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

Vol. 6 No. 3

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DO I NEED A LICENSE TO PLAY BACH?

by

Heidi Castleman

PART I: STYLISTIC CONSIDERATIONS

As a teacher, I encourage students to trust their own musical instincts, and offer each student the technical and stylistic information needed to make valid instrumental and musical decisions independently.

The challenge for today's musician in approaching Bach is discovering information not revealed by the notation that was assumed knowledge for the musician of the time. So yes, one might say that it is necessary to have a license to play Bach!

The Sources

Every musician performing the Bach Cello Suites must ultimately rely on his or her own edition. No autograph exists. The published editions are based on one or more of three copies:

a copy by Anna Magdalena, Bach's second wife (it is rather careless),

a copy by the cantor Johann Peter Kellner, known to have been Bach's pupil, and

a third copy by a Hamburg organist, Westphal.

Before 1950, the editions (including the Dotzauer 1826, Grützmacher 1866, The Bach Gesellschaft in 1879, Hausmann 1898, Klengel 1900, Alexanian 1927, Lifschey 1936 and Grummer 1944) relied primarily on the Anna Magdalena version. Since 1950, editions, such as those of Wenzinger (published by Bärenreiter) and Markevitch (published by Presser), have made more extensive use of the other two copies. (An original manuscript fortunately does exist for the Violin Sonatas and Partitas.) For the violist, the Sirkorski and Hoffmeister editions, although based largely on the Anna Magdalena, are particularly helpful because of minimal editing.

Even where all three copies agree,

problems of dynamics, bowing, tempo, style, and phrasing still remain. All these except dynamics can be illuminated by knowledge of and sensitivity to the rhythmic propulsion of the dances. Musicians of the Baroque period based their solutions to problems on familiarity with contemporary musical and instrumental problems.

For the 20th-century performer, an understanding of the difference in aesthetic goals of the French and Italian styles, the suite and characteristics of its dances, type of bowings and fingerings common to the Baroque period, and the relationship of the music to the dance are available from these helpful sources:

1. Boyden, David, 1950. *The Violin and Its Techniques in the 18th Century*, The Musical Quarterly, vol. XXXVI, No.1.
2. Curry, Pat Bryan, 1968 *The Tourte Violin Bow*, Phd. dissertation, Brigham Young University.
3. Dart, Thurston, 1954 *The Interpretation of Music*, Hutchinson University Library.
4. Nettle, Paul, 1947 *The Story of Dance Music*, Philosophical Library.
5. Sachs, Curt, 1937 *World History of the Dance*, W.W.Norton & Co.
6. Seagrave, Barbara Ann Garvey, 1961 *Bowing Patterns of the French Baroque Dance Music for Violin*, American String Teacher, vol. 22 no. 1, pp. 19-20.

This article will discuss common bowing patterns and rhythms, the lengths and shapes of phrases and tempi for each dance form, as well as more widely applied bowing conventions.

Such information helps enthusiastic musicians develop the logic and appropriate artistic solutions that counter the frustration and confusion of ignorance. The Seagrave, Sachs, and Nettle sources cited above have been the essential to the following exploration.

In the mid-17th century, definite bowings were introduced for each dance. Lully desired that his orchestra, Les Petits

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Don Ehrlich, former principal viola of the Toledo Symphony and a former member of the Stanford String Quartet, currently serves as assistant principal viola of the San Francisco Symphony. He received his B.M. from Oberlin Conservatory, his M.M. from the Manhattan School of Music and his D.M.A. from the University of Michigan.

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

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

Isadore Tinkleman studied with Kortschak and Weinstock at the Manhattan School of Music and with Raphael Bronstein in private lessons. He headed the Violin Department at the Portland School of Music before becoming director of the Portland Community Music Center.

Geraldine Walther, principal violist of the San Francisco Symphony, is former assistant principal of the Pittsburgh Symphony and a participant in the Santa Fe Chamber Music Festival. She studied at the Curtis Institute of Music with Michael Tree and at the Manhattan School of Music with Lillian Fuchs, and won first prize in the William Primrose Viola Competition in 1979. On leave 1990-91.

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

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Violins, play with great precision. In order to accomplish this, Lully organized a system of bowings that were in accordance with the rule of the down bow, a principle of great importance in the Baroque era. Essentially this rule dictated that the first beat of every measure (unless it is a rest) be played down bow, even if one had to play two successive down bows to do this. Unaccented beats were taken up bow. The occurrence of two successive down bows, called a *reprise d'archet*, creates a new articulation. It could be accomplished by (a) replacing the bow, or (b) using different regions of the bow. The latter method was favored.

In orchestral music, the bowing rules were applied more strictly than in solo music. The solo player was at liberty to use his discretion in the performance as long as the basic patterns and style of the dance were clear.

During the 17th century, the rule of the down bow was adopted by musicians of many countries outside France, but by the mid-18th century there arose strong controversy concerning its validity. Geminiani thought it ridiculous. Quantz felt that as long as the down bow and up bow strokes were equal, it was immaterial. Leopold Mozart, however, still adhered to it. Bowing patterns and traditions for each dance existed; these bowing patterns reflected the quality of physical movement associated with each beat and were commonly known during the Baroque period.

The liberties of bowing in solo playing assumed a knowledge of the qualities of movement and rest inherent in each dance. These qualities were strongly reflected in the music. The qualities of movement and rest in the dance patterns are known, respectfully, as "elan" and "repos." "Elan" is used for those parts of a rhythm which are relatively unstable and have a quality of movement. "Repos" is used for those parts of a rhythm which are relatively stable and have a quality of rest" (Don Augustin Mocquereau). As I discuss the correspondence between the dance patterns and the bowing patterns, "elan" will be abbreviated E, and "repos" R.

Baroque musicians were expected to incorporate their knowledge of the various constituent elements of the dance into their interpretation. For each dance an

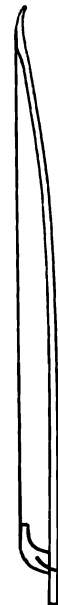
understanding of the following was important: (1) character, (2) tempo, (3) meter, (4) phrase length, (5) arrangement of phrase according to "elan" and "repos," (6) the musical rhythm and bowing pattern most commonly associated with the dance, and 7) normal variations in the phrase length and bowing.

