended the school for ten years as a violin student of Zimbalist and talked about his teacher with warmth. He famously took up the viola when the Guarneri Quartet was formed. In fact, he was a virtuoso of both instruments and still performed as a violinist decades into the life of the quartet. He should be credited with raising the level of viola playing in his lifetime, and his legacy, both through his teaching and playing, will be felt for many generations to come.

Tree's teaching was always concrete and specific. You had to play in tune, vibrate every note, articulate, play with

a beautiful sound and phrase, phrase, always shape the line. The lessons were sprinkled with yiddishisms; on transposing octaves in Brahms Sonatas: "it's chutzpah to change the work of a great composer." When I vibrated too slowly: "Ed, you sound like an alte kocker." He laughed at himself a fair amount and when he used a word like "autumnal" to describe a Brahms Sonata he grinned and said "it's a good word to throw around now and then."

Unforgettable, funny, an artist. The world has lost a great musician and a great person.

Edward Gazouleas is Professor of viola at the Indiana University Jacobs School of Music. He was a member of the Boston Symphony orchestra for twenty-four years, and is a graduate of the Curtis Institute where he studied with Michael Tree and Karen Tuttle.

45th International Viola Congress, Rotterdam November 20–24, 2018



Dear fellow violists,

The Dutch Viola Society was founded only six years ago. But from the very beginning, it was our President Karin Dolman's explicit ambition to host the International Viola Congress (IVC) here in The Netherlands. After years of brainstorming and planning, we are now ready and eager for our turn!

So we invite you to the country traditionally known for its dikes, windmills, tulips and cheese, for this year's IVC. The city of Rotterdam, one of Europe's largest seaports, is known for its adventurous new architecture and down-to-earth, pull-up-the-sleeves mentality. In this spirit, we have chosen the congress theme "Exploring New Ways to Perform"—inviting fresh new views on the viola, its repertoire, performance practices and pedagogy.

We are pleased to note that this theme evoked nearly 120 proposals from all corners of the world, out of which 67 presentations were selected, involving more than 100 artists, composers, scholars and students. From the fjords of New Zealand to the fjords of Norway, from South Africa to South America and from Poland through Porto to Portland; styles ranging from baroque to avant-garde; and art forms including not only the essential music but also poetry, theatre, mime, video arts, and even . . . magic!

Furthermore, we are delighted to feature world-class artists Lawrence Power, Kim Kashkashian, Nobuko Imai, Atar Arad, and 2016 Tertis competition winner Tim Ridout. Together, they will bring a series of exquisite evening concerts, in and around Rotterdam's concert halls *De Doelen*.

Another key goal of the congress is to inspire violists of all ages to challenge themselves and learn new things. Accordingly, there will be a very extensive offering of interactive workshops and masterclasses in which to participate, as well as an open-entry viola orchestra.

Finally, at this year's IVC we will celebrate the 50th anniversary of the International Viola Society. This perspective provides extra incentives to reaffirm the ties between violists of all cultures throughout the congress week, including after-hour social events

Registration is now open on our website (www.ivc2018.nl). Together with co-host and DVS president Karin Dolman, I am humbled and proud at the prospect to introduce the world to our Dutch viola community, and vice versa. We are looking forward to receive you all in Rotterdam, in November!

Kristofer G. Skaug
Host and Chairman of the IVC2018 Organizing Committee

Website: www.ivc2018.nl
E-mail: ivc2018@dutchviolasociety.nl

Henze's Sonata for Viola and Piano: A Personal View

Peter Sheppard Skærved

I have been playing Hans Werner Henze's Sonata for Viola and Piano (1979) for eighteen years. My exploration of this extraordinary piece began with a performance in Hanover in 2000, as part of a concert where I played all of Henze's works for solo violin, violin and piano, and viola in one day, at the composer's invitation. This summer, I released my first recording of the sonata, with the violin sonatas, on Naxos (Naxos: 8573886). This follows two previous discs of the violin concerti, the first of which was nominated for a Grammy in 2007.

I make no apology for writing about Henze's music from a very personal point of view. It is quite impossible for me to write about his music dispassionately. Every aspect of his art, from its searing expression to its élan, are reflections of the composer's multi-faceted, complex personality. I was fortunate to work very closely with him from a comparatively young age, and to witness, at close range, how he poured himself into his music. Henze, who was incapable of writing a note which did not reflect his emotional and psychological states, demanded that his collaborating performers respond with complimentary candour and commitment.

Now that time has passed, I can more comfortably observe that there was a significant difference between the way that Henze worked with musicians one-to-one, and in larger, more professional circumstances. This observation holds true for many composers, and not just those who are or were active performers. Put simply, the more 'professional' the circumstances of creation, collaboration, rehearsal and performance, the less likely that something personal will be essayed, on both sides. This is a question of intimacy, and by its very definition, intimacy suffers when it is communicated in a public sphere.



Figure 1. Peter Sheppard Skærved, left, with Henze, right. Photo taken in Germany in 1989, when the author was 22 years old.

Henze's response to the players that he trusted was essentially private, but was revealed, if one chose to look listen and carefully, in his approach to the colour, timbre, texture and rhetoric of the music written for his close collaborators.

Sound Inspirations and the Origins of the Sonata

The sonata was inspired by the extraordinary sound and charisma of the violist Garth Knox. The work was premiered in the spring of 1980 at the Wittener Tage für neue Kammermusik by Knox with the pianist/conductor, Jan Latham-Koenig. The 'voice' of the viola in this sonata,

which ranges from cataclysmic tempest to terrifying purity, is a direct response to Knox's vision of sound.

Henze began work on his Sonata for Viola and Piano over the winter 1978–9, shortly after the completion of his ballet *Orpheus*. It's interesting what a flowering of string music there was around this work. He noted that his Violin Sonata (1976) was one of the pieces written “*en route* to the Orpheus music,” and the emotionally shattering quality of the Viola Sonata is to my mind, the result of its composition in the immediate aftershock of the completion of the Orpheus piece.¹ Henze began work on the sonata in the week after the party at his Knightsbridge home, which celebrated the completion of the stage work. Henze, like so many creative artists, suffered badly with depression in days after completion of large-scale projects. He wrote: “I started work on a sonata for the Scottish viola player, Garth Knox. Saturn entered the Tropic of Cancer, which made me think that things would now get better.”²

In addition to the influence of the young Garth Knox on the sound and drama of the sonata, I would like to suggest another, complex aspect to the vision of the instrument which this piece reveals.

The *concertante* work which most closely approximates Henze's writing for and framing of the viola in this sonata is to be found in the second movement of his Fourth String Quartet (1976). This quartet consists of four single-movement concerti for each quartet member in turn. The second movement of the quartet, “William Byrd Pavana,” reveals an approach to the viola which is, in its essentials, playing the same role as in the later sonata. The quartet was one of the set of three (nos. 3, 4, 5) which were inspired by the artistry of the young Concord Quartet, based in America. Henze had conceived of the idea of these quartets in November 1973, after hearing “these young performers playing Carter”.³ (He had been in New York to conduct his 1973 Viola Concerto, *Compases*, with Walter Trampler as soloist at Town Hall.) Of course, the viola player of the Concord Quartet was the visionary player John Kochanowski. Knowing Kochanowski's artistry well, I have the distinct impression that his playing, the trigger for the William Byrd-inspired purity of the viola movement in the quartet, later re-emerged in the Sonata, and perhaps again later, in the viola “consort music” which appeared in his opera *The English Cat*.

Interestingly, George Rochberg told me that this group of quartets inspired his own triptych, String Quartets 4, 5, and 6, also written for the Concord Quartet.

The nature of viola sound, as imagined by Henze, fascinated me from the very first time that I saw the score of this work. Again and again, I witnessed him reach for a certain purity in what he asked from viola players, and this is reflected in the writing of both the sonata and later works. What has not been documented, for instance, was the later impact of the playing of young violist Mark Theaker, on his writing in 1989–90. In 1989, Henze heard Theaker play Hindemith's *Trauermusik* with my Parnassus Ensemble in Gütersloh; he told me that the solo viola part in the *Agnus Dei* (later to become part of his *Requiem*) was written with Theaker's sound in mind (we premiered this under his baton at the Barbican in January 1991). It struck me that what he heard in Theaker's playing is the “red line” which runs through the Viola Sonata, a sort of keening innocence.

Figure 2. The Meares/Hardie viola. Photo courtesy of Benjamin Hebbert



The link to the Elizabethan sound-world of William Byrd also points to Henze's fascination with early music; it is difficult to hear his viola writing without hearing an echo of the sound of the viola da gamba. I kept this in mind when making my instrument choice for the sonata; it was recorded on a Richard Meares gamba (c.1680), cut down into a viola by Matthew Hardie. Like Henze's viola writing, which, however contemporary, never lost sight or sound of the quality of Renaissance music, this instrument preserves the ghost of the viol in its drastically altered form.

The Sonata

The opening of Henze's sonata uses a gesture which appears throughout his music: a hesitating rise and fall, off the beat (ex. 1). You might argue that this is not so dissimilar to the first violin entry in Elgar's Violin Concerto, and there's something in that; I find more in common between sensibilities of the two composers than might be expected, which may be as much to do with Henze's love of British art and culture as anything else. The rising-falling gesture can be also heard at the opening of the Sonatina for violin and piano which Henze wrote two years after the Viola Sonata. But, for me, the most powerful, or perhaps revealing, use of this trope, can be heard at the opening of the second movement of his Third Violin Concerto. This movement is based on the character "das Kind Echo" in Thomas Mann's novel *Doktor Faustus* (1943), which was very important to Henze. It's apparent that the Third Violin Concerto (1997) is a late flowering of the impulses which had produced the Viola Sonata. The essentially enigmatic nature of Henze's expressive writing reflects Mann's own observations, discussing "das Kind Echo," on the nature of language:

Words are made for praise and tribute, they have been granted the power to admire, to marvel to bless and characterise a phenomenon by the emotion it arouses, but not to conjure it up, to reproduce it.⁴

Henze's instrumental music is essentially vocal, pertaining to everything that the voice can do; it is vital to bear this in mind when shaping of lyrical material such as the opening statements of the sonata. Playing what is "on the page" does not reveal the essentially human nature of this music; it needs to be constantly moulded, sung, characterised, and dramatized. A merely respectful rendering of the text is not enough, and will not reveal the layers of narrative.

Before going any further, I feel obligated to call attention to the sense of duty which underpinned all of Henze's music-making. The circumstances in which he had become a composer imbued him with a lifelong sense of his obligations as an artist and human being. His *A letter to young artists*, written in 1981, clarifies this position:

There is a new task for your work, one that has never existed before, and has never been more urgent. Art must now take the side of the repressed, the humiliated, the offended. Art is to take the part of the weak and the poor, and to gain vigour and impulse from its need to be a voice for the oppressed.⁵

Working with Henze, I was struck by his expectation that the broadest range of human emotion and experience should be rendered as directly by composer and performer as possible. This range of expression was evident from his earliest works, reflecting the difficult environment in which his adult life began. There is no conflict, to my way of thinking, between the enigmatic, allusive nature of Henze's music and his demand that it

Example 1. Hans Werner Henze, *Viola Sonata*, mm. 1–5. The viola's opening rising and falling gesture.

