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Association for the Promotion of Viola Performance and Research

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American Viola Society



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Professor of Viola
Oberlin College Conservatory
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Strongsville, OH 44136
peter.slowik@oberlin.edu

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Kathryn Steely
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P.O. Box 97408
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Assistant Editor for Orchestral Training Forum: Christine Rutledge
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Editorial and Advertising Office

Kathryn Steely
School of Music
Baylor University
P.O. Box 97408
Waco, TX 76798
(254) 710-6499
Fax: (254) 710-3574
Kathryn_Steely@baylor.edu

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The Primrose International Viola Archive
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by Peter Bartók
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Facsimile of the Autograph Draft of the Viola Concerto
by Bela Bartók



- Hardback in black, 12 by 16 inches, 84 pages including photo page.
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FROM THE PRESIDENT

Dear Viola Colleagues,

“Think globally, act locally!” That environmental slogan may be a good way to describe the interaction between the various levels of viola societies. In recent months I have been surprised to find that many members of our society are not well aware of the roles (or perhaps even existence!) of local, national, and global viola societies. As a member of the American Viola Society, you are already a member of the International Viola Society, and have the opportunity to be a member of a local viola society. If these societies are functioning in their individual roles and working cooperatively together, they will be able to do great things for the viola! Here is an overview of each level of organization:

1) **International:** The IVS exists to promote the viola worldwide and consists of national chapters. The American Viola Society is by far the largest of these chapters, and is joined by Canada, Germany, Australia/New Zealand, and others. There are large sections of the (“western-art-music”-playing) globe where there are no national chapters—South America, for instance. The current leadership of IVS is intent on developing chapters where none currently exist.

What IVS does:

- Determines the schedule for viola congresses. (2002 in Seattle, 2003, 2004 as yet undesignated by IVS leadership, but probably 2003 in Europe, 2004 in N. America).
- Encourages the yearly publication of an international viola piece. This year (and for the foreseeable future) the IVS cooperated with the publication of the viola issue of the *Strad* magazine.

What membership costs:

- Each national member section gives 7% of its annual collected dues to the International Society. For AVS this amounts to thousands of dollars annually! As a result, each member of AVS is a member of our “parent” organization, the IVS.

2) **National:** The AVS is at (or near) its zenith of membership, at over 1000 members.

What AVS does:

- Publishes the *JAVS*. This is the most costly “benefit” of membership, and costs around \$20 per member annually to produce and distribute.
- Maintains the AVS website (www.americanviolasociety.org). This website will increasingly become a vehicle for quick communication with and among members.
- Runs the Primrose Scholarship Competition every other year (next one in 2003).
- Provides grant money to chapters for worthwhile projects. (For example, AVS procured a \$2000 grant from the Amateur Chamber Music Players’ Association for the “Super Sunday” viola reading event.) Presents a congress in North America (usually every two years).

What membership costs:

- Membership is collected through national dues. From the national dues, 7% goes to the IVS, and about 13% goes back to locals in rebates.

3) **Local:** There are about a dozen local chapters of the AVS. More are being added each year (welcome, Iowa and DC!). Level of activity depends on the skill and industry of local leaders and how much the local community is involved in helping present activities!! Most chapters present 3–6 events a year.



Peter Slowik

What locals do:

- Maybe the most important part of this “chain,” locals make the society real for all members. They provide the grass-roots energy to support members because their events are frequent and nearby. Activities include play-ins, master classes, concerts, student competitions, and many other worthwhile activities.

What membership costs:

- Membership costs depend on location (cost of living), and range from \$10 to \$75.

All of this requires money and organization! One of the most important activities at the Seattle Congress (you ARE coming, aren't you?) will be sessions aimed at coordinating the efforts and financial goals of the AVS and its local chapters. People in New York City, Boston, Texas, Florida (just to name a few!) are not currently served by local chapters of AVS. It is imperative that we facilitate interaction between the levels of viola societies so that we can all feel comfortably involved in our community, nation, and around the world!

There is a fixed “administrative” cost at each level of organization—dues collection, newsletters, funds for administration (board meetings and the like). Better coordination between local, national, and international societies may be able to reduce these costs in the future, but the biggest benefit will be derived from increased membership. Simply put, the more members we have, the more we will be able to do for our members.

One last thought on our viola community: with officers at the international level, national level, and local level, there is one officer for about every fifteen members! So if you have been “on the sidelines” of AVS for 5 years or more, your turn has come to be a leader! Get involved with a local chapter and discover the excitement of being part of the chain! Who knows, you may be writing this column someday!

Think globally, act locally! ¶



Peter Slowik, Prez



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AVS BOARD ELECTION RESULTS

(New terms begin July 1, 2002)

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AVS Board Members

Newly Elected: (terms expire 2005)

Juliet White-Smith

Erika Eckert

Dwight Pounds

Mike Palumbo

Continuing Members: (terms expire 2004)

Victoria Chiang

Barbara Hamilton

Christine Rutledge

Kathryn Steely

(term expires 2003)

John Graham

Karen Ritscher

*We thank all the candidates for their willingness to participate in the election process.
Thank you also to those officers and board members whose terms are now expiring.
Your efforts on behalf of the American Viola Society are very much appreciated!*

ANNOUNCEMENTS

Gifts to Primrose International Viola Archive (PIVA)

The following gifts have been received for the newly constructed Primrose and PIVA Rooms at the Brigham Young University Library, Provo, Utah:

- The Maurice W. Riley Papers. Consisting of 20 boxes of research materials for the late Dr. Riley's two-volume *The History of the Viola*, violists' biographies, correspondence, memorabilia, photos related to the International and American Viola Societies. Gifted by the sons of Maurice and Leila Riley, George, Ben, and John.
- Painting, "Five Giants of the Viola." Approximately 3' x 4' by Ben Carl Riley. Gifted by the artist.
- Photos, glassed and framed, of distinguished violists. A dozen and a half taken mainly at international viola congresses and exhibited at the Austin, Texas, International Viola Congress, 1997. Gifted by Dr. Dwight Pounds.
- Hermann Ritter model five-string viola alta. Made in 1904 by Phillip Keller for Wagner's principal violist in the Bayreuth orchestra. Gifted by Prof. Franz Zeyringer and Summerhays Music Company.
- Ex-Primrose viola. Made in 1975 by Yu Iida and used by Primrose during his last years. Gifted by Primrose's late widow, Hiroko Primrose.
- Primrose letters. Original correspondence. Gifted by Dr. Herbert R. Axelrod.

ANNOUNCEMENTS FROM THE INTERNATIONAL VIOLA SOCIETY (IVS)

Election of New IVS Presidency

Elected for a three-year term beginning 1 January 2002 are:

Ronald Schmidt, president (German Viola Society)

Michael Vidulich, vice president (Australian/New Zealand VS)

Pamela Goldsmith, secretary (American VS)

Ann Frederking, treasurer (Canadian VS)

David Dalton, past president (American VS)

Two executive secretaries have been appointed:

Emile Cantor (German VS) to oversee IVS viola affairs in Europe, Africa, and the Middle East, and **Donald Maurice** (ANSVS) similarly for Australasia and the Americas.

Past officers are:

David Dalton, president (American VS)

Emile Cantor, vice president (GVS)

Ronald Schmidt, secretary (GVS)

Ann Frederking, treasurer (CVS)

Günter Ojsteršek (GVS)

Dwight Pounds (AVS) and **Uta Lenkewitz-von Zahn** (GVS), executive secretaries

The outgoing IVS Presidency looks at developments of the past three years as being significant in the development of the society:

- The international representation of officers in the IVS presidency
- Revision of the existing IVS Bylaws establishing, among other things, a three-year term of presidency and structure for new elections

- Further globalization of IVS interests demonstrated in the past three annual international viola congresses held in Canada, Sweden, and New Zealand (the first site outside Europe and North America in the IVS's 30-year history)
- Applications for IVS membership of new national sections pending in the Nordic countries, Belgium, and Israel. Further developing interest on part of violists in Spain, Mexico, Brazil, China toward IVS membership
- A more equitable annual dues payment to the IVS from national sections
- A cooperative publication with the *Strad* of an issue featuring the viola (June, 2001) with particular subscription advantages to IVS members
- IVS honorary citations recognizing extraordinary contributions to the viola awarded Tully Potter, John White, Ann Frederking, Donald Maurice, Michael Vidulich, Otto Freudenthal, and Allan Lee
- Acceptance of sites and sponsors of the next three International Viola Congresses:
2002, June 19–23, Seattle, USA, www.violacongress2002.org
2003, June 11–13, Kronberg, Germany
2004, USA (TBA)



Michael Vidulich, IVS Vice President, with his Viola Rover

A NEW HOME FOR PIVA

by Ralph Fielding



Stacks in the new PIVA room at Brigham Young University's Lee Library

The Winter Olympics had just ended, but I had another exciting reason to travel to Utah. On March 1, 2002, after many years of planning, the newly constructed Primrose and PIVA Rooms of the Primrose International Viola Archive were officially opened at Brigham Young University in Provo.

From the official website <http://viola.byu.edu/> we learn the following.

Named in honor of William Primrose (1904–1982), the Scottish viola virtuoso who helped establish the viola as a concert instrument, the Primrose International Viola Archive (PIVA) originated in 1974 when Primrose accepted a proposal to donate his memorabilia to the Harold B. Lee Library as the core of a new viola library that would eventually become a national “resource center for students, violists, and scholars.”

(Please see the website for a well-written history of PIVA and a biography of William Primrose.)

It took the vision and tireless personal efforts of Dr. David Dalton, a friend and former student of William Primrose, to bring these projects to fruition. Thanks must also be given to the administration of BYU for their tremendous support of PIVA. I would like to give my special thanks to BYU Academic and Associate Vice Presidents Alan Wilkins and Gary Hooper for their warm personal welcome to attendees at the event.

I attended the opening ceremony as the official representative of the American Viola Society. The

celebration, presented to an almost completely full auditorium, featured:

- Alan Wilkins, BYU Academic Vice President, presiding.
- A greeting by Sterling Albrecht, University Librarian.
- A musical number showcasing the BYU student viola ensemble in a performance of Bach’s Brandenburg Concerto No. 6, first movement, featuring soloists Michelle Pettit and Leslie Richards, and prepared nicely (the violists held their bows away from the frog, in a baroque style) by Claudine Bigelow, Head of Viola Studies at BYU.
- An excellent speech by David Dalton (Professor Emeritus of Viola at BYU) titled “Reflections on William Primrose and PIVA,” recounting through anecdotes the people and events that led to the creation of the Primrose and PIVA Rooms. Dr. Dalton noted that the rooms were finished on schedule despite a last-minute flood of water caused by overhead construction work. After raising \$100,000 for this project, Dalton announced that donations would be solicited for the next \$500,000 phase of the Primrose Endowment for the performance, research, publication, and promotion of the viola and its literature.



David Dalton speaks at the opening assembly.

- The Adagio from a Trio Sonata in E by Handel (once recorded by Primrose and Albert Spalding), performed by a viola ensemble comprised of sixteen BYU viola alumni, former students of Prof. Dalton.

Afterwards, the audience was invited to the fourth floor of the Lee Library for the ribbon cutting and tour of the Primrose and PIVA Rooms. Donna Dalton and Prof. Franz Zeyringer, who came from Austria for the occasion, were given the honor of manning the oversized scissors. Upon entering the Primrose Room, one notices immediately the beautiful woodwork, designed and constructed by the firm *Artisans du Bois* from San Diego, California. In addition to the physical beauty of the coffered ceilings and actual butternut wood, there is a clever (but subtle) design element on the walls, cabinets, and even on key plates: line drawings of flowers (primroses and violas!).

The Primrose Room of over 300 square feet contains a great variety of memorabilia from all stages of Primrose's life. Among the many fascinating items currently on display are two violas owned by Primrose, original and reproductions of manuscripts in his personal collection (including bowed and fingered parts), photos of him and friends (many of the photos displayed are of a humorous nature), Primrose's press-book from 1946–47 with newspaper clippings about him and his performances, and displays of record jackets of Primrose recordings.

Walking through a handsome portal to the adjoining PIVA Room (ca. 800 square feet), one sees a large and striking painting by respected vio-



BYU viola alumni ensemble



Franz Zeyringer and Donna Dalton cut ribbon as David Dalton and Linde Zeyringer look on.

list and artist Emanuel Vardi that was especially created for the opening celebration, and is titled "Homage to a Great Violist." Opposite is another large canvas by Ben Carl Riley, "Five Giants of the Viola." Keeping company along the walls are many framed photos by AVS historian Dr. Dwight Pounds of violists past and present, at work and at play. These impressive enhancements were donated by the artists and photographer to PIVA.

Of course, the centerpiece of PIVA is still their wonderful and unmatched collection of viola music and scores, beautifully bound and presented on the shelves. Many of these were acquired early on by BYU through the instrumentality of Franz Zeyringer, who was an important and welcome presence at the opening event. Zeyringer was the founder of the International Viola Society and is the author of *Literatur für Viola*, an encyclopedic listing of solo and chamber works for our instrument.

Organized (by Claudine Bigelow) around the opening of the Primrose and PIVA Rooms was *ViolaFest 2002*, sponsored by the Utah Viola Society in cooperation with Brigham Young University and the University of Utah. Highlights of the *ViolaFest* were the yearly Primrose Memorial Concert and the



Ralph Fielding examines exhibition.