Dances requiring use of the *reprise d'archet*, or successive down bows, are the minuet and sarabande. The gigue, gavotte, bourée, and allemande all have upbeats and do not require successive down bows in order to adhere to the rule of the down bow.

In some instances in the Bach suites, the traditional bowing patterns for the dances are valid. In other cases where the performer must choose modern equivalents, familiarity with the bowing, rhythmic, and phrasing patterns serve to clarify the composer's intention.

In situations or movements where the bowing patterns do not pertain, e.g., preludes and allemandes, it is helpful to know the principles of bowing and fingering commonly accepted in the Baroque period:

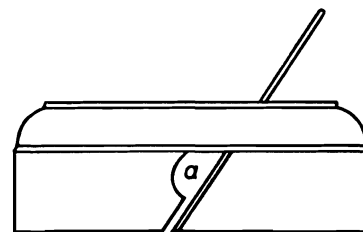
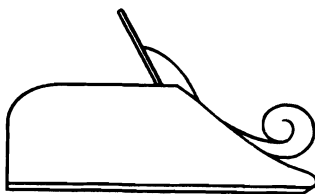
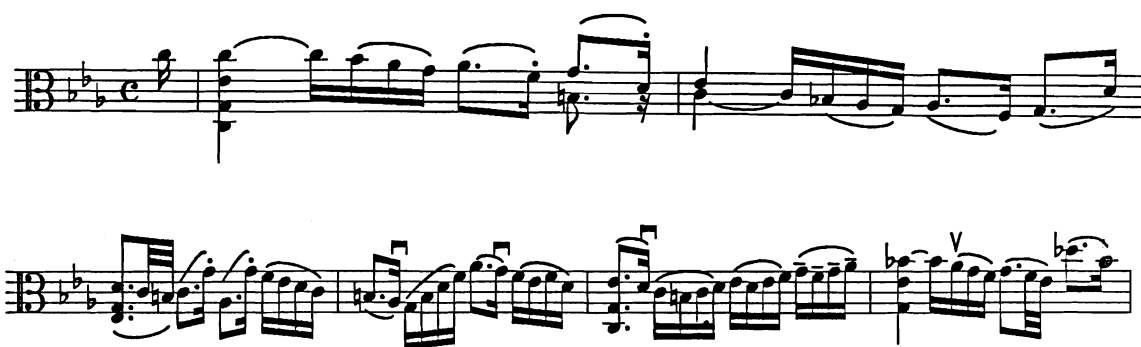
- (1) The baroque bow makes separate strokes and mixed bowings with a much lighter feeling. There are none of the "kicks" that are so easy to get with the modern bow. The decay on each stroke comes both sooner and more subtly.
- (2) Slurs contribute to the sweetness and smoothness of the effect of the movement and should be used according to the mood of the movement. They may be applied to notes of the same triad and consecutive notes, but should be avoided at large skips (i.e., more than a fourth). The livelier the movement, the fewer the slurs. An appoggiatura and its main note will always be in one bow.
- (3) Sequential passages are fingered in successive positions by use of the same fingerings where possible.



PART II: THE DANCES AND THEIR CHARACTERISTICS

1. Allemande

- a. refined, cultivated, greeting dance
- b. gliding steps
- c. turning, bowing to neighbor
- d. moderate tempo with short upbeat (♩ = French, ♩ = Italian)
- e. two types ♪ & C
- f. asymmetrical phrase lengths, common
- g. flourish near end of 1st section
- h. when dotted figures occur, rather vigorously played



2. Courante

- a. very exuberant
- b. jumping steps
- c. fast, light, flowing rhythm
- d. French underlying rhythmic pattern; used as point of departure for free figurations
in Italian
- e. In French, phrase lengths are from regular to irregular

Phrasing commonly goes from regular (e.g., 4 mm) to irregular (e.g. 5, 7 mm) length. Tempo should be lively, although French more moderate than Italian. In French, one can slur within a beat, but not slur principal beats together; in Italian, one can slur across beats. In Italian, the writing uses passages based on broken chords, neighboring tones, and bariolage.

Courante

3 beats

Corrente

4 mm.

3. Sarabande

The sarabande was a ballroom dance prevalent until the end of the 17th century. It is a heroic dance performed by a single dancer and his partner. The pride and nobility of the Spanish temperament were associated with this dance. Originally, in the 16th century, the sarabande was considered lascivious and indecent, and was banned from public performance for a time. During the 17th century it was transformed from a brisk, fiery dance using Spanish costumes and guitar accompaniment, to a dance of the dignity and solemnity of a Spanish ceremonial form.

- not an upbeat dance
- phrase lengths either 2 measures or 4 measures
- strong movement from beats 1 to 2 in 1st of 2 measures or in 1st three of 4 measures
- tempo not so slow that one can't imagine dancing to it

Sarabande common alternate slurs common slurs

E R E R E R E R E R E R E R E R

6 beats

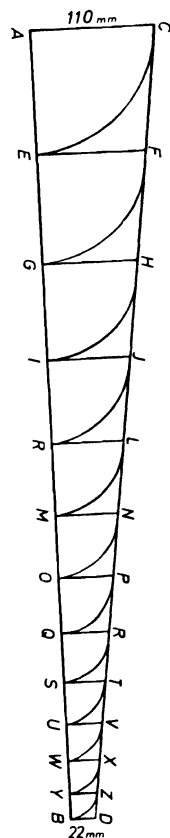
4. Minuet

The minuet is a dance of dignity and charm for a single couple, important in the court ritual during the 1600s. By the end of the 17th century it succeeded the courante as "queen" of dances. It required movements of the utmost grace and polish and allowed no rude or harsh gestures. It was originally a dance for wooing, using small steps forward and backward in a gliding pace.