Henze *SONATA per viola e pianoforte*. Copyright © 1980 Schott Music GmbH & Co. KG, Mainz, Germany. All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz, Germany.

communicate directly. He was best able to communicate this as a conductor. The magic of his conducting, was that he could shape silence, mould the air, it seemed; magic and passion poured from the spaces he found, and there were moments, performing with him, that I could imagine what it might have been like to be conducted by Richard Wagner.

The purity of voice hinted at above is only a character in the turbulent landscape of this work. Oppositions and contradictions in the sonata are heard early on, when the piano cuts loose by itself (m. 22; ex. 2). This driving energy, suggestion of violence, is a quality to which the viola responds, sometimes in kind, sometimes with resignation, throughout the work. This outburst introduces an element of desperation, which is heightened in the exchanges between the protagonists in the first section of the work. When the opening theme—Tempo primo—returns (m. 77), it is marked “ma molto irrequieto” (very restless); the music becomes increasingly

impassioned, vertiginous, even imperilled, as the players adopt apparently hostile positions. But their dispute suddenly resolves (m. 101, ex. 3a) with rapidly repeating quintuplets, handed, like a relay baton, to from viola to piano—a notable moment, as it marks the only moment of mutual courtesy in the piece. For a moment the music hovers in a suspended world; spectral harmonics glisten on the viola, balanced by Messiaen-like “crystal-chords” in the piano left hand, whilst the quintuplets in the piano right hand cast garlands across heaven (ex. 3b). (Note how these later return in different mien at m. 189.) But this concordat leads to a parting of the ways: the viola falls silent, and the piano soliloquy becomes an instrumental temper-tantrum (building on the first solo moment at m. 22), which erupts from mm. 115–130. In my mind, this a moment, recalls the Spartan virtuosity of Henze’s Piano Sonata (1959).

In our conversations, Henze and I often spoke of Alban Berg. At the same time that I was beginning

Example 2. Hans Werner Henze, Viola Sonata, mm. 22–30. An outburst of driving energy in the piano.

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Example 3a. Hans Werner Henze, Viola Sonata, mm. 100–103. The quintuplet figure passes from viola to piano.

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Example 3b. Hans Werner Henze, *Viola Sonata*, mm. 104–106. Spectral harmonics and crystalline chords join the quintuplet figure.

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my working relationship with Henze, I had initiated a correspondence with the great violinist Louis Krasner, who had commissioned Berg to write his Violin Concerto in 1935. My initial work with Henze coincided with my study of Berg and Schoenberg under Krasner in Boston. It was clear to me that the chorale used by Alban Berg in his Violin Concerto, “Es ist genug,” was never far from Henze’s mind when he wrote for string instruments. Berg’s concerto cast, and continues to cast, a long shadow over dramatic writing for strings. But it was the emotional drama of Berg’s Sonata for solo piano, op. 1—which was clearly in his mind when he wrote the viola sonata, both in its one-movement form and its drama—which provides a model both for the piano sound, and arching lyricism.

The pianistic outburst ends with a furious collapse down the keyboard, marked “martellando” (“hammering”—Henze was always very careful over his use of present and past participles in Italian). The storm subsides, and the violist, now *con sordino*, offers consolation with a drawn-out, two-part solo version of the opening gestures (ex. 4). Comfort, and comfort it is, is brought with a beautiful rocking, to and from a sweetly beating dissonance, B-natural/C. This is the closest that the writing comes to the viola of the Fourth Quartet; the loving use of dissonance evokes the spirit of the “English Cadence” with which the earlier homage to William Byrd is liberally drenched.

We now come to the mute heart of the sonata. The form is tripartite, with more than a hint of the palindromic. The section begins and ends with “un poco più mosso” segments, which are marked out by a device which Henze

loved: an obsessively rotating “machine.” Such machines can be found in many of his works, used for moments of enormous tension or drama, such as the end of the Seventh Symphony or in the Third Violin Concerto. They also make more mysterious appearances, such as the fleet-foot circling in the Capriccio movement of *Fünf Nachtstücke*, which he wrote for me in 1990. But here, in the viola sonata, an obsessively rotating ten-note piano figure (ex. 5) ushers in a twilight, even nocturnal world. Whenever we rehearse this section, I find, conversation turns to Gustav Mahler, most particularly in the *In der Nacht–Scherzo: Schattenhaft–In der Nacht* sequence at the heart of his Seventh Symphony. But here, Henze’s “Nachtmusik” seems highly ambiguous, as if Giuseppe Ungaretti’s famous opening of “Serenio” was crystallising into something, darker, colder: *frozen*.

Dopo tanta

Nebbia

a una

a una

si svelano

le stelle

(After so much

Fog

One

by one

the stars

reveal themselves)⁶

And so it proves: after a momentary rhapsodising, the music reaches its center, *molto lento*.

Example 4. Hans Werner Henze, *Viola Sonata*, m. 131. The viola's *con sordino* solo version of the opening gesture, with a sweet dissonance of B and C.



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Working with Henze, he demanded I take the stillness of his music very seriously. Like many composers of his generation, he had a tendency to mark slow tempos much faster than he really hoped to hear them. At the most frozen moment of the *molto lento* section, the piano holds a nine-part chord over four staves, and we are, it seems at T S Eliot's

At the still point of the turning world.
Neither flesh nor fleshless⁷

Henze gave a hint of where this might have come from, a reminder that, for him, the metaphysical drama of all his work reflected how he felt—his psychological state, his personal drama and dreaming. While Henze was writing this sonata, Europe was in the grip of a hard winter, from which it seemed, he could not escape in any country: “It was twenty degrees below zero. . . . [D]uring a raging gale I went for a walk in Hyde Park with Michael Vyner. . . . Deep Snow in London. I did not feel so good.”⁸

But the ice thaws, and with a “muovendo,” then “avanti” the music finds its way to the balancing rotating machine, and, it seems, the sun might come out again. “Saturn entering the Tropic of Cancer” it seemed, had come to the rescue.

The peroration of this middle “night-music” section comes as a shock (mm. 189). After a *Luftpause*, the piano reintroduces the quintuplet figures which initiated the central interleaving movements, but this time, with thunderous rumbling in the bass, before roaring their way up six octaves to hurl the viola into an unwilling cadenza. If anything, the change in color in the viola is more abrupt; going from the warm *forte* (played *con sordino*) of the previous ‘rotating’ passage, to, initially, the very same semitone figures played *senza sordino*. The effect is emotionally and coloristically a “rip-the-Band-Aid-off” moment (ex. 6). Ironically, and this may be serendipity, this is pure Schumann, evoking the opening of *In der Nacht* from *Fantasiestücke* op. 12. In my experience, Henze was ambivalent about Schumann,

Example 5. Hans Werner Henze, *Viola Sonata*, mm. 132–135. The ten-note “machine” in the piano.

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Example 6. Hans Werner Henze, *Viola Sonata*, mm. 187–190. The viola's drastic color change.



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so I would be careful, even now, about suggesting this! Henze loved beauty in all forms, including the beauty of unpleasant realisation. “Wake up” he seems to be saying. “That before, that was a dream . . . which is over. This is real life.” In many ways this aesthetic is close to W H Auden; the poet with whom he had collaborated—spectacularly—on *The Bassarids* (1964). In 1939, Auden had written:

Yes, we are going to suffer, now; the sky
Throbs like a feverish forehead; pain is real;
The groping searchlights suddenly reveal
The little natures that will make us cry.⁹

Henze suffered very much, with what Auden warned of in 1939. This sonata is part of his lifelong attempt to deal with that suffering.

Henze now pushes the viola player to the brink of unplayability, and over. Virtuosity and danger were something that fascinated him. He told me:

Why shouldn't instrumentalists get exhausted too—the composer did! The “almost impossible” is always interesting in music. It's a bit like a circus act—will she, or will she not, fall from the rope?¹⁰

Example 7. Hans Werner Henze, *Viola Sonata*, mm. 211–219. Four-part harmony in the piano while the viola sings to itself.

The musical score for Example 7 is divided into two systems. The first system (mm. 211–219) shows a piano accompaniment with four-part harmony in the right and left hands, and a viola line above. The tempo is marked "♩ = 72". The piano part features a complex, chromatic harmonic texture. The viola line is a single melodic line. The second system (mm. 215–219) continues the piano accompaniment and the viola line. The piano part maintains its complex harmonic texture, while the viola line continues its melodic development. The dynamic marking "sotto voce" is present in the piano part.

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One sphere the sonata inhabits is the psychologically fraught, “orphic” one. Henze wrote:

It is the experience of despair, madness and self-destruction on which the new tonal relationships are based, but on which now the full light of joy and happiness can now fall.¹¹

In some ways the extended cadenza-like section that follows (m. 203) is where the suffering is lessened, where reason returns, albeit temporarily. This is entirely unmeasured, marked “con impeto, e velocità.” This is the closest that the Viola Sonata comes to the virtuosic instrumental theatre of the Second Violin Concerto (1972). A tragedy of today’s hegemony computer-written scores is that composers are less likely to write such beautiful semi-space-time notated sections like this, where the timing and drama is held in creatively uneasy balance between the graphic layout of material on the staff and the ambiguity of the shards of rhythmic notation which find their way into the music. Henze’s use of this technique can best be described as a dramatic/emotional museum. All the gestures used, refer backwards and forwards to similar or related tropes in the piece; each of them must be played with character, which either chooses, or does not choose, to allude to the material or context from where they have been culled. In recent years, I have come to think of this as functioning most like one of the Cornelis Gijsbrechts’s (1630–1670) trompe l’oeil bulletin boards, where apparently unrelated material is tacked up, devoid of hierarchy and either fraught with, or shorn of its meaning.

After the cadenza section the two protagonists find what seems to be a moment of peace, although that I am not sure that I can say that they are reconciled (m. 211, ex. 7). Whilst the viola sings away to itself, the piano plays what might be described a sort of chorale in four parts in a strangely haunting symmetrical counterpoint (another Berg-ian allusion). This finds its way to the only notated silent whole measure in the whole work. Then follows a sequence of three “lyrical stutterings” (mm. 236–243) as the piece collapses towards its coda. Each of these might be read, or played, as attempts to reanimate the hopeful lyricism of the opening, as both players try and rediscover that spirit. Their attempts fail.