David Dalton prepares exhibits in the Primrose Room.

Primrose Memorial Master Class, both given with elegance and panache by Roberto Diaz, Principal Violist of the Philadelphia Orchestra. His virtuoso recital (with pianist Robert Koenig) was entirely comprised of Primrose transcriptions and dedications.

I also heard an excellent recital by Brant Bayless (violinist, Utah Symphony), and a lecture recital on the viola d'amore with Gordon Childs (Professor Emeritus of Viola, University of Wyoming). Other weekend events were a lecture recital on *Der Schwanendreher* by Libor Ondras (Director of Orchestras, Snow College) and a mass viola ensemble directed by Michael Palumbo (Professor of Viola, Weber State University). The auspicious closing of the several-day viola events took place in the historic Salt Lake Tabernacle on Temple Square on the regular Sunday morning nationwide broadcast of the Mormon Tabernacle Choir with Roberto Diaz as soloist.

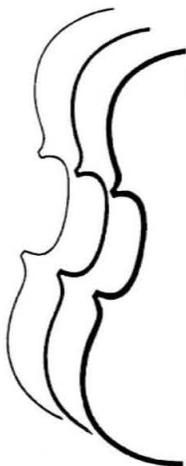
Compared to the sparkle of Salt Lake City, Provo retains a pleasant residential atmosphere against a spectacular mountain backdrop. (About a mile away from BYU, I watched three bighorn sheep munch on small trees in the front yard of

hillside homes.) With the opening of the Primrose and PIVA Rooms, Provo has now become an important destination for all violists. ☞

Ralph Fielding is on the faculty of the University of Southern California and a board member of the American Viola Society.



Primrose Room display case with two ex-Primrose violas by Pierre Vidoudez and Yu Iida, plus a five-string "Ritter" viola alta.



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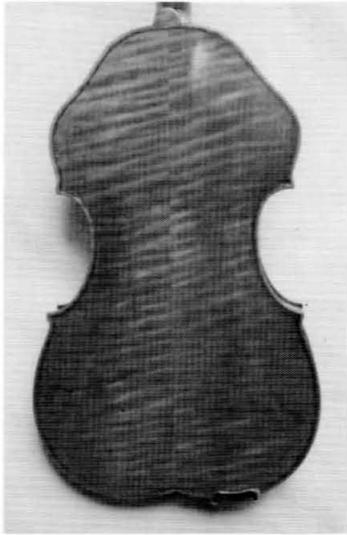
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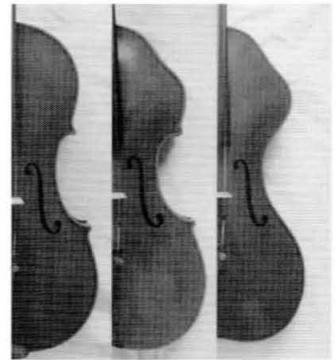
To play a string instrument well is a lifelong challenge and discipline; we live with our instruments in an intense, demanding way. They both inspire and frustrate us. Every serious string player is searching for the special instrument that provides music's deepest satisfaction: the fullest realization of the unique, personal voice of the artist.

To achieve this, an instrument must have many diverse, even contradictory qualities: responsiveness, for ease of playing, combined with a solid tonal core; warmth and clarity at both extremes of the instrument's range, but even and smooth overall; sensitivity at pianissimo with reserves of great volume when played hard; and the mysterious partnership of projection with the ability to blend in an ensemble. All these things must be combined in a comfortable, light yet solidly built instrument that can withstand countless hours of practice and performance. There must also be the basic pleasing natural timbre to which one can return over and over.



John Newton

Violas and Violins



In addition, for viola players, the true deep alto voice must be found in an instrument whose dimensions are often dictated by the player's size and conformation. Violins and violas like this do exist—the classic Italians—but they are now so rare and expensive that even the most famous players now require syndicates of patrons to provide them!

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Of course I guarantee my work against defects in materials and workmanship and I am happy to do long-term maintenance and adjustment. I will also repair or rebuild my instruments should they suffer accidental damage.

Some players might prefer a copy of a specific original master instrument, in either modern or Baroque configuration. I would be happy to discuss these possibilities with you. And of course my workshop is open to any customer who wishes to see their future instrument under construction. Some instruments are usually available from stock for trial loans. Photographs and measurements can be provided on request.



Ultimately, objective of the luthier is the same as that of the the player: to disappear into the music. Perhaps we could reach that goal together.

— John Newton,
Violin and Viola Maker

ORCHESTRAL TRAINING FORUM: PREPARATION AND PERFORMANCE OF RICHARD STRAUSS' *DON QUIXOTE* AND *Ein Heldenleben*

by Dan Foster

The tone poems of Richard Strauss are not only musical masterworks, but also orchestral showpieces that demand the ultimate in virtuosity from every section of the orchestra. It is therefore not surprising that almost every viola audition includes some material from one or more of the tone poems. *Don Quixote* and *Ein Heldenleben* both appear frequently on audition lists. Virtually every audition for a titled position requires *Don Quixote*, and many section auditions include one or both works. This article examines in detail the preparation and performance of the major excerpts from these two works, including bowing and fingering suggestions as well as practice techniques and other ideas relating to playing these excerpts at a high level.

DON QUIXOTE

Written in 1896–97, *Don Quixote* foreshadows Strauss' incredible gifts in the realm of opera, where he took Wagner's leitmotif technique to a new level, reflecting both action and the psychological state of his characters through his manipulation of motives. In loosely adapting Cervantes' tale, Strauss paints a wonderfully brilliant picture of his characters and their (mis)adventures. The solo viola plays the delightful role of Sancho Panza in this work, comparable to Papageno in *The Magic Flute*, or Falstaff in Shakespeare's *Henry IV*—a character role that has great audience appeal as a foil for the main character.

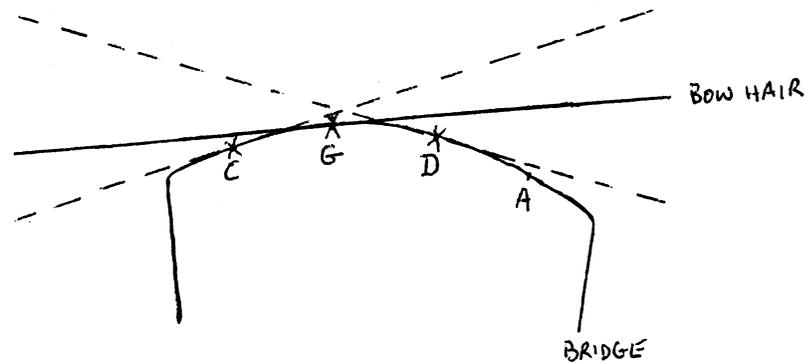
Quite a few auditions require some of the tutti viola passages near the beginning of the piece, before the first entrance of the solo. The passage at bar 5 is all about setting the correct atmosphere, reflecting the gallantry and charm that are the essence of what Don Quixote tries to embody. The first sixteenth notes must be played with grace, and a feeling of freedom and relaxation, without disturbing the natural pulse. Use less bow rather than more, for two reasons: to be able to "taste" each note under the bow (the melodic contour of those seven notes is extremely interesting), and to avoid making any swell in the sound of the upcoming F# quarter note. The F# and its pickup must be a relaxation away from the first seven notes.

Example 1. Strauss' *Don Quixote*, measures 1–11

The image shows a musical score for the first 11 measures of Strauss' *Don Quixote*. The score is for the first flute (1. Flöte) and viola. The tempo is 'Mässiges Zeitmass (ritterlich und galant)'. The flute part starts with a pizzicato (pizz.) section, followed by an arco section. The viola part starts with a ppp section, followed by a poco rit. section, and then a p. grazioso section. The score includes various performance markings such as 'pizz.', 'arco', 'ppp', 'poco rit.', 'p. grazioso', and 'rit.'.

Focus again on the first sixteenth notes of bar 5. One of the primary issues to confront here is string crossing. The crossings must not disturb the graceful flow. One key but often-overlooked element of making crossings clean is how the point of contact along the length of the bow (not to be confused with contact point in the sense of distance from the bridge) changes when crossing strings. Any time we cross from one string to the adjacent higher string, isolating that instant, our point of contact will be 1/4 inch (the distance between the strings) lower in the bow on the new string. On an up-bow, the effect will be one of losing 1/4 inch, while on a down-bow, it will gain us 1/4 inch.

Example 2.



Obviously, the opposite is the case crossing from higher string to lower string—now we move higher in the bow. Having an awareness of these subtle changes can make a tremendous difference in making a passage with string crossings clean. I am also an advocate of making crossings as decisive as possible, because a clean crossing is one in which the *sound* is continuous, and oftentimes too gradual an approach to the change results in a dip in the sound.

The passage beginning at the sixth bar of rehearsal number 1 in example 3 portrays the moment when Don Quixote starts to study the tenets of chivalrous knighthood, and begins his slide into dementia. A calm, simple melody becomes strangely twisted and disturbed within just a few bars. This passage is marked *piano*, and does not need to be any softer than that. What is crucial, however, is that this passage sounds best played virtually without inflection. If any of the long notes swells even slightly, the trance-like atmosphere is broken. The vibrato should be minimal—just barely enough to give some life to the sound.

Example 3. Strauss' *Don Quixote*, rehearsal number 1

Two other technical issues merit discussion. First, this passage can be tricky to play perfectly in tune. Remember that chromatic passages will not be in tune automatically if we just place our fingers close together! It is surprising how many people take intonation of chromatics for granted. Each note should be centered in its pitch, even though it may be just a passing tone. My approach to working on intonation starts with having the mindset that I will assume every note I play is out of tune until I definitively prove to myself that it is in tune. This approach helps avoid the problem of being out of tune on the notes one would least expect.

The second technical issue concerns the measure before rehearsal number 2. This last bar can easily sound too hectic and active. Here the main problem involves the bow. Suddenly, after having two bows per bar for most of the passage, the bowing becomes much more busy. The two bows in the middle of the bar are each two triplet eighths in length and, in the context of maintaining a consistent bow-speed, and consequently the mood, should probably take about 1/3 as much bow as the half-bar (six triplet) bows. It can be difficult to concentrate on this when there are some complications in the left hand, so

practice the bowing in isolation first. First, play the bar in straight eighth-note triplets—just change the bow on the B \flat , on the A \flat , and finally on the trill, with total focus on what the bow is doing. Once that feels completely natural, try the passage as written, again focusing exclusively on the bow, making sure it feels just the same as before.

In playing the solo passages, the most important thing is to play with CHARACTER! This is not only true in performance, but in auditions as well. It is safe to assume that any audition including these solo passages, whether for assistant principal or principal, will have attracted players at a level where the basics of rhythm, sound and intonation are a given. What is important, then, is to show your individual musical personality, your own perspective on the music, and to be totally convincing with it. Having a strong, assured musical point of view can even help in identifying and solving technical issues, because you will have a very clear idea of just how you want the passages to sound. The suggestions that follow are only a starting point from which to develop your own ideas.

The opening line should be played in an agitated, almost frantic manner. It is fine if the tempo pushes slightly ahead. In spite of the somewhat chaotic atmosphere of this first entrance, it is important to maintain clarity. One practice method for fast passages that is extremely helpful involves grouping long passages into smaller sections. The most important aspect of this method involves determining the points of separation of the groups. The following example shows how to group this opening solo passage.

Example 4: Strauss' *Don Quixote*, four measures after 14

The image shows a musical score for a solo violin part. The notation is on a single staff with a treble clef and a key signature of one flat. The music consists of a series of eighth-note triplets. Above the staff, several brackets indicate groupings of notes, with some groups marked with a circled '2' indicating a second ending or a specific bowing pattern. The dynamics are marked as *mf* (mezzo-forte) at the beginning and *pp* (pianissimo) towards the end, with the instruction '(lebhaft)' (allegretto) written below the staff. The score ends with a double bar line and a repeat sign.

The idea is to separate the groups at points of string crossings or shifts, so that each small group is played on one string, in one position. Thus, no matter how complicated the passage may be in its entirety, it will consist of a sum of small groups, each easy to play, played one after the other.

In practicing with groupings, first play each group by itself a number of times, at performance tempo, until consistent. Be sure not to “hang on” to the final note of a group—oftentimes it will be only a sixteenth, and it is important to play each group as closely as possible to how it will sound in context. The next step is to play each group one after another, with a significant space between groups—plenty of time first to prepare for the next group, then to think and set yourself before playing again. During this pause, it is extremely important to keep the bow on the string *without releasing the weight of the bow in the string!* Again, when the groups are played without stopping, there will be no time to release the bow weight, so the good habit of consistent weight should be established early on, in this step.

From this point, it is simply a matter of reducing the time between the groups, while always maintaining in your mind a clear distinction between the groups. Even when the groups are played without stopping between them, the distinction between groups must not begin to blur in your mind—good mental clarity in this case will result in clarity of execution.

This short passage is relatively simple to play cleanly. The discussion of *Ein Heldenleben* later in the article will examine a more complicated passage and how it could be practiced with groupings.

