

JOURNAL of the AMERICAN VIOLA SOCIETY

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

Vol. 11 No. 1

1995



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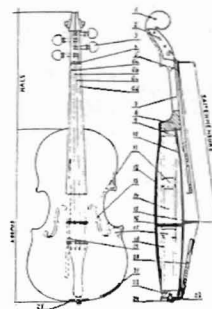
FROM THE PRESIDENCY



Thomas Tatton, AVS President

Dear Friends:

I have just returned from a wonderful five-day concert tour with my forty high school string students. The fax I received the evening before we left informed me that my "President's Message" was due *now*. No problem—let me share an essay from one of my third grade students. This will give you a glimpse of the mystery and magic in my world of string teaching.



LEARNING TO PLAY THE VIOLIN

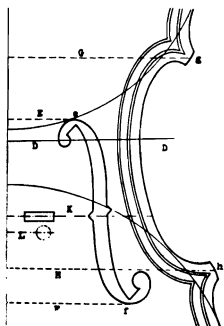
*By Kelsey Riley — Spring 1991
John R. Williams School*

I remember when I first started the violin. It was in September, 1991. I am still a beginner at John R. Williams, but I am used to it now. I remember how nervous I was when I first picked up that beautiful string instrument that seemed to glow in my hands. I take care of my violin now. Every other day I rosin it. Every day I practice. Tightening and loosening the hair on my bow before and after playing. I feel lucky to have such a wonderful instrument. And, even though I am still a beginner, I feel advanced just holding my violin. I like sharing my music with my family and friends. I think everyone should get a chance to learn what a beautiful instrument a violin really is. I did!

Kelsey is playing some viola now and remains fascinated with the magic of it all. Perhaps we can capture some of Kelsey's youthful vigor and exuberance by attending the XXIII International Viola Congress at the University of Indiana. I am sure, with Alan and Atar as organizers, the congress will be wonderful. I hope to see you there.

Let's share in the magic together.

Thomas Tatton



ANNOUNCEMENTS

REGARDING RECENT DUES BILLING

In making the transition from our trimester billing to the all-membership January billing, I forgot to make it clear that the second trimester members would owe only \$20 for 1995. (See "New Policy" notice in these announcements.) If you are a second trimester member who paid \$30 and you wish to have it corrected, please contact Donna Lively Clark, AVS Secretary (c/o Butler University, JCFA, 4600 Sunset Ave., Indianapolis, IN 46208). May I suggest that the extra \$10 go into our Primrose Scholarship Fund? I apologize for any inconvenience or confusion.

Please remember to notify me of any address change. Your journal will not be forwarded.

—Donna Clark, AVS Secretary



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(SEE MEMBERSHIP ENROLLMENT FORM IN THIS ISSUE.)

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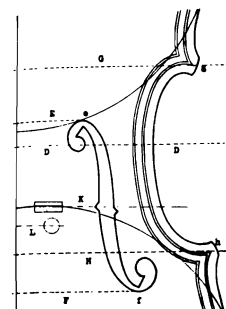
*The AVS Endowment? or
The Primrose International Viola Archive? or
The Primrose Memorial Scholarship Fund?*



SOLICITATION OF ARTICLES

JAVS is a peer-reviewed publication. For scholars, teachers, college students, and others who have unpublished articles, papers, documents, and dissertations, *JAVS* and the Viola Yearbook offer the possibility for publication. Submit any of your writing on the broad subject of "viola" to the editor:

Dr. David Dalton
BYU Music—HFAC
Provo, UT 84602



NEW POLICY REGARDING *JAVS*

1. *JAVS* mailing will commence at the beginning of enrollment.
2. Persons who apply for new membership the last trimester will be granted membership for that trimester and for the next calendar year.
3. Members who are now in the second trimester will be charged \$20 for regular membership and \$10 for student membership for 1995 only.
4. The trimester system of dues will be replaced with annual dues, which will be due and payable January 1 (late by March 1) or on application for new membership.

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June 14–18, 1995
Indiana University, Bloomington, Indiana

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- ELIGIBILITY:** Open to any violist who
- has not reached his or her 28th birthday by June 14, 1995 and
 - is a member of the American Viola Society or studies with
a current member of the AVS.

Applications and supporting materials were due to the AVS by April 15, 1995.

THE COMPETITION

FIRST ROUND

- The first round is recorded and submitted on audio cassette tape, which will then be auditioned by a jury. Candidates chosen from the taped round to compete in the final round on June 14, 1995, in Bloomington will be notified by May 1, 1995.
- In order to ensure anonymity, the applicant's name and address should appear *only* on the applicant's outer package. There should be no personal identification on the tape or its container. Tapes will be coded before being sent to the adjudicating committee. *Tapes will not be returned.*
- Applicants should understand that the quality of the recording may influence the judges; therefore, a new tape of a high quality should be used.

Repertoire for the First Round

The cassette tape must include the applicant performing the following:

- The first movement of a major concerto, or work with orchestra, of the technical difficulty of those by Bartók, Walton, or Hindemith.
- An example (about five minutes) of an unaccompanied work, such as those by Bach (Cello Suites or the Partitas and Sonatas), Hindemith, or Reger.
- An excerpt from a suite, sonata, or piece with accompaniment of the entrant's choice (about five minutes).