The coda (mm. 244–end) of the sonata begins with a Schoenberg-like ‘motto’ outburst from the viola alone, marked *Allegro marziale*, with measures alternating between three and five quarter-notes in length (ex. 8). The *marziale* gives more of a clue as to the attack which Henze imagined for these opening notes (C–F–F-sharp–B) than anything else, and the listener certainly will not hear an allegro as the shortest notes in this rising signal are half-notes. The viola resolves onto a dramatically re-articulated *mesa di voce* A, while the piano returns to the threatening material which it had introduced near the opening of the piece with freezing ferocity, setting up a final, unmeasured series of desperate statements which are utterly bereft of hope. Ironically, here we find the only gestures that the two instruments make together in the whole piece, the three curlew-like wailings, the last quiet statements of the work. And then the peace is obliterated by final ‘pile-driving’ piano chords, leaving viola in awful isolation on a top D, as the piano diminuendos, using a “pedal glissando,” which Henze marks (somewhat obscurely) with a dashed line curling upwards.

Example 8. Hans Werner Henze, *Viola Sonata*, mm. 244–248. The opening four notes of the coda.



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Example 9. Hans Werner Henze, *Viola Sonata*, m. [262]. The final chords in the piano.

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A few years after completing the sonata, Henze was thinking about using the solo viola again, this time in his *Barcarola* for orchestra. He noted:

more information, recordings and films, go to www.peter-sheppard-skaerved.com

Recall the final lines of Ingeborg Bachmann's *Lieder von einer Insel*:

A great fire will come
A flood which come over the earth.
We shall all be witnesses.¹²

It is no exaggeration to say that this is the landscape, the cataclysm, that the *Viola Sonata* reveals.

The sincerity and emotion of this great work for viola and piano takes me back to Henze's *Letter to young Artists*. It's as resonant today as the day that it was written:

Every verse you write, every painting you paint, every lesson you give, every bar of music you write or play, can be a move against those who want to reverse the wheel of history to use the power of the police and of blackmail to drag you back into their sullenness. . . . Don't lose heart!¹³

Peter Sheppard Skaerved is the dedicatee of over 400 works for violin, the ongoing result of a lifetime of collaboration. A Grammy nominee, he has released over 70 critically acclaimed CDs, including cycles of sonatas by Beethoven, Tartini and Telemann, and many of the works written for him. Peter performs globally, and recently gave the most northerly solo recital violin ever, on Svalbard! For

Notes

- ¹ Hans Werner Henze, *Music and Politics: Collected Writings, 1953–81*, trans. Peter Labanyi (London: Faber and Faber, 1982), 248–9.
- ² Hans Werner Henze, *Bohemian Fifths*, trans. Stewart Spencer (Princeton: Princeton University Press, 1999), 378.
- ³ Henze, *Bohemian Fifths*, 327.
- ⁴ Thomas Mann, *Doctor Faustus*, trans. by John E Woods (New York: Vintage International, 1999), 484.
- ⁵ Henze, "A Letter to Young Artists (1981)", in *Music and Politics*, 276–7.
- ⁶ Giuseppe Ungaretti, *A Major Selection of the Poetry of Giuseppe Ungaretti*, trans. Diego Bastianutti (Toronto: Exile Editions Ltd, 1997), 128.
- ⁷ T.S. Eliot, "Four Quartets," in *Collected Poems* (New York: Harcourt, 1991): 177.
- ⁸ Henze, *Bohemian Fifths*, 378.
- ⁹ W. H. Auden, "In Time of War," in *Journey to a War* (New York: Paragon House, 1990): 272.
- ¹⁰ Hans Werner Henze, *Conversations* (Royal Northern College of Music: Todmorden, Lancs and Arc Publications, 1999), 59.
- ¹¹ Henze, *Music and Politics*, 252.
- ¹² Henze, *Bohemian Fifths*, 380.
- ¹³ Henze, "A Letter to Young Artists (1981)" *Music and Politics*, 276–7.

A Catalogue of Cadenzas for Carl Stamitz's Concerto in D Major for Viola and Orchestra 1900–2015

By David M. Bynog

First published around 1774, Karl Stamitz's Concerto in D Major for Viola and Orchestra has become one of the pillars of the viola repertoire. It owes its widespread adoption, in part, to readily available modern editions, starting in 1900 when it appeared in Clemens Meyer's *Sammlung auserlesener und seltener Werke (aus dem 18ten Jahrhundert)*. Meyer included cadenzas for the first and second movements in his edition as did Paul Klengel, who edited the work for Breitkopf & Härtel in 1932. The early appearance of these two cadenzas—and their republication in later editions—has popularized them both, but violists have increasingly sought alternative choices.

Many alternative cadenzas do exist, and it is owing to frequent requests among the viola community that this catalogue of cadenzas has been created. Most of these cadenzas are easily obtainable; either available for purchase or freely accessible on the Internet. It is hoped that this catalogue will acquaint more violists with these cadenzas and allow them to choose the best cadenzas for their needs. It is also hoped that by exploring multiple cadenzas for the concerto that violists might be better equipped to compose their own.

USING THE CATALOGUE

The catalog is divided into these sections:

- IA. Cadenzas published as part of the complete concerto;
- IB. Cadenzas published independently from the complete concerto;
- II. Commercially produced recordings of the concerto.

SECTIONS IA AND IB INCLUDE THESE DETAILS:

Composer: Name of the composer.

Movements: Lists the movements for which cadenzas are available; also indicates number of versions if a composer provided multiple versions of a cadenza.

Editions: Provides bibliographic details of published editions; includes earliest edition from every identified publisher and select details about other imprints by the publisher. Section IB provides the title of the collection—and the concertos included—if the cadenza has been published in a grouping of cadenzas.

Note: Includes brief biographical information about the composer and pertinent information about the cadenza and edition.

Details: Includes an incipit for movements I and II; given the brevity of lead-ins, transitions, or embellishments for movement III, incipits are not included for this movement. Also includes total number of measures for each cadenza to provide a sense of the length and scope for each. (Accurately counting the number of measures can be problematic for a variety of reasons, and the totals should be considered approximate. The tutti resolution measures for movements I and II have been included in the counts.) References to measure numbers in the third movement correspond to the original measure numbers regardless of the actual measure numbers in any specific edition (several editions make alterations, including cuts or additions of music that alter the placement of the rondo theme).

Recordings: Includes the name of each violist who uses a cadenza and indicates which movement(s); full details about the recording can be found in Section II.

SECTION II INCLUDES THESE DETAILS:

Soloist: Name of the soloist.

Editions: Provides bibliographic details of the recordings; includes releases in multiple formats.

Movements: Includes cadenza details for each movement with one of these identifiers:

[**Name of Composer Listed in Section IA or IB**]: If a cadenza listed in this catalogue has been used, the composer and version is identified, along with any relevant notes.

None: The soloist does not play a cadenza in this movement.

Unidentified: The composer of the cadenza could not be determined.

Unpublished: The composer of the cadenza has been identified, but the cadenza has not been published and is not listed in section IA or IB.

Note: Includes various notes, generally regarding the cadenza or edition used on the recording.

SECTION IA: CADENZAS PUBLISHED AS PART OF THE COMPLETE CONCERTO

Composer: Borisovsky, Vadim (1900–1972)

Movements: 1, 2, and 3

Editions: Moscow: Muzgiz, 1962, 29692. (Edited by Vadim Borisovsky.)

Note: Borisovsky was a Russian viola soloist and viola d’amore player. He served as Professor of Viola at the Moscow Conservatory and as violist in the Beethoven Quartet for more than thirty years. The music indicates that the concerto has been “freely arranged for viola and piano with cadenzas by V. Borisovsky.”¹ Violists may have difficulty in recognizing the concerto from this “freely arranged” edition, as Borisovsky has made drastic alterations to Stamitz’s music. In addition to the second movement being transposed from D minor to G minor, more than 75% of the solo viola’s measures having some type of alteration.

Details: Mvmt. I: 58 measures



Mvmt. II: 10 measures (this cadenza cannot practicably be played in D minor)



Mvmt. III:

m. 37 cadenza: 1 measure

m. 93 cadenza: 1 measure

m. 165 cadenza: 6.5 measures

Composer: Haken, Rudolf (1965–) / Clemens Meyer (1868–1958)

Movements: 1 and 2

Editions: Urbana, IL: self-published, 2007; directly available from the composer.

Note: Rudolf Haken is an American viola soloist and composer who is on the music faculty of the University of Illinois at Urbana-Champaign. Haken indicates that the first-movement cadenza is “by Clemens Meyer, edited by Rudolf Haken,”² while the second-movement cadenza is “by Clemens Meyer, abridged and edited by Rudolf Haken.”³ This edition consists of the solo viola part only and indicates that it is “compatible with the piano score published by International Music Company (Meyer and Katims versions).”⁴

Details: Mvmt. I: 49 measures



Mvmt. II: 33 measures



Composer: Katims, Milton (1909–2006)

Movements: 1 and 2

Editions: New York: International Music, 1989, 3248. (Edited by Milton Katims.)

Note: Milton Katims was an American viola soloist, conductor, and arranger who served as music director of the Seattle Symphony and as Artistic Director of the University of Houston School of Music. He arranged and edited numerous compositions for viola that were published by International Music.

Details: Mvmt. I: 40 measures



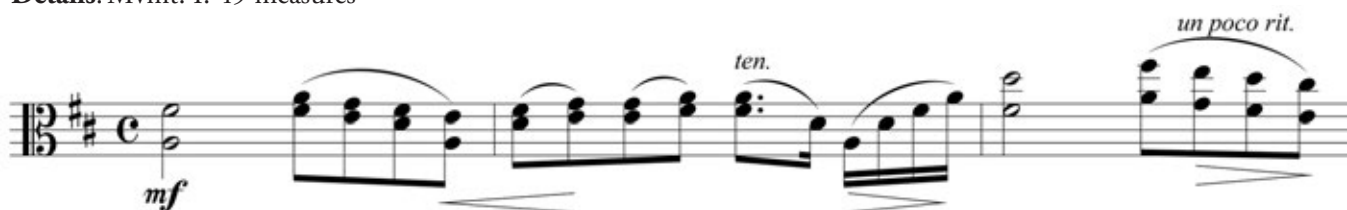
Mvmt. II: 15 measures



- Composer:** Klengel, Paul (1854–1935)
Movements: 1 and 2
Editions:
- Leipzig: Breitkopf & Härtel, 1932, E.B. 5580. (Edited by Paul Klengel.)
 - New York: Kalmus, n.d., 4315 (also later published under Belwin-Mills). (Edited by Paul Klengel.)
 - Kraków: Polskie Wydawnictwo Muzyczne, 1969, PWM 6663. (Edited by Jerzy Kosmala and Janusz Zathey. Piano reduction by Janusz Zathey.) (Later editions include the left-hand pizzicato in mvmt. III [notated by cross signs] in mm. 78–83.)
 - Saint Petersburg: Compozitor, 2013, 3596. (Viola part edited by Alexey Lyudevig.)

