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Chapter of
THE INTERNATIONAL VIOLA SOCIETY
Association for the Promotion of Viola Performance and Research

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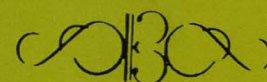
Spring 1991

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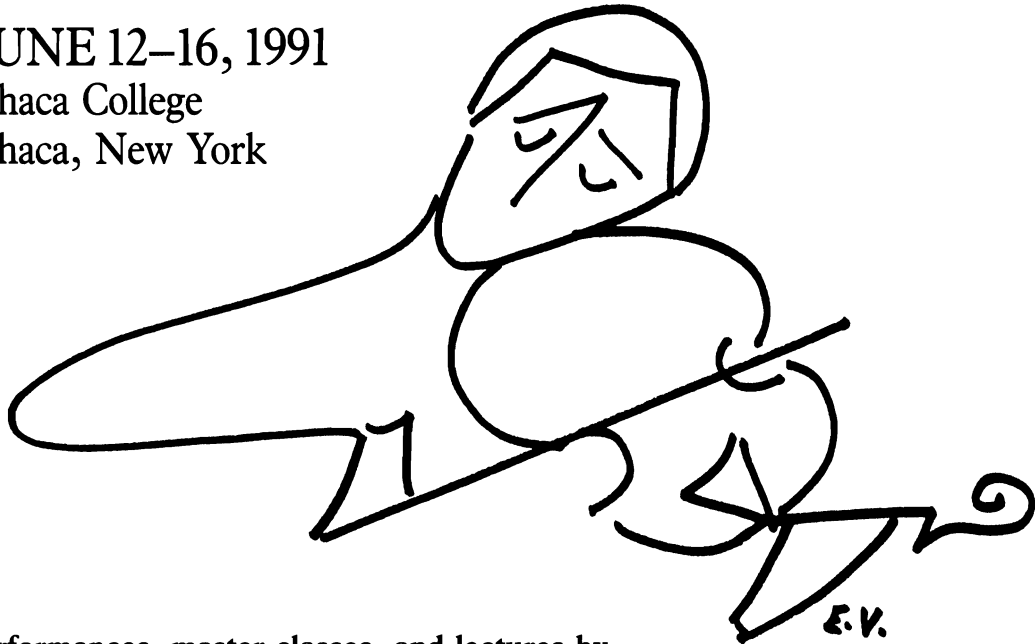


XIX INTERNATIONAL VIOLA CONGRESS

JUNE 12–16, 1991

Ithaca College

Ithaca, New York



Performances, master classes, and lectures by

Toby Appel, Alan de Veritch, Karen Elaine, John Graham, Jeffrey Irvine, John Kella, Jerzy Kosmala, Jesse Levine, Patricia McCarty, Donald McInnes, Cynthia Phelps, Lynne Ramsey, Karen Ritscher, Veronica Salas, William Schoen, Thomas Tatton, Emanuel Vardi, Katrina Wreede, and the Primrose Scholarship Competition winner.

Appearances by

Heidi Castleman, David Dalton, Watson Forbes, Jacques Francais, Lillian Fuchs, Rene Morel, Maurice Riley, David Rogers, and John White.

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makers' exhibition of instruments and bows.
The William Primrose International Scholarship
Competition will take place on June 11, 1991.

Illustration by Emanuel Vardi



An Invitation from the AVS President

It is indeed an honor for me to serve as president of the American Viola Society and in that capacity extend to you an invitation to join us for the nineteenth International Viola Congress at Ithaca College.

This congress, the first in the United States for the decade of the nineties, promises to be the most exciting yet.

We look forward to many memorable performances, master classes, and lectures presented by current greats, future greats, and legendary greats of the viola world—and to the opportunity to visit numerous exhibits, discuss ideas and suggestions for creating state and local chapters of the American Viola Society, and to enjoy the comradery of hundreds of violists sharing experiences and anecdotes on one of America's loveliest college campuses.

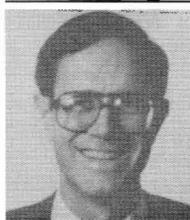
I don't know about you, but I can't think of any place I would rather be June 12–16. Looking forward to seeing you there!

Alan de Veritch



Toby Appel Has appeared in recital and concerto performances throughout North and South America. Has participated in the Santa Fe, Marlboro, and Mostly Mozart Festivals and has been a member of TASHI, Lenox, and Audubon String Quartets. Recordings on Columbia, Delos, Desto, Opus 1, and Musical Heritage. Faculty member of the Juilliard School of Music.

John Graham A well-known advocate of the solo viola repertoire. Recorded *Music for the Viola: A Twentieth-Century Anthology* for CRI. Has participated in the Marlboro, Chamber Music West, Santa Fe, and Aspen Music Festivals and performed with the Juilliard, Tokyo, American, Galimir, and Guarneri Quartets. Faculty member at the Eastman School of Music.



Jeffrey Irvine Professor of viola at Oberlin Conservatory of Music and violist of the Oberlin String Quartet. Member of the Aspen Music Festival faculty. Solo and chamber music recitals throughout the United States. Former co-principal violist with the New Pittsburgh Chamber Orchestra, Pittsburgh Ballet Orchestra and Opera Orchestra.

John Kella Lecturer and writer in performing arts medicine. Program coordinator, music rehabilitation program, the Miller Health-Care Institute for the Performing Arts, St. Luke's–Roosevelt Hospital Center, New York. Member of the Metropolitan Opera and American Ballet Theatre Orchestras. Professor of violin and viola, Manhattan School of Music, Preparatory Division.



Jerzy Kosmala Concertized throughout Europe, Canada, Soviet Union, and United States. Has been principal violist with several major orchestras in Europe and United States. Recordings on Orion, Vox/MGM. Former member of Krakow and Eastman String Quartets. Faculty member at LSU, National Music Camp in Interlochen, and artist in residence, Rome Festival, Italy.

Jesse Levine Professor of viola and chamber music at the Yale School of Music. Former principal violist of Buffalo, Dallas, and Baltimore symphony orchestras. Music director of the Norwalk Symphony Orchestra and the Chappaqua Orchestra and conductor of the Feld Ballet. Has appeared in recital, chamber music, and as soloist with orchestras in North and South America and Europe.



Patricia McCarty Assistant principal violist of the Boston Symphony Orchestra. Winner of the First Silver Medal and Radio Prize in the Geneva International Competition. Has performed throughout the United States and Europe in recitals and toured with Music from Marlboro and Boston Symphony Chamber Players. Recordings on Nonesuch and Northeastern. Faculty member at the Boston Conservatory of Music.



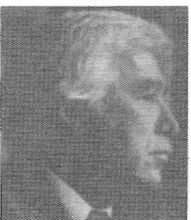
Donald McInnes Has appeared with the New York Philharmonic, Boston Symphony, Orchestre National de France, Pittsburgh Symphony, CBC Radio Orchestra, and others. Participates in Banff, Marlboro, Gstaad, Music Academy of the West festivals. Gives concerts and master classes worldwide. Recordings on Columbia, RCA, Deutsche Grammophon, Angel (EMI). Professor of viola at University of Southern California.

Cynthia Phelps Winner of the Lionel Tertis International Viola Competition, Washington, D.C., International String Competition, and Pro Musicis Foundation Award. Guest artist with Lincoln Center Chamber Music Society, the Boston Symphony Chamber Music Society, and Barge Music in New York City. Principal violist of the Minnesota Orchestra.



Karen Ritscher Founder of ViolaFest, a series of concerts featuring the viola in unusual compositions for solo, chamber music, and viola ensemble. Member of St. Luke's Chamber Orchestra, Orpheus Chamber Orchestra, Barge Music, and New York Philomusica. Professor of viola at the Mannes College of Music, the Manhattan School of Music, and SUNY Purchase.

William Schoen Former assistant principal violist of the Chicago Symphony Orchestra for 24 years. Was principal violist of Philadelphia Orchestra. Soloist with Chicago and Philadelphia Symphony Orchestras. Performed and recorded as a member of the Guilet, Claremont, Berkshire, and Chicago Arts Quartets.



Emanuel Vardi Received Recitalist of the Year award following Town Hall debut in 1942. Soloist with NBC Symphony, BBC, and London Symphony Orchestras. Juror in the International Tertis Competition in 1988. Recordings on MGM, Kapp, Dorian, Chandos, Musical Heritage Society, Vox, Columbia, and RCA. Professor of viola at the Manhattan School of Music and Temple University.

Katrina Wreede Violist with the internationally acclaimed Turtle Island String Quartet which performs, arranges, improvises, and composes jazz and "American vernacular" music. Teaches the viola section of the California Youth Symphony. On the staff at Santa Clara University.



History of the Ithaca College School of Music

Ithaca College was founded in 1892 as a conservatory of music. As the conservatory evolved into a college with expanded academic offerings, the programs in music retained their prominence. Today the School of Music, with a superb faculty, innovative programs, varied options, and outstanding facilities, is acknowledged as one of the best in the nation. The four-story Walter Ford Hall houses a 750-seat concert hall, a 150-seat recital hall, 94 practice rooms, recording facilities, and three electronic music studios.

Housing

Conference participants may select on-campus housing from either the College's garden apartment complex or a limited number of deluxe residence hall rooms. Deluxe residence hall rooms are air-conditioned, and have a private bathroom with shower. Stoves and refrigerators are available in common kitchen areas only, and are not intended for regular meal preparation. Garden apartments are similarly furnished but are not air-conditioned and include a full kitchenette. Participants must supply their own utensils. If you prefer to stay off campus, we will send you, upon request, a list of area accommodations.

Further Information

Questions regarding the registration process or accommodations may be addressed to the continuing education office; phone (607) 274-3143, 9:00 a.m.-4:00 p.m. Conference-related inquiries should be directed to Professor Mary Arlin in the School of Music; phone (607) 274-3350.

Dining

The prepaid meal plan provides three cafeteria-style meals a day, beginning with lunch Wednesday through a special farewell buffet brunch on Sunday. Meals may also be purchased on a cash basis in the dining hall, snack bar, and the on-campus Tower Club restaurant. The opening banquet and farewell brunch may also be purchased separately by including their cost with the other fees when registering.

Airline and Bus Service

Ithaca is served by Greyhound Bus Lines as well as by several airlines at the Tompkins County Airport. Hancock International Airport in Syracuse is about 60 miles north of Ithaca.

Special Airline Discounts

USAir has been designated as the official airline for the congress, and special discounts are available through Viva Tours USA. To receive this discount, please call Viva Tours USA, (800) 645-1084, Monday through Friday. Identify yourself as an attendee of the International Viola Congress.

XIX INTERNATIONAL VIOLA CONGRESS

REGISTRATION FORM

June 12–16, 1991

REGISTRANT INFORMATION

Please photocopy this form for additional registrations.

Name _____

Address _____

City _____ State _____ Zip _____

Day telephone () _____ Evening telephone: () _____

Name and institutional affiliation to appear on badge: _____

PAYMENT

Full payment must accompany this registration form. Make checks payable to Ithaca College. Remit in U.S. funds only. Payment may also be made by MasterCard/VISA by using the authorization form below.

Return this form with full payment before May 18, 1991 to:

International Viola Congress
Division of Continuing Education and
Summer Sessions
Ithaca College
953 Danby Road
Ithaca, NY 14850

MasterCard/VISA Authorization

Total amount due: \$ _____

Check one: ☐ MasterCard ☐ VISA

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Please print name as it appears on card _____

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MEMBERSHIP

Are you a member of: ☐ American Viola Society ☐ Canadian Viola Society
☐ International Viola Society

If YES, include membership verification.

If NO, additional \$25 required. \$ _____

REGISTRATION

Before May 18

After May 18

Full conference fees:

<input type="checkbox"/> Participant	\$110	\$120	\$ _____
<input type="checkbox"/> Student	\$ 55	\$ 65	\$ _____

Daily fees:

Check individual date(s) you plan to attend:

☐ June 12 ☐ June 13 ☐ June 14 ☐ June 15 ☐ June 16

<input type="checkbox"/> Participant	\$ 35/day	\$ 40/day	\$ _____
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<input type="checkbox"/> Student/spouse	\$ 25/day	\$ 30/day	\$ _____
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HOUSING

Registration and payment must be received by May 31 to assure housing on campus.

☐ I plan to stay on campus and I request the following housing:

☐ Garden Apartment, double occupancy, \$18 per person per night
(two night minimum) \$ _____

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(If no roommate is named, one will be assigned.)

☐ Garden Apartment, single occupancy, \$21 per night (two night minimum) \$ _____

☐ Deluxe room and bath, double occupancy, \$36 per person per night
(two night minimum) \$ _____

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(If no roommate is named, one will be assigned.)

☐ Deluxe room and bath, single occupancy, \$42 per night \$ _____

Arrival date _____ Time _____

Departure date _____ Time _____

☐ I plan to arrive on June 10 to participate in the Primrose Competition.