FINAL ROUND(S)

Each of the finalists will be asked to perform (from memory, unless noted)

- The entire major concerto or piece with orchestra from the First Round
- The entire unaccompanied work from the first round
- The entire sonata, suite, or piece with accompaniment from the first round (need not be memorized)
- A complete virtuoso work selected by the finalist from the following list:

Bergsma: *Fantastic Variations on a Theme from Tristan*

Berio: *Sequenza*

Enesco: *Concertpiece*

Kreisler: *Praeludium* and *Allegro*

Paganini: *Caprice No. 24* (with piano accompaniment)

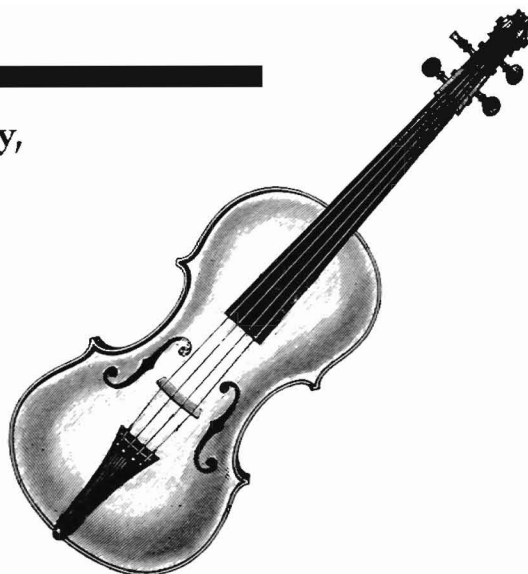
Paganini: *La Campanella*

Zimbalist: *Sarasatelana*

Finalists will receive free lodging and a waiver of the registration fees during the Congress. An accompanist will be provided if requested. The jury for the Final Round(s) will be selected from the 1995 Congress artists who do not have a student invited to the Final Round(s).

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Leonid Gesin is a member of the San Francisco Symphony and several chamber music groups including the San Francisco Chamber Orchestra. He studied with A.G. Sosin at the Leningrad State Conservatory, then performed with the Leningrad State Philharmonic and taught before emigrating to the United States.

Paul Hersh, former violist and pianist of the Lenox Quartet, studied viola with William Primrose and attended Yale University. He has performed with the San Francisco Symphony, the San Francisco Chamber Orchestra and many other groups. He has also made a number of recordings and has been artist-in-residence at universities and music festivals in the U.S. and Europe.

Geraldine Walther, principal violist of the San Francisco Symphony, is former assistant principal of the Pittsburgh Symphony and a participant in the Santa Fe Chamber Music Festival. She studied at the Curtis Institute of Music with Michael Tree and at the Manhattan School of Music with Lillian Fuchs, and won first prize in the William Primrose Viola Competition in 1979.

Denis de Coteau, music director and conductor for the San Francisco Ballet Orchestra, has conducted dance companies, youth orchestras and major symphonies throughout the world. He has received a variety of awards and commendations, earned his B.A. and M.A. in music from New York University, and holds a D.M.A. from Stanford University.



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XXIII INTERNATIONAL VIOLA CONGRESS

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Indiana University, Bloomington, Indiana

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and

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Full registration fees:	<i>Before May 15</i>	<i>After May 15</i>
AVS member/Full	\$130	\$160
AVS Student/Spouse	65	80

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AVS Member/Full	\$45	\$50
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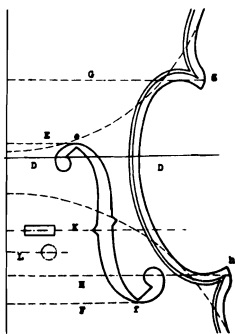
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Additional Events Include

- See premiere performances, panel discussions, play alongs, commercial displays of music, books, recordings, and the makers' exhibition of instruments and bows.
- The final rounds of the William Primrose International Scholarship Competition will take place on the morning of June 14, 1995.



Housing

Both on-campus housing will be available in residence halls and off-campus in commercial hotels. Residence hall prices will range from \$23 per person per night for a non-air-conditioned double room to \$38 per night for an air-conditioned single. Good commercial hotel rooms will typically run from \$60 to \$80 per night. Detailed housing information and residence hall reservation forms will be part of the Congress registration forms.

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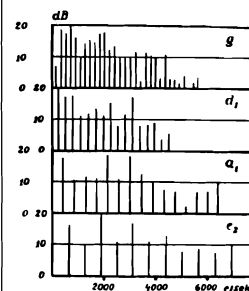
USAir has been designated as the official carrier for the attendees of the XXIII International Viola Congress, June 13–18, 1995, in Indianapolis, In. USAir agrees to offer an exclusive low fare for the attendees. This special fare will offer a 5% discount off first class and any published USAir promotional round-trip fare. A 10% discount off unrestricted coach fares will apply with 7-day advance reservations and ticketing required. These discounts are valid, providing all rules and restrictions are met, and are applicable for travel from the continental United States, Bahamas, Canada, and San Juan, PR. Meeting discounts are not combinable with other discounts or promotions. Additional restrictions may apply on international travel.

These meeting discounts are valid between June 10–21, 1995.

To obtain this meeting discount, you or your travel agent must call USAir's Meeting and Convention Reservation Office at (800) 334-8644, 8:00 a.m. – 9:00 p.m., Eastern time. Refer to Gold File No. 59630014.

Indianapolis International Airport is located 50 miles north of Bloomington.

If transportation is needed to and from the Indianapolis Airport, there are two options other than renting a car: (1) Bloomington Shuttle Service, Inc., has a shuttle service to and from the airport and the Indiana Memorial Union Hotel eight times daily. The round trip price is \$27 per person. To receive more information, please contact the shuttle service at (812) 332-6004. (2) You may wish to reserve transportation from Classic Touch Limousine Service, Inc., at (812) 339-7269. Round trip price is around \$50 per person, although the price does fall as more riders are added.



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VIOLA PEDAGOGY

Some Thoughts on Teaching Spiccato

by Jeffrey Irvine

I am very pleased to have the opportunity to be the editor of this column on viola pedagogy, both to contribute my own articles and to solicit articles from valued colleagues. Please don't hesitate to send me your reactions to these columns; I welcome the opportunity to get different ideas about teaching the viola.

It is in this spirit that I choose the subject for my first article for this column, teaching spiccato, for I find it quite difficult to teach in some cases and would love to have input from others. Do check out Ellen Rose's article "Teaching Spiccato" in American String Teacher, Summer 1992.