Note: Paul Klengel was a German violinist, violist, pianist, composer, and arranger who served as Professor of Violin and Piano at the Leipzig Conservatory. Klengel's cadenza was the second published version (after Clemens Meyer's) and has remained popular through continued reprints and inclusion in editions by other editors. In his edition, Klengel made substantial alterations to Stamitz's music, with more than 35% of the solo viola's measures having some type of alteration (ranging from changing one note to altering the entire measure, as well as deleting and adding measures).

Details: Mvmt. I: 49 measures



Mvmt. II: 17 measures



- Recordings:**
- Chiang, Victoria:** Mvmt. II
 - Christ, Wolfram:** Mvmt. II
 - Lipka, Alfred:** Mvmts. I and II
 - Lukács, Pál:** Mvmt. I
 - Penkov, Dimitar:** Mvmts. I and II
 - Pěruška, Jan:** Mvmt. I (modified, with a different opening section) and Mvmt. II (shortened, omitting the first five measures along with other modifications)
 - Schmid, Georg:** Mvmt. I (shortened and modified, with a different opening section) and Mvmt. II; Schmid largely uses Klengel's edition (with the substantial deviations from Stamitz's original), introducing additional changes, presumably Schmid's own (including a larger cut in mvmt. I than Klengel makes)

-
- Composer:** Klos, Wolfgang (1953–) / Paul Klengel (1854–1935)
Movements: 1, 2, and 3
Editions: Elmsford, NY: Music Minus One, 2011, MMO 4528, ISBN: 9781596158177. (Edited by Wolfgang Klos.)

Note: Wolfgang Klos is an Austrian violist who performs with the Vienna String Trio and serves as Professor of Viola at Universität für Musik und darstellende Kunst Wien. The Music Minus One edition does not identify the composer of the cadenzas, but the cadenza in the first movement is a reworking of Paul Klengel's. The brief, four

measure cadenza in the second movement, covering mm. 79–82 (tutti resolution), is not marked as a cadenza nor is there an “orchestra re-entry after cadenza” track on the accompany recording. In the third movement, Klos plays a cadenza/lead-in at m. 37 on the accompanying recording that is not printed in the edition.

Details: Mvmt. I: 41 measures



Mvmt. II: 4 measures



Mvmt. III:

m. 165: 3-note embellishment

Recordings: **Klos, Wolfgang:** Mvmnts. I, II (played an octave lower than printed), and III
Staneva, Elissaveta: Mvmt. I (modified at the end) and Mvmt. II (preceded by an extra note)

Composer: Levin, Robert D. (1947–)

Movements: 1 (2 versions), 2 (2 versions), and 3 (3 versions of 2 lead-ins)

Editions: Munich: G. Henle Verlag, 2003, HN 758, ISBN: 9790201807584. (Edited by Norbert Gertsch and Annemarie Weibezahn. Piano reduction by Johannes Umbreit. Fingerings and bowings by Jürgen Weber.)

Note: Robert D. Levin is an American pianist, musicologist, and composer who has held teaching posts at SUNY Purchase, the Hochschule für Musik Freiburg, and Harvard University. He has specialized in music of the Classical period, including reconstructions or completions of works by W. A. Mozart and J. S. Bach. The two versions of the cadenzas for mvmts. 1 and 2 are constructed and annotated so that portions from each cadenza can be combined in multiple ways (almost like a “Choose Your Own Adventure” book). This edition includes the left-hand pizzicato in mvmt. III (notated by circles) in mm. 78–83.

Details: Version I (Cadenza A)

Mvmt. I: 32 measures



Mvmt. II: 19 measures



Version II (Cadenza B)

Mvmt. I: 30 measures



Mvmt. II: 16 measures



Rondo

Version I (Eingang 1A) at m. 37: 7 measures

Version II (Eingang 1B) at m. 37: 5 measures

Version III (Eingang 1C) at m. 37: 9 measures

Version I (Eingang 2A) at m. 165: 17 measures

Version II (Eingang 2B) at m. 165: 10 measures

Version III (Eingang 2C) at m. 165: 3 measures

Embellishment at m. 85: 3 versions of a 1-measure embellishment are included at the bottom of page 9 of the solo part (not within the separate cadenza section)

Recordings: **Strauss, Michael:** Mvmt. II (Version I) and Mvmt. III: m. 37 (Version I), m. 85 (First Embellishment), and m. 165 (Version I; truncated, using the opening only)

Composer: Meyer, Clemens (1868–1958)

Movements: 1 and 2

Editions:

- Leipzig: J. Rieter-Biedermann, 1900, [J R-B 2362?], *Sammlung auserlesener und seltener Werke (aus dem 18ten Jahrhundert)*, 2 vols.
- Leipzig: C. F. Peters, n.d., Plate 10434; Edition Peters 3816a. [Originally published c. 1925 as part of *Meister des Violaspiels. (18. Jahrhundert)* and subsequently published separately by Peters.] Available via IMSLP: [http://imslp.org/wiki/Alte_Meister_des_Violaspiels_\(Meyer,_Clemens\)](http://imslp.org/wiki/Alte_Meister_des_Violaspiels_(Meyer,_Clemens))
- New York: International Music, 1943, 542.
- Boca Raton, FL: Masters Music Publications, 1991, M 1660 (*Old Masters of the Viola*).

(All editions above edited and with a piano reduction by Clemens Meyer.)

Note: Clemens Meyer was a German violist, composer, and musicologist who studied with Hermann Ritter and played viola at Bayreuth in the Richard Wagner Festival. In addition to composing original works for viola, he published several early compilations of viola music and is responsible for the shortened *Fantasie* version of J. N. Hummel's *Potpourri*. Meyer's cadenza is the earliest published cadenza for the concerto and has remained popular through continued reprints by Edition Peters and International Music.

Details: Mvmt. I: 34 measures



Mvmt. II: 2 measures (the entire cadenza consists of 1 lengthy measure, roughly equivalent to 38 measures)



Recordings: **Demeterová, Gabriela:** Mvmt. I (modified, using the beginning and later portions) and Mvmt. II (using snippets to form a brief cadenza)
Hosprová, Jitka: Movmts. I and II
Michalakakos, Michel: Mvmt. I
Wigand, Heinz: Mvmt. I (slightly modified at end) and Mvmt. II (slightly shortened, with a few notes omitted)
Zukerman, Pinchas: Mvmt. I (with slight modifications) and Mvmt. II (using snippets to form a brief cadenza)

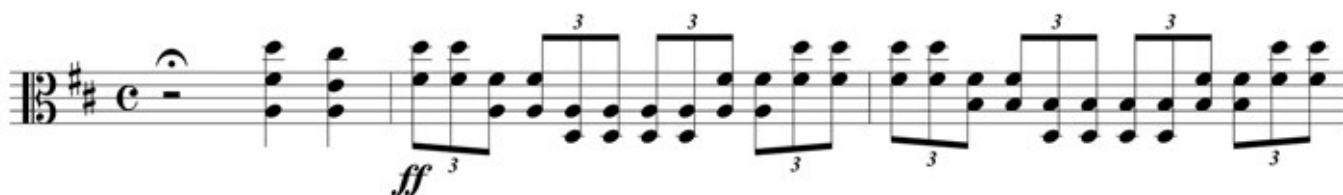
Composer: Pártos, Oedoen (1907–1977)

Movements: 1 and 2

Editions: Tel Aviv: Israel Music Institute, 1980, IMI 6227 (arranged by Oedoen Pártos for Viola and String Quartet); and IMI 6227A (arranged by Oedoen Pártos for Viola and String Orchestra).

Note: Pártos was a Hungarian-Israeli violist and composer who served as Principal Violist of the Palestine Symphony Orchestra (later the Israeli Philharmonic Orchestra) and as director of the Israel Academy of Music (later the Rubin Academy of Tel-Aviv University). This arrangement was made in 1939, and at least 50% of the viola's measures have some alteration, not counting the numerous changes of form (with added sections and alterations to the end of each movement). In the first and second movements, the orchestra accompanies the viola during the cadenzas, with the viola playing until the end. In the third movement, the form is altered with the insertion of a repeated B section and an added coda, resulting in the form: ABACABADA+Coda. Cadenza notations appear at m. 37, m. 93 (m. 101 in this edition), m. 37 (m. 138 in this edition; the additional B section), and m. 165 (m. 207 in this edition), though Pártos does not provide cadenzas.

Details: Mvmt. I: 28 measures



Mvmt. II: 12 measures



Composer: Polo, Enrico (1868–1953)
Movements: 1 and 2
Editions: Milan: Ricordi, 1935, E.R. 1762. (Edited and with a piano reduction by Enrico Polo.)

Note: Enrico Polo was an Italian violinist and composer who served as Professor of Violin at the Milan Conservatory. The edition describes this as a “free arrangement,”⁵ and Polo has made substantial changes to the work. More than 75% of the solo viola’s measures have some type of alteration, including deletions and insertions of sections as well as the elimination of the final rondo statement in the third movement.

Details: Mvmt. I: 34 measures



Mvmt. II: 31 measures



Recordings: **Katims, Milton:** Mvmt. II (with very slight modifications)

Composer: Primrose, William (1904–1982) / Paul Klengel (1854–1935)
Movements: 1 and 2
Editions: New York: G. Schirmer, 1979, 47974c. (Edited and with a piano reduction by William Primrose.)

Note: William Primrose was a Scottish-American viola soloist who held teaching posts at the Curtis Institute of Music, University of Southern California, Indiana University, and Brigham Young University. Primrose’s edition does not identify the composer of the cadenzas, but they are reworkings of Paul Klengel’s, with the second-movement cadenza being essentially the same. In his edition, Primrose made minor alterations to Stamitz’s music in movements I and II. In movement III, he eliminated the rondo theme at m. 93 and added a return to mm. 16–45 toward the end of the concerto, resulting in an ABACDABA form. He made additional alterations to the third movement, including incorporating some changes from Klengel’s edition.

Details: Mvmt. I: 26 measures



Mvmt. II: 16 measures



SECTION IB: CADENZAS PUBLISHED INDEPENDENTLY FROM THE COMPLETE CONCERTO

Composer: Arad, Atar (1945–)

Movements: 1 and 2

Editions: *Atar Arad Collection (Cadenzas to Hoffmeister, Stamitz, and Paganini)*. Dubuque, IA: Fountain Park Music Publishing, 2000, CE091. Available to order at: http://atararad.com/score_collection.html. [Includes cadenzas for concertos by F. A. Hoffmeister (D Major), Karl Stamitz (D Major), and Niccolò Paganini (Sonata per la Grand Viola).]

Note: Atar Arad is an Israeli-American viola soloist and Professor of Viola at Indiana University. He originally composed these cadenzas for his recording of the work, eventually publishing them after repeated requests.⁶

Details: Mvmt I: 31 measures



Mvmt. II: 16 measures



Recordings: Arad, Atar: Movmts. I and II

Composer: Beams, Jasmine

Movements: 1

Editions: Self-published, [2012]. Available at: <https://drive.google.com/file/d/0B4SzqRb98Bm2Ri0ySUZ6QnZ1QzA/view>

Note: Jasmine Beams is an American violist who currently serves as solo viola in the Turku Philharmonic Orchestra.