Immediately after his entrance, Sancho is apologetic for having burst on the scene in such unceremonious fashion! The sixth and seventh bars of rehearsal number 14 should sound shy—the first bar simpering, the second hesitant. These two bars are played in unison with the piccolo. Sometimes it can be difficult for the violist to hear the piccolo across the stage (and vice versa!), so it is necessary to avoid rubato—Strauss has done a marvelous job of “writing in” the rubato, so that it is possible to play rhythmically, but sound free, which should be the goal in this passage. In the sixth bar of rehearsal number 14, start in the upper half of the bow, and get to the tip on the down-bow. The first three notes on the up-bow require almost no bow at all, allowing plenty for the crescendo. Avoid using the whole bow on the crescendo—that will cause the seventh bar to begin uncomfortably low in the bow.

Example 5. Strauss' *Don Quixote*, rehearsal number 14 forward

Mässig 4 13 13 14 Maggiore (Sancho Panza)

Don Quixote, der Ritter von der traurigen Gestalt.

Solo-Bratsche

Bass-Clar.

Solo

Tutti pizz.

Solo

Violino

lebhaft

pizz.

p

mf

poco ritard.

Var. I Gemüchlich

From rehearsal number 15, the essence of Sancho's character comes into focus. The series of wonderfully predictable two-bar phrases illustrates his penchant for reciting proverbs and his simplistic, practical view of things. Each of these phrases should have a distinctive character. The first, right at 15, brims with confidence. The performer should take over the stage here, and have the audience's rapt attention for the remainder of the passage!

Two bars before Variation 1, take the "poco" in "poco ritard" seriously. The momentum of the phrase should continue through to the end of the passage—too much ritard will bring it to a grinding halt. The fingering indicated for the last three notes is a bit strange, but allows the left hand to stay balanced without feeling compressed. (An "x" marked between fingerings indicates an extension rather than a shift.)

The third Variation consists of a dialogue, or perhaps an argument, between the two characters. The first section, from the beginning of the variation until the key change to F major, acts as a recitative, and should be played as spoken dialogue rather than song, with a feeling of rhythmic flexibility, and many stops and starts. The second section of the variation is the "aria," where Sancho gets his chance to take over the discussion, at least once Don Quixote's final attempts to squeeze in a word edgewise (the violin at the 6th, 8th and 10th bars of 29) have been successfully quashed!

The obvious issue at the opening of the Variation is the tuning of the C string down to B. While the best moment to tune down is clear, there are several options for retuning to C. The preferred option is to wait until rehearsal number 28. While this entails a couple of extra bars of figuring out scordatura fingerings, it is worth the trouble to avoid disturbing the continuity of the previous section with hurried attempts to retune and check the pitch of the string in the midst of the action, when harmonies are still very ambiguous.

Example 6. Strauss' *Don Quixote*, Variation III

6

Var. III
Mässiges Zeitmass
pizz. arco

Viola

Solo-Viol. C Saite nach h herunterstimmen

26 Solo 2 3 4 2 3 0 3 3

mf Die Uebri gen

1-1 3 2 3 1 3 1

cresc.

23 4 0 1 3 2-1 3 0 3

(2) 3 1 2 3 1

(2) 3 1 2 3 1

cresc.

27 V 2 3 1 4 1-1 2 3 (2) 3

accel. 1 2 3 1

mf

1 x 2 1 1 3 2 1 2 0 2

mf cresc. ff

28 Früheres Zeitmass

2 2 Bass Clar.

29 etwas drängend

1 1 f cresc.

lebhaft

ff pizz.

Viola

Solo *tutti* *ff* *ff* *mf* *p* *arco* *pp* *pp* *p* *f* *f* *f* *ff* *ff* *ff* *mf* *pizz.* *dim.* *arco* *1* *4*

30 31 32 33 34

When tuning down before rehearsal number 26, it helps to know that there is prevailing e minor harmony at the fifth and fourth bars before 26, with prominent B naturals in the orchestra. This provides an excellent “hiding place” in which to tune down the string and check the B against the prevailing pitch, without clashing. After the high E harmonic before 28, wait to tune and check your string until after 28, so as to avoid disturbing the sudden change in mood. With a very solid C major harmony after 28, the performer again has an excellent chance to unobtrusively retune and check the string.

The entrance at 26 should have much the same character as the very first solo entrance in the piece. Save room dynamically, however, for the next entrance, which not only begins stronger, but also should have a significant crescendo. Being a little rough here is certainly no crime, and actually is appropriate to the character. In contrast, the next entrance, in *piano*, should be tentative—but this lasts only for a moment. From this point on, Sancho gradually increases in confidence and assertiveness until 28. In particular, he waxes rhapsodic at the bar before rehearsal number 27. Be sure to sing out each of the sixteenth-note triplets.

The six measures starting at the key change to F major act as a transition between recitative and aria. Immediately the viola begins its long series of phrases that finally concludes after rehearsal number 33, but the violin, representing Don Quixote, is still involved at the beginning, so the true soliloquy does not begin until four bars before 30. The *ff* at the beginning of the F major should come across as trying to shout down the solo violin, both here and two bars later, where Strauss makes the point by reiterating the dynamic. Play these four bars very aggressively, and then allow the mood to melt into a more gracious character at the *mf*.

Interpreting the double slash four bars before 30 requires a bit of sleight of hand. Because the accompanying figure in the bass clarinet already commences from the downbeat of the bar, when the solo viola is ending the previous phrase, it would sound clumsy to immediately have a large break before the second beat (and it would doubtless annoy the clarinetist). Relaxing the tempo at the end of the previous measure, then gradually returning to tempo by the third beat of four bars before 30, will properly set off the section to follow, without any awkwardness in the transition.

Treat the dashes in the phrase before 30 primarily as marks of expression, rather than of length. More often than not, composers use the dash to indicate weight and expressive importance, rather than simply a long note.

At rehearsal number 30, although the feeling should be more fleet of foot than before, there is no need to take a faster tempo. The change of articulation and rhythm, with the introduction of the triplets, is enough. By contrast, the second half of the second measure of 30 should sound much more heavy and profound.

From 31 until the second bar of 32, the phrases are all separated by slashes. Strauss intends absolutely no continuity here, just a jumble of statements that have no relationship to each other—one *non sequitur* after another. The effect should be that when the violist finishes one phrase, for an instant he/she has no idea what to say next. Then suddenly a bright idea, and another phrase begins.

The whole section finishes unceremoniously, without any ritard at all. After all the grandiose phrases that preceded, the final statement is surprisingly modest.

These solos are some of the most rewarding in the literature. Remember that the character the violist portrays, unlike the title character, is rather coarse. In order to reflect this, keep the style on the rough, direct side. No refinement necessary!

EIN HELDENLEBEN

Strauss completed the score to *Ein Heldenleben* in 1898, the year after *Don Quixote* was published. Although there are many moments in the work that can be and are asked for in orchestral auditions, this article will focus on three of the most common: rehearsal number 77 to the fourth bar of 79, the short excerpt at the pickup to 85, and rehearsal number 94 through the second bar of 97.

Coming after the extended battle scene, from which the hero predictably emerges victorious, the passage beginning at 77 must sound triumphant. The tone needs to be tremendously powerful, with great core and confidence—the vibrato as intense as possible, and the dotted rhythms having a heroic “snap”

to them. The audition committee should be able to hear that the auditionee has complete control over the instrument. At Figure 78, the strength of sound remains, but now the bracing rhythms are replaced by a soaring lyricism. The *marcato* can here give way to *legato*, without losing any of the sound's intensity.

Example 7. Strauss' *Ein Heldenleben*, rehearsal number 77 forward

To most effectively examine and practice this passage in detail, first separate what the left and right hands are doing, and address each in turn.

The primary job of the right hand (arm) is to produce the huge, sustained sound and the powerful articulation that gives the passage its character. One of the most important aspects of sustained sound involves changes of bow. By far the most significant element of a connected and sustained bow-change is *consistency*—particularly consistency of bow speed and weight just before and after the change of bow. When executed correctly, the bow-change will include an audible “click”—audible to the performer, but not carrying out to the listener. A listener will hear only decisive, sustained sound through the change of bow.

The second through the sixth measures of the excerpt present bow distribution problems, and as a result, phrasing problems. Often, the fourth beats of the second, third and fourth measures sound suddenly stronger than everything else, causing the phrasing to sound and feel predictable and repetitive. Two items in particular can help to solve this problem.

Despite the fact that Strauss's printed bowings are never followed in this passage, his markings are an indication of how he intended the passage to be phrased. For example, the bow change in the second bar should have much more articulation than the change in the third bar, which occurs underneath a printed slur. In the third bar, the bow-change must not break the line. Making these types of distinctions will help to achieve natural phrasing.

Good attention to bow distribution will also help. Make sure not to use the entire bow on the dotted half notes in the second through fourth bars of rehearsal number 77. The goal is to work towards the tip gradually through the three bars, only reaching the point of the bow at the end of the dotted half-note G

in the fourth bar. Next, resist the temptation to make up the entire bow on the next upbeat. Stay in the upper half here, and return to the point on the E \flat half note. The tied-over D is the perfect place to return to the lower half. This bow distribution scheme allows the upbeats to be integrated into the phrase, resulting in a powerful and sustained opening phrase of the excerpt.

Two more minor details of bowing in this excerpt merit discussion. Firstly, on the high G \sharp in the seventh bar of rehearsal number 78, change to the up-bow later rather than sooner, in order to be in a comfortable part of the bow for the eighths in the following measure. The first eighth note should begin in the upper half. Secondly, avoid pulling too fast a bow on the downbeat at 79. Make sure the sound on the downbeat sings—Strauss did not indicate an accent on this note.

The left hand can also have a significant influence on the success of phrasing. A good choice of fingering can make all the difference in making a particular passage easy to play, and thus giving it a natural, comfortable feel in its phrasing. Extension fingerings are extremely helpful in this excerpt. For example, the fingering indicated in the third to the fourth measures of 77 allows for a seamless connection between the two measures, retaining the phrasing Strauss has indicated with his slurring. The other indicated extensions in this excerpt help to achieve the same result. Some may find the extension at rehearsal number 79 to be extreme. Although this may indeed be too far for some to reach, many people will discover that there is more flexibility in their left hands than they had imagined. Once it feels comfortable, this extension provides absolute security on the entrance in the middle of the measure.

The short passage at rehearsal number 85 features the viola section. It is extremely exposed, and awkward to play cleanly, in tune, and together as a section, not to mention with the right sound color and mood. Having patience with the rhythm is an important starting point. Although the passage is meant to sound fragmented, it must have an underlying pulse that holds it together. Keep a clear sense of the pulse during the rests, as well as during the long B \flat . One particularly effective way to practice, with focus on developing strong independent rhythmic sense, is to use a metronome to mark the syncopations. For example, in this section the beat would be set on quarter notes, but the pulses of the metronome would mark the offbeats, requiring the player to feel the main beats independently. This technique is confusing at first, but once grasped, helps establish a strong and confident sense of rhythm.

Example 8. Strauss' *Ein Heldenleben*, rehearsal number 85

Start this passage at the tip of the bow—the first three entrances only require a few inches of bow. For control, the bow should just barely touch the string before starting, and most importantly, the player's neck, shoulders and torso should be free of tension. Exhaling while placing the bow on the string helps to create the proper feeling of freedom in the body. Breathing out is particularly helpful before the pickup to the fourth bar, which now must begin at the frog. The challenge here is to create the same sound color at the frog as the sound that started the passage. Begin the sixth measure of 85 in the upper half of the bow. The fifth and sixth measures have essentially the same inflection.

Concerning the passage at rehearsal number 94: note that the pickup to the *Hefig bewegt* begins with *C-flat*! If you have listened to the piece and are familiar with it (which anyone working on the excerpt really should be), this is not a pitfall. Sometimes, however, when the excerpt is marked to begin directly on that pickup, the beginning of the bar, with the printed C \flat , is not included. Consequently, some people incorrectly start on C natural. While a mistake such as this usually wouldn't be enough by itself to

disqualify a candidate, it can send a disturbing message to the committee that the candidate hasn't been thorough in his/her preparation, which is much more damaging to the candidate than simply playing a wrong note.

Example 9. Strauss' *Ein Heldenleben*, rehearsal number 94 forward

The musical score for Example 9, Strauss' *Ein Heldenleben*, rehearsal number 94 forward, is presented in a single system with eight staves. The first staff is the viola part, starting with the tempo marking "Mässig langsam." and the instruction "Pauke." (Drum). The score is in 3/4 time and features a variety of dynamics, including *ff* (fortissimo), *fff* (fortississimo), and *sfz* (sforzando). The score includes numerous articulation marks, such as accents and slurs, and is heavily annotated with fingering numbers (1-4) and bowing directions (up and down bows). Rehearsal numbers 94, 95, 96, and 97 are clearly marked. The score concludes with a *fff* dynamic marking.

Musically speaking, this passage must be wild and violent, with manic outbursts cutting through the brief silences. With the possible exception of the two measures at 95, every entrance should start from the string. This will help give clean, powerful, definitive beginnings to each entry. (Rehearsal number 95 calls for a more cataclysmic attack. Dropping the bow from above the string will achieve this.) As indicated, begin the pickup to the fourth measure of 94 on second finger, and stay in position for all eight notes. This is such a comfortable finger and string-crossing pattern that it is worth using each of the other four times this pattern of notes appears.