I think it's important for a violist to have control over a wide variety of off-the-string strokes, from a slow, heavy brush stroke at the frog to a light, medium-speed spiccato in the middle, to a fast, short spiccato above the middle. Our strings don't speak as quickly as those on a violin, and the more control we have over these strokes, the clearer our playing will be, along with having greater coloristic possibilities. I also think that a violist should have both a sautillé (which I define as a stroke in which the stick bounces but the hair stays essentially on the string) and a fast short spiccato (where both the stick and the hair bounce, and the hair leaves the string). When I say fast, I mean 16th notes at quarter = 120 to 160.

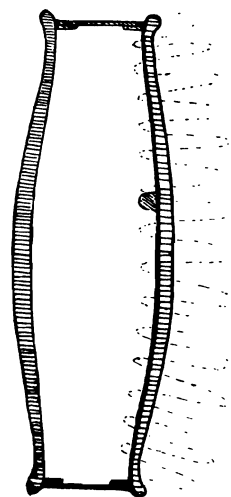
Before learning spiccato, students should have a good balance in the bow hand. They should be able to support the bow easily in the lower half with their little finger curved and with their wrist and forearm in a relatively straight line (a high wrist short-circuits the possibility of the forearm and hand working together as you go from slow to fast speeds). Students should be able to play comfortably in the lower half with that kind of position. If they can't, they won't have the strength and flexibility to do a good spiccato.

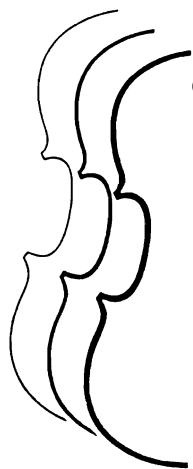
Basic Spiccato Exercise

The basic exercise that I use to teach spiccato is one I learned from Dorothy DeLay many years ago. It starts from the premise that the spiccato stroke should be shaped like a semicircle, and it starts out with an exaggerated,

huge semicircle. Drop the bow onto the string around the balance point and let the bow bounce up 8 to 12 inches, going back and forth at a slow tempo (play quarters at quarter = 60). If you had a pencil attached to your bow hand, it should inscribe a semicircle, equal on both sides. Your bow should stay in the same horizontal plane as you do this exercise. **Make sure that your hand and fingers are loose, all the way through this exercise.** Gradually speed up the exercise, little by little, all the way to the fastest speed you can do. As you get faster, the semicircle should get smaller and closer to the string, and you should gradually use less bow. The motions will gradually get smaller, and you should gradually use less arm motion.

I left out one part of the exercise that Miss DeLay taught me, and that is to do a collé stroke at the moment of impact. (I don't have the space in this article to explain collé other than to say it's a motion of the hand and fingers that starts with the fingers curved at the beginning of the down-bow and finishes with the fingers extended at the end of the down-bow.) For students who have trouble getting their bow to bounce at faster speeds, I find that this is helpful. There must be some up and down motion in the hand to get the bow to bounce at the faster speeds. Many students have no trouble getting this "waving" motion to work, but for those who have trouble, adding collé to this exercise can be helpful. I might also add that using less of this waving motion at faster speeds will result in a sautillé.





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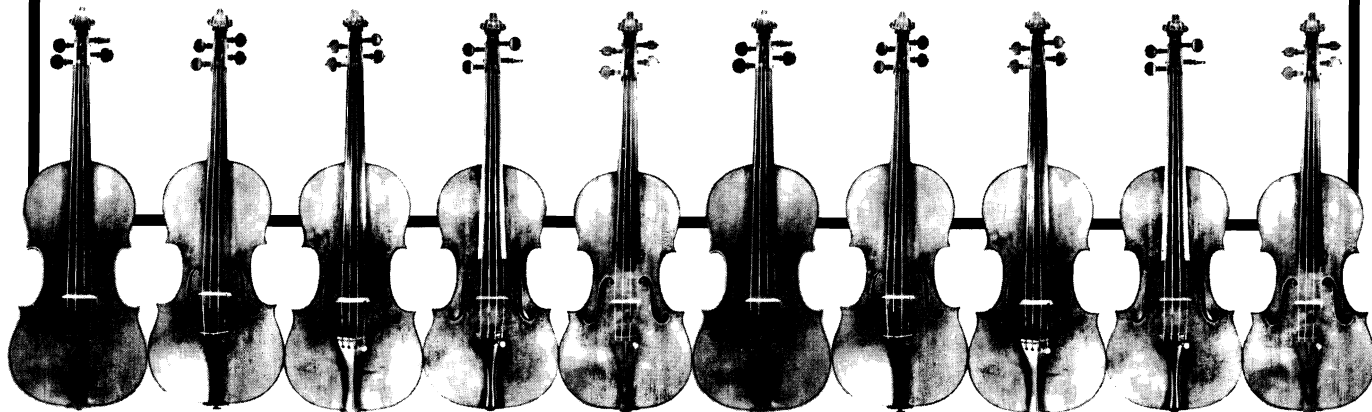
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Developing Variety

Once students have a basic spiccato going, I find it useful to expand their control over different speeds and lengths with another exercise. I have them set their metronome somewhere between 60 and 80 to the quarter, depending on how advanced their spiccato is, and do 8ths, triplets, 16ths, triplet 16ths, and 32nds on a three-octave scale. At first I have them repeat each note of the scale for each division of the beat (for example: 16ths would be played CCCC DDDD EEEE, etc.). When they are more adept, I have them play only single notes. I have them do 8ths in the lower quarter of the bow, triplets slightly further from the frog, 16ths at the balance point, and triplet 16ths and 32nds each successively a little higher in the bow. I also encourage them to enlarge the area of the bow which can accommodate any speed. Spiccato strokes that are higher in the bow tend to be shorter and softer, and those that are closer to the frog tend to be longer and stronger. Being able to do each speed of spiccato in different parts of the bow gives you a wider range of coloristic possibilities.

Arm or Hand?