- lively tempos preferred by Bach and Lully
- always 4-measure phrases
- does not start with an upbeat
- usually in pairs, the minor somewhat slower
- tempo not too slow, or body movements become difficult
- A new articulation, *reprise d'archet* (*), at the beginning of each pattern. Each phrase, therefore, gives a self-contained, aristocratic impression.


Menuet common slurs

12 beats



5. Gavotte

- cheerful character
- a popular and sophisticated dance
- a moderate tempo
- an upbeat dance with 4-measures phrase length
-  begins and is always played short and separate

It is common to have slurred pairs of eighth-notes, either between strong beats or consecutively. N.B. successive eights () not characteristic.

□'s used on strong beats, V's on weak beats.

common slurs Gavotte








4 mm.



6. Bourée

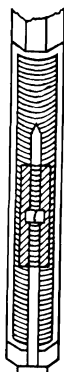
The Bourée is a lively pantomimic dance in which men raise their arms high and women lift their skirts daintily. It acquired its name from the French "bourrir," to flap the wings, and has a fresh and earthy flavor. It was a dance of the people for many years; but not until the mid-17th century was it taken up by society.

- an upbeat dance; two measure phrase always with  upbeat to 
-  common
- anacrusis always played \vee in Baroque period; if split () use successive \vee 's not slurred
- If  occurs between \downarrow 's on strong beats, also use successive \vee 's. (see [] for modern equivalents)
- Occasional passing or ornamental figures are slurred, but usually specified by composer.

Bourrée

2 mm.





7. Gigue

The gigue is a rapid, vigorous dance with much leaping and turning. It was introduced from England to the continent during the middle of the 17th century. Originally for a couple, the dance required the trunk to be held stiffly erect, while the heels beat on the floor. In the 18th century the music assumed a whirling and twirling rhythm. The giga has a more flowing, less angular style; it makes frequent use of even eighth-notes. A comparison of the giges of the E-flat Major and C Minor Suites clearly demonstrates the difference between a giga and a gigue.

- Played the fastest of all the dances
- The "limping" rhythm is characteristic of the French; the 3rd eighth note should be emphasized to insure a graceful performance.
- Take bowings as they come because of speed

Gigue

□ V □ V □ V □ V □ V □

4 beats

Giga

4 beats

common bowings for Giga



Heidi Castleman is currently Professor of Viola at the Cleveland Institute of Music, and formerly with the Eastman School of Music. During the summer she teaches and performs at the Aspen Music Festival, the Sarasota Music Festival, and Eastern Music Festival. A founding trustee of Chamber Music America, Heidi Castleman now serves as an active member of the CMA Education Committee, and is editor of the chamber music education newsletter, *FLYING TOGETHER*.

The Franco-Belgian School of Violin and Viola Playing

by

J. P. Mueller

Lecture given at the Lille International Viola Congress, 2 June 1990.

In Paris around 1800, after Viotti had left his imprint there, several eminent violinists rose to prominence, including Pierre Rode, Rodolphe Kreutzer, Pierre Baillot, and François Habeneck.

After the time of Napoleon, a bond and exchange developed between the violinists of Liège and Brussels, and Paris because of similar musical tastes. This was evident in Parisien operas which were in demand and were received with great enthusiasm in the six Belgian towns that had a theater. Daniel Auber, composer of *La Muette de Portici*, could never have imagined that it would be of such help to the Belgian revolution and to the independence of Belgium in 1830. Also, the exchange worked in another sense: three Belgian opera composers enjoyed successes at the Paris opera: Albert Grisar, Armand Limnander, and François-Auguste Gevaert, all once well known, but now forgotten.

In this cultural interchange, the violin played an important part. Belgian violinists went to Paris to study and follow their fortunes in the capital. Most of them came from Liège, hence "the school of Liège," which plays an important role in the so-called Franco-Belgian school of the violin.

It is important to note a characteristic musical practice in Liège. The general musical education included playing in a string quartet, and every violinist was compelled to play the viola part. This was the case with Eugène Ysaÿe, who liked to play the viola passionately, and Henri Vieuxtemps, who composed a sonata for viola and piano.

Belgian Violinists

Charles de Bériot, born in 1802 in Louvain, was a pupil of Viotti and Baillot and became a professor at the Conservatoire in Brussels. His marriage to the celebrated

soprano Maria Malibran-Garcia was considered to be the ideal romantic match. Unfortunately, she died young in an accident and, in memory of her, the German poet Heinrich Heine wrote that her divine voice sang on through the violin of her husband. In fact, Charles de Bériot did try to imitate the modulation and the quality of the human voice in reaction against the excessive virtuosity derived from the playing of Paganini, who had an astonishing technical ability, but apparently an inferior sound.

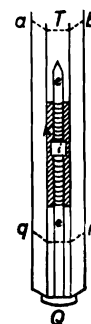
In the year 1827, de Bériot became the teacher of the young Henri Vieuxtemps (born in Mustapha), who at age fourteen was able to play in Vienna the violin concerto of Beethoven, which had been forgotten by the public. Notwithstanding his numerous tours in Europe and America, Vieuxtemps spent some years in Paris where he became the teacher of Jenö Hubay and Eugène Ysaÿe.

Guy Ropartz said that Eugène Ysaÿe had a serious influence on French music. Ysaÿe's pupils were brilliant soloists and some became excellent teachers, for example, César Thomson and Mathieu Crickboom (1871). Crickboom's *Méthode de Violon* was widely used, and was a member of the Quatuor Ysaÿe to whom Debussy dedicated his string quartet.

These outstanding musicians (de Bériot, Vieuxtemps, Ysaÿe) and the two teachers (Thomson and Crickboom) were known for their warm sound and lyrical interpretation. This kind of generous sound was nicknamed by American musicians as *Ysaÿssimo*!

I should mention François Prume and his disciple Hubert Léonard (born 1819 in Liège), who also studied with Baillot and Habeneck in Paris. Hubert Léonard succeeded de Bériot at the Brussels Conservatoire and was later a professor at the Paris Conservatoire. His playing was grand and calm. Among his disciples were Henri Marteaux, Martin Marsick, and Ovide Musin from Liège, who went to the United States and taught hundreds of violinists.