The four measures before rehearsal number 95 provide an excellent opportunity to explore further the concept of grouping notes to simplify technically challenging music. Starting from the middle of the fourth measure before 95, first separate the music into smaller groups, using the criteria mentioned before, string crossings and shifts. The example at the top of the next page illustrates these groupings.

Example 10. Strauss' *Ein Heldenleben*, rehearsal number 95

The grouping at the end of two measures before 95 requires closer examination. Following the prescribed guidelines has resulted in a one-note “group.” Practically speaking, a group this small presents more of a hindrance than a help in playing the passage consistently and with ease. An isolated note such as this will give the line a hitch, and the passage will not be smooth. In these situations it is best to include the lonely note in one of the adjacent groups, whichever one seems the most comfortable. In this case, including the E \flat with the next group works well.

Save bow on the long notes in the third and fifth measures after 95. Even with no rest, and the necessity of retaking the bow slightly before the following sixteenth notes, be sure to start again from the string after the long notes.

The short phrase at the second measure of rehearsal number 96 sounds the best when the last note under the slur “belongs” to the rest of the second beat. Practice this measure and the next by stopping the bow after four notes (again keeping the weight into the string), then continuing with a solid attack from the beginning of the second beat. The feeling of impulse on that second beat should remain, even when played in tempo and in context. Remember that in no way is keeping weight into the string correlated with tension in the arm—it should be possible to be both relaxed and strong at the same time.

The fingering marked at 97 requires explanation. Using third finger on the final note of the 32nd notes seems unnecessarily complicated at first. Having just played fourth finger on the B \flat , logic would dictate fourth finger again on the E \flat . Comfort, however, would not! Because of the series of half steps, the hand easily becomes tight and constricted, making the rapid pace of the notes exceedingly difficult to execute consistently, and in tune. By playing the E \flat with the indicated fingering, *while maintaining a strong sense of the 1–4 B \flat octave frame at the same time*, the left hand will be more relaxed and comfortable, and the whole passage can feel more natural. Approach practicing this figure in much the same way as the second bar of 96. First practice the three notes at the downbeat of 97, until they have the right energy and impact. Then add the pickup, maintaining the impulse on the downbeat.

This article attempts to make the general point that in addition to having a clear interpretation of the music, the performer must pay exceedingly careful attention to detail. It is in the details that the performer’s vision of the music and its meaning can be successfully projected to listeners. Paying close attention to exactly how to produce the music will lead to great consistency, and as a result, great confidence. In either an audition or a performance setting, there is nothing so important as confidence. This confidence, combined with the inspiration of the moment, will result in an exciting and satisfying performance.

Best of luck in studying this wonderful, challenging repertoire! B

Dan Foster serves as principal violist of the National Symphony Orchestra.

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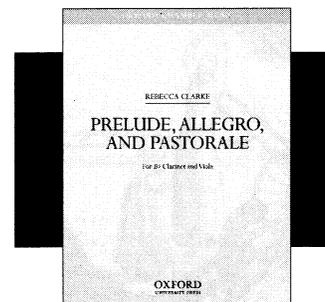
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FROM THEORY TO PERFORMANCE IN SCHUBERT'S ARPEGGIONE SONATA

by Edward M. Klorman

INTRODUCTION:

Too often today there exists a great divide between the performance of music and its analysis. Because true mastery of one's instrument requires many hours in the practice room, musicians often choose to dedicate time to practice to the exclusion of theoretical exploration.

This study provides an example of the link between theory and interpretation. Part One features an analysis of the first movement of Schubert's Arpeggione Sonata, D. 821. In Part Two, practical applications are offered on how this study might affect choices for fingerings, bowings, and other matters of interpretation. A glossary at the end of the article offers explanations of the theoretical terms used throughout.

PART ONE: MOTIVE AS MICROCOSM: A FORMAL ANALYSIS OF SCHUBERT'S ARPEGGIONE SONATA

Many great works of music feature important relationships between large-scale structure and melodic material. One master of this procedure was Franz Schubert, whose music is characterized by a coherence that comes from his economical use of motives.

The theoretical approach of Heinrich Schenker (1868–1935) used in this analysis merits a brief review and description of its techniques. Schenker invented a method of analysis that illustrates the basic contrapuntal patterns that underlie tonal music. To illustrate the relationship between a work and its *Ursatz*, or fundamental structure, Schenker's analyses present a work at three different structural levels: foreground, middleground, and background. The foreground level contains all but the most ornamental elements of a work. This material is then reduced to the middleground stage by eliminating non-essential components (such as certain melodic figurations and dissonances). The middleground is further reduced to the background level, which includes only the most structural components. Schenkerian theorists Allen Forte and Steven E. Gilbert explain:

The progression from background to foreground moves from the basic idea to its realization; conversely, analysis involves the progressive reduction of a finished work to its fundamental outline. Foreground events are taken directly from the piece itself, one or more levels of middleground are derived from the foreground, while the final stage of reduction represents the background.¹

The global scope of this background level is one of Schenker's most important contributions. In Schenkerian analysis, the entire tonal composition is considered to be in a single key. Extensive sections in non-tonic keys are not treated as new harmonic centers but instead as harmonies that function vis-à-vis the overarching tonality of the work. That is to say, a long section in the dominant ultimately has the same effect as a dominant chord, namely, to create tension and heighten the listener's expectation of a return to the original tonic. Charles Rosen explains how this concept operates in sonata form:

The exposition of a sonata form presents the thematic material and articulates the movement from tonic to . . . [another key] in various ways so that it takes on the character of a polarization or opposition. The essential character of this opposition may be defined as large-scale dissonance: the material played outside the tonic (i.e., in the second group) is dissonant with respect to the center of stability, or tonic.²

In the case of traditional sonata form, this dissonance is resolved in the recapitulation, where the second theme is now presented in the tonic.

Central to Schenkerian theory is the concept that "various aspects of the large-scale structure are often mirrored in the small, and that seemingly small gestures can turn out to be more significant than they first appear to be."³ Such is the case in Schubert's Arpeggione Sonata. In the first movement, the principal motive is a semitone neighbor, usually occurring between scale degrees five and six. This sighing motive is apparent in the background level of the entire movement. The exposition modulates from A minor to C major. The development (mm. 74–104) is primarily in F major with a brief excursion to D

minor. The development ends with a drawn-out half cadence, or cadence on the dominant (mm. 110–123). Thus, the motion from the development in F to the cadence on E is a manifestation of the $\hat{6}-\hat{5}$ motive.

Example 1. Harmonic background of the movement⁴

First Group mm. 1–39	Second Group mm. 40–73	Development mm. 74–109	Retransition mm. 110–123	Recapitulation mm. 234–205
-------------------------	---------------------------	---------------------------	-----------------------------	-------------------------------

a: i III VI V (HC) // i V i (PAC)

Schubert uses a variety of techniques to highlight the extreme significance of the sighing motive. To begin with, he generates nearly all of his melodic material from the motive. For example:

Example 2. First subject (mm. 1–4, piano part)

Example 3. Transitional material (mm. 22–24)

a: i ii⁷ V⁷ VI vii⁷/iv iv V⁷ i (PAC)

Example 4. Close of first subject (mm. 29–30)

a: i iv i iv i

The second subject is saturated with repeated double neighbor figurations. Note that the interval of the semitone is also featured in this theme.

Example 5. Second subject (mm. 40–43, arpeggione part)



Schubert also draws the listener's attention to the sighing motive through his extensive use of the Neapolitan, a major triad whose root is $\flat\hat{2}$. Traditional part-writing rules require that $\flat\hat{2}$ resolves downward to $\hat{1}$ and that $\hat{6}$ resolves downward to $\hat{5}$, usually as part of a cadential $\frac{6}{4}$ harmony; therefore, the motive is inherent in the resolution of the Neapolitan.

Example 6. Traditional resolution of Neapolitan

Schubert first presents $\flat\text{II}$ in the piano introduction; he emphasizes its importance by expanding it through its dominant (mm. 6–7). When the passage is immediately repeated by the arpeggione (mm. 18–22), he further underscores the Neapolitan by expanding it through its dominant three consecutive times; the final iteration of $\text{V}/\flat\text{II}$ is marked with hairpins and a fortetpiano.

These Neapolitan harmonies are still further highlighted by a break from the otherwise conventional phrase groupings and by the use of slower rhythmic values; time seems to halt during these sections. By interrupting the phrase structure with these intruded measures, Schubert breaks away from the “question and answer” parallel sentence structure that the listener might have expected. That is, it would have been idiomatic to terminate each of these phrases with a half cadence and to follow each with a phrase of roughly equal length that completes the harmonic motion. Instead, the inserted Neapolitan material in each case delays the motion to the perfect authentic cadence.

In fact, Schubert conspicuously avoids all half cadences throughout the entire exposition and development of the sonata. Whereas half cadences tend to provide moments of repose, the absence of such cadences creates momentum through the exposition to the end of the development. As a result, the large half cadence that closes the development in measures 110–123 has a uniquely dramatic impact, causing the music to come to a screeching halt. And for good reason: it is here that the large-scale motion from $\hat{6}$ to $\hat{5}$ (from the development in F to the cadence on E) is completed; this point will be further explored later.

A final example of Schubert's use of neighbors at the background level is made apparent through an analysis of the development. The development may be considered as a sonatina, or miniature sonata, in the key of F. This embedded sonatina uses the same themes as the larger sonata. It begins in measure 74 and modulates to D minor by measure 87, where the second subject begins. After a brief period of harmonic instability (mm. 95–100) that appears in lieu of a development, the second theme is repeated in the local tonic⁵ of F (m. 101), thereby obeying the sonata principle.

Example 8. First theme of the sonatina (mm. 74–77, piano part)

Example 9. Second theme of the sonatina (mm. 87–89)

Example 10. Recapitulation of the sonatina (mm. 101–103)

But why choose the unlikely key of D minor (the local submediant) for the second subject? Schubert may have ruled out the local dominant, C major, since the second subject of the entire movement had already occurred in that key (mm. 40–63). It is not surprising that the further clues can be found in light of the neighbor motive. Throughout much of the movement, particularly in the second theme, the motive occurs as part of a double neighbor figure. By tonicizing F major and D minor in the development, Schubert has created a double neighbor around the dominant, E.

Example 11. Sketch of the development (mm. 74–123)

	Local First Group	Local Second Group	"Development"	Local Recap.	Retransition
	mm. 74–86	mm. 87–94	mm. 95–100	mm. 101–104	mm. 105–123
				6̂	5̂
a:	III	I	vi	VI	V (HC)
F:	V	I	vi	I	V (HC)

Through these methods, Schubert unifies the entire movement by using the $\hat{6}-\hat{5}$ motive at multiple levels. The overwhelming clarity and expressive power of his music come from the full development of a minimal number of musical ideas.

PART TWO: FROM THEORY TO PRACTICE

Here are a few observations about how this analysis could inform a performance of this movement on the viola. The primary goal in this movement is to underscore each instance of the $\hat{6}-\hat{5}$ motive. For example, in measures 12–13, the viola part is a compound melody with the E–F–E ($\hat{5}-\hat{6}-\hat{5}$) in the upper part.

Example 12. Measures 12–13



Choose a fingering that allows all three of those pitches to be played on the same string; that way, the function of F as a neighbor to E is easily perceived by the listener. Furthermore, stay in position after shifting from F to A in measure 12; to do otherwise would create a portamento that would obscure the resolution from F to E.

Example 13. Possible fingerings for measures 10–13 (viola part)

Avoid



Avoid



Better



Best



Choosing an appropriate bowing can be a challenge in measures 18–22. The lone quarter note in measure 18 makes it difficult to sustain the line and to support the hairpin that follows. In this section, keep in mind that it is ultimately a manifestation of the double neighbor motive; that is, the D and the F in measure 18 are, respectively, lower and upper neighbors to the E in measure 21.

Example 14. Reduction of measures 18–22



It is easy to hear the relationship between the F and the E, but the performer must make a conscious effort to bring out the lower line. To achieve this, it is vital to end the D in measure 18 with a slight lift and to use enough vibrato so that the note will continue to ring for as long as possible. These two alternatives for bowing are most helpful for bringing out the lower line:

Example 15. Possible bowings for mm. 16–22 (viola part)

Other examples of how to highlight the motive are more obvious. In measures 22 and 24, for example, consider using bow inflection and poignant vibrato to emphasize the motive. Likewise, in measures 26–27, careful bow assignment and selective use of vibrato can help bring out the neighbor motion from B to C.

Example 16. Measures 22–30, viola part

The most problematic passage to transcribe for viola is, unfortunately, perhaps the most important passage in the movement: the retransition (mm. 110–123). The arpeggione, with its six strings, can handle a larger range than the viola. In the original edition, this passage was notated as in example 17. The registral extremes create a sense of vastness that suits this passage well. It is not easily apparent how best to perform this passage on the viola. The original arpeggione part is notated an octave higher than most violists choose to perform this movement; therefore, measures 19–21 go below the viola's normal range. An approach that seems completely satisfying is elusive, but a few alternatives are worthy of consideration.

Example 17. Retransition (mm. 110–123, arpeggione part)⁶

For measures 115–120, there are two basic approaches. One, consider playing these measures up an octave (that is, as it is written in the arpeggione part); this solution keeps the passage intact without resorting to octave displacements. Or, two, consider playing the passage an octave lower than the arpeggione part but switch to playing at the written pitch in measure 119.