I must address one big issue, the issue that seems to be the most controversial among violists about spiccato: How much of the motion should come from the fingers and how much from the arm? And should the motion be initiated from the fingers or the arm? I don't have a definitive answer; there are successful violists who are wonderful players in both camps. I will say that in slow and medium speed off-the-string strokes, I think that the stroke should be initiated from the arm, but that the fingers, wrist and hand should be loose enough to react to the motion of the arm. I'm referring to speeds of 16th notes at a quarter = 50 to 100. As one goes from slow to fast speeds, there is less arm motion, and the hand does more of the work. At the fastest speeds (16th notes at quarter = 144 to 168), I think that the hand initiates the stroke, and that there should be very little, if any, arm movement. I believe that most violists would agree about the slow and fast speeds, but the middle speeds engender more controversy. Perhaps the real question is: in the gradual change to less arm and more hand, at what speed does one use mostly hand motion?

Let's use as an example the melody from Mendelssohn's *Midsummer Night's Dream*

Scherzo, commonly asked for in orchestra auditions. I've known some students who in preparing for auditions have played this excerpt for several prominent orchestral players and teachers of excerpts. In some cases they've been told to initiate the spiccato motion (for the 16ths) from the hand, in other cases from the forearm. I am most familiar with the views of my wife, Lynne Ramsey, the First Assistant Principal Violist of the Cleveland Orchestra, and her standpartner, Bob Vernon, the Principal Violist of the Cleveland Orchestra. They tend to encourage students to initiate this excerpt from their forearm, and their respective success rates with their students makes me think that I should listen to them!

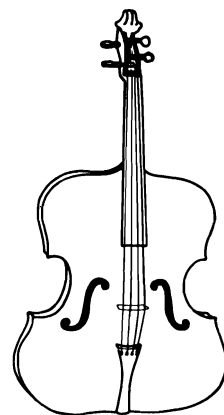
Other factors

The amount of hair on the string also influences the sound of the spiccato. Flatter hair produces more articulation in the stroke and tends to make it stronger. Some students who have trouble getting the bow to bounce at faster speeds may find that having flatter hair helps them. Playing on the side of the hair produces a softer articulation and a softer sound.

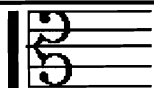
Students who have trouble with spiccato despite a lot of work on it are probably working too hard! Squeezing the bow with the thumb and fingers makes spiccato much harder to do. When I ask students to hold the bow more loosely, they often respond that they feel as if they have no control or that they are going to drop their bow. I have learned to tell them that that is the right feeling! They're so used to having a death grip on the bow that anything less feels like they're out of control. Some students also tighten their diaphragm, which stiffens everything, spiccato included. Getting them to relax their stomach muscles can have a surprisingly positive effect on their spiccato.

I realize that I've covered only a few of the many aspects of spiccato, but I hope I've stimulated your thinking about it, and I hope some of you will write in with your ideas.

Jeffrey Irvine teaches at Oberlin Conservatory and is also on the faculty of the Quartet Program. He spent 10 summers on the faculty of the Aspen Music Festival and taught two summers at the Meadowmount School of Music. His students have won numerous prizes in national competitions. Irvine is a board member of the AVS.



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Editor's Note: This continues the series of installments that will update the holdings of the Primrose International Viola Archive. (PIVA is the official archive of music for the viola of both the International and the American Viola Societies.) Viola scores in PIVA up to 1985 are identified in Franz Zeyringer's Literatur für Viola (Verlag Julius Schönwetter Jun., Hartberg, Austria, 1985), where they are marked with a +. This present series of installments will eventually make the listing current, after which a new acquisitions list will be published annually in JAVS. The entries are listed according to the Zeyringer classification of instrumentation. A future compilation under one cover of all the annual lists is planned as a sequel to the Zeyringer lexicon.

1986 Acquisitions (continued)

Klavier und Viola (arr.)

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Bach, Johann Sebastian. Andante: from sola violin sonata in A minor; arr. for violoncello (or viola) and piano by Alec Robertson. London: J. Curwen and Sons Ltd.; New York: sole agents for the U.S.A. and Eastern Canada, G. Schirmer, 1945.