Details: Mvmt I: 28 measures



Composer: Beyer, Franz (1922–)

Movements: 1 (2 versions), 2 (2 versions), and 3 (4 versions of lead-in at m. 37; 1 version of lead-in at m. 93, and 2 versions of lead-in at m. 165)

Editions: *Kadenzen zu Viola-Konzerten von Stamitz, Zelter und Hoffmeister.*

• Zurich: Eulenburg, 1971, E.E. 10014.

• Adliswil: Kunzelmann, [2010], GM 22.

[Includes cadenzas for concertos by Karl Stamitz (D Major), C. F. Zelter, and F.

A. Hoffmeister (D Major).]

Note: Franz Beyer is a German musicologist and former Professor of Viola and Chamber Music at the Hochschule für Musik und Theater München. Regarding the two versions of cadenzas for movements I and II, Beyer notes that “the first of these follow the example of Mozart’s cadenzas whereas the second in their structure, modulations, and extent point out that such extended forms are to be found as early as 1800.”⁷ In movement III, lead-in material has been included for m. 93—an atypical spot—which has been used on multiple recordings.

Details: Version I

Mvmt. I: 38 measures



Mvmt. II: 25 measures



Version II (alternative)

Mvmt. I: 50 measures [51 counting first fermata measure]



Mvmt. II: 33 measures



Rondo. Auszierungen der Fermaten (Eingänge)

1. Fermate Version I [m. 37]: 2.5 printed measures (1 measure of original “lead-in” material)
1. Fermate Version II [m. 37]: 2.5 printed measures (1 measure of original “lead-in” material)
1. Fermate Version III [m. 37]: 2.5 printed measures (1 measure of original “lead-in” material)
1. Fermate Version IV [m. 37]: 2.5 printed measures (1 measure of original “lead-in” material)

Eingang vom d-moll-Teil zum D.C. (ad lib., da keine Fermate am End diese Teiles) [m. 93]: 13.5 printed measures (11 measures of original “lead-in” material)

2. Fermate Version I [m. 165]: 10.5 printed measures (9 measures of original “lead-in” material)

2. Fermate Version II [m. 165]: 7.5 printed measures (5 measures of original “lead-in” material)

Recordings: **Chiang, Victoria:** Mvmt. I (Version II) and Mvmt. III: m. 93 and m. 165 (Version II)
Därziņa, Andra: Mvmt. I (Version II; slightly shortened, omitting five measures toward the end), Mvmt. II (Version I), and Mvmt. III: m. 93
Defant, Marcello: Mvmt. I (Version II)
Koch, Ulrich: Mvmt. I (Version II; shortened, with several omitted measures toward the end, along with other slight modifications), Mvmt. II (Version II; omits the first measure, along with other slight modifications), and Mvmt. III: m. 93 and m. 165 (Version I)
Michalakakos, Michel: Mvmt. II (Version II) and Mvmt. III: m. 93 (slightly modified, with additional notes at beginning)
Ono, Hisashi: Mvmt. I (Version II; slightly shortened, omitting four measures toward the end), Mvmt. II (Version II), and Mvmt. III: m. 37 (Version II), m. 93, and m. 165 (Version II)
Schlichtig, Hariolf: Mvmt. I (Version II), Mvmt. II (Version I; shortened—plays first four measures then cuts to two measures before tutti, played an octave higher), and Mvmt. III: m. 37 (Version IV; modified, with last two notes repeated), m. 93, and m. 165 (Version II)
Strauss, Michael: Mvmt. I (Version II; embellished with many additional double stops throughout)
Zimmermann, Tabea: *Concours de Genève [Geneva Music Competition]: 1982:* Mvmt. I (Version II; shortened, with several omitted measures toward the end, along with other slight modifications), Mvmt. II (Version II; omits the first measure, along with other slight modifications), and Mvmt. III: m. 93 and m. 165 (Version I)
Zimmermann, Tabea: *The Concerto in Europe:* Mvmt. I (Version II; shortened, with several omitted measures toward the end, along with other slight modifications, which are slighter than the 1982 Geneva version) and Mvmt. III: m. 93

Composer: Blendinger, Herbert (1936–)

Movements: 1, 2, and 3

Editions: *Kadenzen zu klassischen Bratschen-Konzerten.* Vienna: Doblinger, 1996, 03 518.
[Includes cadenzas for concertos by F. A. Hoffmeister (D Major), Karl Stamitz (D Major), G. P. Telemann, and C. F. Zelter.]

Note: Herbert Blendinger is an Austrian composer and former Professor of Viola at the Universität für Musik und darstellende Kunst Graz. About this collection, Blendinger writes that “with the exception of the cadenza to the Hoffmeister concerto, I played all these cadenzas myself in a large number of concerts with various orchestras and under prominent conductors in my solo career as a violist from 1961 to 1983. As a composer I made every effort to work in the style of the concerto in question, dispensing with elements of 20th-century musical language.”⁸

Details: Mvmt. I: 27 measures



m. 165 [labeled as being at m. 133: "nach T. 133"]: 16.5 measures

<http://ks.imslp.info/files/imglnks/usimg/0/06/IMSLP379387-PMLP39932-stamitz.pdf>

Details: Mvmt. I: 5 measures (but measure 2 is lengthy, roughly equaling 15–16 measures)



http://ks4.imslp.info/files/imglnks/usimg/e/ee/IMSLP340777-PMLP549615-K._Stamitz_Cadenza.pdf

Details : Mvmt. I: 59 measures

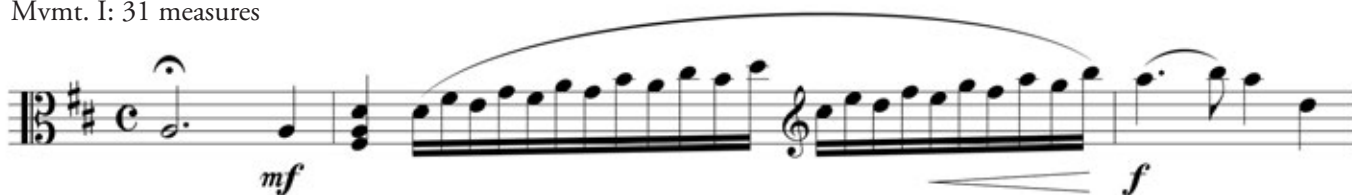


Composer: Hallmann, Dietmar (1935–)
Movements: 1 (2 versions), 2 (1 version), and 3 (1 version of lead-in at m. 37 and 1 version of lead-in at m. 165)
Editions: *Kadenzen zu Konzerten für Viola und Orchester aus dem 18.-20. Jahrhundert.*
Leipzig: Martin Krämer, 2007, MVMC 7046, ISMN 9790501105861.
[Includes cadenzas for concertos by F. X. Brixi, Gyula Dávid, F. A. Hoffmeister (B-flat Major and D Major), Karl-Heinz Köper (*Violettavariationen*), E. H. Meyer (*Poem*), W. A. Mozart (viola transcriptions of Violin Concerto No. 3, K. 216 and Violin Concerto No. 4, K. 218), Karl Stamitz (D Major and B-flat Major), G. P. Telemann, Johann Baptist Vanhal (C Major), and C. F. Zelter.]

Note: Dietmar Hallmann is a German viola soloist who previously served as solo viola player in the Leipzig Gewandhaus Orchestra and as Professor of Viola and Chamber Music at the Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy.”

Details: Version 1: Movement 1

Mvmt. I: 31 measures



Composer: Hanesyan, Harutyun (1911–1987)
Movements: 1 and 2
Editions: *Cadences: concerto en ré majeur pour alto et orchestre de Karl Stamitz*. Paris: Éditions Max Eschig, 1962, M.E. 7321.

Note: Harutyun Hanesyan was an Armenian violist and composer. The title and year of publication for this work are taken from WorldCat. The currently available sheet music bears the title *Cadence pour le premier mouvement du “Concerto in ré majeur” de Karl Stamitz*, though cadenzas for both the first and second movements are included. It also bears an erroneous copyright date of 1913.

Details: Mvmt. I: 56 measures



Mvmt. II: 9 measures



Composer: Högström, Henrik
Movements: 1
Editions: “Cadenzas for 2 Viola Concertos: C. Stamitz, F. A. Hoffmeister.” MFA degree project, University of Gothenburg, 2012. Available at:
https://gupea.ub.gu.se/bitstream/2077/31964/1/gupea_2077_31964_1.pdf
[Includes cadenzas for concertos by Karl Stamitz (D Major) and F. A. Hoffmeister (D Major).]

Note: Högström is a Swedish violist who composed this cadenza as part of a thesis project with the goal “to have my own cadenzas that I can use when auditioning for jobs as a viola player in professional orchestras.... In practice, this limits the scope of my project to writing cadenzas for the first movement... It has been my experience that in auditions, you are never asked to play a cadenza to the 2nd movement.”⁹

Details: Mvmt. I: 47 measures



Composer: Isserlis, Annette (1953–)
Movements: 1 and 2
Editions: [American Viola Society], 2010. Available on AVS website:
<https://www.americanviolasociety.org/Resources/JAVS-Scores-Members.php>

Note: Annette Isserlis is an English violist who specializes in historical performance. She is a founding member of the Orchestra of the Age of Enlightenment and has held teaching posts at the Royal College of Music, Royal Academy of Music, and Royal Northern College of Music. Isserlis composed these cadenzas to accompany her article “Flourishes and Cadenzas in the Baroque and Early Classical Concerto,” published in vol. 26, no. 1, of the *Journal of the American Viola Society* (59–65).

Details: Mvmt. I: 41 measures



Mvmt. II: 32 measures



Composer: Kimber, Michael (1945–)
Movements: 1 and 2
Editions: [American Viola Society], 1996 and 2005. Available on AVS website:
<https://www.americanviolasociety.org/Resources/Solo-Viola-Members.php>

Note: Michael Kimber is an American violist and composer who served as Viola Professor at University of Kansas and played in the Kronos Quartet. Kimber's cadenzas were written in different years for different students to perform.

Details: Mvmt. I: 25 measures



Mvmt. II: 17 measures



Composer: Knight, Mark
Movements: 1, 2, and 3
Editions: *Cadenzas for Carl Stamitz Viola Concerto in D, op. 1.* [London]: Strings Attached, 1996.

Note: Mark Knight is an English violinist and violist who has held teaching posts at the Guildhall School of Music and Drama and the Royal Northern College of Music. Knight's cadenza for the third movement at m. 165 includes left-hand pizzicato.