Example 18. Two solutions for measures 115–120 (viola part)

Measures 120–124 are more challenging. The goal here, in my opinion, should be to keep the integrity of the $\hat{5}-\hat{6}-\hat{5}$ motive by allowing the F to resolve to E in the same octave. To that end, this solution should be avoided:

Example 19. Unfavorable version of measures 120–124 (viola part)

Opt instead for one of these solutions:

Example 20. Three solutions for measures 120–124 (viola part)

120 3 3 3 *fp* 6 5

120 3 3 *fp* 6 5

Clearly each of these possibilities has its drawbacks. The purest solution would be to perform the entire movement as written in Schubert's manuscript, but that possibility does not exist due to inherent differences between the viola and the arpeggione.

The purpose of this analysis has been to demonstrate the link between theory and practice as it might be applied to Schubert's Arpeggione Sonata. While specific musical suggestions and applications might be questioned, a thorough understanding of the motivic and harmonic structure of this work—or any work—will favorably impact interpretation, and thus the quality of performance. ¶

Special thanks are extended to Matthew Britzner-Stull, Heidi Castleman, Don Ehrlich, Patrick McCreless, Carl Schachter, and Robert Wason for their assistance with this paper.

GLOSSARY

- Authentic cadence:** a cadence that progresses from V to I; occurs in two forms: perfect authentic cadence (PAC) and imperfect authentic cadence (IAC). A PAC sounds more conclusive because both V and I are in root position and the final chord has $\hat{1}$ in the soprano; IAC is slightly less conclusive because one of these requirements is not met.
- Cadential $\frac{6}{4}$:** an embellishment of a V chord that occurs at cadences in which tones a sixth and a fourth above the bass function like suspensions
- Double neighbor:** similar to neighbor tone (see below); in this case, the main note is ornamented from above and from below, i.e., C–D–B–C or C–B–D–C where C is the main note and B and D are double neighbor notes
- Half cadence (HC):** a cadence that ends on the dominant (V); the term refers to the open or inconclusive quality of this cadence, which generally requires a consequent phrase with an authentic cadence (V–I)
- Interruption (//):** the cessation of motion that occurs at an unstable point, usually with a dominant (V) harmony and the second scale degree ($\hat{2}$) in the melody
- Neapolitan (\flat II):** the major triad whose root is a lowered second scale degree ($\flat\hat{2}$)
- Neighbor tone:** an active note that is approached from and resolved to a consonant main note by stepwise motion. Also known as auxiliary note
- Retransition:** the end of the development section in sonata form; often concludes with a dominant pedal that prepares the listener for the return of the opening material
- Parallel sentence:** a group of two phrases that present similar melodic material but differ in that the first phrase ends with an inconclusive cadence (usually half cadence) and the second phrase ends with a conclusive cadence (usually perfect authentic cadence)
- Scale degree (\wedge):** the number of each note in a major or minor scale; in C major, C = $\hat{1}$, D = $\hat{2}$, etc. When referring to the chords built on each scale degree, the following names are used: tonic (I), supertonic (II), mediant (III), subdominant (IV), dominant (V), submediant (VI), and leading tone (VII)

Sonata principle:	the concept that, in a sonata form movement, the material (i.e., the second theme) that is at first presented in a foreign key is later presented in the tonic key
Sonatina:	Similar to a sonata but usually in smaller scale and with little, if any, development section
Tonicize:	to temporarily treat a key as tonic

NOTES

- ¹ Allen Forte and Steven E. Gilbert. *Introduction to Schenkerian Analysis*. New York: Norton, 1982, p. 131.
- ² Charles Rosen. *Sonata Forms*. New York: Norton, 1980.
- ³ Forte and Gilbert, p. 235.
- ⁴ To briefly address Schenkerian notation: the shape and color of notes does not indicate rhythm. Instead, white noteheads are used for chord tones whereas black noteheads indicate dissonant tones (such as passing or neighbor tones). Stems are used to highlight the most important pitches, and beams are used to connect important lines. For a more extensive discussion of this subject, consult either Forte and Gilbert or *Analysis of Tonal Music: A Schenkerian Approach* by Allen Cadwallader and David Gagne (Oxford, 1998).
- ⁵ The term "local tonic" is used to refer to the tonic of the sonatina (F major) as opposed to the tonic of the entire sonata.
- ⁶ In the music examples, excerpts from the arpeggione part are notated as they are written in Schubert's manuscript. Excerpts labeled "viola part" are generally written an octave lower than the manuscript, except in instances where an alternative registration is recommended.

Edward Klorman's article "From Theory to Performance in Schubert's Arpeggione Sonata" is the 2001 winner in the David Dalton Viola Research Competition. Congratulations Edward!

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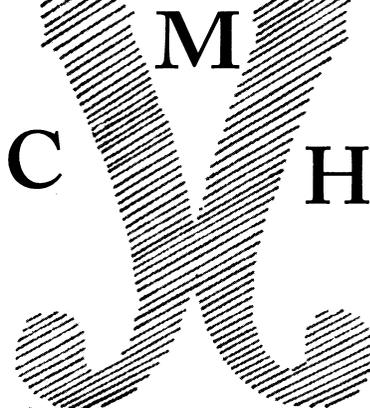
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REBECCA CLARKE'S DUO FOR B \flat CLARINET AND VIOLA: SOME NOTES AND COMMENTS

by Thomas Heimberg

Prelude, Allegro and Pastorale, Rebecca Clarke's beautiful duo for B \flat clarinet and viola, was published recently by Oxford University Press (© OUP 2000, ISBN 0-19-386238-7).

The work was composed in 1941, and was given its first performance in Berkeley, California, in 1942. Since that time it has been both performed and recorded, but those presentations were based on manuscript copies and photocopies, some more traceable to the original sources than others. The Oxford edition is the work's first official publication.

Oxford University Press editor Christopher Johnson now holds the rights to works in the Clarke estate. He is working hard to get them published, and more power to him! He has written a valuable introduction to this edition—see also his extended record jacket essay on the superb Patricia McCarty recording from 1982. (Boston Publication, UC Berkeley Music Library NE 212).

In February of 2001, I had the pleasure of performing this work with my clarinetist friend, John Zorn. We started our preparations with an anonymous photocopy, and then switched to the Oxford edition when it became available to us. Differences between the text we had been using, the Oxford edition, and some recordings I had heard stimulated me to some research. The following notes are based on that work.

My comments fall into three categories: textual, performance practice, and historical.

TEXTUAL NOTES

On comparing the Oxford edition with the holograph in the Music Library at the University of California, Berkeley (Mus.Ms./ClaPre), I found a misprint in the *Allegro*: Measures 41, 42, and 43 of that movement should all have C \flat as their first note. (The OUP is missing the flat in measure 42.)

Example 1. *Allegro*, measures 41–43

41

marc. e cresc. (C \flat)

When I pointed this out to him on the phone, Christopher Johnson graciously and gratefully agreed with my finding. Oxford will correct this misprint in future printings. (I claim a footnote to history for having spotted it.)

That was the only Oxford misprint I spotted, but my examination of the score did clarify several other questions:

On a recent English recording of this work (Dutton CDLX 7105), in measures 32–33 of the *Prelude*, the violist mistakenly plays four grace notes between the fourth beat of 32 and the first beat of 33. The Oxford publication has three grace notes, which accords with the holograph.

Example 2. *Prelude*, measures 32–33

32

3 pp

I began learning this piece from a photocopy of an anonymous manuscript that the late Rosario Mazzeo used to give to his clarinet students. In measure 87 of the *Allegro* that copy has arpeggiated open strings instead of the harmonics one octave higher in the Oxford edition. The harmonics are correct. (Although I admit that the open strings could be a good emergency fake, if needed.)

Example 3. *Allegro*, measure 87 as corrected

In measure 4 of the *Pastorale*, Patricia McCarty's recording transposes the rhythm to a half note followed by a quarter note. The Oxford edition is correct: a quarter note followed by a half.

PERFORMANCE PRAXIS

Part of the adventure of learning any piece of music is the opportunity to solve unfamiliar problems and to personalize the technique required for its performance.

Another part of the adventure is using others players' prior work to help save time. I offer the following notes in the hope they might be helpful. If you've found something better on your own, please pass it on.

Rebecca Clarke was a splendid violist whose career as an instrumentalist was ground-breaking. She understood the viola very well, and the viola part for this work is well written and handy. However, there are a few places where I found that some special devices and counterintuitive fingerings made the notes more accessible.

Example 4. *Prelude*, measure 38—the harmonic *pizzicati* ring best, even in *pianissimo*, when the string is plucked near the bridge and the stopping finger is then immediately lifted.

Example 5. *Allegro*, measure 86—in this measure the fifths across all four strings lie best in the hand (and sound clearest) when fingered 2-2, 1-1.

Example 6. *Allegro*, measures 113 to 128. This movement moves at a rapid clip throughout. I like the noted fingering because the groupings lie well in the hand and using the same pattern for the sequence makes it easier to remember. Note the fourth finger extension, with the immediate minor second “pull-back” in measures 118 and 124. It does not lend itself immediately to the eye.

113 *p* [sub.] *molto* *f*

117 *pp* sub.

120 *poco a poco cresc.*

124 *cresc. sempre*

127

Example 7. *Allegro*, measures 133–137

133 *ff* *restez* *3rd pos.* *fff*

Example 8. *Pastorale*, measures 1 through 12. Be sure to put this beautiful unaccompanied solo in your practice book.

1 *p* *espr.*

5 *mf* *pp*

10 *poco rit.* *pp*

Example 9. *Pastorale*, measures 50–51. I play these arpeggiations in the first position, but I use the fourth finger for the C in measure 51. The thinner finger fits better between the C and D strings.



As a note on performance practice it should also be mentioned that the Oxford edition is spaciouly printed and clear to the eye. It usually has about 5 systems per page, with 3 to 5 bars per system. But this makes several of the page turns impossible.

With a lot of cutting and pasting it is possible to add systems per page and bars per system to make use of some rests that allow the violist and clarinetist to take turns turning. But the simplest solution is just to put four stands side by side, spread out the whole movement, and “travel” while playing.

AN HISTORICAL FOOTNOTE

The world premiere of *Prelude, Allegro and Pastorale* was played for the International Society for Contemporary Music in Berkeley, California, on August 6, 1942. The first performers were Rudolph Schmidt, clarinet, and Walter Herbert, viola. I recognized the name of Rudolph Schmidt as the Principal of the San Francisco Symphony at that time, but I didn’t know who Walter Herbert was.

My source was Detlev Olshausen, a Bay Area viola colleague who retired from the San Francisco Symphony in the mid-eighties after fifty years of service—most of them as Assistant Principal. Detlev remembers auditioning for Pierre Monteux in 1940 on the same day as Walter Herbert. Herbert was a refugee from Frankfurt, Germany, a violist with conducting aspirations. He played in the San Francisco Symphony for about two years before moving to Texas, where he founded the Houston Grand Opera in 1955—a great contribution to American musical culture. ♪

Music Examples from *Prelude, Allegro and Pastorale* by Rebecca Clarke

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IN RESPONSE TO INSTINCT—KAREN TUTTLE'S INSIGHTS INTO THE COORDINATED ACTION—ITS MECHANISMS, ARTICULATION, AND PREREQUISITES

by Dr. Robert Dew

Coordination is defined in the dictionary as a state or relation of harmonious adjustment or functioning. In the present context it denotes a relationship between the horizontal movement of the bow with discrete movements of the neck, shoulders, chest, and pelvis. Its importance is that coordination permits the inner excitement or nuances of excitement of the player to be transmitted to the sound he is producing. The mechanism of this transmission appears to operate through its effect on bow speed and pressure. In a somewhat automatic manner, coordination determines the distribution of notes allotted to a given length of bow and influences the dynamic level and intensity of the sound of each note.

The physical movements of the neck, etc., are collectively referred to as a "release." The aptness of this term can be appreciated from a simple experiment. If one sings a glissando of an octave interval on the consonance "Ah," one observes that in preparation for (and simultaneous with) the shift from the low to the high note, the head tilts back slightly. Movement is also felt in the soft palate and pharynx. If one intentionally prevents the movement of the head alone, one is immediately aware of greater difficulty in performing the glissando. The palatal and pharyngeal sensations are altered. The vibrato and the smoothness of the shift are impaired and the sound is flattened or deadened (more mechanical). It is evident that the movement of the head—actually a yielding, backward flexion of the neck—in this instance has a "releasing" effect upon the throat which profoundly influences the modulation of the sounds produced.

Playing a stringed instrument, of course, requires simultaneous actions with both arms, and releases also operate to permit freedom of movement and expressiveness in the left hand, e.g., shifting and sliding. However, despite the added

complexity, the releases in string playing are qualitatively the same and not necessarily more pronounced or obvious than those involved in singing. The neck, shoulders, chest, and pelvis must be mobile and respiration uninterrupted and uninhibited. Release movements are predominantly subtle, have a soft, yielding quality and, in those players inherently capable of them, they appear smooth and natural rather than extraneous or self-conscious. The release preceding a bow change, for example, involves both the neck and shoulders; yet, all the observer may see is a barely perceptible nod of the head or slight lifting of the instrument. Nevertheless, the smoothness of the change is as much depending on this release as was that of the vocal glissando illustrated above.