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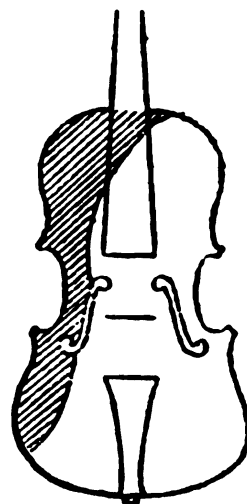
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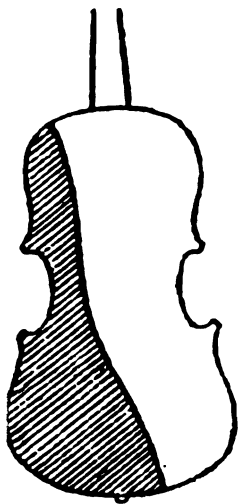
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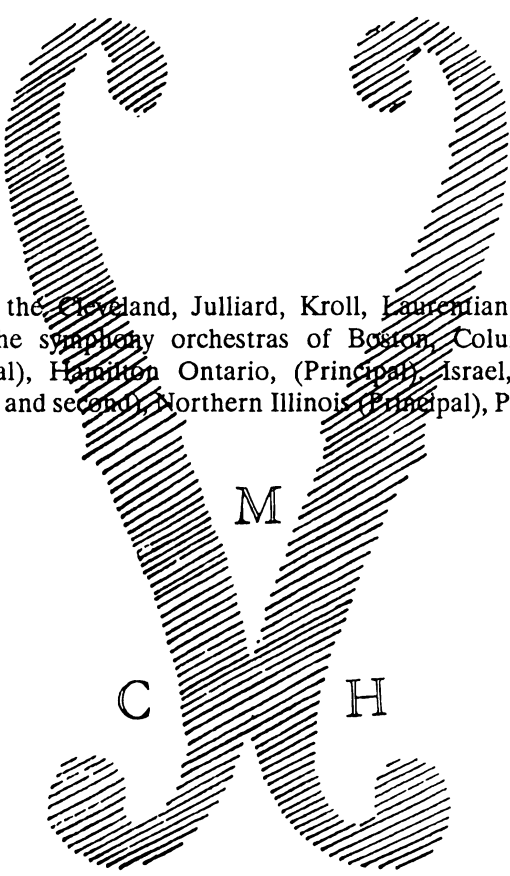
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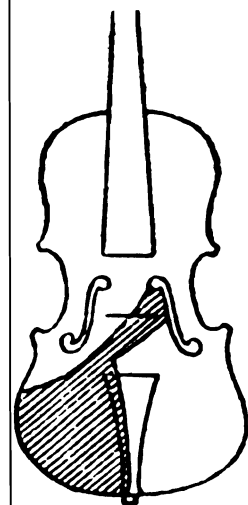
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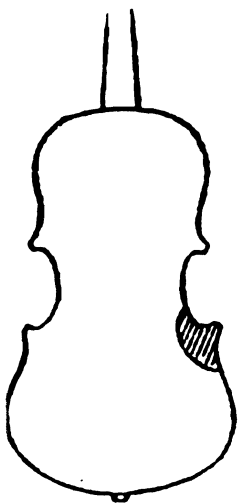
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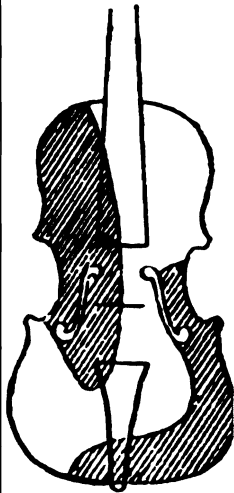
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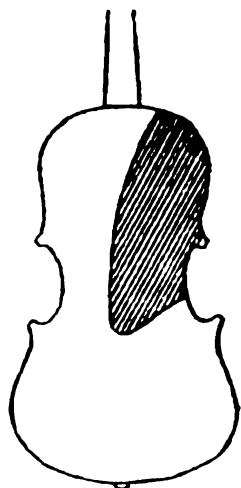
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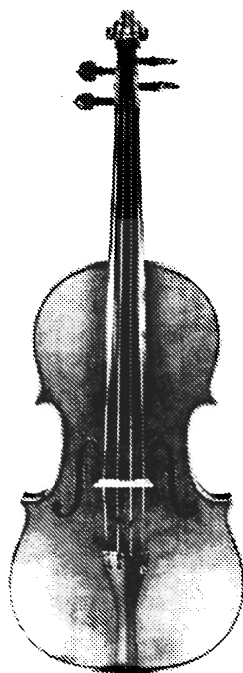
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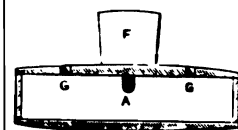
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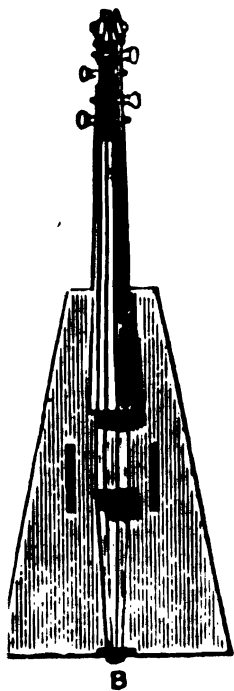
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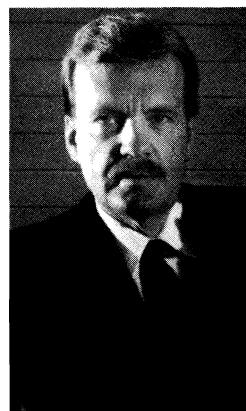
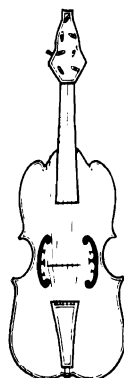
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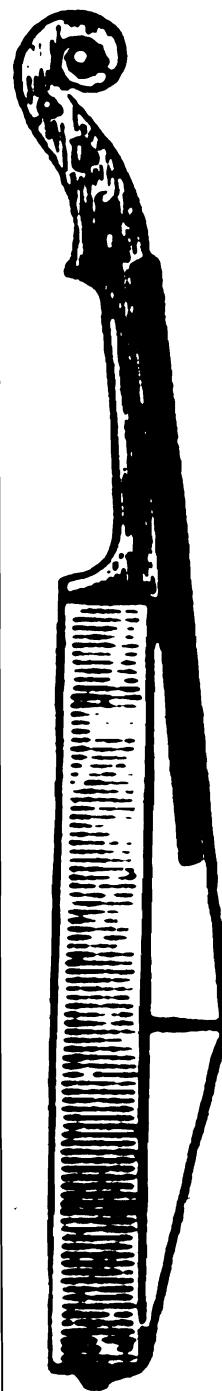
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Letter from London

Does any city in the world offer the cornucopia of cultural events—that is, theatre, concerts of every variety, musicals, galleries, museums, historical sites—that London does? It is a frustrating place to be, in a way, because one can be confronted with choices every day as to what should be seen next. What would you choose as a string player, for instance, if on the same evening you could hear either Joshua Bell in recital at Wigmore Hall, Midori in Stravinski with Colin Davis and the London Symphony Orchestra at the Barbican, or Pinchas Zukerman in Berg with Zubin Mehta and the London Philharmonic at the Royal Festival Hall?

If one resorted to sheer self-indulgence to the point of gluttony, a person could hardly be satiated in six month's time (even when directing and helping teach 40 students on a university study abroad program). It seems that there is no single printed source that lists all musical and theatrical events taking place in the city (though the plays appear to be pretty well reported). There is simply too much going on to be confined to a single sheet, however large, or even a booklet. Rather, one relies on dozens of pamphlets or fliers that specialize in a different series, theatre complex, performance hall, or organization. Truly as Dr. Johnson said over two centuries back, "If you are bored with London, you are tired of life."