Another brilliant professor was Lambert Massart (1811-92), from Liège. Massart



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Violist Sally Peck

Sally Peck has been a master teacher in viola at the North Carolina School of the Arts (NCSA) since 1975. She is currently the violist with Razoumovsky Plus Larsen! a piano quartet-in-residence at the School.

During her career, she has performed chamber music with Jascha Heifetz; Gregor Piatigorsky; and the Paganini, Roth and Griller string quartets. As principal violist of the Utah Symphony, she toured the United States, Europe and South America, and recorded more than 100 major symphonic works. Her solo recordings include Vaughan Williams' "Flos campi" on Vanguard CD. She has also recorded with the Razoumovsky Quartet on Musical Heritage. Her summer residencies have included music schools across the country.

Ms. Peck's former students may be found performing in major symphony orchestras, where many hold principal positions, as well as in prizewinning string quartets.

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studied with Rodolphe Kreutzer and later became the teacher of Henryk Wieniawski, and Fritz Kreisler. A remarkable fact is that at the Conservatoire of Paris in the year 1900, the six leading violin professors were all disciples of Massart: Berthelier, Lefort, Marsick, Remy, Brun, and Desjardins. Also, Lambert Massart taught Cornelis, teacher of Alfred Dubois, who was in turn the teacher of Arthur Grumiaux.

The Franco-Belgian unity and solidarity in string affairs appeared at the time as a natural and logical thing, evoking no animosity or jealousy. The following anecdote demonstrates this point. It was noted by the French government during the first world war that Belgian refugees were so numerous in France that the Conservatoire of Paris was instructed to put a classroom at their disposal for the musical education of young Belgian students. There the professor César Thomson was able to teach violin with his assistant Charles Harmant (from Liège, as well). The local authorities were so generous as to encourage a student refugee to study at the Paris Conservatoire by offering him a free weekly ticket for a year on the train, Calais-Paris-Calais, where he lived.

State of Viola Playing

This very high level of violin playing had a beneficial effect on viola playing. The young violinists who converted to the viola had a fairly good technical foundation, certainly better than in the preceding century. In this regard I quote the famous essay from 1752 of Johann Joachim Quantz, flutist to the court of Frederick the Great: "In music, the viola generally gains but little respect. Perhaps because it is played by beginners or less-gifted violinists. It offers but little profit, so the able people don't play it willingly." But in Quantz's opinion, the role of the viola is important and requires a talented musician in ensemble performance. I may add that several distinguished composers played the viola: Bach, Mozart, Beethoven, Mendelssohn, Dvořák, Lalo, Britten, Staimitz, and Schubert.

From French sources, I quote two opinions, the first published 21 April 1804 in *La Correspondance des Amateurs musiciens*: "One regrets the small number and the mediocrity of the viola players." The other appears in Hector Berlioz's *Treatise of*

Orchestration, published in 1844: "When a musician is unable to play his part as a violinist, he goes over to the viola."

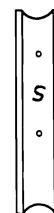
Therefore the viola was of little importance at the Conservatoire. In fact, there was no viola professor. When forced to, violinists looked for small-sized violas, or bluntly adapted viola strings to their violins (quoted by Daniele Pistone in *La musique en France de la Révolution à 1900*, ed. 1979 Paris, Champion, 7 quai Malaquais). These poor musicians were, nevertheless, able to play their part in symphonies, operas, and in chamber music. It was never said that they played badly.

The first viola class was founded at the Paris Conservatoire in 1894 under Théophile Laforge, a student of Eugène Sauzay, who was the pupil and son-in-law of Pierre Baillot. The success of the class was evident from the beginning and in Belgium, the need for a viola class seems to have been even more acute. At the Brussels Conservatoire, a class began seventeen years earlier, in 1877, with the appointment of Léon Firquet from Liège as professor. He was an assistant to the celebrated musician Hubert Léonard. Firquet played on a Stradivarius tenor viola, cut and adapted to viola size.

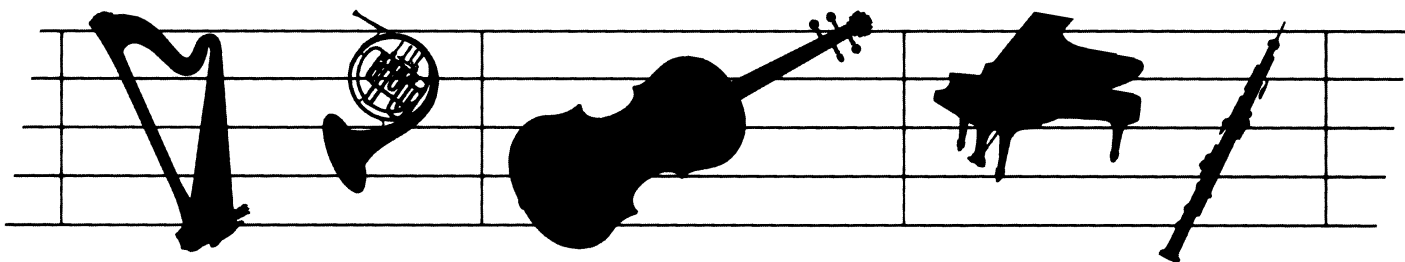
Musicians from Liège played an important part in promoting the viola. After Firquet, Léon Van Hout, member of the Quatuor Ysaÿe, was appointed at Brussels in 1893.

To consider the quality of Franco-Belgian viola playing, let us return to the Paris Conservatoire, not to give a full list of the viola laureates, but to consider the violists Maurice Vieux and Louis Bailly. Maurice Vieux, born in 1884, entered the class of Laforge in 1900. Vieux won a first prize in 1902, and at the age of twenty was appointed solo violist at the Opéra, succeeding Laforge in 1919. Vieux molded many distinguished students, among them a young man from Brussels who tried to imitate his master's vigorous style.