☐ I plan to stay off campus.

The Sheraton Inn of Ithaca, approximately 15 minutes from campus, has set aside a block of rooms at the reduced rate of \$61/double and \$69/single for conference participants. The hotel will provide a free daily shuttle to and from the College, and to and from the Ithaca Airport for their guests. Those staying at the Sheraton must make their own arrangements by calling for reservations before May 11, 1991. Be sure to tell the reservationist that you are an International Viola Congress participant to take advantage of the low rate. Contact the Sheraton Inn, One Sheraton Drive, Ithaca, NY 14850; telephone (607) 257-2000.

MEALS

☐ \$81 for entire conference period; lunch Wednesday through Sunday's farewell brunch.

Price includes opening banquet. \$ _____

☐ \$21 for opening banquet on June 12. \$ _____

☐ \$10 for Sunday brunch on June 16. \$ _____

Meals may also be purchased on a per-meal basis.

TOTAL AMOUNT DUE FOR REGISTRATION AND ACCOMMODATIONS \$ _____

THE CHANGING VIBRATO

by

Kirstan Harris

It is generally agreed that the origins of vibrato lie in the attempt to imitate the human voice. For this reason, Werner Hauck, violinist and professor at the Musical Academy in Kassel, West Germany, suggests that the idea of vibrato on stringed instruments came as early as the ninth and tenth centuries.¹ At this time, "all methods of ornamentation of modern singing technique were certainly in use: the apoggiatura, grace notes of all types, the mordant, the portamento (plica), . . . vibrating (tremolo)."² So when the first stringed instruments appeared in Western Europe during the ninth century, these terms were in general use and were naturally copied on these instruments.

As a first reference to vibrato on a stringed instrument, Hauck quotes the *Musica instrumentalis deudsch*, an instructional book on instrumental playing by Martin Agricola of Schwiebus published in 1545 (the fifth edition). The reference is to "Polish violins" which may have either come from Poland or been played especially well by Polish artists:

For that which is soft, dampeth the sound
And which is hard, maketh clearer the song.
Who, while their stopping fingers teeter,
Produce a melody much sweeter
Than 'tis on other fiddles done.³

Apparently the vibrato existed on stringed instruments even before the birth of the violin. From the sixteenth century, we also receive instruction from Ganassi: "At times a trembling of the bow arm, and [of] the fingers of the hand that holds the neck [of the viol] to make the mood conform to sad and afflicted music."⁴

Thomas Mace (1613-1709) in *Musick's Monument*, gives the following instructions for vibrato on the lute:

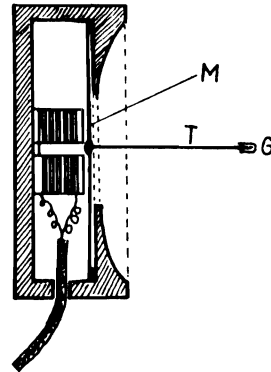
Strike your Note, and so soon as it is struck, hold your Finger (but not too hard) stopt upon the Place (letting your Thumb loose) and wave your Hand (Exactly) downwards, and upwards, several Times from the Nut, to the Bridge; by which Motion, your Finger will draw, or stretch the String a little upwards, and downwards, so, as to make the Sound seem to Swell with pritty unexpected Humour, and gives much Contentment, upon Cases.

He later adds that "It is another very Neat, and Pritty Grace; (But not Modish in these Days)."

Thus not only was the vibrato in use at this time, it was also subject to fashion.⁵

Minimis Marin Mersenne (1588-1648) quotes playing the lute with the ornaments of the violin.

As to the verre casse [vibrato], I am adding it here, although it is not used so much now as it was in the past, inasmuch as it has a very great charm when it is made quite properly. And one of the reasons that the moderns have rejected it is because the older ones used it almost all the time. But since it is as vicious to use it not at all as to perform it too much, it must be used in moderation. Its notation is ,. the preceding comma followed by a dot.

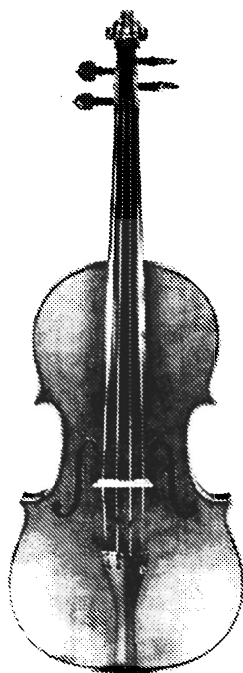




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And to perform it well, the finger of the left hand ought to be placed at the point indicated; and although the string will be played with the right hand, the left hand must swing with great violence, while raising it towards the head of the lute, and bringing it down towards the bridge without lifting the tip of the finger off the string in any fashion. But the thumb of the left hand must not touch the neck of the lute, when this ornament is performed, so that the action of the left hand may be freer in it.⁶

These unknown "older ones" apparently used something similar to the continuous vibrato most common today. Vibrato in the seventeenth century was not an integral part of the technique as it is today but was used as an occasional ornament.⁷

In addition, the old lute and viol players used another type of vibrato that resembles the "Goat's trill" used in the high positions. Marsenne also describes this type of vibrato in his *Harmonie Universelle* of 1621:

The strings must be softened by some quavering which ought to be done by the finger which is the closest to that which holds fast to the stop of the violin, so that the string may be nursed.⁸

Rousseau also commented on this type of "close shake": "it is used on all notes long enough to permit it, and it must last as long as the note."⁹ The "true" vibrato obviously originated in the trill and the trilling vibrato. The eighteenth century refers to vibrato as "tremolo," "tremulant" and "tremoleta."¹⁰

Hauck credits John Playford (1623-1686) and Christopher Simpson (1610?-1669) with first using the term "close shake" to refer to vibrato:

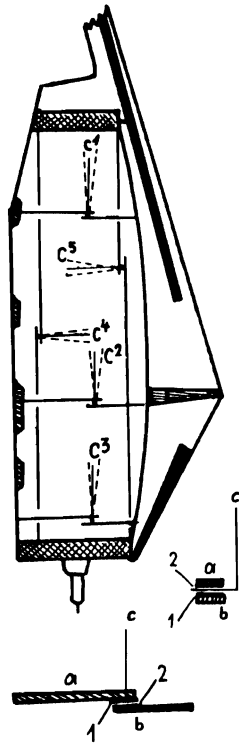
Close-shake is when we shake the Finger as close and near the sounding Note as possible may be, touching the String with the Shaking Finger so softly and nicely that it make no variation of Tone. This may be used where no other Grace is concerned.¹¹

German violinists in the late seventeenth century referred to vibrato with the sign "m." Merck uses this sign in his treatise of 1695, instructing the player to strongly press the left hand finger on the string as the hand moves.¹² At this time the vibrato was still used as a particularly prescribed ornament: "The complete revelation of vibrato as a vehicle for tonal beauty and technical aid came at a much later period of musical history."¹³

The eighteenth century offers more useful documentaries on the use of vibrato. In 1740, Geminiani wrote the first important treatise on vibrato specifically for the violin. He calls vibrato the "close shake" that adds the expressive qualities to the music.

This cannot possibly be described by Notes as in former Examples. To perform it, you must press the Finger strongly upon the String of the Instrument, and move the Wrist in Degrees, drawing the Bow nearer to the Bridge, and ending it very strong, it may express Majesty, Dignity, &c. But making it shorter, lower and softer, it may denote Affliction, Fear, &c. and when it is made on short Notes, it only contributes to make their Sound more agreeable and for this Reason it should be made use of as often as possible.¹⁴

In other publications, Geminiani refers to the vibrato as "tremolo."



The passage quoted above is from the 1751 edition; several lines were omitted in later editions of this work. Roger Hickman addresses the use of vibrato in his article, "The Censored Publications of *The Art of Playing on the Violin*, or Geminiani Unshaken . . . and when it is made on short Notes, it only contributes to make their Sound more agreeable and for this Reason it should be made use of as often as possible."¹⁵ Hickman credits Robert Bremner as the likely source of these alterations; a student of Geminiani, he differed from his mentor on several points. Bremner promotes using vibrato as an ornament but condemns its constant use: "This grace has a resemblance to that wavering sound given by two of the unisons of an organ, a little out of tune; or to the voice of one who is paralytic; a song from whom would be one continued tremolo from beginning to end."¹⁶ Although he admits that vibrato can add variety to a melody, he finds it especially harmful when used in harmony: "...the tremolo [vibrato]...will not only confuse the harmony to the hearers who are near the band, but also enfeeble it to those at a distance; for to these last, the performance of him who is applying tremolo is lost."¹⁷ For Bremner, truth and beauty lie in the "plain sound":

Would gentlemen lay aside the graces of the finger, for some time, even when playing alone, and attend to the plain sound, it will soon gain their affection; being of so bewitching a nature, that the more it is practiced, the more it will be admired. The bow hand too will thereby improve exceedingly. Those who feed upon the graces of the finger, seldom pay attention to the bow; in the judicious management of which, all power, taste and expression, chiefly consist.¹⁸

In fact, Geminiani is the only authority from the second half of the eighteenth century who prescribes continuous vibrato.¹⁹ Thus Boyden states, "[Vibrato] was generally restricted to certain contexts as an ornament. It was also primarily the property of advanced players and soloists. It is unlikely that orchestral players used it at all."²⁰ In the eighteenth century, the two extreme views which continue today were represented by Geminiani and Bremner which continue today.

The speeds described by Geminiani that evoke the different emotions are more specifically described by Tartini and Leopold Mozart. Tartini, in his *Tratto delle Appoggiature* of 1750, calls vibrato "tremolo," and equates it with the similar effect in the voice. Tartini probably did connect his violin playing with that of the voice, for he was known for his cantilena style--full of warmth and expression.²¹ Since Tartini was also an acoustician, he was concerned with specific principles:

The sound of a string is caused by an undulation which depends on the continuation of these vibrations. An imitation of this effect is produced artificially on the violin and cello by shaking a finger by wrist motions (strength or force of wrist) without lifting the finger from the string.²²

This action refers to an after-pressure of the finger that emphasizes the pulse of the meter. Tartini provides some exercises which demonstrate this approach:



He says, "This should always be equal and performed so exactly in time that the strength [i.e., finger pressure] of the vibrato occurs on the second of the two slurred notes marked with a 2 and the weak [lessened finger pressure] on the first marked with a 1."²³

Interestingly, Tartini did not allow for the combination of vibrato with "messa di voce":

This ornament is entirely excluded from the messa di voce in which one ought to imitate perfectly not only the human voice but the very nature itself of perfect intonation to a mathematical point, that is to say, that the intonation of the note in the messa di voce ought not to be altered at all as it would be in the vibrato or undulation of the voice, in which the intonation [pitch] is never at a fixed point but is slightly higher or lower [than notated pitch], although imperceptibly.²⁴

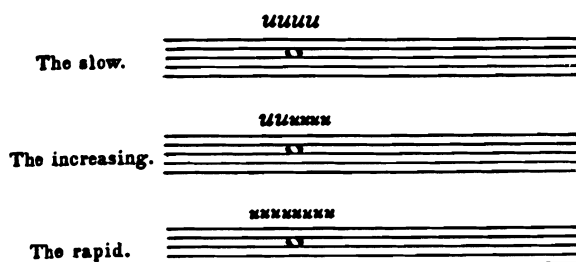
Tartini also describes a special kind of ornament that is a mixture of half trill and half vibrato:

Finally there is a species of trill which can be performed to best advantage of the players [of the violin]: the note above . . . is joined to the note below in such a way that the two fingers of the player never entirely leave the string. Consequently, one does not perform this trill by raising the trilling finger but by moving all the hand by a pulsation and, together with the hand, [moving] the trilling finger in a species of swiftly undulating movements with the force of the pulsation.²⁵

Leopold Mozart, in his *Versuch einer gründlichen Violinschule* of 1756, explains his version of the origin of vibrato:

The Tremolo is an ornament which stems from nature. . . . For this, nature itself is the teacher. If we strike a slack string or a bell, we hear a certain wavelike vibration (ondeggiamonto) after the tone had been struck. . . . This natural shaking is imitated on bowed instruments by pressing the finger down firmly on the string and by making a small motion with the hand. This motion should not be a sideways motion but should go forward and backward, from bridge to scroll and back. . . . Just as the remaining resonance of a struck string or bell does not produce one clean tone, but vibrates, a little higher, then a little lower, the forward and backward motion of the hand should imitate these intermediary tones. Since the tremolo is not one clean tone, but an undulation, it would be a mistake to play every note with a tremolo. There are such players who constantly shake to every note as if they had the palsy. One should employ the tremolo only in such places, where nature itself would produce it: namely if the stopped note would be a struck open string. . . . Every final note as well as every long sustained note can be ornamented with the "Tremolo."²⁶

Then Mozart distinguishes between three speeds of vibrato: slow, accelerating, and fast.