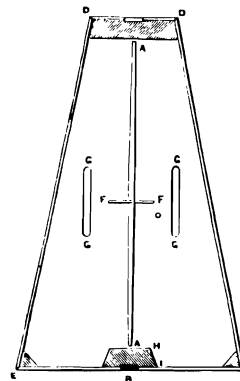
Three concert series that are being currently featured by the LSO in Barbican Hall, for example, are the 90th birthday celebration of Sir Michael Tippett with various conductors and always at least one work by Tippett; the 70th birthday of Pierre Boulez, likewise with one of his works usually played and Boulez himself conducting some of his favorite orchestral repertoire; and finally, a Mahler series conducted by Michael Tilson Thomas, who has been the LSO's musical director for the past several seasons. These performances are often enhanced by excellent soloists, such as Jessye Norman and

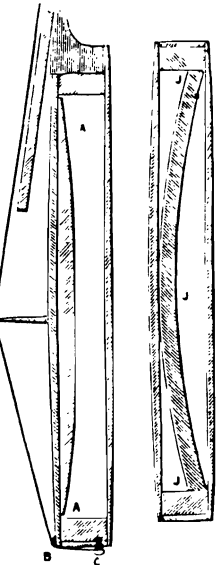
Daniel Barenboim. Music making on a high level.

And what of, or for, violists? With four major symphony orchestras in town and numerous chamber orchestras, not to mention small ensembles, violists are everywhere—on the streets, in the Underground, and in their seats, of course, where they belong. Andrew Davis, the conductor, with different orchestras and soloists was mainly responsible for producing a Hindemith centenary celebration in January, which featured works written mainly in the 1920s, Hindemith's *enfant terrible* period. One got to hear works usually read about but not often heard, such as a concert version of the Opera *Nuschi-Nuschi*. Four of the Kammermusik concertos were performed, including the viola concerto with Paul Silverthorne, principal of the LSO, as soloist.

Lars Anders Tomter, the Norwegian violist and winner of the 1986 Vieux Competition in Lille, played impressively at Wigmore Hall. He is a violist I have heard about but not heard personally, and I was impressed by his ample and luxuriant sound. He possesses a Gaspar instrument which resembles that played by Don McInnes, and, in my memory at least, sounds similar. Another violist I have been very curious about, but again whom I have not heard, is the highly regarded Tabes Zimmermann. For the American Viola Society, she and Yuri Bashmet seem to have been two of the elusive violists when trying to engage performers for a North American viola congress. She presented herself in Wigmore together with two colleagues, Thomas Zehetmaier, violinist, and Heinrich Schiff, cellist. (She plays on a viola by E. Vatelot.) No doubt, there will be more violists to come this London season.

For one day in February I was able to take advantage of Royal Academy of Music professor John White's annual three-day viola festival. The venue is a former church converted into a civic centre in John's town, Old





Harlow, Essex, an hour or so northeast of London. In the programming, Hindemith, of course, was given notice, but also the late Gordon Jacob, who shares the same centenary of birth with Hindemith. Jacob, like Hindemith and Bloch, had a particular fondness for the viola and violists and left a considerable repertoire for us. The evening's all-Jacob program closed with the marvelous Suite for Eight Violas. Mrs. Gordon Jacob and Mrs. Lillian Tertis (Lionel Tertis's widow) were both in attendance.

It is a tribute to John White as a teacher that no fewer than 16 of his current and former students prepared for, and brought their collaborating colleagues to, this event, the proceeds of which go to the benefit of the next Tertis Competition.

Somehow it is always good to see familiar faces at viola events, as was the case here at Old Harlow with Henry Danks and Tully Potter. In case anyone besides myself has wondered if Tully could earn a living by writing exclusively about violists and viola recordings, it came as a small relief to me to know that it isn't the case. Without betraying secrets, his bread and butter job is writing and editing the music column for the *Daily Mail*. But there doesn't seem to be too much doubt to violists where his heart lies, and he has just produced his first CD volume on the recorded history of violists. More on that later.

—David Dalton

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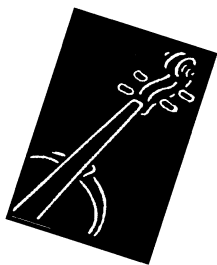
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ABOUT VIOLISTS

The Viola Today in Greater L.A.

Appearances by violists, as soloist or prominent ensemble member, have graced the concert scene with gratifying frequency in the recent few months. The most regnant place to hear the instrument remains the string quartet, and the large number of quartet concerts in the Los Angeles area remains a source of amazement. Chamber music ensembles departing from the standard four strings seem to be proliferating as well, so that last spring we heard the former and present principal violists of the New York Philharmonic (both being L.A. area products), Paul Neubauer with the Chamber Music Society of Lincoln Center, and Cynthia Phelps with Pacific Serenades. Marcus Thompson also appeared with Chamber Music/LA.

Last May, Irving Manning, a member of the Los Angeles Philharmonic viola section since 1956, announced his retirement, at age 78. In August, we learned that Leticia Oaks-Strong will join the Philharmonic for the 1994–95 season. At age 22, she will be the youngest member of the orchestra. Mrs. Strong was a student of David Dalton (editor of *JAVS*) and, more recently, of Donald McInnes at U.S.C. Institutions must renew themselves to remain vital; this move is particularly dramatic.

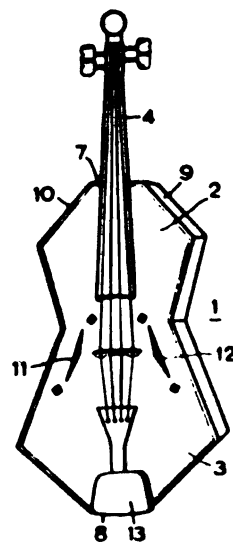
During the 1994–95 season, two visitors have adopted an “and-I-can-play-the-viol-a-too” posture—to no particular critical acclaim, it should be added. On 13 October 1994, touring as conductor with the Israel Chamber Orchestra, Shlomo Mintz played the *Trauermusik* by Hindemith as viola soloist and the A Major Rondo by Schubert as violinist; he also conducted some Mozart and Stravinsky. Perhaps the Israelis are experiencing some budget problems.