This Belgian François Broos became professor at the Brussels Conservatoire in 1930. Later he emigrated to Portugal, where he taught for years. The present solo violist of the Orchestre de Paris is from Broos's



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class, and so were the professors who succeeded him in Brussels: Louis Logie, Georges Longrér, and Thérèse-Marie Gilissen.

Louis Bailly

Louis Bailly, (born in 1882), the other great French violist, had a melodious style. He was the first violist in France to play as a soloist in symphony concerts and in recitals, and the first to have made recordings. Incidentally, Bailly entered the class of Laforge in 1898 and after one year won first prize among nine students, (including Henri Casadesus, later inventor of the well known Handel and Christian Bach concertos).

In 1918, Bailly left the French army and went to the United States. In 1925, he played a recital in New York, which was a novelty in America as well. For many years he was professor at the Curtis Institute in Philadelphia and later in Montreal, where he became a Canadian citizen. He retired in 1960. Vieux and Bailly were also active in well known string quartets--Vieux in the Quatuor Parent, Bailly in the Quatuor Capet.

There is something remarkable about Vieux and Bailly. They both came from Valenciennes, a small town in the North of France, where the painter Watteau and the sculptor Carpeaux were born. It was said that Valenciennes was "l'Athènes du Nord."

It is interesting to wonder which violin teacher instructed these musicians when young. Both of them being born in Valenciennes has a magical feeling. Two of my colleagues, eager to resolve the question, researched and found the teachers were René Goube from Valenciennes, and José Quitin from Verviers.

Valenciennes has a music school, founded in 1836 by J. B. Perriquet, a violinist from Lille. In 1852, Albert Seigne, violinist and composer, became director. When Louis Bailly started his musical studies in the 1890s, Albert Seigne had died, and his professor was a newcomer, an Alsatian, Lucien Schelbaum from Mulhouse.

Maurice Vieux

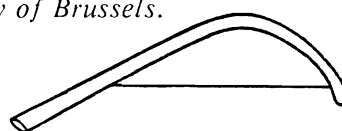
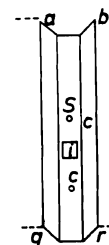
The case of Maurice Vieux is also interesting. He learned violin with his father because the whole family was musical. His grandfather, Alexandre Vieux, earned his

living as a lithographer and played the violin as an amateur. However, he finally got his degree in music at age forty-one. He had two professors: Albert Seigne and Pierret de Cornillon. Alexandre Vieux had four children, among them two violinists, Alexander-Adolphe and Ferdinand. Both studied with the same two professors, Seigne and Cornillon. Ferdinand went for a short time to the Paris Conservatoire, but had to interrupt his studies for lack of money because he did not obtain a fellowship. Ferdinand was unfortunate in failing to become solfège teacher at Valenciennes. Very disillusioned, he left town and was employed by the railroad. He became head of the railway station at Savy-Berlett, where his son Maurice Vieux was born. He taught him violin.

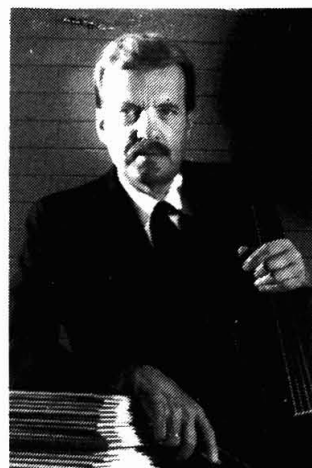
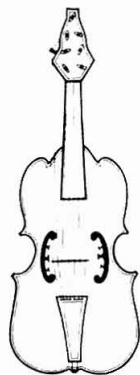
Concerning Albert Seigne and Peirret de Cornillon, De Cornillon lived from 1823 to 1889 and was a member of the opera orchestra at Brussels. Albert Seigne's father was a dance master and violinist of French origin, and his family was devoted to dance, working in the theater at Liège and giving dance lessons. If A. Seigne was born at Tournai, it may have been during a professional tour of his parents. He studied at the Conservatoire of Liège where one of his fellow students was César Franck, who excelled in the examinations and won a piano prize in 1834. Seigne won his violin prize in the following year. Seigne became a fine soloist and was appointed professor of violin at age seventeen. Later he left for Brussels, where he played in the opera orchestra. During the 1850s Seigne was the orchestra conductor in Caen, Le Havre, Brest, and Strasbourg. He was in Lille in 1850 and in Valenciennes in 1852, where he settled as director and violin professor. Thus Seigne was of French origin but his talent improved at Liège.

In conclusion, the fact that the talent of the Liège school became well known and respected indicates its influence. This is evident in the phenomena of Bailly and Vieux, who both contributed significantly to the world of the viola.

J. P. Müller is professor emeritus of the University of Brussels.



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

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

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VIOLA TECHNIQUE

by
Marie-Thérèse Chailley

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The Value of Exercises

Listening to quite advanced students practice their instrument, I'm often struck by how little taste they show in their approach to playing different sorts of exercises. Surely music itself should be present, even in the course of their execution. One should not only be able to dash off any study by Sevcik or Schradieck with great flamboyance, but should pay proper attention to the phrasing and melodic contours. Phrasing is the essence of music.

STUDY is a JOY,
It is also a DUTY.

Getting Into Shape

Since exercises are music, leading to greater music, they should provide much pleasure in themselves. Didn't the great Pablo Casals speak of the joy of playing exercises? To fully experience this joy, it is necessary to pay the most meticulous attention to the quality of those precious moments which such study occupies. Exercises can come to form part of your morning routine, like a barometer of your inner disposition. I confess that for me this is the best time of the day.

But before tuning your instrument, you must already be in tune with yourself. Take control, establish an inner calm, and be ready to listen to yourself in a most conscious and careful way.

Daily instrumental study demands concentration and constructive self-criticism, which of course implies preparing oneself psychologically first. Exercises, like the study of a piece, should allow the player to draw on all the mental and physical resources which lie within his or her being.