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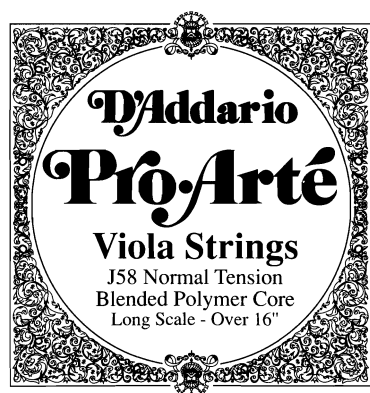
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The different sized lines represent exact durations. The larger lines represent eighth notes; the smaller notes represent sixteenth notes. This indicates that the vibrato came from the trill.²⁷ Martin suggests a few exercises to be played with tremolo that are very similar to those of Tartini.

Mozart comments on the subject of combining nuance, long notes, and vibrato:

In this first division in particular, as also in the following, the finger of the left hand should make a small slow movement which must not be sideways but forward and backward. That is, the finger must move forward towards the bridge and backward again towards the scroll: in soft tones quite slowly, but in loud rather faster.²⁸

He adds that the accelerating vibrato can be a great advantage before beginning a cadenza.²⁹

Spohr (1784-1859) describes vibrato ("quivering") as a "trembling movement of the hand along a line between the nut and the bridge" which should raise or lower the note only slightly.³⁰ It should be used sparingly and only in appropriate passages, mainly in passages of tender or impassioned character or to accent sforzandos. It "gives force and expression" to long, sustained notes and is useful for emphasizing crescendos and diminuendos (slow to fast and vice versa).³¹

In addition, Spohr also describes four treatments of vibrato:

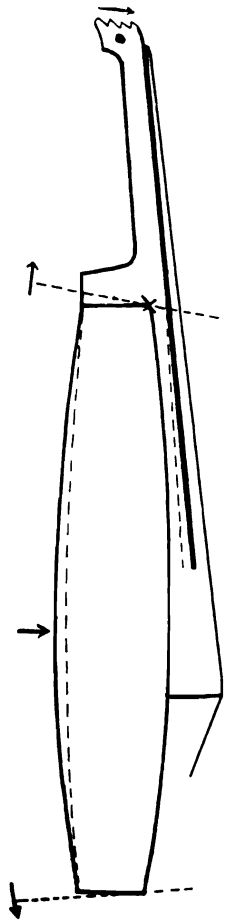
(1) The rapid, for intensifying passionate expression and adding vehemence to accentuated notes, (2) The slow, for imparting tenderness to sustained and pathetic melody; (3) and (4) The gradational, employed in the crescendo and diminuendo.³²

Because vibrato was becoming more free, Spohr's method for vibrato must have been thought unusual at the time the treatise was written in 1831. Although he allows for more freedom of oscillations compared to Mozart, he still places his discussion of vibrato under the title of "Written Embellishments." The following example shows how he related vibrato to dynamics:³³



The next treatise to be considered is Baillot's *L'art du Violon* of 1834. On the execution of the vibrato he writes:

Place one finger on the string while keeping the three others raised and swing the entire left hand with more or less moderate speed in a way in which this wavering or trembling of the hand imparts itself easiest to the finger. This undulation of the finger animates the expression which at times can be tender or pathetic. However, the swinging movement of the finger changes the pitch momentarily.³⁴



On the subject of when to use the vibrato he says:

Not to offend the ear, we should begin and end with a firm, pure tone. . . The vibrato, used with discretion, imparts to the tone of the instrument (something of) the voice in emotion. Such a means of expression is, in fact, very effective; but it may be used to excess. . . One should not make a habit of the vibrato and should use it only when expression demands it.³⁵

Baillot's conception of vibrato is more modern in its expressive and pedagogical qualities. He also mentions bow vibrato in his three methods of vibrato:

1. By pressing the bow upon the strings and, by degrees, repeating this pressure more or less quickly, more or less frequently.
2. By allowing the left hand to waver or tremble gently, so that this movement is transmitted to the finger on the string.
3. By employing both methods simultaneously.³⁶

Baillot's work is an accumulation of practices in use up to his day and "mirrors the true approach of the eighteenth century, its common views, its emphasis on the colorful and emotional." These practices can be regarded as a "revelation of past violinistic and interpretive practices which are frequently ignored or misinterpreted in our days."³⁷

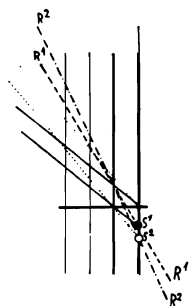
William Primrose provides some more contemporary views on the vibrato:

The application of one's tonal resources is what makes or mars the artist. There are string players who have a very rapid and continuous vibrato, always the same. Some listeners like this, but I become bored. It is like having pie and ice-cream for breakfast, lunch, and dinner. Then again, there are artists whose vibrato will alter considerably according to the passage they are playing. Ysaÿe, for instance, used to play whole passages with what he called "ton blanc," with no apparent vibrato. He used this sound in certain types of passages, while in other passages there was a very flowing vibrato. These were devices to express what Ysaÿe conceived was the soul of the music.³⁸

In his own playing Primrose alters his vibrato from one composer or style to another: "When I play Brahms, for example, something inside tells me to use a type of vibrato and to produce a sound that fits my concept of his music. . . It is an inner thing."³⁹

Primrose finds one of the "great enchantments" in string playing to be the difference in vibrato among great players such as Ysaÿe, Kreisler, Elman, Milstein, and Oistrakh. Milstein's approach "appears to have several notes in a row without vibrato in order to stress with vibrato the important note following. . . But even notes that are partly without vibrato have life in them."⁴⁰ Primrose taught that the hand should always be in motion, even in fast passages: "It does come out in the fast playing. I realize that this is a very subtle thing, and I can't explain it exactly. . . However, the sound of the mobile hand can be detected, and much to my satisfaction."⁴¹

"From our historical sources we can well assume that the vibrato in use in days gone by was nowhere near its present standard. It was much slower in rate, with an extent much wider than is now found to be desirable."⁴² When did the change take place? Joachim hardly ever used vibrato.⁴³ Leopold Auer strongly warned against its abuse:



In any case, remember that only the most sparing use of the vibrato is desirable; the too generous employment of the device defeats the purpose for which you use it. . . . As a rule I forbid my students using the vibrato at all on notes which are not sustained, and I earnestly advise them not to abuse it even in the case of sustained notes which succeed each other in a phrase.⁴⁴

Most sources will say that Kreisler was the first to use the continuous vibrato. Others claim it was already widely used but Kreisler expanded it by using it in all passage work. Hauck cites the year 1910 as the year of the emancipation of vibrato.⁴⁵ This is the year in which Siegfried Eberhardt's *Violin Vibrato*⁴⁶ was published, the first didactic work exclusively about the vibrato, and a new attitude toward vibrato as a means of artistic expression. The revolutionary quality of this work lies in its consideration of the physiological and psychological exposition of violin playing which had not before been addressed.⁴⁷ He discusses tone, beauty of tone and sonority, never disputing that tone is individual. The ideas Hauck emphasizes as most important are these: "(1) He asserts that vibrato acts as the main function of the entire technical equipment of a violinist, [and the] great importance of vibrato is to give the tone individuality, (2) he considers change of pitch, expressed as the number of vibrations per second, and also the balance of the entire technical apparatus necessary for this, and (3) he postulates the freely swinging vibrato function as a complementary freeing of the bow stroke, thus referring to the parallelism of the processes of movement on the right as on the left."⁴⁸

Will Crutchfield suggested an interesting catalyst that changed vibrato: gramophone. He reminds us how poorly the violin performed with the narrow frequency range of early recordings. The violinists':

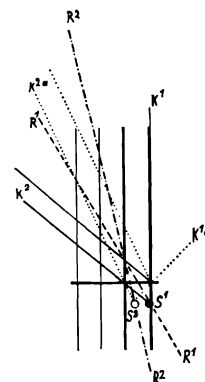
highest notes were uncomfortably close to the top of the machine's effective range, and so a great deal of the overtone structure that gives a sound its color was lost altogether. Notes an octave or more above the open E string have a hard time making it over the surface noise of the very earliest recordings--especially with the gut strings then in use. . . .⁴⁹

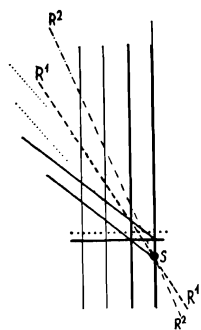
Since a great deal of the violin repertoire goes into a high range, many of these passages disappear on early recordings.

An increase in vibrato, however, gives a broader base for the overtone constellation, since more than one fundamental note is being sounded. The players who begin to use more prominent vibrato . . . also have more sheer sonic presence.⁵⁰

This essay does not attempt to cover all the historical changes that have occurred in the vibrato technique. We can perceive, however, that the vibrato has developed from an ornament used in only special places into an integral part of string playing--and, in fact, a very individual expression of each performer's personality.

Kirstan Harris is a graduate student at Brigham Young University in violin performance and pedagogy. She has studied with Percy Kalt and is presently a student of Nell Gotkovsky.





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17. Ibid.
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JAZZ IMPROVISATION ON THE VIOLA

by

Katrina Wreede

Most violists know the feeling of having played an instrument that doesn't quite suit them and then finding their true voice in the viola. I made the switch from violin to viola in high school, but it took another ten years, studies with several prominent teachers, including Louis Kievman, a degree in music performance, several professional principal chairs, and much soul searching before I found what really excites me in music: jazz and improvisation.

The well developed regimen of classical technique studies is a great help in learning to "speak" the jazz language. We string players have an easier time with the technical aspects of jazz performing than many musicians. Unfortunately, our training also leads the attitude that there is a "right" way to produce a sound, or draw the bow, or play a phrase; this is the major stumbling block to musical exploration for classical players. We miss the exhilaration of experimentation and self-expression limited only by the performer's imagination. Personal taste and background, the player's mood, note choices, rhythms, technical strengths or weaknesses, and even pitch become tools of expression confined neither by a composer's directions nor by stylistic constraints. Improvisation, especially in jazz, enables the player to be a composer in a very immediate, personal way, rather than an interpreter of someone else's ideas.

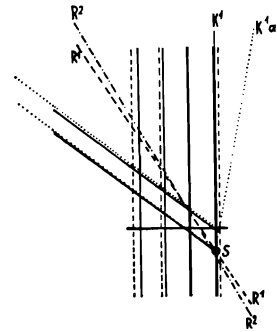
The Turtle Island String Quartet (TISQ) exemplifies the fusing of classical techniques and jazz traditions, composed parts and improvisation together with the backgrounds, personalities and influences of each member. The group builds on the individuality of each player's voice. In fact, many "charts" are identified by person, not by instrument, and frequently players trade sections because a passage suits a different player. All members arrange and compose

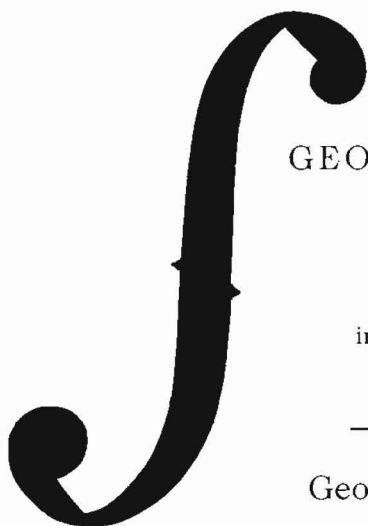
for the group, and members are free to re-compose their own parts in each other's music. This requires cooperation and respect, as well as a sense of adventure and a willingness to "get into each other's heads."

The intricate balance of personal expression, precise ensemble work, and joy in playing music that speaks our contemporary language has resulted in publicity and popular support for TISQ in the chamber music world as well as in conventional avenues of recognition, such as *People Magazine* and *Newsweek*, *The Today Show*, *Entertainment Tonight*, PBS: *The Lonesome Pine Special*, and several successful European tours for PBS, and a Carnegie Hall appearance scheduled for October, 1991.

Judging by the classical and jazz communities' enthusiastic response to TISQ, the public is eager to hear string musicians enter the realms of improvisation and contemporary, accessible music--not the million-and-one schmaltzy strings elevator music--but performances showing love for, understanding of, and facility with today's music. TISQ's workshops with young string players indicate the players' growing desire to express themselves by playing the everyday music they hear around them. And they want to improvise! Many experiment with rock-and-roll at home, but are afraid to take it to their lessons because it's not "string" music. With string programs evaporating all over the country, teachers must become conversant with American vernacular music that is alive for the students, as well as teach more traditional European repertoire.