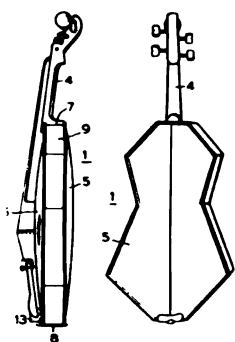
In February, while much of the Philharmonic was serving in the pit with Esa-Pekka Salonen accompanying a production of *Pelléas et Mélisande* by Debussy, Jaime Laredo was given the task of using another but smaller portion of the orchestra for presentation of

some baroque and classic repertory. Laredo conducted and played the violin in the *Fourth Brandenburg Concerto*, the first violin part in the Bach Double Concerto, and the viola part of Mozart’s E-flat Sinfonia Concertante. Laredo’s partner in the latter was 17-year-old Curtis Institute student Leila Josefowicz, a product of the Colburn Institute at U.S.C.

Intimate baroque and classic pieces in the 3,000 seat Dorothy Chandler Pavilion present problems about which critics complain with good reason, and those who are so inclined shrug and proclaim that this is Southern California and we can expect no better. In January, Anthony Newman led a mostly New York group called the *Brandenburg Collegium* in a performance of the *Brandenburg Concertos* by Bach, including No. 6, which features two violists as soloists, at the Orange County Performing Arts Center. The hall is about the same size as the Dorothy Chandler Pavilion, and since the *Collegium* players perform on “period” instruments, acoustical problems were solved by having the players use microphones and the auditorium’s amplification system producing a musical oxymoron or *non sequitur* that would be hard to top.

On the much happier side of authenticity, Pamela Goldsmith gave a smashing recital at U.S.C. on 23 October 1994, marred only by audience sparseness. Dr. Goldsmith used a baroque bow for the all-baroque first half and demonstrated that the smaller, lighter bow really does make a pleasant difference. Her intelligent use of tempo, phrasing, vibrato, ornaments, and dynamics was entirely satisfactory aesthetically and quite distinct from the self-conscious and disappointing result of most attempts at “authenticity.” The recital, repeated at Brigham Young University later in the week as the annual Primrose Memorial Concert, included the Trio for Viola, Tenor Saxophone, and Piano by Paul Hindemith. The playing was tasteful and





considerate, but this combination pits two very loud instruments against the viola, which is not loud at all. Balance problems are built-in, and it isn't at all clear how they can be solved.

Possibly the major viola event of the 1994–95 season was the performance of the Bartók Viola Concerto, featuring Paul Neubauer with the Long Beach Symphony, conducted by JoAnn Falletta. The performance was in the lovely Terrace Theater in Long Beach on 22 October 1994. It was the first performance of a revision of the Tibor Serly edition that was prepared from Bartók's sketches, but after the composer's death. The new version is the product of collaboration between Neubauer and Peter Bartók, Béla's son.

A complete comparison of the revision with the old Serly edition is not appropriate here but is material for a future article. Suffice it to say that there are substantive changes, so that for one who knows the work well, the performance was full of surprises: missing spots, added spots, odd twists and odder notes, changes here and there, but nothing that would keep you from recognizing the Bartók Viola Concerto. The opening dialogue between viola and lower strings is now between viola and timpani, so at least the listener was warned of impending alterations. Perhaps more unsettling than the new edition was the uncompromised feeling that the conductor did not have real command of the work. At least that was projected. Mr. Neubauer, on the other hand, played with his usual total mastery of the instrument and the musical material. His huge, luscious sound was mostly covered by the accompaniment, which played at a consistently overwhelming *mezzo forte* throughout. Perhaps the most problematic part of the performance was the last movement tempo, where the soloist obviously wanted to go faster than the conductor would allow. Oh, well; it isn't as though we won't hear it again, under better circumstances.

On 6 November 1994, at St. Andrew's Presbyterian Church in Newport Beach, the Mozart Camerata, under its founder and

conductor, the bassist Ami Porat, presented Mozart's venerable Sinfonia Concertante, K. 364, with the concertmaster, Roger Wilkie, and principal violist, Simon Oswell, as soloists. The church is almost ideal for small orchestra, the performers were in top form, the audience was friendly and large . . . altogether a fine instrumental experience, if slightly frantic on the podium.

On 15 January 1995, Karen Elaine, the viola virtuoso from San Diego, came again to the Bing Theater of the Los Angeles County Museum of Art to present a *Sundays at Four* program. These are broadcast live every week by radio station KUSC. They are sponsored by a number of agencies, including the Musician's Union, Local 47, and the Los Angeles Cultural Affairs Department. This program was named "A Musical Tribute to Dr. Martin Luther King Jr." and enlisted the assistance of The Westwind Brass Quintet, plus no less than five cellists. Miss Elaine demonstrated her talents as soloist, arranger, conductor, and organizer. Most of the music made use of strong jazz elements blended into the traditional chamber music idiom. The result was a fresh program of fine viola playing, backed by untraditional instrumental combinations, which was anything but dull.

Jan Karlin, violist of the Southwest Chamber Music Society, who is also Mrs. Jeff Von der Schmidt (that is, wife of the Southwest Society's director), deserves a gold star for endurance and good spirit. On 27 January, she played *Play it Again, Sam* for unaccompanied viola by Milton Babbitt. The Southwesterners play plenty of traditional repertory to be sure, but they also perform large doses of 20th-century music that finds Karlin preparing barrels of the most difficult and demanding viola music there is. She has been doing it, program after program, for years. Perhaps two gold stars would be appropriate.