While playing these exercises, after making sure that you are holding the

instrument properly and firmly (shoulders back, feet flat and apart in line with the shoulders, instrument resting on the collarbone, parallel to the floor), always ensure that each of your movements is as precise and economical as possible. This requires mental anticipation. Every repetition of a passage should aim to make some improvement. Repetition is not only a matter of fulfilling a blind mechanical function, but of acquiring in-depth mastery of one of the innumerable technical difficulties of our instrument.

The Time Required

If it is to bear fruit, practice must be quiet and reflective. Don't be impatient, don't insist on pressing on regardless; you can never make up for lost time. Such fastidiousness will quickly bring its own reward: a joyous emotional state that will transform and transfigure your playing.

Two Joys

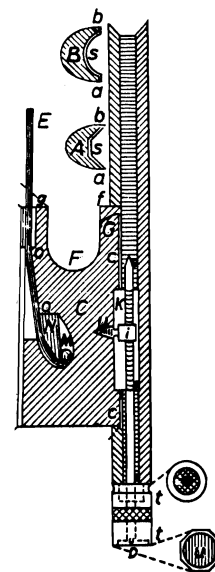
There is the joy which comes from outside,
And the joy which comes from inside.
I wish both to be yours.
But if only one joy can belong to you,
If I could choose for you,
I would choose the joy
Which comes from inside.

(Le Livre de Léopard)

Training (or retraining) the Ear "Knowing how to tune"

The refinement of your ear is an ongoing process of stringent testing. When you are tuning, take care to sustain tone-quality while playing piano, gently, and with great care. This indispensable formality, all too often treated in a slap-dash way, is in itself an exercise in the mastery of the bow.

Pay attention to the position of the bow, parallel to the bridge, hair quite flat except at the heel, where the frog should be slightly inclined to the right. The tone should be clear and pure. Play the open strings together as long as is necessary for you to hear properly whether or not they are in tune. While practicing, don't be afraid to check the tuning of each of your strings in relation to the others while practicing.





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As you tune it would be futile to dwell too long on the A string without having checked if the D and G are both perfectly in tune with each other. If they are, only a small adjustment should be needed to perfect the A string.

Preferred order of operation: Preliminary (but not definitive) tuning of the A.

Tuning up of all the other strings by pairs:
D A - D G - D A D G - G C - C G

Then come back up again:

C G - G D - D A

(That's when you should try to get the A absolutely in tune.) Don't hesitate to repeat the sequence if you still have the slightest doubt, or to come back up if necessary. If, during your playing, you notice in passing that an open string isn't exactly in tune, readjust all the strings straightaway. You must be quite sure that the whole instrument is completely in tune.

Method of Practice

When you begin practicing, choose the simplest patterns of the exercises at hand that will allow you to make immediate progress, which in turn will lead to further progress. Don't maltreat your instrument; only ask from it what it can give you. Take great care of it, so that you are confident with it, but gently persuade it that any preliminary formalities shouldn't take too long. (However, don't cut them short if the goal hasn't been achieved.)

If you're not completely at ease, dispense with vibrato for the time being, and concentrate on the other elements of tone production: intonation, clarity, bow changes that are absolutely seamless and synchronized with the left hand, and mastery of bow speed related always to rhythm and phrasing. All this must be perfected within a short time.

This Platonic paradox is applicable: "Make haste, but slowly." You must be aware of the means used, and be able to reproduce them at will. You will find that practice that sometimes requires a great deal of effort, will pay off in the long term.

Take great care over the production of your first note, single or double-stopped; test the sensitivity of your fingers on the stick before the bow touches the string. You must first hear inside what you're preparing to play. Let the thought anticipate the action:

think about the phrase and also the action, which should be as perfect as possible. Give yourself a mental image of the sound you want to make.

Don't accrue mistakes; eradicate the weeds from your garden one by one, and don't continue on your way until you've swept yourself a clear path. Repetition is essential, but don't overdo it; it should never become mechanical.

Never play a note solely for itself, but set it in context. Mental anticipation lies at the root of both technical and expressive interpretation.

When you "take a passage apart," first get an overall picture of the complete piece. Analysis will then become easier. First of all, try to sing what you're going to play (even if only sketchily), with the greatest attention to the musical construction.

The choice of fingering should be allied to the phrasing; infinite possibilities are open to us in this field. But a successful fingering requires thought, taste and imagination, so practice along these lines. However, the left hand never works alone; it must aim to achieve perfect synchronization with the bow-stroke.

Don't make any needless movements. How much messy playing, cluttered by unnecessary and extraneous sounds, could be corrected by good practice habits!

Learn as much as you possibly can by heart, even if only partially, in order not to become a slave to the score. Make this a rule as early as possible. Keep your theory training alive by analyzing.

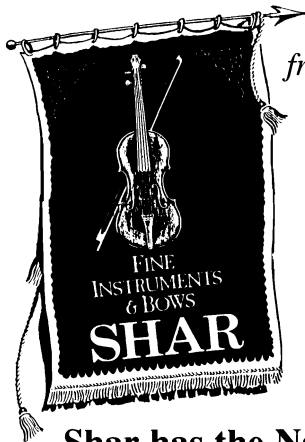
Train yourself to transpose frequently. Memorize exercise patterns--often very easy to do--so that you can play them at different pitch levels, on all the other strings, and in major or minor.

Boredom in study is a very bad thing. Never burn yourself out.

Bowing practice

You must quickly familiarize yourself--if you haven't already--with Lucien Capet's diagram (shown later) for divisions of the bow. In order not to leave things to chance,





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you **must get** to know and master promptly the **smallest part** of the bow with which you play.

Tone production

There is a lot of double-stopping in the methods I have written; this seems to me to be an essential skill at all levels of advancement. Apart from the inherent enjoyment of polyphony, it provides a solid grounding in beauty of sound and evenness of tone. Also, the constant presence of an open string, where possible, will train the ear to be more exacting.

Always try to achieve an even, pure tone. Pay **attention** to the tone quality you wish to acquire. This is of prime importance, for a beautiful tone is the most essential element of good technique, which you should constantly be trying to improve. Technique will make sense only if it is itself at the service of musicianship.