Unfortunately there aren't yet many specific reference materials for learning jazz and improvisation. However, there are many excellent books, etudes, transcriptions, etc., in treble clef; and it's a good idea to learn as much aurally, away from the page, as possible. Here are a few you may want to try:





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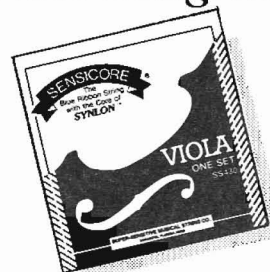
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Harold Klatz
Conductor, Hyde Park (Ill.) Chamber Orchestra;
Former Principal Violinist, The National Symphony,
Washington D.C.; Lyric Opera Orchestra, Chicago;
and the Dallas Symphony

David Baker: *Jazz Improvisation* (and other books)

Jerry Coker: *Patterns for Jazz* (and other books)

Charlie Parker: *Omni Book* (like learning a difficult concerto, try playing with original versions when you get up to tempo)

Matt Glasser, David Balakrishnan: *Jazz with Grappelli*

Darol Anger: Parts and scores to many recorded TISQ works and transcribed solos for study and performance (Available through Fiddlistics Music, P.O. Box 19297, Oakland, CA 94619)

Jamey Aebersold: Large catalog of books, tapes, play-a-long records, discography, workshops, teaching aids, everything you need, (P.O. Box 1244, New Albany, IN 47150)

How To Do It

There are many fun and easy "games," in addition to more serious studies, to start improving the ear and developing confidence in having something beautiful and important all your own to say. Here are a few suggestions:

(1) Play along with the radio or a favorite tape. Starting with whole notes, make up easy melodies that fit what you hear. It may be more comfortable to find scale tones rather than to copy the melody at first--the violist's inner-voice syndrome.

(2) Play along with a tuning box. Play slowly and listen for tension and release with each chord. Create a mood. This is very good for intonation practice, too.

(3) With a metronome, practice scales, starting on each degree of the scale. Add interesting rhythms and patterns. When you hear an idea you like, allow it to suggest new directions. You may even feel the music leading you.

(4) With a metronome, trade short phrases with a friend, teacher, student. Converse by copying or enhancing each idea. This is excellent for improving a student's technique away from the page.

(5) Listen to different music with a receptive ear. Give extra attention to the feeling of the rhythm in groove-oriented music like jazz, pop, folk, and ethnic styles.

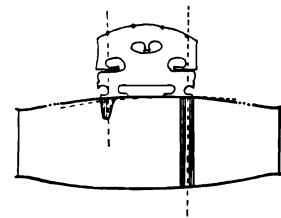
(6) Play with the Aebersold Records vol. 1 (*A New Approach*), vol. 2 (*Nothin' But Blues*), vol. 3 (*II-V-I Progression*), vol. 21 (*Gettin' It Together*) and vol. 24 (*Major and Minor*).

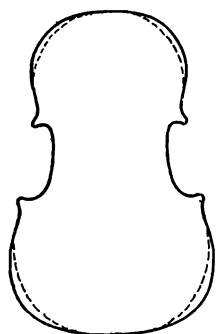
(7) Start transcribing solos by great musicians. I have found that Lester Young, Sonny Rollins, Coleman Hawkins, and Clifford Brown have sounds that easily transfer to the viola timbre. First sing along until it's memorized; then play along. Writing it down can help the learning process, too. If you have a CD player with A-B capacity, you can listen to and practice short phrases very easily.

(8) If you find a play-a-long record with the same tune, start trying to solo yourself, using some "licks" or ideas from your transcribed solo. Or you can just play along with the original version.

(9) The next step, which is worth every twinge of insecurity, is to find other improvisers. Many gifted and exciting musicians thrive outside the halls of classical music, and they are thrilled to help and encourage players with a will to learn, and "chops" from all those years of practicing scales and concerti. Look for new music and Baroque groups, Salsa and other ethnic bands, swing bands and experimental free-jazz ensembles. Ask to sit in. Play "background" by ear at a strolling violin gig--just for fun.

However you begin to explore your own improvising voice on viola, allow time to develop trust in your musical instincts for



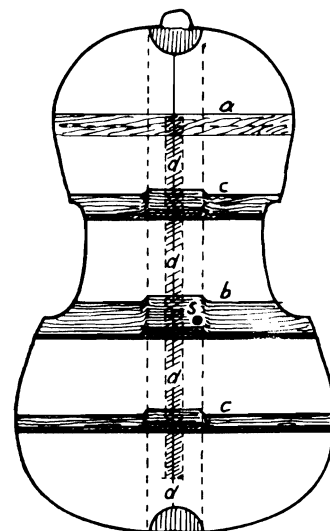


each new situation. Jazz and improvisation are new languages, and you'll have the feeling of starting from scratch. Don't get frustrated. The reward will be new confidence in your abilities and added dimensions in musical expression. Besides that, it's really fun! Go for it!

"In jazz, you play what you can play. In classical music, you play what you can't play." (Stephane Grappelli)

"You're never more than a half-step away from a right note." (Attributed to Charlie Parker)

Katrina Wreede studied with Louis Kievman and is a member of the Turtle Island String Quartet which performs "American vernacular" music. She also coaches the viola section of the California Youth Symphony, and is on the staff at Santa Clara University. She will appear at the Ithaca Congress.



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THE CADENZAS TO DAVID BAKER'S CONCERT PIECE FOR VIOLA

by

Karen Elaine

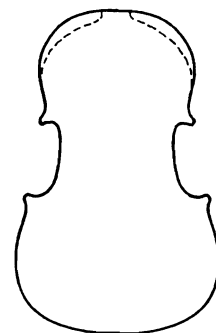
The Concert Piece for Viola was conceived during telephone conversations between Jazz composer David Baker and myself in 1989. We had been introduced after my performances in João Pessoa, Paraíba, Brazil as the winner of the 1988 Bruno Giuranna International Viola Competition. The first place award included a recording of the final round's composition, the Bartók Viola Concerto, accompanied by conductor Eleazar de Carvalho and the Paraíba Symphony Orchestra. The recording company Delos International encouraged me to contact David Baker for a possible recording project in the future. Josef Gingold (one of the jurors at the Brazil competition) had already told his fellow professor David Baker at Indiana University about the Brazil performance and suggested that it was time for him to write a solo composition for the viola.

About David Baker

Born in 1931, Baker studied classical and jazz trombone at Indiana University. In 1961 he received the "Downbeat New Star Award" as one of the country's most outstanding trombone players. After a near fatal car accident, Baker returned to school at I.U. for cello studies with Janos Starker, and also studied composition with Gunther Schuller and Thomas Beversdorf. Professor Baker is currently the chairman of the Department of Jazz Studies at Indiana University where he has held that position since 1966. In the late 1960s he considered writing a solo viola work for his friend and colleague William Primrose, but the idea never came to fruition. By 1989, Baker had composed numerous pieces for other string instruments, many of which, for example, have been commissioned and recorded by Ruggiero Ricci (Quintet, For Solo Violin and String Quartet and Sonata for Violin and Piano); Josef Gingold (Concerto for Solo Violin and Jazz Band, recorded by violinist Stan Getzoff); Janos Starker (Sonata for Cello and Piano, Duo for Two Celli, and *Weaver of Dreams* for cello and Percussion, soon to be arranged for viola and performed by my own duo, Sul Legno, with Deborah Schwartz, Marimba and percussion; Gary Karr (Concerto for Bassviol and Jazz Band 1972, *Witness*; and *Six Original Compositions in Spiritual Style* for Bassviol and Baritone singer).

Baker's compositions have been performed by the New York Philharmonic, the Columbus, Detroit, Houston, Indianapolis, Louisville, and Oakland Symphonies, and the Minnesota Orchestra. His catalog of compositions includes Big Band charts, solo saxophone with orchestra, double piano concerti, voice and orchestra, strings accompanied and unaccompanied, and other combinations totaling over two thousand works. *Levels*, a concerto for Solo Bass, Jazz Band, Flute Quartet, Horn Quartet, and String Quartet, received a nomination for the 1973 Pulitzer Prize.

Professor Baker has received numerous citations and awards for his musical works and has written articles on jazz, jazz improvisation, and contemporary Black music. I first became acquainted with David's work in 1982 as a senior in high school and bass player in the school jazz band. The music director suggested that I familiarize myself with scale patterns to "walk the bass" through different keys, and so he handed me a large paperback book by David Baker. Baker's most recent award, the Governor's Arts Award, was presented to him by Indiana State Governor Evan Bayh in February, 1991 for his "distinguished contribution in arts education."

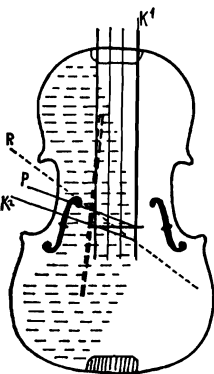


The two cadenzas for Concert Piece for Viola can be used as effective encore pieces or inclusion on an unaccompanied solo recital.

The Second Movement Cadenza

David Baker gave me liberty to choose the accompanying instrumentation and form of the piece with solo viola. I requested a large work that could be performed either with piano or orchestra, in three separate movements. For the slow movement I requested a similar form to the second movement of Hindemith's *Der Schwanendreher*: an arch form starting with a harp/viola duo of two themes in a calm tempo, yet tense in harmonic dissonance, a fast section developing rhythmic ideas, and a recapitulation of the two themes in their simplest form.

Near the end of the second movement in Baker's Concert Piece, melody 1 is played in unison with the violins:



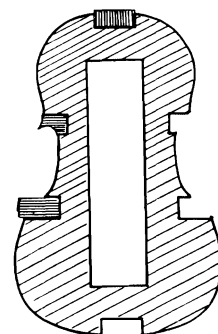
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(STRINGS)

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Melody 2 is played by the solo viola:

23



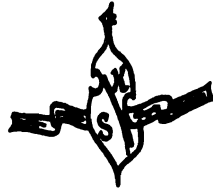
and accompanied by a murmuring arpeggiated figure.

The introduction to the second movement is an unaccompanied statement of the two melodies by the solo viola. The accompanying elements are executed in double-stops and broken chords, following the same rhythmic scheme of the melodies as they appear at letters M and N. At letters A and B melody 1 is stated, a melancholy theme made up of two pentatonic scales based on G Minor and B^b Major. The melodic bridge, measures 9-10 and 19, are developed in the middle section of the second movement with a jazzy, syncopated, bebop-style riff in the accompaniment of the piano (or muted brass). From letter C to the first beat of measure 28 is the antecedent phrase of melody 2, an uplifting spiritual tune derived from pentatonic scales based on E^b Major and B^b Major. The consequent phrase of melody 2 (measures 28-34) is the vehicle by which Baker approaches the middle section of the second movement as well as concludes the movement. In the last four measures of the solo cadenza, Baker superimposes the two melodies upon each other with tension reaching a peak in the last measure, with a sustained major-seventh chord.

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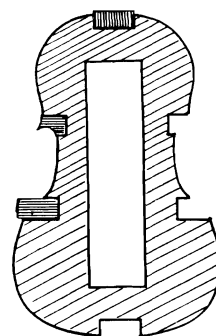
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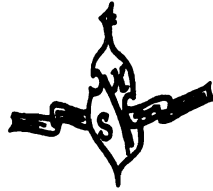
and accompanied by a murmuring arpeggiated figure.

The introduction to the second movement is an unaccompanied statement of the two melodies by the solo viola. The accompanying elements are executed in double-stops and broken chords, following the same rhythmic scheme of the melodies as they appear at letters M and N. At letters A and B melody 1 is stated, a melancholy theme made up of two pentatonic scales based on G Minor and B^b Major. The melodic bridge, measures 9-10 and 19, are developed in the middle section of the second movement with a jazzy, syncopated, bebop-style riff in the accompaniment of the piano (or muted brass). From letter C to the first beat of measure 28 is the antecedent phrase of melody 2, an uplifting spiritual tune derived from pentatonic scales based on E^b Major and B^b Major. The consequent phrase of melody 2 (measures 28-34) is the vehicle by which Baker approaches the middle section of the second movement as well as concludes the movement. In the last four measures of the solo cadenza, Baker superimposes the two melodies upon each other with tension reaching a peak in the last measure, with a sustained major-seventh chord.

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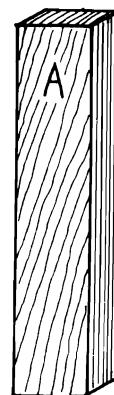
MOVEMENT II

25

CADENZA

J=58 (SOLO)

A



Musical notation for a solo piece, featuring a single melodic line on a grand staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece is marked "SOLO" and "A" at the beginning. The tempo is indicated as "J=58". The notation is complex, with many accidentals and dynamic markings like "poco rit.", "RIT.", "cres.", "mf", "f", and "ff". The piece ends with a "subp" marking.

In measures 46-48, the viola imitates the woodwind section from movement three in a "Super-Sax" riff.

(W.W.)