Details: Mvmt. I: 45 measures



Mvmt. II: 21 measures



Mvmt. III:

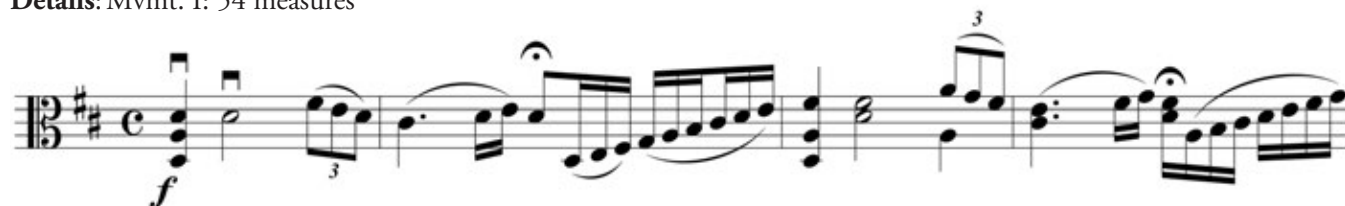
m. 37: 11 measures

m. 165: 34 measures

Composer: Kugel, Michael (1946–)
Movements: 1, 2, and 3
Editions: *Cadenze for Famous Viola Repertoire and Duo-Sonata for Violin and Viola.* Alain Van Kerckhoven Éditeur, 2005, AVK134.
[Includes cadenzas for concertos by J. C. Bach/Henri Casadesus, F. A. Hoffmeister (D Major), Karl Stamitz (D Major), Ivan Khandoshkin/Mikhail Goldstein, Ignaz Pleyel (D Major), Alessandro Rolla (E-flat Major, op. 3, BI 545), and Niccolò Paganini (Sonata per la Grand Viola).]

Note: Michael Kugel is a Russian violist and composer who has held teaching posts at the Conservatorium Maastricht and at the Royal Conservatory, Ghent.

Details: Mvmt. I: 54 measures



Mvmt. II: 26 measures [27 counting first fermata measure]

Mvmt. III



m. 37: 3 printed measures (2.5 measures of original “lead-in” material)

m. 165: 9 printed measures (7.5 measures of original “lead-in” material)

SECTION III: COMMERCIALY PRODUCED RECORDINGS OF THE CONCERTO

1. Arad, Atar

Paganini/Stamitz/Hoffmeister: Viola Concertos. Philharmonia Hungarica, Reinhard Peters (conductor). Telefunken 6.42007, 1976, 33 1/3 rpm.

Mvmt. I: Arad

Mvmt. II: Arad

Mvmt. III: None

2. Chiang, Victoria

Stamitz/Hoffmeister: Viola Concertos. Baltimore Chamber Orchestra, Markand Thakar (conductor). Naxos 8.572162, 2011, compact disc.

Mvmt. I: Beyer Version II

Mvmt. II: Klengel

Mvmt. III: m. 37: Unidentified
m. 93: Beyer
m. 165: Beyer Version II

3. Christ, Wolfram

• *Virtuoso Viola Concertos*. Kölner Kammerorchester, Helmut Müller-Brühl (conductor). Koch/Swann 3-1331-2, 1987, compact disc.

• *Virtuoso Violamusik*. Kölner Kammerorchester, Helmut Müller-Brühl (conductor). Pädagogischer Verlag Schwann VMS 2060, 1978, 33 1/3 rpm.

Mvmt. I: Unidentified (but incorporates several measures from Klengel)

Mvmt. II: Klengel

Mvmt. III: m. 37: Unidentified
m. 165: Unidentified

4. Dârziņa, Andra

Hoffmeister/Stamitz/M. Haydn: Viola Concertos. Urban Camerata. cpo 777 986-2, 2015, compact disc.

Mvmt. I: Beyer Version II (slightly shortened; omitting five measures toward the end)

Mvmt. II: Beyer Version I

Mvmt. III: m. 37: Unidentified
m. 93: Beyer
m. 165: Unidentified

Note: The liner notes attribute the movement I and II cadenzas and movement III transitions to Franz Beyer.

5. Defant, Marcello

Stamitz, Hoffmeister, Dittersdorf: Concerti per Viola e Orchestra. Zandonai Ensemble. Symposium 1SCL0106, 1997, compact disc.

Mvmt. I: Beyer Version II

Mvmt. II: Unpublished (Defant)

Mvmt. III: m. 37: Unpublished (Defant)

m. 165: Unpublished (Defant)

Note: The liner notes list “Cadenza F. Beyer” for movement I, “Cadenza M. Defant” for movement II, and “Cadenze M. Defant” for movement III.

6. Demeterová, Gabriela

Carl Stamitz: Sinfonias Concertante in C & in D; Viola Concertos in A & in D. Czech Philharmonic Collegium, Ondřej Vrabec (conductor). Supraphon SU 3814-2, 2005, compact disc.

Mvmt. I: Meyer (modified, using the beginning and later portions)

Mvmt. II: Meyer (uses snippets to form a brief cadenza)

Mvmt. III: m. 37: Unidentified

m. 93: Unidentified

m. 165: Unidentified

Note: The liner notes list: “Publ.: Peters, Leipzig 1965, Pl. No. 11341” (the publication details for the Peters edition full score). The second-movement cadenza is modeled after Pinchas Zukerman’s version, using the same snippets from Meyer, with only a few note-changes, and the third-movement lead-in at m. 93 uses a chromatic passage similar to Zukerman’s. The third-movement embellishment at m. 165 matches Klos’s (which is likely coincidental).

7. Hosprová, Jitka

Martinů, Stamitz, Lukáš. Prague Chamber Orchestra. ArcoDiva UP 0073-2131, 2005, compact disc.

Mvmt. I: Meyer

Mvmt. II: Meyer

Mvmt. III: None

8. Katims, Milton

A Viola Recital. Joseph Levine (piano). IRC, 1970, 33 1/3 rpm (edition limited to 250 copies; mvmts. II and III only).

Mvmt. II: Polo (with very slight modifications)

9. Koch, Ulrich

- *Musik auf Schloss Schwetzingen*. Collegium Aureum. Harmonia Mundi HMS 30 840, 1967, 33 1/3 rpm.

- *Karl Stamitz: Concerto in D for Viola and Orchestra / Sinfonia Concertante in A for Violin, Viola, Cello, and Orchestra*. Collegium Aureum. RCA Victorla VIC 1339, 1968, 33 1/3 rpm.

- *Carl Stamitz: Sinfonies & Concertos*. Collegium Aureum. Deutsche Harmonia Mundi 05472774572, 1997, compact disc.

Mvmt. I: Beyer Version II (shortened, with several omitted measures toward the end, along with other slight modifications)

Mvmt. II: Beyer Version II (omits the first measure, along with other slight modifications)

Mvmt. III: m. 37: Unidentified

m. 93: Beyer

m. 165: Beyer Version I

10. Klos, Wolfgang

Music Minus One Viola: Carl Stamitz Concerto for Viola and Orchestra. Les Orpheistes Chamber Orchestra of Vienna, Joel Mathias Jenny (conductor). Music Minus One MMO CD 4528, 2011, compact disc.

Mvmt. I: Klos/Klengel
Mvmt. II: Klos (played an octave lower than printed)
Mvmt. III: m. 37: Unidentified
m. 165: Klos (minor embellishment)

11. Lambert, Paul

Valentini – Stamitz – Haydn: Concert de Concertos. Orchestre des Solistes de Liège, Géry Lemaire (conductor). Alpha DB 40, [1960s], 33 1/3 rpm.

Mvmt. I: None
Mvmt. II: Unpublished (Lambert)
Mvmt. III: None

Note: The recording includes some of the alterations from Klengel's edition as well as some additional changes (presumably Lambert's own). The second movement omits the concluding tutti, going straight from the cadenza into the Rondo. The liner notes list: "Soloiste: Paul Lambert (cadence de sa composition)."

12. Lipka, Alfred

Carl Stamitz: Konzert für Viola und Orchester D-dur, op. 1; Paul Hindemith: Der Schwanendreher. Rundfunk-Sinfonie-Orchester Leipzig, Herbert Kegel (conductor). Eterna 8 26 134, [1970], 33 1/3 rpm.

Mvmt. I: Klengel
Mvmt. II: Klengel
Mvmt. III: None

Note: Record jacket indicates "Kadenzen von Paul Klengel" and "Verlag: VEB Edition Peters, Leipzig."

13. Lukács, Pál

Pál Lukács, Viola [Works by Stamitz, Paganini, Hasse, and Kodály]. Orchester der Budapester Philharmoniker, György Lehel (conductor). Qualiton HLPX M 1026; MMX 555–556, [1963?], 33 1/3 rpm.

Mvmt. I: Klengel
Mvmt. II: None
Mvmt. III: None

14. Michalakakos, Michel

J. Ch. Bach/Hoffmeister/Handel/C. Stamitz: Viola Concertos. St. Christopher Chamber Orchestra of Vilnius, Donatas Katkus (conductor). EA 0501, 2005, compact disc.

Mvmt. I: Meyer
Mvmt. II: Beyer Version II
Mvmt. III: m. 37: Unidentified
m. 93: Beyer (slightly modified, with additional notes at beginning)
m. 165: Unidentified

15. Ono, Hisashi

Hindemith: Sonate für Bratsche Allein, op. 25-1. Masaki Mikuni (piano). Meister Music MM1230, 2007, compact disc.

Mvmt. I: Beyer Version II (slightly shortened; omitting four measures toward the end)
Mvmt. II: Beyer Version II
Mvmt. III: m. 37: Beyer Version II
m. 93: Beyer
m. 165: Beyer Version II

16. Penkov, Dimitar

- *Stamitz/Penderecki: Viola Concertos*. Sofia Symphony Orchestra, Vassil Kazandjiev (conductor). Gega New GD 250, [c. 2002], compact disc.
- *Masters of Classical Music, vol. 5*. Sofia Symphony Orchestra, Vassil Kazandjiev (conductor). Gega New GD 257, [c. 2008], compact disc.

Mvmt. I: Klengel

Mvmt. II: Klengel

Mvmt. III: None

Note: Back cover indicates “Cadences by Paul Klengel.”

17. Pěruška, Jan

- *Concerts for Viola: J. V. Stamitz and Sons*. Prague Chamber Philharmonic Orchestra, Jiří Bělohlávek (conductor). Panton 81 1422-2 131, 1995, compact disc.
- *J. V. Stamitz & Sons: Viola Concertos*. Prague Chamber Philharmonic Orchestra, Jiří Bělohlávek (conductor). Supraphon SU 3929-2, 2007, compact disc.

Mvmt. I: Klengel (modified, with a different opening section)

Mvmt. II: Klengel (shortened, omitting the first five measures along with other modifications)

Mvmt. III: m. 37: Unidentified

m. 165: Unidentified

18. Schlichtig, Hariolf

Hoffmeister/Stamitz/Zelter: Viola Concertos. Munchener Kammerorchester, Hariolf Schlichtig (conductor). Tudor 7087, 2002, compact disc.