Phrasing, Rhythm, Movement

At whatever speed you play, don't neglect rhythm or phrasing, without which--I insist--there is no music. Don't misinterpret the terms "downbeat" and "upbeat." These don't necessarily indicate accent and relaxation, only a light and barely audible stress, or a barely perceptible lightening of the stroke. That said, take care regarding downbeats and upbeats. Don't let an upbeat inadvertently be more accented or louder than a downbeat or the phrasing may be destroyed.

Learn how to make the beat clear without actually stressing it. Don't ever lose sight of the rhythmic pulse, despite the many pauses and slowing down which your practice will require. Maintain the shape of the phrase through that pulse which gives music life, and also through absolute respect for note values in relation to one another.

Stick to an even rhythm at a moderate speed (if too slow, it will kill the beat, just as surely as a breakneck speed). The phrasing should always be perceptible, even during the learning process of an exercise. It is essential to practice at a moderate, controlled speed, phrase by phrase, sequence by sequence. I'm tempted to spring to the defense of the metronome, which is so often unjustly criticized.

Many people don't know how to use the metronome properly. Knowing how to make use of this respectable and indispensable aid, how to bend yourself to its will, to become its partner without becoming its slave, and finally to do without it, is an art. This results in true freedom.

Here's an appropriate saying by Nietzsche (Georges Enesco, much admired by me, used to quote it a good deal): "You must learn to dance in chains."

Joseph Calvet, another of my teachers who greatly influenced me, and many other musicians of my generation, never tired of telling us: "Children, of course you must play the notes perfectly, but above all, above all--what matters the most--play between the notes." Reread these lines from time to time if you find them at all helpful.

A Game

A little entertainment to which I've devoted myself for quite some time may come in handy for ease in mastery of syncopated rhythms, 3 against 2, 5 against 4, etc.

Imagine you're walking down the street in a hurry and somebody is walking way ahead of you at a steady pace. First of all, fall in step with him while trying to get the regular feel of his natural rhythm. Then go a bit faster, as quickly and evenly as you can, and be aware of the synchronization of the two players in the game, your guide and yourself. Your paired footsteps will, to begin with, be even in step, but will soon become 2 against 3 in proportion. Keep up this rhythm. After a little while, either you will be going at the same pace, or the relationship will have undergone a modification, which you should translate into rhythmic terms. Imagine the footsteps of your ex-partner superimposed on your own, in syncopated counterpoint. The exercise can be very entertaining and has musical application.

Knowing How To Practice (For younger players)

Before settling down to practice, *relax*. Then take up a good playing position: body straight, feet apart in line with the shoulders, feet firmly on the ground. First



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think about your basic preparatory movements, and feel them inside.

Each movement makes sense only if it is thought about first (both physically and musically).

Your practice will bear fruit only if you observe this routine:

1. Think (imagine beforehand what you want to hear).
2. Set the string in motion with the bow, which is the extension of your arm through the medium of your hand.
3. Control the sounds you make with regard to the demands of the music itself.

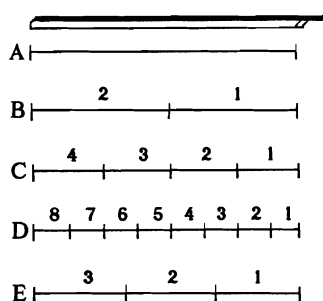
Exercise your critical faculty. Listen to yourself as if you were listening to someone else. So that your brain may take in a passage and be able to reproduce it when needed, split it up and repeat it many times. Each repetition should mean a step forward. Be patient, and don't ever get tired of necessary repetition. Your critical faculty must never flag; if it shows signs of fatigue, go on to another passage, but return shortly afterwards to the first.

The quality of practice above all depends on the quality of reflection and on the control of musical thought. Take particular care about the continuity of tone and phrasing.

Pay special attention to fingerings. Linger over shifts, string changes, bow changes.

Don't ever lose sight of the concept of rhythm (evenness, punctuation of the music), no matter what the speed.

Diagram for divisions of the bow



How To Play in Tune

The frequent presence of neighboring open strings will allow you to reject any note of dubious intonation. The great viola player Lionel Tertis said: "A good ear can become permanently perverted by negligent, superficial, non-penetrative listening on the part of the performer. This inattention in one's faculty of hearing is a vice of such rapid growth that in a very short time the player admits faulty intonation with equanimity, becoming quite unconscious that he is playing out of tune."

What's substitution?

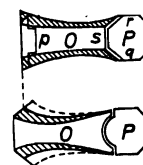
The constant position changes and substitutions which figure in the exercises I have written will prevent the hand from setting into one position only.

A substitution is the inaudible exchange of one finger for another during the space of a single note. With substitution you can get out of an uncomfortable position with a subtle slide--a sort of mini shift--thereby finding yourself better placed for the following passage. This will often allow you to avoid undesirable shifts.

Take care also in regard to string changes, which must be achieved smoothly, without jolts. Approach the string on which you want to land gently and early enough (anticipate it mentally).

Practice often without vibrato. A beautiful tone is not made up of only a good vibrato. That's just the final embellishment. Therefore, begin by setting in motion the bare sound itself. You can then start to improve all its components little by little.

Mary-Thérèse Chailley comes from a noted French family of musicians. (Her brother Jacques is a prominent contemporary composer.) She studied viola with Maurice Vieux at the Paris Conservatoire and was a winner at the International Competition at Geneva. She made appearances with the Pascal, Loewenguth, and other prominent chamber ensembles, and recorded for Erato and Decca. Among the orchestras with which she has soloed are the Cologne, Paris, and Lamoureux. She has taught at a number of institutions, including the l'École Normale de Musique in Paris.



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JOHANN GEORG HERMANN VOIGT:
AN UNKNOWN VIRTUOSO
IN LEIPZIG

by

Marshall J. Fine

In her article "Observations on the Status, Instruments, and Solo Repertoire of Violists in the Classical Period,"¹ Ann Woodward includes a lengthy discussion of viola virtuosos in the eighteenth and early nineteenth centuries. Woodward includes both touring virtuosos, of whom Carl Stamitz (1745-1801) appears to be the only one; and regional artists, who worked from an established base, as exemplified by Alessandro Rolla (1757-1841) of Milan. Johann Georg Hermann Voigt of Leipzig (a city curiously absent from Woodward's article) is another such regional artist, who for several reasons has remained in obscurity.