(BRASS)

21 22 23

24 25 26



Closing the cadenza (measures 63-69), the viola paraphrases the "Rock-N-Roll" section of movement two:

FAST $\text{♩} = 168$

4 (MUTED BRASS & HARP)

3 0 1 2 3 0 0

70 71 72 73

74 75 76 77



I sought Louis Kievman's opinion on the execution of certain passages in the Concert Piece for Viola, and the following are examples of his suggestions that add clarity to the virtuosic passages and an interesting contrast in bowing: Use of the 4th finger in fast passages (measures 4, 43-48, and 53-55) avoids shifting under slurs and extends the reach (measures 10 and 32, third beat). Mr. Baker indicated in measures 18-23 a gradual accelerando, starting off dolce, arriving at forte in measure 24. No bowings marked, I first played through with separate bowings. Mr. Kievman suggested adding a little more calm to the beginning of the accelerando by continuing the slurred bowing from before (measures 8-17), then, in measure 20, coming off the string. Two spots in this cadenza lend for practice in "notefinding" (an exercise technique especially useful for large shifts taken from Kievman's *Practicing the Viola, Mentally-Physically*, Part One, #VI). The first is in measure 17 on the fourth beat. (In measure 16, I would suggest swinging the 16th notes, then on beat four of measure 17, a slight glissando would be appropriate.)

Next is a passage in thirds (measure 46) that MUST be reached from above (NO sliding allowed between the C# on beat one and the F#-A double-stop after beat three). I would like to quote Baker in noting that "to play jazz does not mean to play sloppily or with bad intonation," and that in finding fingerings for various passages, I took special care not to use excessive glissandi or to approximate rhythmic values.

Handwritten musical score for Viola, measures 3-22. The score includes various performance markings such as "TRILL", "CADENZA", "J=144", "SLOWER J=88", "UN POLO MOSSO", "DOLCE", "NOVENDO", and "p". It features complex rhythmic patterns, slurs, and fingerings.

26 UN POLO PESANTE

30 ACCEL...

38 DETACHÉ

41 FASTER $J=138$

45 DELIBERATE $J=96$

48 RIT.

51 SUBITO MOSSO $J=96$

53 ACCEL

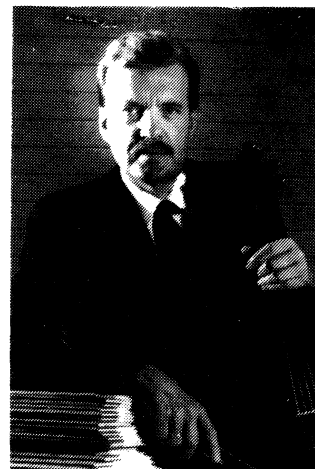
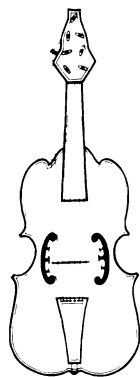
57 VVV

59 VVV

62 VVV

67 POLO RIT.

THE VIOLA



AT BRIGHAM YOUNG UNIVERSITY

CLYN BARRUS is a graduate of the Curtis Institute, the Vienna Academy, and the University of Michigan where he earned his doctorate in viola. He was principal of the Vienna Symphony and for thirteen years occupied that same position in the Minnesota Orchestra. He has been heard frequently as a soloist and recording artist, and is now director of orchestras at BYU.

The Primrose International Viola Archive, the largest repository of materials related to the viola, is housed in the BYU Library. BYU graduates find themselves in professional orchestras and as teachers at institutes of higher learning. B.M., B.A., and M.M. degrees in performance-pedagogy are offered viola students.

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—Edward B. Fiske
The New York Times

DAVID DALTON studied at the Vienna Academy, the Munich Hochschule, and took degrees at the Eastman School and Indiana University where he earned his doctorate in viola under William Primrose. He collaborated with his teacher in producing the Primrose memoirs *Walk on the North Side* and *Playing the Viola*. He served as president of the American Viola Society.

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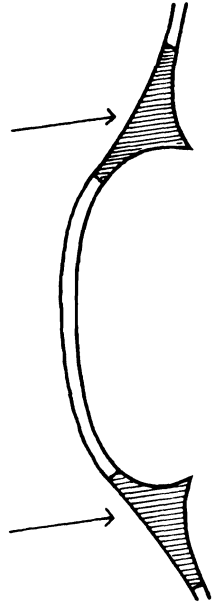
In parentheses, (), are the "Bartok" scales:

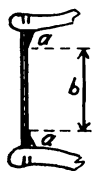


1/2 step whole step 1/2 step whole step



Margin and other graphics courtesy Hans Rüdiger, *Geigenbau in neuer Sicht*, Verlag Das Musikinstrument, Frankfurt/Main.





Musical Ideas

The lush melodies and harmonies throughout the Concert Piece for Viola led me to believe that they were inspired by Gershwin, Mahler, Strauss . . . but David assured me that all of the melodies are his original ideas. And how could I be mistaken? During eleven months of phone conversations, I asked David to play for me any musical fragments that came to him. Lida, his lovely wife, exclaimed that the metamorphosis of the piece as David composed it from the piano and the cello was a fascinating experience. In the last three months before the premier, I attended many rehearsals of the San Diego State University Jazz Band so as to better acquaint myself with the dense chordal structure characteristic of jazz compositions.

Lynn Schwartzberg, music critic of the Bloomington, Indiana *Herald Times*, said of the piece:

The first movement began with . . . the brass section playing in a very rich, muted tone. Elaine introduced the lyrical and romantic melody . . . as the sound rose and fell like waves crashing against the shore. The second movement was filled with many more lush melodies. Elaine seemed to be playing as if the composition flowed from within her. The orchestra provided melodic and rhythmic balance. In the final movement . . . the viola soared above [in an] almost free-form with creative use of percussion throughout.

The generous rehearsal time given the piece by Indiana University faculty conductor Robert Porco allowed for fine adjustments to be made in the accompaniment and solo part (such as a passage in movement three, originally written for the full brass section, and later replaced by pizzicato strings, no longer obliterating the solo viola line; adding mute to the solo viola in the second movement which creates a beautiful color for the trio passage with harp and clarinet). We gave an effective premier performance of this piece on 25 February 91, as Ms. Schwartzberg exclaimed, "the Concert Piece for Viola can already claim several hundred fans!"

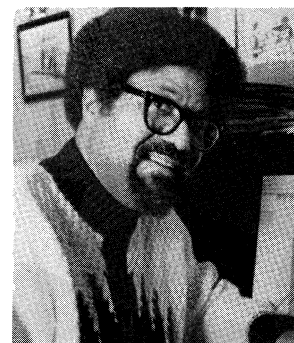
(Concert Piece for Viola is available from MMB Publishers in St. Louis, MO (314)427-6550. Please ask for Marsha Goldberg when placing an order for parts of the Viola/Piano edition or rental of the orchestral score.)

KAREN ELAINE is a graduate of the Curtis Institute of Music where she studied with Karen Tuttle and Michael Tree. She became a member of the New American Chamber Orchestra, and the Renaissance City Chamber Players in Detroit. Elaine was first-place winner of the Guiranna International Viola Competition in Brazil, after which she was appointed adjunct professor of viola at San Diego State University and continued her studies with Louis Kievman. She has recorded for Laurel Records and Harmonium Mundi and will appear at the Ithaca Viola Congress.



Karen Elaine

David Baker



FORUM

Research throughout the years on the viola repertoire has led me to the discovery that numerous composers have turned late in their life towards the viola, some even devoting their last work to the instrument.

Without intending to draw up an exhaustive inventory of late works composed for the viola from the baroque to the present period, I cite a few characteristic examples of known or less known works.

Three important composers dedicated their last composition to the viola: Bartók, Shostakovich, and Bloch. All three composers had already written effectively for the viola in chamber music. (Bloch had already attributed to the instrument an important place in his works.) Their choice of the viola does seem deliberate since they had already written for the violin and the cello. In other words, their approach cannot be interpreted as the simple desire to write for any string instrument.

Bartók's and Bloch's manuscripts were left unfinished. The Bartók Concerto was completed by Tibor Serly. As for the Bloch Suite for Solo Viola, there do not appear to be any satisfactory results in the attempts made to write an end for this piece.*

Assuredly, these three compositions have in common the richness and depth of style founded on the marvelous possibilities of our instrument. In the last movement of his Sonata, Shostakovich, through his homage to Beethoven, knew how to give a breathtaking accent of eternity to the viola.

I could, by going back in time, cite other examples just as convincing. Having reached a mature age, Schumann composed his *Fairy Tales* and Brahms his two Sonatas, opus 120. Haven't these great composers here called on the viola in order to express something more profound, more secret perhaps, that they wish to transmit? For certain exceptional beings, genius can be a substitute for the experience of age.

J. S. Bach devotes in the principal part of his sixth and last Brandenburg Concerto a preponderant place to the two violas, thus concluding this set of concertos with the expression of an interior joy nearing contemplation.

Moreover, the profundity of *Harold in Italy* had nothing of the virtuosity which Paganini was expecting to the point where he refused to interpret the work which Berlioz wrote for him. As for Beethoven's 16th quartet, the viola's intervention prefigures, from the first notes, the later concision and grandeur of Webern.

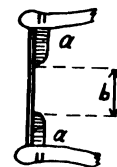
Without venturing into too hazardous conclusions, it is interesting to ask oneself about the reasons for the attraction felt towards the viola by such composers at the height of their genius.

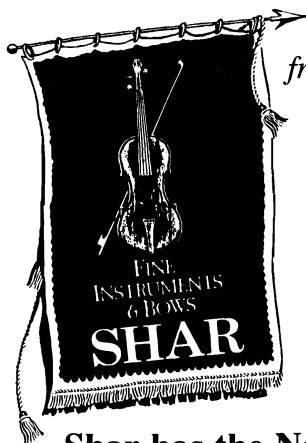
Must we infer that the premature demise of certain composers robbed them of the chance to discover the viola as the instrument of their maturity?

Contrariwise, could the premature use of the viola during the career of certain composers explain the weakness of some works in our repertoire such as the Mendelssohn Sonata?

Only the precocious genius of Mozart permitted him, in the outstanding maturity of his youth, to leave us works which helped determine the destiny of the viola.

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**Editor's Note: However, there is a very usable ending written by Raphael Hillyer, which was played at the 1979 International Viola Congress, and now contained in the Primrose International Viola Archive.*

Last Christmas I received a card from an old friend, now resident in Auckland, and with whom I had played violin in my high school orchestra, she revealed with great enthusiasm that she had taken up the violin again after all those years and was having a marvelous time. Though happy for her, I must admit to having felt a wild resentment that *I* wasn't having the same pleasure. (I didn't really want to play the violin again . . . I had been lazy and there were other attractions at high school age.) Also, not having been born into a musical family had terrible disadvantages, as I realize now.

One morning while lying in bed listening to the New Zealand Concert Programme on radio at about 6:30 a.m., I heard Pinchas Zukerman playing Telemann's Viola Concerto and it struck me just like that! I wanted to play the VIOLA. I had to do it. Nothing else would do.

New Zealand being a little country of just over three million people, you can imagine that violas are rather thinly spread on the ground, but I managed to acquire one suitable for learning in Auckland. At 16-inch length it just scrapes into the recommended size, but I am glad it wasn't any bigger: the agonies I endured in the first few weeks just *holding* it, were unbelievable. I suffered so much that at one stage my husband (who was suffering too!) demanded that *I give it up!* Of course, I didn't.

As my husband is retired and we are now living in this little town of just 280 (nearest city Dunedin, one hour's drive, pop: 75,000), I am teaching myself to play. Of course, I could never have considered this without the wonderful support of *Playing the Viola* which I refer to

constantly not only on technical matters, but also for the entertaining and very wise philosophical commentary on all things musical.

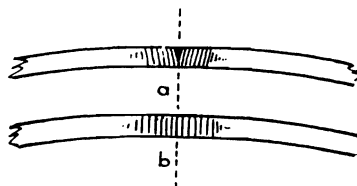
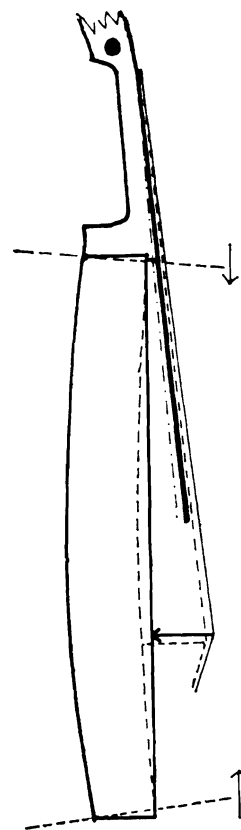
There is a very kindly teacher of violin/viola in Dunedin who has recommended what music to buy and I can usually get what I want from a well-stocked shop in Christchurch (or she will fax the order and it arrives from overseas in less than a month). This teacher optimistically has me attempting Bach's Cello Suites and the Kreutzer Etudes, but I do not share her optimism.

I got through the *Tune a Day* (Books I-II-III) in about three months (to the horror of my daughter who informed me "Mother! You are supposed to take a *year* for every book!" Well, I didn't know, did I? I was enjoying it all so much). I am now working with Whistler and Mazas Etudes, Sevcik . . . I never imagined such great stuff had been written.