Coordination makes audible small changes in dynamics and in the intensity of the sound. It also affects the temporal spacing and the subtle emphasis of certain notes. These effects breathe life into music. The printed score, no matter how detailed, can only suggest its emotional content;¹ it is not a cookery book. The player's emotional excitement from what is printed constitutes his musical experience; he must translate this into sounds which will induce a similar experience in the audience. But a "letter perfect" execution of all the notes and expression marks alone—as difficult and admirable as this may be—will not fully achieve this end. The emotional "life" of the music is contained in a language consisting of waves of rising and falling intensity, in the stretching of certain notes and spaces—inflections for which there are no conventional symbols.² These are the very things which move us in a performance, which draw from us that collective sigh of "Oh, yes!" when we hear them, and which make us instantly recognize the difference between mere performance and thrilling, musical artistry. It is the effect

of coordination to get the humor, tenderness, sensuality, etc., inspired in the player by the music out of him, through his instrument, to the listener. Coordination is thus inevitably linked to projection. Projection utilizes coordination to convey the musical experience of the interpreter to the audience. In short, coordination operates in the sonic transmission of emotion.

THE MECHANISMS OF ACTION IN COORDINATION:

Intensity

As we have indicated, a major action of coordination is its influence on the intensity of the sound. We might even say that intensity is the chief "currency" of coordination. Intensity is somewhat difficult to define. Volume, in contrast, is of course understood by everyone to be some relative level of loudness (which can actually be measured in decibels). Intensity is something else altogether. Aesthetically we recognize it as a quality of excitation in the sound—perhaps a kind of reediness or nasality of timbre comes close to describing it in string sound. Intensity is affected by bow speed and pressure; lower speed and higher pressure, for example, heighten intensity.³ Higher bow pressure also tends to increase volume, which is probably why intensity and volume often rise together. But intensity may also be largely independent of volume and, further, unlike volume, it is clearly a function of overtone modulation.

A rise in the intensity of the sound (even with a minimal change in volume) creates psycho-acoustically the experience of increasing excitement, while a decrease in intensity conveys a relaxation. Intensity is thus a force (independent of rhythmic forces) which gives the music direction. Marcel Tabuteau, who taught oboe, woodwind, and string classes at the Curtis Institute of Music, made the analogy that merely playing louder was like racing a car engine in neutral; one makes a lot of noise without getting anywhere. This "getting somewhere," this moving forward or pulling back in excitement, is not then simply a matter of "louder" and "softer" or even "faster" and "slower"—although these variants may be simultaneously involved. It consists primarily of waves or pulsations in the intensity of the sound. As intensity builds to its peak, bow speed is decreasing and bow pressure increasing; relaxation in intensity occurs as a result of a speeding up of the bow and easing of pressure. The physical release in the neck, shoul-

ders, etc., immediately precedes or initiates the change in magnitude or direction of the intensity. Coordination, through its effect on bow speed and pressure, therefore, regulates sound intensity (and small dynamics) so as to reveal an excitation-relaxation wave or pulsation.

An error students sometimes make in this connection is to assume that with the release the entire upper body is meant to relax completely or even become flaccid. This may cause a kind of collapse in both the intensity and volume of the sound which may be neither intentional nor appropriate musically. This confusion of "release" with "going limp" actually thwarts the coordination function. Release, of course, does signify a local muscular relaxation; but this is almost always linked to a simultaneous increase in muscular effort elsewhere. If we think about it, we realize that with virtually every animal movement, one set of muscles must relax while the opposing set is contracting (a snake gliding through the grass is a good example of myriads of simultaneous contractions and relaxations resulting in smooth, sinuous movement). The releases of which we speak simply permit a more synergistic and effective cooperation of action, i.e., a coordination of the "playing" musculature.

Another related problem is that of "squeezing" or excessive bow pressure. Some players do this in a misguided effort to intensify the sound (or simply play louder). Squeezing is not only unpleasant to the ear; it also obliterates subtle variations in pressure which, musically, creates an unrelieved tension that inevitably becomes dulling to the listener. Moreover, squeezing is often associated with tension in the jaw, neck, and shoulders, which hinders coordination and, thus, overall emotional expressiveness.

Articulation

In speech, we are aware of how subtle alterations in articulation can change the meaning of a group of words. The speaker makes use of accentuation or emphasis on certain words or syllables, the placement of pauses (vocal punctuation), as well as variations of intensity and pitch. Articulation in music accomplishes the same thing in very much the same way. Obviously, a crucial element in articulation is timing, because, considerations of intensity aside, all articulations involve some kind of grouping or separation of notes. In this, the actions of the right and left hands must be precisely coordinated. The

complexity of this interaction cannot be overestimated and, at higher levels of performance, it is the success of literally hundreds of these articulations on which great music-making so heavily depends. The physical releases of which we speak not only facilitate the action of the bow in the articulation, but that of the left hand as well. In addition, the release also permits a synchronous and complementary action of both hands.

One can almost hear a chorus of dismay and exasperation rising up at this point: "Playing is already complicated enough; now we're supposed to worry about this 'coordination' on top of everything else!" We should reassure the reader of two things. First, the situation is not hopelessly complicated. The same single release simultaneously yields both the change in intensity and the articulation (and, incidentally, this is true regardless of the player's choice of articulation). Secondly, biological activities, no matter how simple and brief in duration, often seem complicated when one attempts to dissect them with words. Coordination is a natural function which, in the absence of impediments, occurs spontaneously. Good popular singers and jazz musicians, without formal musical education, do this more consistently and a good deal less self-consciously than most classically trained musicians. This is probably because classical training seems to have evolved with so many inhibitory traditions, particularly with regard to meter and tone production. In pop and jazz, coordination (although it is not known by any such term) is, as a matter of course, instinctively integrated into the process of mastering the instrument and repertoire. This has generally not been the case in classical pedagogy.

Before leaving this subject, we should mention the role of coordination in ensemble playing. Release movements—even the subtle ones—telegraph the leader's intentions, whether it be the attack, or the timing of a note change. Thus, it is possible to actually lead (and follow) articulations, *rubato*, *ritardando*, and *accelerando*. Sometimes in classical playing, but more often in jazz groups, the ensemble playing seems impeccable without the players appearing even to look at one another.⁴ We believe this is made possible because each player is coordinating individually, but simultaneously with the others in the section. The strong, steady beat in jazz may be a factor in

this; but, of course, it is also the result of like-minded, sympathetic, and experienced people playing together for a long time. Nevertheless, it is apparent to us that the language of this communication or rapport goes beyond hearing and seeing, and, in fact, depends on an impulse which moves all the individuals at the same instant. It is like the exquisite unison of a school of fish changing direction.

PREREQUISITES FOR COORDINATION: BOW TECHNIQUE AND SOUND PRODUCTION

We have emphasized that coordination is a natural function which will operate spontaneously if nothing interferes with it. The relevance of the bow technique in sound production is simply that coordination cannot occur or "penetrate" barriers of rigidity in the execution of the legato stroke. There are, in other words, certain technical parameters whose violation will make coordination difficult or impossible.

Experience shows that attempts to bring out the coordination function will be frustrated, even with a receptive student, if the means by which the sound is produced impose restrictions on certain movements and sensations. The student may, in some cases, have to face giving up the methods by which he is accustomed to obtaining "his" sound. This may prove to be an excruciating and frightening undertaking, particularly if he has had a measure of success in what he has been doing previously.

In a later article we will go into considerable detail regarding not only the "middle" of the stroke, but also bow changing. While we recognize that a certain variability is inevitable in biological mechanical systems, it is also true that the laws of physics cannot be repealed; all fine players must ultimately be doing the same kinds of things physically. These things need isolating. A flexible bow technique, the capability of a true *sostenuto* over the entire length of the bow, and smooth, assured bow changing are necessary prerequisites for the successful operation of coordination. ¶

Although the principle of coordination as it is presented in this article is an original discovery of Karen Tuttle, she recognizes that certain material relating to bowing technique is not necessarily new. She also acknowledges and is grateful for the influence of William Primrose, D.C. Dounis, Pablo Casals,

Marcel Tabuteau, and many others, whose insights helped to shape her musical and technical point of view. She also acknowledges her debt to Wilhelm Reich, whose ideas were indispensable for her understanding of the phenomena of the physical release and pulsation in the realm of musical performance.

Dr. Robert Dew, M.D., studied with Karen Tuttle and Ivan Galamian at the Curtis Institute. After a long layoff, he resumed practicing the violin in earnest. With the advantage of a more mature perspective, he began to tackle technical problems he had skirted as a youth. There were significant improvements in the left hand, but certain difficulties encountered with bow control and tone production brought him back to study with Karen Tuttle. It was then that she introduced him to the concept of coordination and its related bowing technique, which she had formulated over the intervening decades of work and experience. It was out of his appreciation and gratitude for what she taught him that this article was written.

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NOTES

¹ This is perhaps epitomized in baroque music in which little more than the notes was written out. Much was left to the imagination and discretion of the performer.

² Imagine the most beautiful line of Shakespeare recited without these inflections and the resultant effect on its impact and intelligibility.

³ Vibrato also affects intensity. A faster, narrower vibrato increases the intensity of the sound.

⁴ If you doubt this, listen to the ensemble playing in the great big bands such as Ellington's or Basie's.

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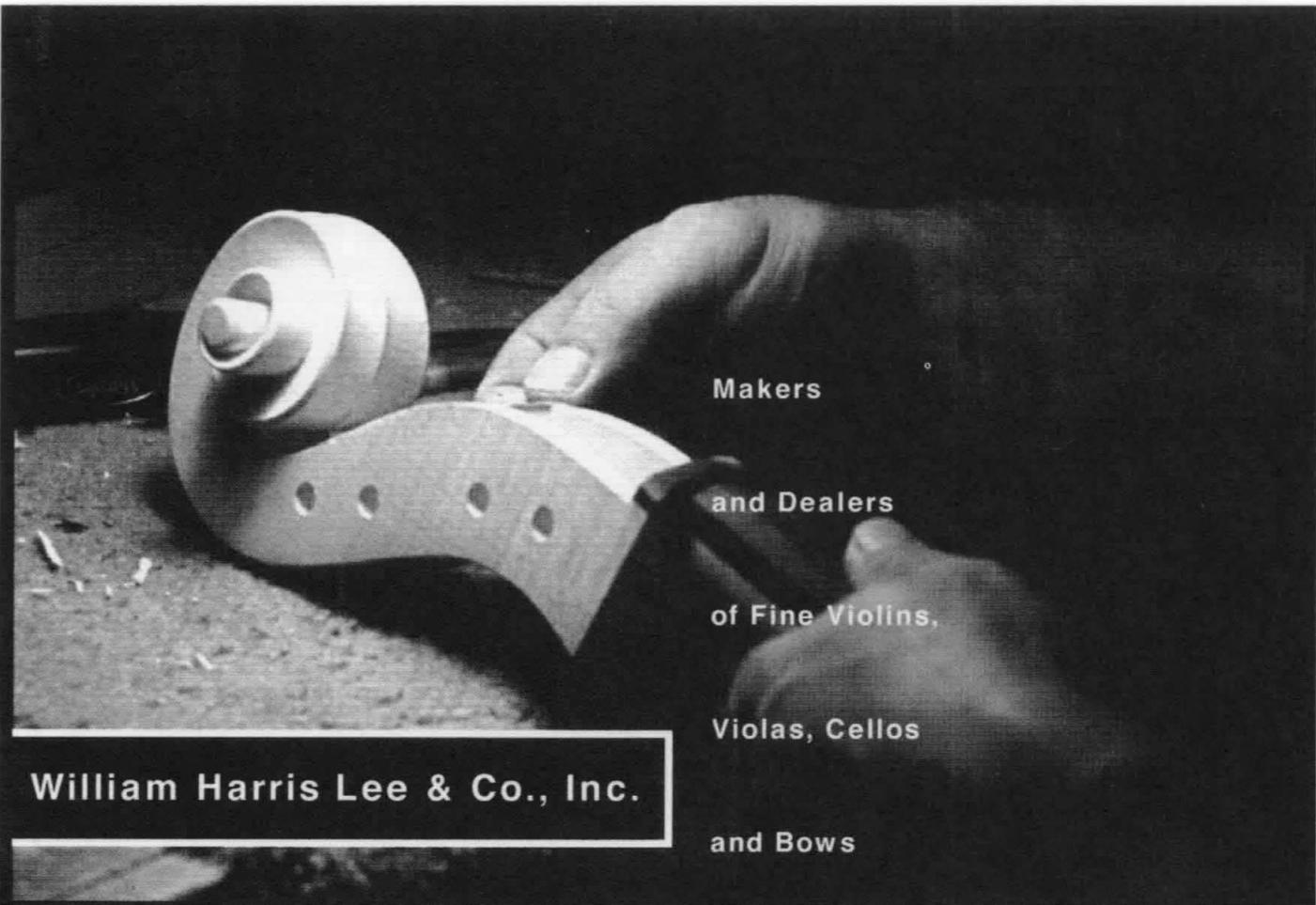
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AVS CHAPTERS

Utah Violafest

Saturday's events of the Utah Violafest 2002 took place at the lovely new Libby Gardner Hall located at the University of Utah campus in Salt Lake City on March 2, 2002. This is home for faculty violists Roberta Zalkind and Misha Boguslavsky, and we gratefully acknowledge that they shared their facility with the Utah viola community.