Mvmt. I: Beyer Version II

Mvmt. II: Beyer Version I (shortened; plays first four measures then cuts to two measures before tutti, played an octave higher)

Mvmt. III: m. 37: Beyer Version IV (modified, with last two notes repeated)

m. 93: Beyer

m. 165: Beyer Version II

19. Schmid, Georg

- *Karl Friedrich Zelter: Viola Concerto in E Flat Major; Karl Stamitz: Viola Concerto in D Major, op. 1*. Saar Radio Chamber Orchestra, Karl Ristenpart (conductor). Musical Heritage Society MHS 740, 1967, 33 1/3 rpm.

- *Deux Concertos pour Alto: K. Stamitz–C. F. Zelter*. Orchestre de Chambre de la Radiodiffusion Sarroise, Karl Ristenpart (conductor). Erato STE 50261, 1980s, 33 1/3 rpm.

Mvmt. I: Klengel (shortened and modified, with a different opening section)

Mvmt. II: Klengel

Mvmt. III: None (but Klengel's edition has alterations leading up to m. 93 and m. 165 that sound like lead-ins)

Note: Schmid largely uses Klengel's edition (with the substantial deviations from Stamitz's original music) introducing additional changes, presumably Schmid's own (including a larger cut in mvmt. I than Klengel makes).

20. Staneva, Elissaveta

Hoffmeister/Stamitz/Telemann: Viola Concertos. Thracian Chamber Orchestra Plovdiv, Nayden Todorov (conductor). Gega New GD 334, 2007, compact disc.

Mvmt. I: Klos/Klengel (modified at the end)

Mvmt. II: Klos (preceded by an extra note)

Mvmt. III: None

21. Strauss, Michael

Music by Johann & Carl Stamitz. Camerata Chicago, Drostan Hall (conductor). Centaur CRC 2860, 2007, compact disc.

Mvmt. I: Beyer Version II (embellished with many additional double stops throughout)

Mvmt. II: Levin Version I

Mvmt. III: m. 37: Levin Version I

m. 85: Levin First Embellishment

m. 165: Levin Version I (truncated; using the opening only)

22. Wallfisch, Ernst

• *Karl Stamitz: Concerto in D Major for Viola and Orchestra, op. 1; Sinfonia Concertante for Violin and Viola with Orchestra.* Württemberg Chamber Orchestra, Jörg Faerber (conductor). Turnabout TV 34221, [1968], 33 1/3 rpm.

• *The Charm of the Classical Era.* Württemberg Chamber Orchestra, Jörg Faerber (conductor). Sine Qua Non MS 5007, 1977, 4 discs, 33 1/3 rpm.

• *Music from Prague, Vol. 1.* Württemberg Chamber Orchestra, Jörg Faerber (conductor). VoxBox CDX 5148, 1996, compact disc.

Mvmt. I: Unidentified

Mvmt. II: Unidentified

Mvmt. III: None

Note: Wallfisch uses the left-hand pizzicato in mvmt. III.

23. Wigand, Heinz

Telemann: Viola Concerto in G Major; Karl Stamitz: Viola Concerto in D Major. Pro Musica Orchestra, Stuttgart; Rolf Reinhardt (conductor). Vox PL 7540, 1960s, 33 1/3 rpm.

Mvmt. I: Meyer (slightly modified at end)

Mvmt. II: Meyer (slightly shortened, with a few notes omitted)

Mvmt. III: None

24. Zimmermann, Tabea

Concours de Genève [Geneva Music Competition]: 75 Years of Musical Discoveries.

Orchestre de la Suisse Romande, Kurt Brass (conductor). Claves CD 50-1411/15, 2014, 5 compact discs (live recording of mvmt. I only from 1982; performance of complete concerto available on YouTube at: <https://youtu.be/AaHRWcEfroU>).

Mvmt. I: Beyer Version II (shortened, with several omitted measures toward the end, along with other slight modifications)

Mvmt. II: Beyer: Version II (omits the first measure, along with other slight modifications)

Mvmt. III: m. 37: Unidentified

m. 93: Beyer

m. 165: Beyer Version I

Note: The cadenzas selected here correspond to those on the recording by Ulrich Koch (Zimmermann's teacher at the time of this performance).

25. Zimmermann, Tabea

The Concerto in Europe. European Community Chamber Orchestra, Dimitri Demetriades (conductor). Helios CDH88015, 1988, compact disc.

Mvmt. I: Beyer Version II (shortened, with several omitted measures toward the end, along with other slight modifications, which are slighter than the 1982 Geneva version)

Mvmt. II: None

Mvmt. III: m. 37: Unidentified

m. 93: Beyer

26. Zukerman, Pinchas

Pinchas Zukerman Plays and Conducts Viola Concertos. English Chamber Orchestra, Pinchas Zukerman (conductor). Columbia M 33979, 1976, 33 1/3 rpm.

Mvmt. I: Meyer (with slight modifications)

Mvmt. II: Meyer (uses snippets to form a brief cadenza)

Mvmt. III: m. 37: Unidentified

m. 93: Unidentified

APPENDIX: PUBLISHED PIANO REDUCTIONS WITHOUT CADENZAS

Stamitz, Carl. *Concerto in D-dur für Viola und Orchester, op. 1*. Winterthur: Amadeus, 1995, BP 750P. (Edited by Ulrich Drüner. Piano reduction by Willy Hess.) This edition includes the left-hand pizzicato in mvmt. III (notated by circles) in mm. 78–82 (but not in m. 83).

Musik für Viola I: Von Bach bis Stamitz [Music for Viola I: From Bach to Stamitz]. Editio Musica Budapest, 1984, Z. 12 846. (Compiled and edited by Gusztáv Szeredi S.; includes movement III only.)

Notes

1. K[arl] Stamitz, *Kontsert dlia al'ta s orkestrom*, ed. Vadim Borisovsky (Moscow: Muzgiz, 1962), 29692; translation by the author.
2. Carl Stamitz, *Viola Concerto in D Major, op. 1*, viola part ed. Rudolf Haken (Urbana, IL: self-pub, 2007), 10.
3. *Ibid.*, 14.
4. *Ibid.*, 1.
5. “Libera elaborazione.”
6. Atar Arad, [Preface to] *Atar Arad Collection* (Dubuque, IA: Fountain Park Music Publishing, 2000).
7. Franz Beyer, [Preface to] *Kadenzen zu Viola-Konzerten von Stamitz, Zelter und Hoffmeister* (Adliswil: Kunzelmann, [2010]).
8. Herbert Blendinger, [Afterword to] *Kadenzen zu klassischen Bratschen-Konzerten* (Vienna: Doblinger, 1996).
9. Henrik Höglström, “Cadenzas for 2 Viola Concertos: C. Stamitz, F. A. Hoffmeister,” (MFA degree project, University of Gothenburg, 2012), 5.

David M. Bynog is currently the Assistant Head of Acquisitions at Fondren Library, Rice University. He holds degrees in viola performance from Louisiana State University, where he studied with Jerzy Kosmala, and from Rice University, where he studied with Csaba Erdélyi and Roberto Díaz. A former editor of the Journal of the American Viola Society, he established the sheet-music publishing branch of the AVS and has published widely in the music and library literature.

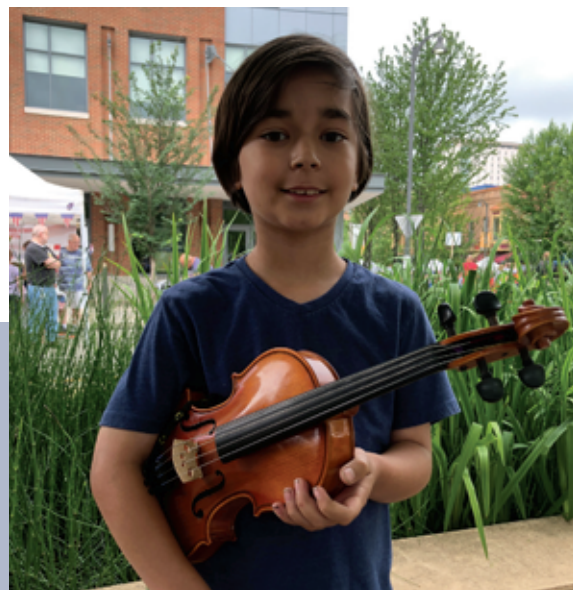
Organizing a Practice-a-Thon

By Katherine J. Lewis

In recent years, *JAVS* has been highlighting various outreach efforts of its members both locally and throughout the world. While not all teachers, performers, or students may have the necessary resources to donate performances, time, and materials to these programs, there are many other ways to help lend support through music. One such way for those who teach is to set up a Practice-a-Thon for your students. A Practice-a-Thon may have the same financial outcome as a successful crowd-funding campaign with the added benefits of encouraging and supporting practicing and drawing more attention to your studio or program.

Starting a Practice-a-Thon is very simple! A non-profit beneficiary is chosen and introduced to a group of students in a studio or music school. Students then have a week-long period to solicit family, neighbors, and friends to sponsor the number of minutes they will practice the following week. Sponsors can commit any amount per minute of practicing (typically an amount somewhere between a penny and a dollar per minute). The following week is the Practice-a-Thon week and the idea is that students should be extra motivated to practice more than normal as they keep track of and tally their daily practice minutes. At the end of the week the students contact their sponsors, collect their money, and collectively turn it into the program organizer.

In addition to the monetary reward for the charity, there are several other benefits of a Practice-a-Thon. First, students have extra motivation to increase their practice minutes during the Practice-a-Thon week as they are aware that their sponsors will know their total minutes at the end of the week. If scheduled before a major concert, the increased attention to practicing will benefit the performance. Additionally, students are able to learn how their small efforts can combine to have a larger impact on the non-profit of choice.



The 2018 Illinois State University String Project Practice-a-Thon raised over \$1600 for students in Música 100 x 35 (El Sistema Puerto Rico). Violist Joaquin Herrate (above) was the overall winner of both the number of minutes practiced and total money raised categories.

How long have you been playing the viola?

I have been playing the viola for 2 years.

Why did you choose the viola?

I chose the viola because I like the low notes of the violin, and the high notes of the cello, and the viola has both. Also, it was the most comfortable when I tried them out.

What is your favorite piece to play on the viola?

My favorite piece to play is Hedwig's Theme.

What do you like to do when you are not playing the viola?

When I am not playing the viola, I like to play soccer, do magic tricks, and practice fun math.

There are some considerations to keep in mind when organizing a Practice-a-Thon. First, it is best to choose a non-profit that has 501c3 status and a clear and appealing website. This way donors are more likely to commit larger amounts to the student, and checks can be written directly to the non-profit, eliminating the potential for any mishandling of money. Students in the Illinois State University String Project, a program with 130 3rd-8th grade string players, have been participating in Practice-a-Thons for many years. The students enjoy learning about the non-profit they are helping to support, and often are part of the decision-making process when choosing a beneficiary. The ISU String Project typically rotates charities between local non-profits which serve children in our community and programs such as *BLUME Haiti* or *Daraja Strings* which provide musical instruction to children in Haiti and Tanzania respectively. It's also possible that students in *El Sistema* programs or other non-profit low-cost music programs could fundraise for supplies or guest artists for their own program.