I love it so much that even playing a scale is *joy!* Just drawing the bow over the string. . . . I never really knew what music was before. Whether it is the maturity of years or that I have finally found my musical niche, I don't know. (Read in *Time Magazine*, 12 November 1990, page 8, about a Japanese gentleman who has played the viola *every weekend for twenty-seven years*. What a wonderful thing: twenty-seven years will see me out easily!)

Next year I look forward to replacing my "learner's" viola with a more appropriate one.

Catherine A. Richards
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North America is being prepared by a committee of the American Musical Instrument Society.

Private collectors and institutional collections whose names are received will be sent an information form to fill out and return. Private collectors concerned about security and privacy may have their collections listed anonymously, with only city, state or province, country, and a description of the collection. Collectors who choose this kind of listing can have requests to visit screened by a nearby institutional collection.

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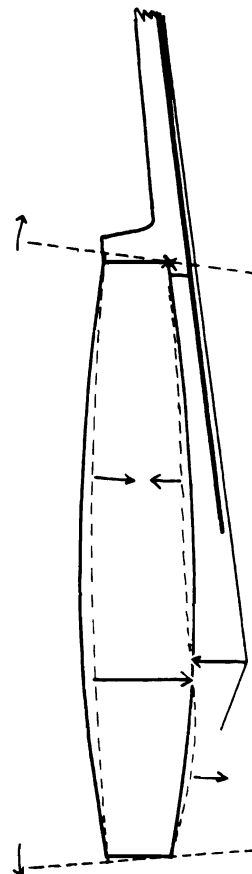
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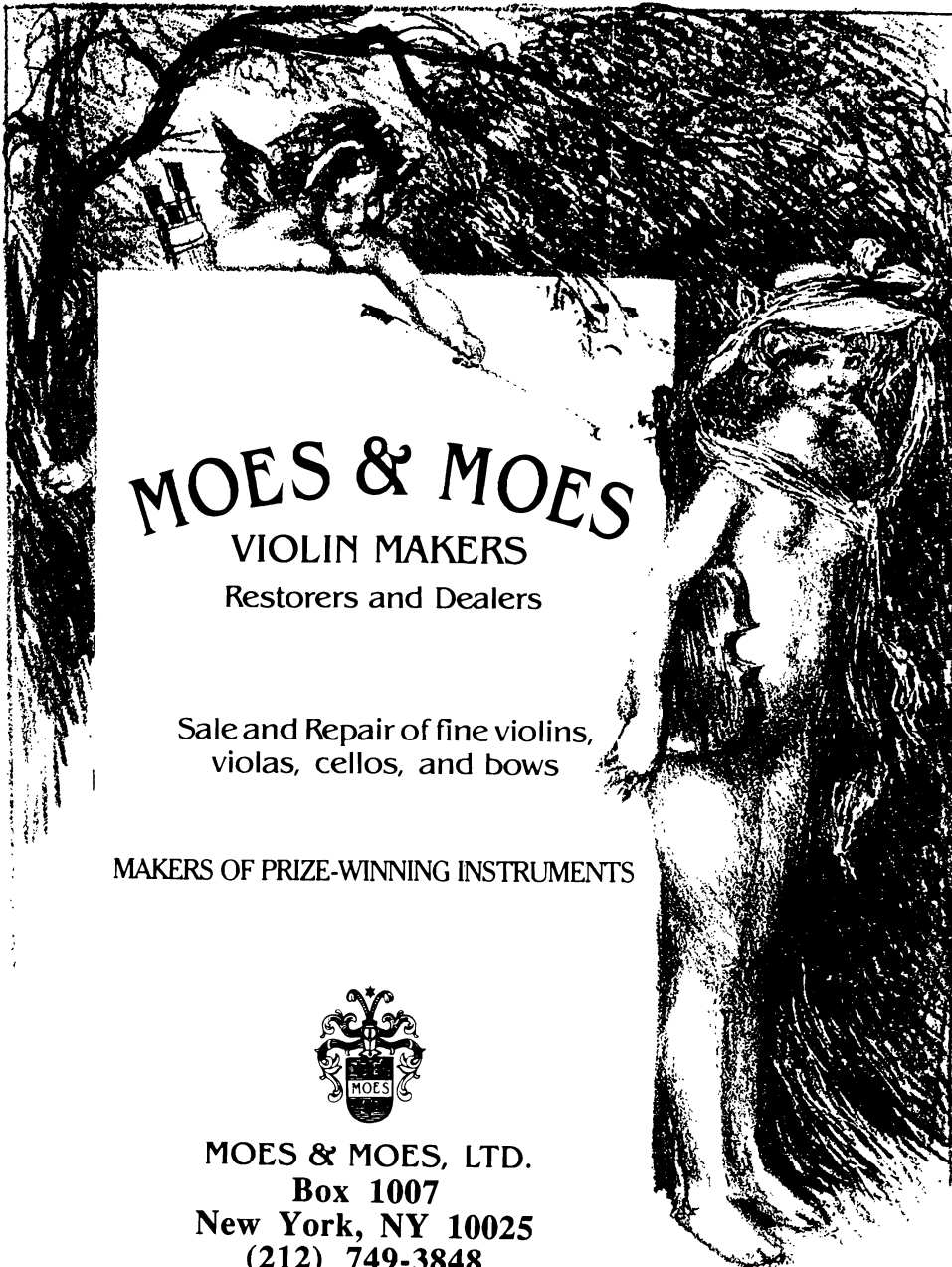
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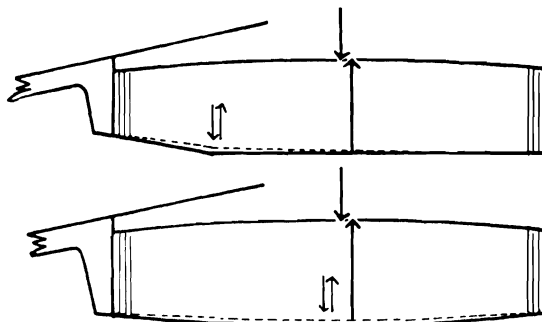
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ABOUT VIOLISTS

IN MEMORIAM

Louis Kievman
(1910-1990)

When I met Louis Kievman, it was 1968 and I was fifteen years old. My viola lessons with him were quite a challenge to me, since I had just switched from violin and had the misfortune of having poor training by my previous teacher. I can look back now and be thankful that Mr. Kievman was very stern and strict with me. During those one-hour lessons, he insisted on absolute concentration and discipline, something I had to acclimate myself to, or it would be my misfortune!

After I became a professional violist, I remember playing in an orchestra where Mr. Kievman was principal. I vividly recollect Mr. Kievman's having a great time, joking and making up clever limericks about his colleagues. Seeing this side of the teacher I once feared was wonderful. The two things I will always cherish about Louis Kievman are the standards he gave to me as a demanding teacher and the humanity he revealed to me as a person.

Mr. Kievman was renowned as a performer, clinician and lecturer. He was a charter member of the Musical Art and Stuyvesant String Quartets, and also the NBC Symphony under Arturo Toscanini from 1937-1942. He became a student of D. C. Dounis, whose theories he continued to propagate in more recent years as a teacher and author of several widely used string methods. He wrote numerous articles for the *Strad* magazine. He gave invaluable service as vice-president of the American Viola Society and was an executive officer up to his death.

On behalf of Mr. Kievman's former students and colleagues, I extend my deepest sympathy to his wife Elaine Larson Kievman and family.

Roland Kato
Los Angeles

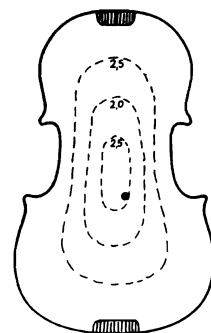
WINDY CITY VIOLA NEWS

The past year has been an exciting one as far as viola lovers are concerned. There have been many solo appearances and master classes around town: enough for anyone to see that the viola is an important part of musical life in Chicago. The following compilation begins in January, 1990 and goes through February, 1991.

BASHMET IN CHICAGO

Perhaps the person we have seen the most recently is the Russian violist Yuri Bashmet. Mr. Bashmet has just come into greater international prominence in the last few years. Both as a soloist and as conductor of the Moscow Soloists, Bashmet brings refreshingly new and brilliant interpretations to audiences.

Bashmet first appeared in Orchestra Hall as soloist in Béla Bartók's Viola Concerto with the Moscow Philharmonic, Dmitri Kitaenko conducting on 19 March 1990. His





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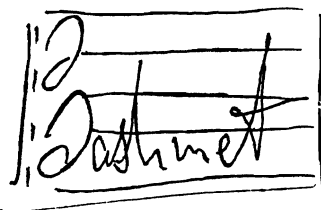
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second appearance was his Chicago Symphony Orchestra debut at Ravinia last summer, where he played the Concerto for Viola and Orchestra by Schnittke, written for Bashmet and completed in 1985. The first movement's main motif is based on the first letters of his name, BASCHE.

Yuri Bashmet's most recent appearance was in the Chicago debut of the Moscow Soloists. The program included Hindemith's *Trauermusik*, Britten's *Lachrymae*, and Alfred Schnittke's String Trio, as arranged by Bashmet. This concert was simply amazing. The energy and ease with which Bashmet played thrilled everyone in the audience. Praise also should be given the Moscow Soloists, who played with such disciplined ensemble that their performance seemed unreal. Several encores followed including Bashmet playing what he announced in a thick Russian accent as "Strawinski Russian Song."

After the concert, a few Northwestern University violists and myself went backstage. There Bashmet autographed our programs and promised us he would be recording the Bartók and Walton concertos in the near future.



MASTER CLASSES AT NORTHWESTERN

Three master teachers have given master classes at Northwestern University over the past year. In March of last year, William Preucil and David Dalton shared their thoughts on playing and teaching with Northwestern violists and the local community. Dr. Dalton, on the day before his master class, gave a wonderful tribute to and presentation on the late William Primrose. This included several video and

audio tapes along with a question and answer session. In attendance were long time Chicago Symphony Orchestra principal violist Milton Preves, assistant principal violist emeritus William Schoen, and Irving Ilmer, former violist of the Fine Arts and Berkshire Quartets.

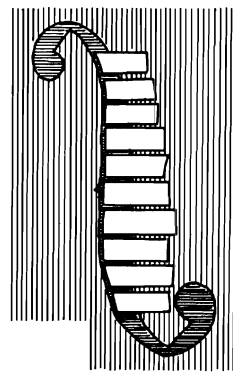
In the beginning of November, John Graham of the Eastman School also came to Northwestern to give a master class. After this, he gave two performances with the Chicago String Ensemble of the Dello Joio *Lyric Fantasy* and Hindemith's *Trauermusik* in Chicago and Elmhurst.

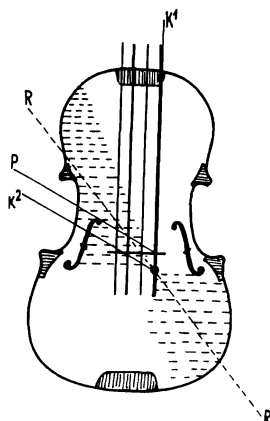
Bein and Fushi has played host to Donald McInnes twice in their shop on Michigan Avenue. He visited last February and again this February in what now appears to be an annual event.

CHICAGO PRINCIPALS TAKE SOLO BOWS

Both of Chicago's principal violists appeared several times on the solo platform. Charles Pikler, principal of the Chicago Symphony Orchestra since 1986, appeared as soloist with the Civic Orchestra of Chicago, Michael Morgan conducting, in the Frank Beezhold Concerto, which was dedicated to him. Mr. Pikler also performed the Bartók Concerto in October.

Rami Solomonow, principal of the Lyric Opera Orchestra, appeared three times; the first in a performance of the Bloch *Suite Hebraïque* with Concertante di Chicago in April. In his second appearance in May, Solomonow played the Perle Serenade for Viola and Woodwind and Brass Ensemble. The woodwind and brass accompaniment was comprised of DePaul University students. George Perle has been Pulitzer Prize winner in composition. Mr. Solomonow's most recent appearance occurred at the beginning of February when he was featured along with soprano Carol Chickering and pianist





Bright Sheng in Sheng's *Three Chinese Love Songs for Soprano, Viola, and Piano*. Bright Sheng is the composer-in-residence at the Lyric Opera of Chicago.

Two other appearances not to be missed were Kim Kashkashian's collaboration with cellist Gary Hoffman and the Emerson String Quartet in a performance of Tchaikovsky's *Souvenir de Florence* at the Blackstone Theatre in January, and Pinchas Zukerman's appearance as conductor and soloist with the Chicago Symphony Orchestra in Hindemith's *Trauermusik*. It is always amazing to me how he switches so effortlessly between violin and viola, for immediately following this, he played Haydn's C Major Violin Concerto. Both were immaculately in tune and beautifully played.

Stephen Moore, student of Peter Slowik, studies at Northwestern.