The new Utah Viola Society Presidency was introduced: Claudine Bigelow, president; Brant Bayless, vice president; and Leslie Bettweiser, secretary. Claudine is on the faculty at Brigham Young University, Brant is a member of the Utah Symphony and Leslie has a vigorous private studio in Provo, Utah.

The day began with a lecture-performance of Hindemith's *Der Schwanendreher* by Libor Ondras, Director of Orchestras at Snow College. He impressively negotiated his way through the piece as both conductor and violist. Additionally, he shared valuable information with the audience about Hindemith, the poetry, medieval influences, and melodic motives in the work.

Brant Bayless and Rachel Ing presented the second performance of the day. Gardner Hall emphasized Bayless's beautiful, rich and full sound. The program included Bach's third gamba sonata, Piazzolla's *Grand Tango*, Schubert's Arpeggione Sonata and *Two Pieces* by Frank Bridge. The communication between violist and pianist was flawless. Formerly with the Arcata Quartet, Bayless is Utah Symphony's exciting new addition to the viola section.

Gordon Childs, Professor emeritus of viola, University of Wyoming, gave a multifaceted presentation on the viola d'amore, introducing it in lecture and in performance. Several other players assisted him and displayed the varied repertoire written for the instrument, ranging from Ariosti to Stamitz to Hindemith. Libor Ondras was also a

featured performer on this program. This was a highlight of the day for several students who had never heard the viola d'amore before.

Michael Palumbo concluded the day by conducting all the participants en masse. Some of the selections included Joplin rags and "The Star Spangled Banner." There were about 25 performers total, and this ensemble experience was in support of Peter Slowik's Viva Viola effort. The UVS gratefully acknowledges the Amateur Chamber Music Players' Foundation in support of this portion of our Violafest.

We were honored by the presence of Franz Zeyringer, founding president of the IVS and author of *Literatur für Viola*, Ralph Fielding, from the AVS board, members of the Oregon and Utah Symphonies and all who participated. It was a wonderful celebration.

Violafest 2002 came to a conclusion on Sunday morning with another beautiful performance by Roberto Diaz. He appeared with the Mormon Tabernacle Choir on their internationally broadcast program in downtown Salt Lake City. With the 360 members of the choir, he performed *Cantique de Jean Racine* by Gabriel Fauré. Diaz also played the Schubert-Primrose transcription of *Litany for All Soul's Day* with Clay Christiansen at the organ. The viola's lovely, rich tone held its own next to the famous organ that at last count boasted 11,623 pipes. The program noted that the Tabernacle Choir Sunday performances, begun in 1929, were the longest-running radio and TV broadcasts in history. The Diaz performance was broadcast number 3,785!

*Submitted by Claudine Bigelow
Brigham Young University, School of Music*

Southern California Viola Society

EVENTS AND RECORD REISSUES

The Southern California viola community lost another member November 8th when Myra Kestembaum passed away. In memory of Myra, our chapter will be reissuing digitally remastered recordings of Myra's, including her wonderful recording of the Hindemith *Trio for Viola, Heckelphone and Piano*. Please visit our website for more information (www.southerncaliforniaviolasociety.com).

.com). Our chapter held a well attended event on November 18, 2001, to benefit the victims of the 9/11 tragedy. Performances of solo works, duos, and jazz arrangements highlighted the evening performance held at USC. We are currently planning our annual May event which will be a 3-day celebration of the viola including performances, a maker's exhibit, and some workshops.

Metropolitan State College-Denver hosts RMVS Pre-College Competition and Master Class

Eight pre-college students performed in a competition hosted by Metropolitan State College-Denver on Saturday, November 17th. Four students were selected to perform that afternoon in a master class for guest artist Jesse Levine, professor of viola at Yale University: Laura Seay (student of Basil Vendryes) performed the first movement of the Walton Concerto; Peter Anderson-Sprecher (student of James Przygocki) performed the Rhapsodie of Bloch's Suite Hebraique; Eric Mote (student of Barbara Hamilton) performed the 3rd movement of the Cassadesus/Handel Concerto; and Kyle Rupley (student of Margaret Miller) performed the Prelude of J. S. Bach's 5th Cello Suite. Eighth-grader Kasey Crosby (student of Katherine Mason) received honorable mention for her per-

formance of the Vivaldi D Minor Concerto. Adjudicators included Colorado Symphony violist Martin Sher and University of Northern Colorado faculty violist Juliet White-Smith. The master class also featured two metro viola students: Mattie Kaiser performed the Prelude to J. S. Bach's C Major Cello Suite and Kirsten Patzer, accompanied by Boulder area pianist Tamara Goldstein, performed the first movement of Shostakovich's Op. 147 Sonata for Viola and Piano.

Special thanks to Metropolitan State College-Denver, the Colorado Chamber Players and Barbara Hamilton (faculty violist at MCSD and Artistic Director of the Colorado Chamber Players) for their generous support of Professor Levine's visit and for hosting this wonderful event.

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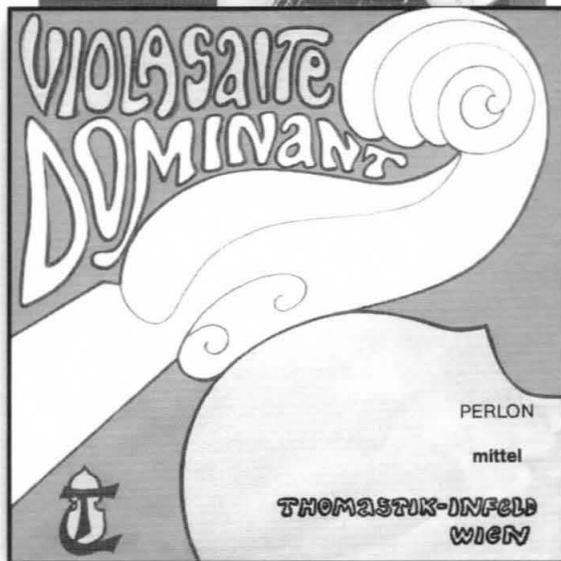
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by David O. Brown

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Review: If everything he (Atterberg) wrote is this appealing . . . he's worth further investigation. . . . but it's still remarkable how the producers keep dipping into their recorded legacy and coming up with winners. This is yet another.—James Miller, *Fanfare*

Bach: Cello Suites BWV 1007-1012; Chaconne BWV 1004; Chromatic Fantasy (Arr. by Kodaly). **Rivka Golani**, viola. CBC Records MVCD 1141-3

Review: . . . Seldom can the polyphonic intricacies of even the most innocent-looking movements . . . have been more clearly laid out before the listener's ear. . . . This is a Bach playing of an old-fashioned grandeur that I find as valid as any of the more volatile alternatives that have become the norm of late.—Carlos Maria Solare, *Strad*

Bax: Sonata for Viola and Piano; Legend; Concert Piece; Fantasy Sonata for Viola and Harp. **Ivo-Jan van der Werff**, viola; Simon Marlow, piano; Hugh Webb, harp. Koch Schwann 3-6762-2

Review: Granted, while the performances are winsomely fluent, violist Ivo-Jan van der Werff . . . doesn't quite have the emotional range that the music requires . . . Good sound . . . All in all a safe recommendation for those who want this music in a convenient package.—Peter J. Rabinowitz, *Fanfare*

Bax: Elegiac Trio for Viola, Flute and Harp; Fantasy for Viola and Harp; Quintet for Harp and Strings; Sonata for Flute and Harp. **Mobius (Ashan Pillai)**, viola; et al. Naxos 8.554507

Berio: Voci; Sicilian Folk Songs; Naturale. **Kim Kashkashian**, viola; Robyn Schulkowsky, percussion; Radio Symphony Orchestra of Vienna, Dennis Russell Davies, conductor. ECM New Series ECM 1735

Review: When I listened to the first work of Berio's on this disk it made little sense to me. It was called Voci (Folk songs 11). It sounded like no folk music I had ever heard before. It seemed so abstract. The solo viola moved in and out of tonality—dealt in quarter tones. The orchestra was mainly in the background and offered relatively little support. But when I heard the haunting Sicilian folk songs sung by ordinary people taken from Ethnomusicological Archives of the Accademia Nazionale di Santa Cecilia, Rome, that comprised about 13 minutes in the middle of the disk everything fit into place. When I heard the final work of Berio's called Naturale for viola, percussion and tape I was really into the music. Berio put on tape a singer that he previously recorded and the instrumentalists played their parts in conjunction—a fitting whole was presented that moved me a great deal. I hope it inspires others to investigate resources that have been buried in their library's archives. This is a provocative disk that should bring even more enjoyment with repeated hearings. The booklets that come with this CD are wonderful.

Berlioz: Harold in Italy; Corsaire Overture; King Lear Overture; Marche Troyenne. **Frederick Riddle**, viola; Royal Philharmonic Orchestra; BBC Symphony Orchestra; Sir Thomas Beecham. BBCL 4065-2

Note: This CD was taken from recordings made at actual concerts in 1951, 1954 and 1956 from the BBC archives.

Review: Beecham had a unique feeling for Berlioz color, nervous energy, and sheer vivacity. . . . Riddle is . . . rip-roaringly flamboyant overall, and moves ahead with an irresistible elan . . . —no one living delivers the Berlioz legacy at this strength.—Adrian Corleonis, *Fanfare*

Bloch: Suite for Viola and Piano; Suite Hebraique for Viola and Piano; Suite for Viola Solo (unfinished); Meditation and Processional for Viola and Piano; Five Sketches in Sepia for Piano; In the Night for Piano. **Bernard Zaslav**, viola; Naomi Zaslav, piano. Music and Arts CD 902

Review: This CD was recorded in 1994 and I was most fortunate to get several of Mr. Zaslav's recordings to review mainly because I enjoy his playing and because he takes me back to the early days of my music listening when there was a distinct style of playing that I loved so well. I call it the Primrose, Vardi, Fuchs school of playing. Zaslav has the same sweetness of tone and phrasing, and sensitivity of expression that meant so much to me then and still does today. I was very familiar with his performances with the Kohon and Fine Arts Quartets but it's always nice to hear that musicianship translates to the solo repertoire as well. I also appreciated hearing Mrs. Zaslav play a couple of piano solos to fill out the disk. She is a consummate artist in her own right.

Brahms: Sonatas for Viola and Piano Op. 120, No. 1, No. 2; **Joachim:** Variations for Viola and Piano; **Reinecke:** Fantasy Pieces for Viola and Piano; **Herzogenberg:** Legends for Viola and Piano; **Kiel:** Three Romances for Viola and Piano; **Fuchs:** Six Fantasy Pieces for Viola and Piano; **Sitt:** Album Leaves for Viola and Piano. **Bernard Zaslav**, viola; Naomi Zaslav, piano. Music and Arts CD 1078 (2)

Review: This year is an anniversary of sorts. The Zaslav Duo began their duo recitals in 1962 at Carnegie Recital Hall. Since much of the material on these disks was recorded in 1998 I assume they are still working together and recording; hopefully, discovering and bringing forth compositions that have languished in darkness for decades. The Brahms was originally released on LP in 1980 and refurbished for an early CD on Music and Arts that has given way to this release. All of the compositions except for the Brahms sonatas are, I believe, first recordings. Unfortunately, I don't believe any of them are in the class of the Brahms, as pleasant as they seem.

Dvorak: 19 Short Pieces for Viola and Piano; **Bernard Zaslav**, viola; Naomi Zaslav, piano. Music and Arts CD 953

Review: In his most informative notes for this CD Benjamin Folkman mentions that several eminent composers were violists by preference, Dvorak being one of them. But he never wrote a single work for solo viola. The 19 compositions mentioned above were all transcribed by Mr. Zaslav from Dvorak's compositions for violin, cello and voice. They are all definitely charming. If anyone can add such excellent works to the repertoire of the viola, please go ahead and try. Primrose did it, Tertis did it. Why not you?

Brahms: Sonata for Viola and Piano Op. 120, No. 1 (1958); **Mendelssohn:** Sonata for Viola and Piano (1959); **Schumann:** Maerchenbilder (1956). **Ernst Wallfisch**, viola; Lory Wallfisch, piano. Bayer Records BR 200050 CD

Note: The dates of the original recordings follow the listings.

Review: . . . The old world charm and gemütlichkeit of the Wallfisches's playing shine through. —Carlos Maria Solare, *Strad*

Faure: Piano Quartet in G; **Chausson:** Piano Quartet. **Paul Neubauer**, viola; Benny Kim, violin; Peter Rejto, cello; Ralph Votapek, piano; Anne-Marie McDermott, piano. Arizona Friends of Chamber Music 1999. To order call (520)577-3769 or www.azstarnet.com/-foster.