—Thomas Hall
Chapman University

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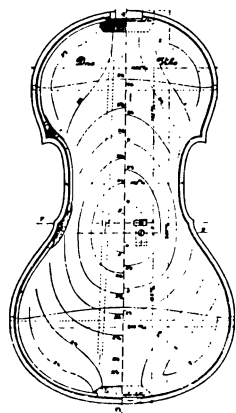
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NEW WORKS

Sonata for Solo Viola, Opus 31/4 by Paul Hindemith. On the basis of the Hindemith Complete Edition. Edited by Hermann Danuser. ED 8278, B. Schott's Söhne, Mainz, 1992.

Sonata for Solo Viola (1937) by Paul Hindemith. On the basis of the Hindemith Complete Edition. Edited by Hermann Danuser. ED 8279, B. Schott's Söhne, Mainz, 1992.

Paul Hindemith, who made a living as a violist for at least part of his life, wrote seven sonatas for viola, four of which are unaccompanied. Two of these were published during his lifetime; Opus 11, no. 5 (1919) came out in 1923, but Opus 25, no. 1 (1922) was not published until 1951, long after the composer had ceased to play publicly. Hindemith used Opus 25, no. 1 as a concert vehicle for himself and might not have wanted to share.

The two present sonatas have an even more erratic publishing history. Opus 31/4 was composed in 1923 and was first published 69 years later, in 1992. Although it was written first in the Opus 31 series, it ended up as number 4 in Hindemith's own *Catalog of Works* because the two violin sonatas and the *Sonatine* for two flutes in Opus 31 were put out as numbers 1, 2, and 3 much earlier, in 1924. (Reminiscent of the Beethoven Opus 18 quartets.) The 1937 Sonata manuscript was given away as a present to Oliver Strunk, just days after its composition and premier, and before it was quite finished; dynamics and phrasing were added by Hindemith to the photocopy he kept.

The circumstances of the composition of the Sonata (1937) demonstrate the facility of Paul Hindemith as a composer and performer. In the spring of 1937, he undertook a concert tour of the U. S.: Washington, D.C., New York, Boston, and Buffalo. He played Opus 25, no. 1 and *Der Schwanendreher*, which was just two years old in 1937. There were several concerts of his music, and he met many persons connected with musical life in those cities. Hindemith wrote in his journal that an official of the Victor Company in New York mentioned (possibly in passing), that a recording of a solo sonata might be possible. Apparently Hindemith had given up performing Opus 11, no. 5 and

Opus 31, no. 4 (which he played in public only half a dozen times or so), for reasons unknown. He had already recorded Opus 25, no. 1 for Columbia, so recording that work again was out of the question. The solution was to write another sonata, which he did, largely on the train going from New York to Chicago. He started it on 18 April in New York and played it in concert on 21 April at the Chicago Arts Club. The recording for Victor did not come to fruition, and apparently Hindemith never played the sonata again in public.

The Sonata Opus 31/4 is an 18-minute work in three movements following the pattern of fast, slow, moderate. The first movement is almost a perpetual motion, marked "extremely lively," which makes extended use of the accent produced by an open string and a fingered note of the same pitch played as a double-stop. This movement is a challenge for both bow and fingers. The second movement is a contrasting slow movement, titled *Lied*: expressive, quiet, and, for Hindemith, perhaps even sentimental. The last movement, marked *Thema mit Variationen*, is longer than the first two combined and actually seems more like a passacaglia, with 20 distinct sections, concluding with a decorated version of the "theme." The overall style is unmistakably Hindemithian, with quasi-tonal but dissonant harmonic use and traditional rhythmic language. The instrumental approach is virtuosic, with double-stops and chords abounding. Hindemith himself complained about the difficulty of performance. Still, there is lyricism, nobility and heroic quality occasionally present. Criticism of Hindemith's esthetic qualities is probably irrelevant at this point.

The edition itself has an interesting preface (in both German and English) by the editor, Herman Danuser, giving historical

data and placing the work within the context of Hindemith's total output. The appendix is a facsimile of a manuscript copy of the Sonata made by Heinrich Burkard, to whom the work is dedicated. This copy has some bowings, fingerings, and other markings in Hindemith's own hand. The edition has no bowings or fingerings, as is normal with "complete editions," so the performer will have some heavy editing and other decisions to make before practical performance is possible. Not the least of these decisions will probably be how to get the pages turned.

The 1937 Sonata is a less ambitious piece, 16 minutes long, again in three movements, using the fast, slow, moderate pattern. The slow movement has a faster middle section, all in pizzicato, which is quite extensive and effective. This sonata is reflective of Hindemith's notion that music should be practical, useful, and not a means of emotional self-expression.¹

A wonderful two-disc CD set of Kim Kashkashian playing all the unaccompanied viola sonatas and the three viola and piano sonatas with pianist Robert Levin was released in 1988.² This recording sets the standard for Hindemith performance and is an elegant representative of recording technology. You don't hear viola playing much better than this. Miss Kashkashian used photocopies of the manuscripts of Opus 31/4 and 1937, as these sonatas were unpublished in 1985–86 when the recordings were done.³ In 1995, as we observe the hundredth anniversary of Paul

Hindemith's birth, it is appropriate that these two solo sonatas should become generally available, thereby greatly enriching the 20-century viola repertory.

¹ See *The New Grove*, vol. 8, p. 579.

² Paul Hindemith. *Sonatas for Viola/Piano and Viola Alone*. Kim Kashkashian, Robert Levin. ECM New Series, ECM1330/32, 78118-21330-2. Made in USA, 1988 ECM Records.

³ Untitled notes booklet accompanying two-disc set, above. Produced by Manfred Eicher.

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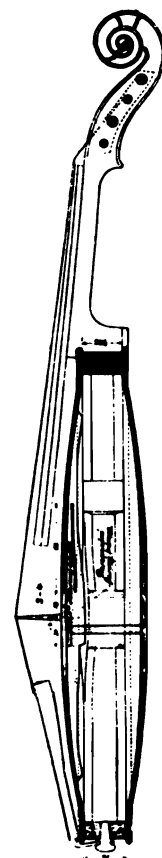
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(Background for this article also came from conversations with the late Hans Rudas, who studied under Hindemith at Yale.)

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