THE VIOLA TODAY IN GREATER L.A.

In Spring of 1989, it was suggested in this column that Heiichiro Ohyama, assistant conductor and principal violist of the Los Angeles Philharmonic might have to turn in his official viola button because he was doing so much conducting. In early November, 1990, it was announced that he will do just that. He is leaving the Phil' in both capacities to pursue a conducting career. At this writing, the principal viola position is open, and auditions will be held.

This did not keep Mr. Ohyama from appearing with Young Uck Kim, violinist, and Andre Previn conducting the L.A. orchestra, in a regular-series set of concerts, playing the Mozart E-flat Concertante, in early February. This performance was unmannered, artistic, approached with virtuoso intimacy, on the part of all participants . . . for one listener anyway, as satisfying a performance of

this magnificent work as ever heard. Mr. Ohyama was named principal violist in 1979; we wish him well in his new endeavors, and certainly hope he does not forsake the viola completely.

The last weekend in January this year, the Los Angeles Philharmonic featured Yuri Bashmet as viola soloist, with Andrew Davis conducting. Mr. Bashmet who is a thirty-eight-year-old Soviet virtuoso, played both the Telemann Concerto, and the Walton Concerto in the 1961 version. The Walton was spectacular, as was the performance of the Telemann, but presenting that modest concerto, which is little more than a baroque sonata with string accompaniment, in a 3,200 seat hall is probably a mistake.

On February 8th, the Los Angeles Chamber Orchestra, playing at Occidental College, offered the West Coast premier of John Harbison's *Viola Concerto* (1989). The imported virtuoso was Marcus Thompson, who was so prominent at the Boston Viola Congress. His playing was described in print as being done "with heroic, breezy nonchalance," to quote Martin Bernheimer. In January, the Los Angeles Chamber Orchestra featured its principal violist, Roland Kato, as soloist in an Ambassador Auditorium concert in Pasadena. It's probably not stretching things too much to report in this "viola" column that he played Vivaldi's *D-minor Concerto*, F. II, No. 4, for viola d'amore, critically described as a "stylish showcase for Mr. Kato."

Donald McInnes has been making his presence felt in the Los Angeles area more vigorously of late. There have been at least two chamber music appearances; one with a Henry Temianka-inspired group playing both Brahms' *String Sextets*, and another with the Angeles quartet in Orange County. His biggest splash was a performance of the Bartók Concerto with Carl St. Clair and the Pacific Symphony, on November

7th, 1990. The critical description of Mr. McInnes' playing was "dazzling."

Still the most active venue for the violist in Los Angeles and environs, other than orchestras, is chamber music, and there is so much, especially string quartet programs, that there is no question that this is an important local cultural asset. Also, the variety is amazing as well as where the quartets come from. The week of the 17th of February, no fewer than three professional quartets, including the Guarneri and the Fresk Quartet from Sweden, played the Ravel Quartet in F in separate concerts.

Some exotic aspects emerge from what is normally a satisfying, relatively risk-free tradition. The Viklarbo Chamber Ensemble is presenting a four-concert series featuring music by Latino, Asian, black and women composers, at Loyola-Marymount University. The Kronos Quartet (San Francisco based) now travels with a sound engineer and a lighting technician. The Turtle Island String Quartet performs something they term "American vernacular music." The quartet members improvise, and have background in classical music, jazz, bluegrass, folk, new age, rock and pop. Change and Decay, or Onward and Upward?

It is an unhappy obligation to note the passing of Louis Kievman on 4 December 1990. There is doubtless a complete obituary or tribute elsewhere in this JAVS. Sven Reher also passed away on 31 January 1991 at the age of seventy-nine. Mr. Reher occupied a position of prominence in the Los Angeles Philharmonic, and elsewhere, for a very long time. Many of us are grateful for his contribution to the musical life of Southern California which lasted decades. In a considerably lighter vein, it is probably appropriate to note in a column of observations about L.A. Violaland, that two of the five current officers of the American Viola Society live in the Los Angeles area.

Thomas G. Hall
Chapman College

SOLO RECITAL

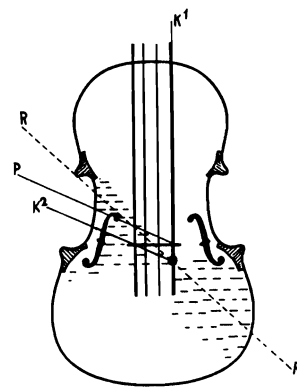
Samuel Rhodes, violist of the Juilliard Quartet, performed in January an unaccompanied viola recital in Paul Hall, New York City. He offered the following notes to the concert:

The idea for my unaccompanied viola recital came as one of the results of having been asked by the American String Teachers' Association to compile a series of pieces illustrating 20th century viola techniques. Naturally, I had the desire to present some of these works in a context with other, more traditional works, all of which would feature the virtuoso viola in very distinctive ways.

Alessandro Rolla (1757-1841) was renowned as a performer and pedagogue on both violin and viola. He was Paganini's teacher. His prolific output includes many works featuring the viola: several concerti, sonatas, at least fifty duos with violin, and several short pieces for viola alone. His style is beautifully bel canto, florid and virtuosic (*Esercizio e Arpeggio* and *Esercizio II*).

Arthur Weisberg is well known as a bassoonist and a conductor. He was on the faculty at Juilliard for many years in charge of contemporary music performance. In recent years he has become a very active composer. The *Piece for Viola Solo* was written in 1984 and this is its premiere.

Milton Babbitt is one of the most important musicians of our era both as composer and theorist. He is a member of the Juilliard School. His music always has so many wonderful things in it for the listener to grasp that I think it would be of tremendous value to perform his piece twice, once before and once after intermission. This is particularly appropriate since the piece, which was composed for me in 1989 is entitled *Play It Again, Sam*. The first of the two performances will be its world premiere.



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The *Fantasia Cromatica* by J. S. Bach has been very skillfully adapted by the Hungarian composer Zoltan Kodály at the request of William Primrose. This adds another work by Bach to our repertoire in a transcription made with the special qualities of the viola in terms of range, technique, and timbre.

Paul Hindemith's Sonata No. IV is the second of the two unpublished unaccompanied sonatas for viola. It was composed in 1937 during a tour he made of the U.S.A. and features the harmonic language and overflowing vitality of his mature style. Its centerpiece is a scherzo which uses various kinds of guitar-like pizzicatos.

Rosemary Glyde, in two evenings during March, performed in Weill Recital Hall at Carnegie Hall the complete unaccompanied Cello Suites and Gamba Sonatas of J. S. Bach. Diana Kacso was pianist.

Patricia McCarty, assistant principal violist of the Boston Symphony, performed in February the world premiere of a work for viola and chamber orchestra by jazz pianist Keith Jarrett with the Fairfield Orchestra conducted by Thomas Crawford at the Norwalk (CT) Concert Hall. The work, entitled *Bridge of Light*, features intertwining musical ideas from both Western and Middle Eastern cultures, and was commissioned by Ms. McCarty. In the 1991-92 season she will perform the work with conductor Dennis Russell Davies and the Brooklyn Philharmonic and the Orchester der Beethovenhalle in Bonn.

The Glazer Duo (Robert Glazer, violist and Gilda Glazer, pianist) appeared with members of the Guarneri and Juilliard quartets in a chamber music concert at Miller Theatre, Columbia University in December. The Glazer Duo, Joel Smirnoff, violinist, and David Soyer, cellist, performed works by Hindemith, Kodaly,

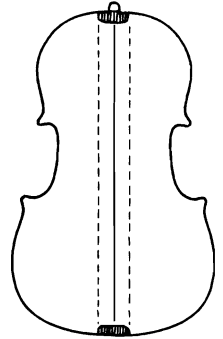
and Schumann. The concert was presented by the New Friends of Chamber Music.

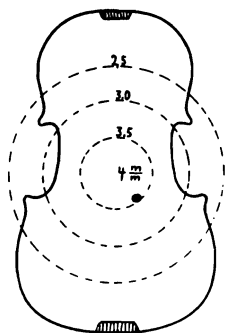
Nathan Gordon, violist, and Marjorie Gordon, Soprano, have recently returned from Hawaii. Nathan Gordon conducted the Maui Symphony and played the Handel Concerto in B Minor on the same program. Marjorie Gordon sang three operatic arias: "Un bel di" (*Madama Butterfly*), "Adele's Laughing Song" (*Die Fledermaus*), and as an encore, "Summertime" (*Porgy and Bess*). Mr. Gordon also gave a workshop on orchestral techniques. Nathan Gordon, former Music Director of the Dearborn Orchestra and former solo violist with the Detroit Symphony, is now appearing with the Florida Symphonic Pops.

Robert Bridges presented a recital of his own arrangements for viola in Houston during November. The program featured first performances of the Telemann Suite for Viola Solo, Debussy *Deuxieme Rhapsody* for viola and piano, and the Prokofiev *Cinderella Suite* for viola and harp. These works were published last year by RBP Music Publishers as a part of a collection of Mr. Bridges' arrangements for viola.

Brigham Young University Viola Ensemble, David Dalton director, gave a Primrose Memorial Concert in March. Works performed were Quartet by Guido Papini, Suite for Three Violas by Walter Kaufmann, *June Sunrise--Blue Sky* by Kenneth Harding for twelve violas, Gordon Jacob's Suite for Eight Violas, *Bratschengruss* by Gerhard Zeumer, and an arrangement of *Veronica, Spring is Here!*

From the Observer, Harlow, England, 22 November 1990, the following article is quoted:





Doctor Watson Forbes, the distinguished viola player, described the recent three-day Viola Festival held at St. John's Arts and Recreation Center, Harlow, as quite magnificent.

He felt the standard of playing was staggering throughout the whole festival, said a spokesman.

Other special guests included Harry Danks, former principal viola with the BBC Symphony Orchestra and Mrs. Lillian Tertis, widow of the great viola player, Lionel Tertis.

The festival, given by students of John White, professor of viola at the Royal Academy of Music, was in aid of the Lionel Tertis International Viola Competition.

It raised a thousand pounds for the competition, to be held at Port Erin, Isle of Man, during the last week of August, 1991.

The opening recital by Martin Outram (viola) and Michael Freyhan (piano) attracted a large audience and included beautiful performances of the Romance op. 2 by B. J. Dale, Britten's *Elegy* and Gordon Jacobs' Viola Sonata, in the presence of the composer's widow.

A highly professional account of Mozart's Duo K.423 played from memory by the Norwegian violinist, Marianne Thorsen and Hertfordshire viola player Sarah-Jane Bradley, opened the program, *Mozart and His Contemporaries*.

It also included an outstanding performance of Hofmeister's Duo in F given by Lorna McGhee (flute) and Esther Geldard (viola) and a stylish performance of a little known Cassatio by Wranitzky for five violas led by Sarah Heartfield.

The festival's second afternoon started with a tribute to Watson Forbes, who introduced the program, given by eleven viola players.

They played works written for, edited, arranged or transcribed by Dr. Forbes, ending with a thrilling performance of Handel's *Arrival of the Queen of Sheba* arranged for two violas and piano-- Michael Freyhan (piano) accompanied all the performances in this program with fine artistry and sensitivity.

This was followed by a program of music for solo viola by Reger, Vieuxtemps and Hindemith, played with fine technical assurance by William Hawkes and the American violist, Peter Sulski.

The day ended with a memorable recital by the highly talented young Yorkshire viola player, Esther Geldard, with the pianist, Alison Procter.

They gave first class performances of works by Hummel and Weber, Rebecca Clarke and other 20th century British composers and gave a moving performance of Massenet's *Meditation* as an encore.

Esther will play this work on TV in Harry Secombe's Highway Christmas show to be shown on 30 December.

The final morning's baroque program included two outstanding performances. The first was Telemann's Trio Sonata played by Mark Radcliffe (oboe) Jane Rogers (viola) Helen Edgar (cello) and Helen Rogers (harpsichord).

HIGHLIGHT

What followed was, for many people, the highlight of the weekend: a beautiful performance played with outstanding technique and fine musicianship of Bach's great Chaconne by the Cambridge-born viola player, William Hawkes.

Nikos Zarb, Essex Young Musician of the Year 1990, with Andrew Rapps (piano) gave a most imaginative, finely executed recital, the center piece being the sonata by Arthur Bliss.

They were joined by the fine young mezzo-soprano, Emma Garlick, in songs by Rubba and Brahms and by the Hellier String Quartet for a colorful performance of Turina's rarely-heard *Scene Andalouse*.

The grand finale, a tribute to Harry Danks, featured works for two to eight violas. Mr. Danks joined Sarah Heartfield, Jane Rogers and Mark Coates-Smith in Kenneth Harding's *Divertimento* and Martin Outram led a thrilling performance of Gordon Jacob's *Suite for Eight Violas*.

NEW WORKS

The works reviewed here are four of the continuing influx of new compositions and editions into the Primrose International Viola Archive.