Review: . . . These are, in sum, not merely another pair of polished performances, but spell-binding interpretations, captured live from a front-row perspective—spacious but detailed . . . Superb. And enthusiastically recommended. —Adrian Corleonis, *Fanfare*

Hummel: Viola Sonata; **Vanhal:** Viola Sonata; **Mendelssohn:** Viola Sonata. **Klaus Peisteiner**, viola; Keiko Toyama, piano. Camerata 28CM-61 1

Review: (Peisteiner is) . . . always sensitive, exquisitely musical and well partnered by a fine pianist . . . —David K. Nelson, *Fanfare*

Kollontay: Viola Concerto; **Boris Tchaikovsky:** Sinfonietta; Theme and Eight Variations. **Yuri Bashmet**, viola; Moscow Tchaikovsky Symphony Orchestra; Vladimir Fedoseyev, conductor. Relief CR991064

Review: If Kollontay's concerto reveals striking ideas, Boris Tchaikovsky's music is a goldmine of

creativity, excellently performed. . . . Bashmet gives a larger-than-life performance.—David Fanning, *Gramophone*

Redemption—**Peter Paul Koprowski**: Viola Concerto; Flute Concerto; Accordion Concerto. **Rivka Golani**, viola; Robert Ahken, flute; Joseph Petric, accordion; Toronto Symphony Orchestra, Jukka-Pekka Saraste, conductor.

Review: The Viola Concerto (is) . . . a blend of toughness and gentleness. It has memorable statements for the soloist . . . her staccato is superb and she is unfazed by the rhythmically trilly finale.

—Tully Potter, *Strad*

Additional Review: The programme makes a satisfying whole . . .—Carlos Maria Solare, *Strad*

Ligeti: Viola Sonata; **Prokofiev** (arr. Borisovsky): Four Pieces from “Romeo and Juliet”; **Roslavetz**: Viola Sonata No. 1; **Takemitsu**: A Bird Came Down the Walk. **Lawrence Power**, viola; Simon Crawford-Phillips, piano.

Review: A highly talented player with a vivid musical imagination performs some challenging and unusual repertoire. . . . Though still in his early 20s, prize-winning violist Lawrence Power has concertized, broadcast, and toured with encouraging regularity. His keen reflexes, supple bowing, and acute sense of style suggest a definite star in the ascendant . . .—Rob Cowan, *Gramophone*

Martinu: Duo for Violin and Viola; Duos for Violin and Cello No. 1, No. 2; Three Madrigals; Piece for Two Cellos; String Trio No. 2. **Josef Kluson**, viola; Pavel Hula, violin; Michal Kanka, cello. Praga Digital PRD250 155

Review: Duos and Trio to surprise and delight . . . Maybe it has something to do with the fact that Martinu was a string player himself, but the level of invention here is very high, and it often emerges in the forms of nervous, energetic toccata and singing, folk rooted lyricism that those admirers will recognize as “real Martinu”. . . . The recording is satisfyingly full. Warmly recommended.—Michael Oliver, *Gramophone*

Martinu: Duo No. 2; **Ted Hansen**: Mirrors; **Myron Fink**: Six Miniatures; **David Cleary**: The Deeper Magic. (Duo Renard) **Ute Miller**, viola; Mark Miller, violin. Musicians Showcase Recordings MS 1035

Review: The Duo Renard is an extremely talented husband and wife team that brings their ensemble playing to the fore. Their tone quality and technique blend beautifully. I first encountered Martinu when I bought his wonderful “Three Madrigals” written for and played by Lillian and Joseph Fuchs. Since that time my collection of Martinu has grown considerably and he always delights. Myron Fink and I went to the University of Illinois together and I remember him as a talented and enthusiastic composition student. We both studied with Burrill Phillips. Fink as a composition major and I studied counterpoint. Phillips was one of the most wonderful teachers I had and he developed some excellent students. Hansen has written an atmospheric composition that is a marked contrast to Martinu’s nervous energy. Fink’s miniatures are not mere trifles. In a short space each has its own quality that blends into a unifying whole. Cleary’s “Deeper Magic” is also multicolored and explores the melodic and harmonic essence to the fullest. Highest recommendation to this new recording duo and to their exciting repertoire.

Milhaud: Sonata No. 2 for Viola and Piano; Quartet for Violin, Viola, Cello and Piano; Suite for Violin, Clarinet and Piano; Sonata No. 2 for Violin and Piano. (Ensemble Polytonal) **Eduard van Regteren Altena**, viola. Channel CCS 13998

Review: . . . Ensemble Polytonal is excellent. The wind players are right at home with Milhaud’s piquant style, while the string players are up to the technical challenges that this music presents.

Mozart: Divertimento for String Trio K 563; Duo K 424. (Leopold String Trio) **Scott Dickenson**, viola; Marianne Thorsen, violin; Kate Gould, cello. Hyperion 67246

Note: This is Dickenson’s first recording with the Leopold Trio having replaced Jane Bradley.

Review. The Divertimento sounds flawless—perfectly in tune and perfectly graceful. The violinist and violist maintain the same kind of buoyancy . . . in the Duo as they did in the Divertimento. The violin and viola are absolute equals in this Duo and this reading has the kind of viola playing that is hard to equal . . . —Fine, *American Record Guide*

Mozart: Sinfonia Concertante K 364; **Brahms**: Violin Concerto (recorded 1961). **Igor Oistrakh**,

viola; David Oistrakh, violin; Berlin Philharmonic; Otto Klemperer.

Mozart: Sinfonia Concertante K 364; Violin and Piano Concerto in D, K Anh 56 (Reconstructed by Philip Wilby). **Nobuko Imai**, viola; Midori, violin; Christopher Eschenbach, piano and conductor; NDR Symphony Orchestra. Sony SK 89488

Review: . . . Nobuko Imai magnificent . . . at once individually and classically pure.—Edward Greenfield, *Gramophone*

Additional review: The main problem here is Imai. Throughout she is woefully tense, displaying an uneven tone in decorating material, while in combined and antiphonal work her countless sonic and temperamental inadequacies are highlighted.—Jeffrey Joseph, *Strad*

Additional review: (Midori) her tone is wiry, even shrill . . . I wouldn't recommend this recording of the Sinfonia Concertante for that reason, (Ed. note—Nobuko Imai's name is not mentioned in the entire review)—Michael Ullman, *Fanfare*

Telemann: Viola Concerto; Don Quichotte Overture; Overture "Hamburger Ebb and Flow". **Stephen Shingles**, viola; ASMF; Sir Neville Marriner. London 430 265-2

Review: Looking up the "Hamburger Ebb and Flow" in my data base I found the LP, but the Viola Concerto was not included on the disk. So I looked up the Viola Concerto and found two versions on prerecorded cassette and LP. However, Simon Streatfield was the soloist. I guess either I never had the Stephen Shingles one or I gave it away thinking I had another version of the same record in my collection. However, the "Hamburger" is a delightful example of Telemann's "Water Music" and Robert Emmett in *Fanfare* says

that it deserves a place in *Fanfare's* Classical Hall of Fame. You won't be disappointed in any of the works heard here.

Walton: Viola Concerto; **Bruch:** Violin and Viola Concerto; Romance for Viola; Kol Nidre. **Yuri Bashmet**, viola; Victor Tretiakov, violin; Andre Previn, conductor; London SO. RCA Victor 09026 63292 2

Review: . . . It's unusual to find him (Bashmet) in repertoire that is more traditionally romantic, such as Walton and especially Bruch, but Bashmet proves more than equal to the task. . . . Max Bruch's Concerto for Clarinet works so well in this arrangement for violin and viola that one wonders why this lovely work isn't performed in this practical version more often. . . . anyone who fancies the unusual coupling on this RCA disc should not hesitate.—Lawrence A. Johnson, *Fanfare*

John Woolrich: Concerto for Viola; Concerto for Oboe; The Barber's Timepiece; Ghost in the Machine. **Lars Anders Tomter**, viola; Nicholas Daniel, oboe; BBC Symphony Orchestra, Martyn Brabbins, conductor. NMC NMCD 071

Review: . . . there is a variety of mood appropriate for a work lasting nearly half an hour. . . . that for viola (1993) is a remarkable achievement, a sequence of seven short sections, each alluding to a specific genre or composer (Monteverdi, Mozart, Schumann, Wagner) but with no hint of pastiches.—Arnold Whitall, *Gramophone*

Additional review: Woolrich's melody-rich language which speaks here with a quietly elegiac tone throughout. Lars Anders Tomter sets the mood from the outset with a keen solo, and he does well with an under-demonstrative and monochromatic part. . . . Enquiring minds need not hesitate.—Peter Quantrell, *Strad*

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Don Ehrlich, assistant principal viola of the San Francisco Symphony, has been a frequent soloist and chamber musician in the Bay Area and around the world in such groups as the Aurora String Quartet and the Stanford String Quartet, and on such series as

Chamber Music West, Chamber Music Sundaes and the Mendocino Music Festival. He received the B.M. from the Oberlin Conservatory, the M.M. from the Manhattan School of Music and the D.M.A from the University of Michigan.



Paul Hersh, former violist and pianist of the Lenox Quartet, studied viola with William Primrose. He has taught at Grinnell College and SUNY at Binghamton, and has been artist-in-residence and visiting faculty at the University of California at Davis, Temple

University, Oregon State University, University of Western Washington, the Berkshire Music Festival, the Aspen Music Festival and the Spoleto (Italy) Festival of Two Worlds. He has performed with the San Francisco Symphony, the San Francisco Chamber Orchestra and many other groups.



A native of Russia, **Leonid Gesin** studied with A.G. Sosin at Leningrad State Conservatory, where he later served as a member of the faculty. He performed for 17 years with the Leningrad State Philharmonic. He also taught viola and violin for five years at the Rimsky-Korsakov

Special Music School in Leningrad, then emigrated to the U.S. in 1978. Gesin is a member of the San Francisco Symphony and the Navarro String Quartet. He appears in Chamber Music Sundaes and performs with the Sierra Chamber Society.



Jodi Levitz earned the B.M. and M.M. degrees from The Juilliard School, studying with Margaret Pardee, Paul Doktor and William Lincer. Currently principal violist of the Chamber Orchestra of Mantova and the Orchestra Citta di Ferrara (Italy), Ms. Levitz collaborates

frequently as guest principal violist with the National RAI Orchestra and the Orchestra Toscanini of Parma. She has also been principal violist of I Solisti Veneti and formed the Chicago String Trio and Duo Rolla.

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Enter keywords from the composer's name and title of the work. For example, "bloch AND suite" (upper and lower case are not important). Common boolean operators including AND, OR, and NOT can be used to combine keywords.

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To view the full citation for the item, click on the VIEW button on the left side.

In the full citation display titles, author names, and subject terms are highlighted and underlined in blue. Clicking on any of these highlighted phrases will initiate a new search on the corresponding author, title, or subject.

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Just for fun, try entering the keyword search "primrose AND viola AND archive" and click SEARCH EVERYTHING.

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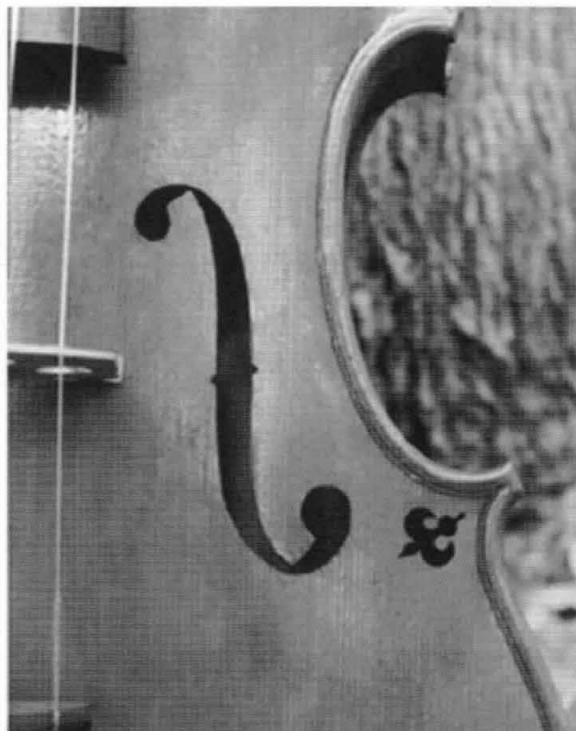
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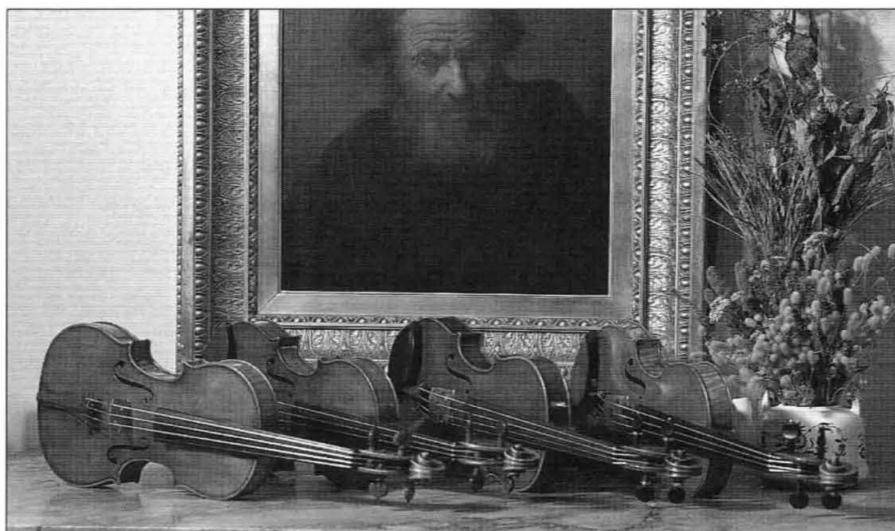
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