Studios with fewer students can still make a large impact with a Practice-a-Thon. Rhona Reagen, a Chicago-area based viola and violin teacher has been doing Practice-a-Thons with her students for many years. She offers prizes for the students who practice the most and raise the most money. She also has partnered with other studio teachers and offered a grand prize for the program with the largest

donation. Reagen cautions that students from families with limited means may have difficulty asking others to contribute to this sort of fund raiser. For large programs such as the ISU String Project which serves children of various socio-economic backgrounds, participation is voluntary and generally only a fraction of students participate. Public recognition at the Spring Concert is limited to the student with the largest number of practice minutes and the student who was the top fund raiser. When a charity that provides low cost or free string instruction to children is the chosen beneficiary, a Practice-a-Thon can have an even larger impact if you partner with a local music shop. Many shops may be willing to donate decommissioned rental instruments that still play well but may be a little worn out aesthetically. Students can also be encouraged to donate lightly used books, supplies, and strings.

With minimal effort, organizing a Practice-a-Thon can have a major impact both for the students involved and the non-profit organization.

Dr. Katherine Lewis is Associate Professor of Viola at Illinois State University and Master Teacher for the ISU String Project.

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Recording Reviews

By Carlos María Solare and Alex Trygstad



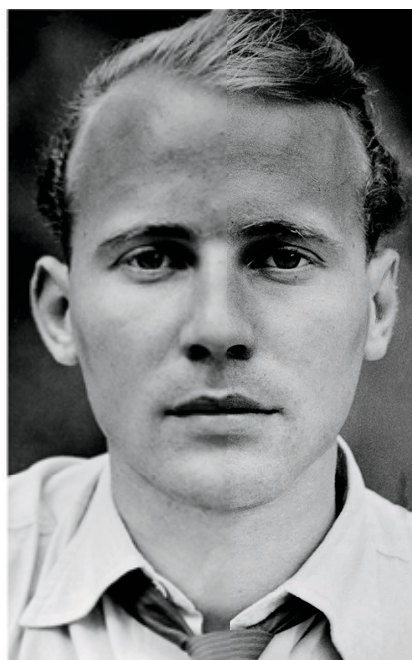
HENZE

**Violin and
Viola Works**

**Pollicino:
Violin Sonatina
Solo Violin Sonata
Violin Sonata
Viola Sonata**

**Peter Sheppard
Skærvæd, Violin
and Viola**

**Roderick Chadwick,
Piano**



Hans Werner Henze: Violin and Viola Works

Violin Sonatina (1979), Solo Violin Sonata (1977), Violin Sonata (1946), Für Manfred (1989), Peter Doll zum Abschied (1999), Viola Sonata (1979).

Peter Sheppard Skærvæd, violin/viola; Roderick Chadwick, piano. Naxos 8.573886

Written in 1978/79 for the young Garth Knox, Hans Werner Henze's Viola Sonata can't really be said to have entered the active repertoire. I don't recall hearing more than a very few performances over the past four decades, and to the best of my knowledge this is only its second recording (the first one, made in 1982 by Knox and Jan Latham-Koenig, was only published on an almost-impossible-to-find LP). All the more welcome is the present CD, made by someone who, like Knox, belonged from a relatively young age to the circle of musicians that worked closely with the composer.

Playing a 15 ¼ inch instrument intriguingly cut down from a viola da gamba, Peter Sheppard Skærvæd evinces a subtle ear for colors, often employing unscripted harmonics and "una corda" playing to fine effect. While

Knox's reading is almost uncannily exact in its realization of the score's rhythmic complexities, Sheppard is much freer, sometimes disconcertingly so if one is following the score. Of course, he has lived with the piece much longer than Knox had when he set it down for the short-lived label of Henze's own festival in Montepulciano, Italy, and his playing has the authority that only comes with such a long acquaintance.

As a whole, this vividly recorded CD offers a welcome overview of Henze's writing for strings throughout most of his creative life, from the classicistic Violin Sonata from 1946, when he was a student of Wolfgang Fortner, to a couple of short unaccompanied pieces written as memorials for deceased friends towards the end of the century. In between come the monumental unaccompanied Sonata from 1977, inspired by characters from the Orpheus myth, and a tuneful Sonatina from 1979 based on music originally written for the children opera "Pollicino" (Tom Thumb). Sheppard and Roderick Chadwick have the measure of the music throughout, and the whole project has obviously been a labor of love.

Reviewed by Carlos María Solare



English Works for Viola and Orchestra

Arnold Bax – Phantasy; William Walton – Viola Concerto;
Ralph Vaughan Williams – Suite for Viola.
Hong-Mei Xiao, viola; Budapest Symphony Orchestra.
Delos DE3486.

In the early decades of the twentieth century, English violist Lionel Tertis worked tirelessly to engage composers to write solo repertoire for the viola. His labors yielded a rich harvest of new works for the instrument after centuries of small returns. The three works on this album by Bax, Walton, and Vaughan Williams all enjoy some connection to this first great English viola protagonist.

Phantasy for Viola and Orchestra, by Arnold Bax, bears a dedication to Tertis. Bax's relationship with Tertis began in his early years as a student in piano and composition at the Royal Academy of Music where Tertis served professor of viola. In addition to this concert piece, Bax also composed a sonata for viola and piano that he and Tertis recorded. The three movements of the *Phantasy* are played attacca, beginning with a cadenza and followed more or less by a traditional fast-slow-fast scheme. As characteristic of English music from this period, Bax's melodies roll ever onward, perhaps like the endless waters surrounding the island country. At other times, the rustic roots of folk music, rife with pentatonic melodies and jaunty rhythms, break forth with nostalgia and playfulness. Hong-Mei Xiao engages both ends of this spectrum with great energy and ease. She has the astounding ability to maintain a sense of newness and

exploration throughout the sprawling melodies that wind through this twenty-minute piece, and is able to carry the listener on a riveting journey. The way she handles both *dolce*, emotion-laden themes and the virtuosic gymnastics of rapid double-stops and octaves enables the listener to hear the spirit of the music and of the violist for whom it was written.

The next work, the well-known concerto by William Walton, does not bear so rosy a connection to Tertis. Upon completing the concerto in 1929, Walton delivered it to Tertis, who promptly returned it. At the time, he apparently considered the musical language to be too problematic and disjunct, writing "I had not learnt to appreciate Walton's style"—an opinion he later renounced. In 1962, in an effort to improve the balance between soloist and orchestra, Walton revised the work by reducing some of the forces. This recording features the world premiere of the 1929 orchestration in the new edition by violist Christopher Wellington, edited in 2002 for Oxford University Press. Xiao's playing throughout exhibits a commitment to smoothness of phrasing and beauty of tone, perhaps at times at the expense of articulation and capturing the aggressive, abrupt nature of some passages. Nonetheless, her straightforward manner and steady phrasing (very little rubato within phrases) in the outer movements helps bring out this work's melancholic character. In the second movement, she fearlessly traverses the virtuosic heights, never shying away from the high registers and daring shifts. On the whole, we hear in this recording the precision of Walton's notations and the beauty of the long line.

The album closes with the delightful eight-movement *Suite for Viola* by Ralph Vaughan Williams, also dedicated to Tertis, who premiered the work. The amount of variety between movements—including a prelude, a jovial Christmas dance, a slow ballad, a feisty perpetual motion, and others—provides an enjoyable listening experience to anyone who ventures to sit down and take it in. In some ways, this piece is not as virtuosic or demanding on the listener as the earlier pieces on the album, but to those who know this piece, capturing its simplistic beauty requires great skill and poise, both of which we hear from Xiao's performance. This final work on the album provides a much-needed charming conclusion to the grandiosity of the preceding works.

Reviewed by Alexander Trygstad



STRONG SAD

Works by Jonah Sirota, Paola Prestini, Nico Muhly, Valgeir Sigurðsson, Robert Sirota, A. J. McCaffrey, Rodney Lister, and Mondegreen.

Jonah Sirota, viola; Kurt Knecht, organ; Molly Morkoski, piano; Nadia Sirota, viola.

Available for download at <https://jonahsirota.bandcamp.com/>.
National Sawdust Tracks

The long-standing tradition of expressing lament and sadness through the mournful tones of the viola finds its newest expression in this album by Jonah Sirota. The eight composers/ensembles who wrote elegies for this project are Jonah Sirota, Paola Prestini, Nico Muhly, Valgeir Sigurðsson, Robert Sirota, A. J. McCaffrey, Rodney Lister, and Mondegreen, the improv duo comprised of Jonah Sirota and Kurt Knecht. Hoping to shed a new light on the idiom of elegy, Sirota writes that “While some of these works may refer to lost friends and loved ones, this project will reaffirm that mourning is too important to save only for funerals, and that sadness, when given a chance to breath, can be our best path to deep and lasting contentment and joy.” He also adds that “We can’t have joy without sadness. We can’t be whole

without knowing our brokenness. Each of the composers on this record has offered their own beautiful, vulnerable response to a sadness. Let us learn to mourn every day a little. To help heal ourselves, each other, and this world.” These sentiments find profound expression in the range of musical styles, instrumentation, and length of pieces on this record. Each work in this collection seeks to express some truth about the reality of sadness in human existence. Together, these eight unique voices combine to create a chorus of expression, making it possible for anyone listening to find their own voice. The majority of these pieces find their musical language in a quasi-tonal idiom while a small handful reject tonality in their effort to communicate sadness. Additionally, each track features such variegated combinations of instruments, including two violas, viola and piano, viola and organ, and even viola with a loop pedal, rendering the experience of listening to the whole album both unexpected and exciting. Technological devices create fresh and potentially ominous atmospheres: *Remnant* by Valgeir Sigurðsson features a track of digitally-produced music over which Sirota improvises that is then subjected to further cutting and pasting, while *Vento e sole - Elegy for Jonah (un lamento fortepiano)* by Paola Prestini utilizes a live pedal loop that captures the introspective, repetitive, and solitary emotions that sometimes accompany mourning. Some pieces also employ a number of extended techniques including pervasive quarter tones (*Here Come the Waterworks* by A. J. McCaffrey) and percussive backbeats made by striking the instrument (*When You Lose You Win* by Jonah Sirota).

Sirota’s ambition to tackle such a monumental and diverse project is matched by his ability to achieve in his playing the range of emotions present in all of these pieces, especially through his deep tone, gutsy expression, and lush vibrato. This recording will give the listener a broader understanding and deeper experience of the various shades of sadness along the path to joy.

Reviewed by Alexander Trygstad



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(Continued on page 2)

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