Bridge, Frank. *Lament*, for two violas. Reconstructed and Edited by Paul Hindmarsh. Thames Publishing: London, 1981. (Distributed by Novello and Co.)

Frank Bridge (1879-1941) was active as violist, conductor, and composer in early twentieth-century London, and this duet is the product of his prominence and the promotional energy of Lionel Tertis. Tertis writes in *My Viola and I* (Boston, 1974, p. 33), "From the beginning of my campaign to create a library of solo viola music, I begged for viola compositions from the younger English composers; and great is my debt to them." According to the informative *Introduction* to this finely-presented edition, the *Lament* is one of two never-published pieces Bridge wrote to be performed by Tertis and himself at a concert in London, in 1912. The "near-completed draft" is in the Reference

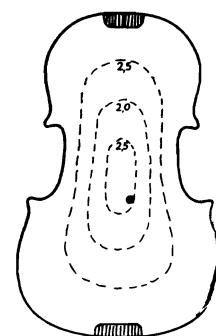
Library of the Royal College of Music in London.

This reconstruction is the second of Mr. Hindmarsh's fine Frank Bridge-violata efforts of this type to be reviewed here. The edition is beautifully printed, and completely presented as a score, plus separate viola parts; but neither viola part could be used "as is" for performance because of page-turn problems. There is no instrumental editing.

The writing is in the Edwardian English-harmonist style, made more famous by Delius, Bax, Elgar, etc., . . . not as chromatic as the Bridge style becomes just a few years later. As might be expected, viola writing doesn't get much better than this. It is beautifully idiomatic. Everything lies well, exploits the right ranges and timbres; the double-stops sound good. It really is a fine viola piece. The compositional craftsmanship exhibits Bridge's four years of study with Sir Charles Stanford at the Royal College of Music. The form is essentially episodic, with a reflection of opening material near the end for continuity, but with a literal repeat which is not an important part of formal organization. The main ingredient is motivic development with a lot of reliance on finely-crafted counterpoint.

A problem general audiences often have with this English national style of the beginning of the century, is a kind of melodic-gift poverty. This is not to say that melodies aren't well constructed, but often they are not memorable. Perhaps this is by design . . . part of the style, after all.

The *Lament* carries the weight in time and spirit of a normal sonata slow movement. The position it would occupy on a concert program is not obvious. It would be fine funeral music, or perhaps something for an early-morning recital at an International Viola



A MESSAGE FROM YOUR SECRETARY, PAMELA GOLDSMITH

DUES DUE! DO DUES!

It has been my pleasure to serve as your secretary since Autumn, 1990, and I have endeavored to streamline and correct the membership system of the AVS. We have instituted a new trimester system, dividing the year into three parts. If you are in the first trimester, your dues are payable January 1, the second trimester May 1, and the third trimester September 1. These trimesters correspond to the three journals which you receive each year. If your dues are not paid, you must be dropped from the membership roster, and you will not receive any more journals. *International members: please send U.S. dollars.*

If you received a letter from AVS President Alan de Veritch and me in January of this year, you are in the first trimester and your dues are payable NOW. Approximately 150 people did not understand this, or are slow in getting their dues to me. Included was a return envelope addressed properly. All you need do is drop a check in the mail today! Those in the second and third trimesters will receive notices at the proper time for their dues to be paid.

A second important item. If you move, please let me know immediately. We lose track of members because our notices are returned "Addressee unknown" or "Moved, no forwarding." If your name is misspelled or there are other errors in your records, please inform me. I am doing my best to clarify all these matters in the data bank. Please help me to do the best job possible. Thank you! 11640 Amanda Drive, Studio City, CA 91604.

Congress. It's a beautiful piece, sounds wonderful as a viola vehicle, and deserves performance.

Mozart, Wolfgang Amadeus. *Sinfonia concertante in E-flat major*, for Violin, Viola and Orchestra, KV 364 (320^d). Piano reduction by Michael Töpel. Bärenreiter-Verlag, Kassel: 1990.

The *Neue Mozart Ausgabe* score of the *E-flat Sinfonia Concertante* appeared in 1975, and it has been useful to performers for comparison with other editions, and for conductors, but a performance edition based on Christoph-Hellmut Mahling's scholarship was not available until Bärenreiter brought out this *Urtext* in 1990. It subscribes to the standards we have come to expect from Bärenreiter editions: beautifully and thoughtfully presented, as accurate as humanly possible, free from editorial opinion or distortions, presenting what is the most educated guess of the composer's intentions.

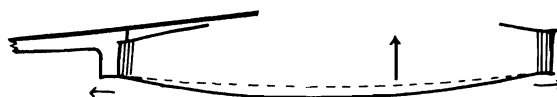
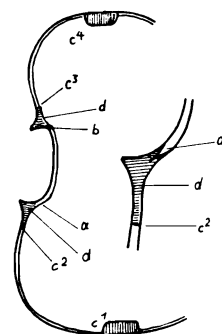
This edition comes as a piano-reduction score, a violin-solo part, and two viola-solo parts: one scordatura part in the original D-major notation, and one for normal turning, in E-flat. Mozart wrote the viola-part for strings tuned up a half-step from normal, to give the instrument greater power of projection . . . to compete on a more equal level with the more brilliant violin. Playing from the D-major part is a strange experience, and shows that Mozart clearly had this scordatura feature in mind when he wrote the piece, as all manner of figures, arpeggios, ornaments, that are somewhat awkward in the normal tuning, become idiomatic and smooth in scordatura tuning. One need not go further than the opening of the solo parts for an example. In normal tuning the octave interval fingered 1-4 makes for a rather long fourth-finger, expressive, two-measure plus, E-flat opening note of a concerto. This is often played as a first-

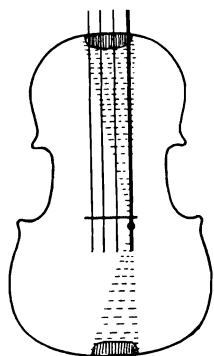
position octave-reach 1-3. In the scordatura version, the octave interval becomes open-3, presenting no technical annoyances at all.

From a practical standpoint, the viola part written in D-major probably will not be all that useful. Our normal A-440 pitch level might well be at least a half-step above the pitch level of Mozart's time, and so to increase the string tension by another half-step, especially with modern strings, is probably more than desirable. At least one 18th century instrument protested a lot when this was done. On a modern instrument, using all gut-core strings, the result was more successful, but not desirable.

One fine aspect of this edition is the piano-reduction. Uncluttered, logical, the phrasing and voice-leading are crystal-clear. Even page-turns have been placed, for the most part, where at least one hand is free. Page-turns for the solo parts have been solved completely. Also, at points where it is desirable to know exactly what the other soloist is doing, such as in the cadenzas, both voices are shown in the soloists' music.

Of course this edition would have to be prepared for performance with bowings and fingerings, as none are provided. But at least Mozart's intentions are presented with clarity, and the performers are free to make well-informed decisions. Probably most of us will think of this edition as an indispensable big help.





Mozart, Wolfgang Amadeus. *24 Duets for Violin and Viola from "The Magic Flute" and "Don Giovanni."* Revised and edited by Yvonne Morgan. Amadeus Verlag, Bernhard Pauler. Winterthur/Schweiz: 1990.

The practice of taking the twelve or so best highlights from popular opera (or whatever), and setting them for instrumental forces accessible to a single performer or a small group, has probably been killed by recordings. But these "memorable moments" paraphrases were the order of the day in both the 18th and 19th centuries. They were a major source of income for publishers and composers. These *24 Duets* are a fine example of the genre.

The duets are arrangements of famous numbers from *Magic Flute* and *Don Giovanni* for violin and viola, with neither instrument taking a subservient role to the other. They are short condensations of the original music, and are identified by the name of the number in the opera. The order in which they are presented seems to be dictated by aesthetic considerations of contrast and interest as a set of duets, rather than by where they appear in the opera. For instance, "Ein Mädchen oder Weibchen," which is the last aria in *The Magic Flute*, begins the set of duets. These are not dramatic miniaturizations of an opera.

The *Magic Flute* duets are light and charming, and not surprisingly, those from *Don Giovanni* are somewhat longer individual pieces with a more somber personality. But overall the duets, by their derivative nature, court the lighter muse.

Technically, these do not make virtuoso demands. They are presented cleanly as far as dynamics and phrasing are concerned, like an urtext. There is no instrumental editing. There is no written

explanation of where these came from, or who did the arranging. There is an undated facsimile of a title page and a page from the violin part, which shows it was published by Henning, in Amsterdam, but that is all. The engraving looks to be 19th century.

These are fun, welcome duets, useful in many ways. The music is some of the most glorious found in Western culture, and for it to be made so attractively available to the violist is a real pleasure.

Norton, Christopher. *MICROJAZZ FOR VIOLA*, for Viola and Piano. Boosey & Hawkes Music Publishers Limited. London: 1989.

The *Microjazz* series shows twenty-four entries for various instruments, including piano solo, piano duet, recorder and piano, oboe and piano, (low and behold), viola and piano. Described as "Collections of easy, graded pieces in various modern styles--blues, rock, jazz, rock'n'roll, and so on," this alone with another entry, *Microjazz for Starters: Viola* must be the only primers for the budding jazz violist in existence.

There are thirteen attractive little pieces, reminiscent of the Bartok *44 Duets* for violins, only simplified and with a jazzy orientation. Definitely for children, they have titles like "Our West," "Mean Streets," and "A Calming Influence." The piano accompaniments are simple too, so these would be entirely appropriate for fun between young friends.

In a composer's note, Mr. Norton says the solo parts are "about grades 2-5 in terms of technical difficulty." Grading scales often mean different things to different people, but in this case it seems that "grade 2" might be a little optimistic. The rhythms aren't terribly complex, but

they would require a young player's attention, so they couldn't be too concerned about where their fingers were going. First, second, and third positions are called for, and there are some bow-distribution problems also. For the most part the editing is clear with a mistake in bow direction here and there.

For rhythm and ensemble study, from a lighter standpoint, this is an attractive group . . . not stodgy, but good study material for young players. The \$11.78 price tag is justified.

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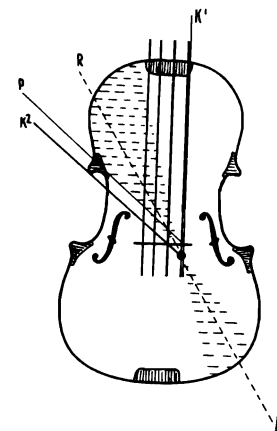
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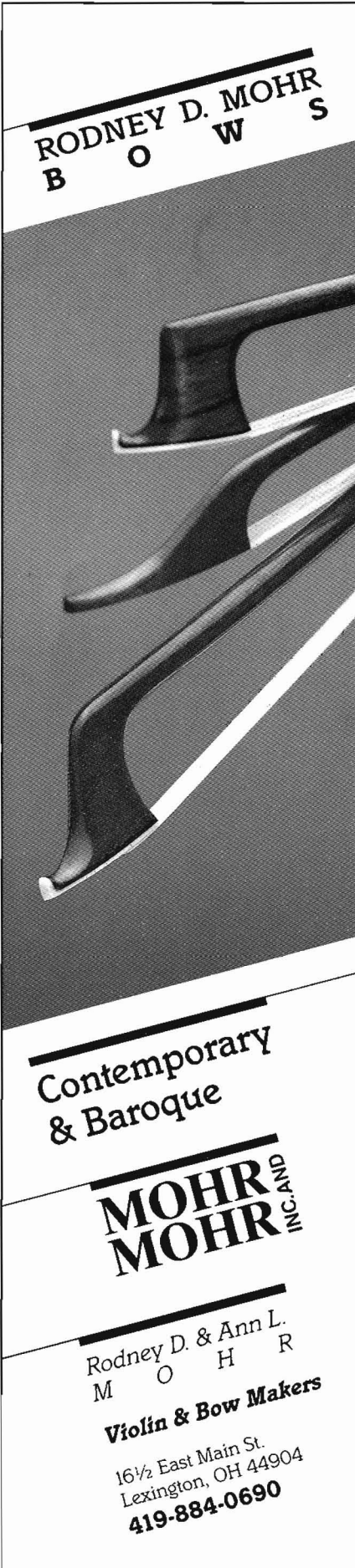
Tertis

The 1991 Lionel Tertis International Viola Competition and Workshop will take place in Port Erin, Isle of Man, British Isles from August 24 to Saturday, August 31, 1991. The competition is open to viola players of all nationalities. The competitors may not be more than 30 years of age as of 24 August 1991. Awards of 5,000 pounds will be available to the Jury (chairman: Sir David Lumsden). The workshop is open to players of all abilities and non-playing observers and all are invited to attend. Included are masterclasses, recitals, concerts, ensemble classes, lectures, private tuition, repair clinic, informal recitals and sightseeing. For details write to Mananan Festival Office (Tertis 1991), Port Erin, Isle of Man, British Isles.

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