Leipzig is the home of the Gewandhaus orchestra; in the Classical Era, the *Allgemeine Musikalische Zeitung* was founded there and made it a center of music journalism. Its level of musical culture was unusual for its time, especially when compared to other musical metropolises, such as Paris, Vienna, Mannheim, and Berlin. While all these other cities depended either on the auspices of royalty or on public concert series for their musical culture, Leipzig boasted a civic music-making organization run by a board of directors--the Gewandhaus orchestra.² Apparently, the orchestra's first two music directors, Johann Adam Hiller (1781-1785) and Johann Gottfried Schicht (1785-1810), cultivated the viola as a solo instrument. During the first thirty years of the organization, a viola soloist appeared at least once a year, except in the concert seasons 1795-1797, 1798-1802, and 1808-1809. During the tenures of Hiller and Schicht, there were three principal violists: Gottlob Friedrich Hertel (1781-1795), Carl August Jonne (1795-1801), and Voigt.³

His Life

Voigt's name is absent from both the new Grove and MGG (*Musik in Geschichte und Gegenwart*): almost no biographical information on him is immediately available, except what can be deduced from Dörffel's history of the Gewandhaus orchestra. The

year of his birth can be guessed from his death date: he died on 24 February 1811, at the age of 42, placing the year of his birth at 1768 or early 1769. He was probably born in Leipzig, for he joined the Gewandhaus orchestra in 1785, likely before his seventeenth birthday, and served there for five years. In 1790 he moved to Zeitz and presumably married there about that time; his son, Carl Ludwig, also a member of the orchestra as a cellist from 1809 until 1830, was born in Zeitz on 8 November 1792.

In 1801, Voigt returned to Leipzig as principal violist of the Gewandhaus orchestra and also became the organist at the St. Thomaskirche in 1802. Voigt held both positions until his death.

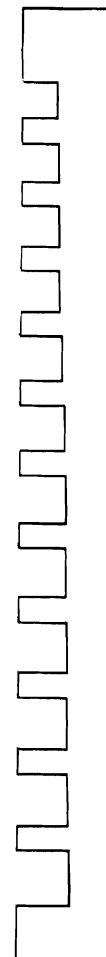
Voigt must have been a tremendous prodigy. In addition to viola and keyboard, he played violin and cello and composed. Very likely he studied viola with Hertel, his predecessor, for both were fond of playing solo and appeared regularly in solo positions. Even in reviews that cited his activities as a violist, he was referred to as "Herr Organist," undoubtedly a reference to his prestigious position in the St. Thomaskirche. His viola playing in particular must have been stunning. "Charm," "uncommon skill," and "agreeable tone" are some descriptions of his playing by the *Allgemeine Musikalische Zeitung*.

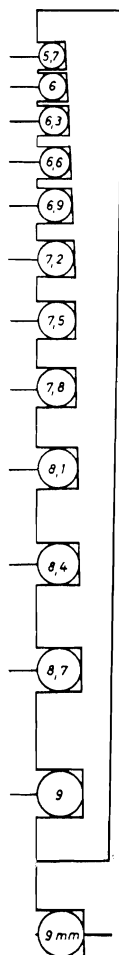
Two reviews of Voigt are particularly noteworthy. One was in April of 1806, for a performance of one of Rolla's concertos (all of which demanded comprehensive technique of the player):

Herr Organist Voigt played a new concerto by Rolla, which is not distinguished by originality or polish, but is in no way without interest, with charm and uncommon skill. He especially succeeded in the hardest movement, the third.

The other was in December of the same year, for a performance of his own concerto:

Herr Organist Voigt played with skill and dexterity a viola concerto of his own composition, more pleasing, less





mannered, and more idiomatically written than any before.

These details of Voigt's career indicate he was a regional artist comparable to Rolla in Milan. But unlike Rolla, who was given great liberty to travel from Milan by the Duke of Milan, in order to play concerts, Voigt was confined to Leipzig by his organ duties. The workload produced by these two positions may have contributed to his shortened life. One cannot but wonder whether Voigt would have become famous had he lived longer.

A final word: Voigt is just an example of many Leipzig musicians not to achieve fame as performers because of their regional background. Among his colleagues were two musicians now known only as pedagogues: Campagnoli, the concertmaster (known mainly by his *Metodo* for violin and his *41 Caprices* for viola); and Dotzauer, the principal cellist (known only for his cello etudes). One hopes that recent political developments will enable more research to be done on all these musicians.

Marshall Fine is a violist, violinist, and composer currently active in Memphis, Tennessee. He holds the D.M.A. degree from Memphis State University and is a member of the Memphis Symphony Orchestra. His father Burton Fine is principal violist of the Boston Symphony Orchestra.

1. Journal of the Violin Society of America 9:81-104 (1988).

2. Marshall Fine, The Viola Concertos of Fr. Roman Hoostetter. O.S.B., 6.

3. Alfred Dörrfel, Geschichte der Gewandhauskonzerte zu Leipzig 1781-1881, 236-237; Statistik, 83.

WANTED:

Benefactors to contribute to the Primrose Scholarship Prize for the competition in June, 1991, Ithaca, New York. Donations over \$500 will be acknowledged at the competition. Make your check payable to the Primrose Memorial Scholarship Fund and send by February 15 to Emanuel Vardi, Chairman, 1991 Primrose Scholarship Competition, Box 283, McGregor Lane, Crompond, New York 10517.

Margin graphics courtesy Otto Möckel Die Kunst des Geigenbaues, Bernh. Friedr. Voigt, Verlag Handwerk und Technik, Hamburg; and E. van der Straeten The History of the Violin, Da Capo Press, New York.

Please note: If you have not received your copy of the 1985/86 Jahrbuch "Die Viola" (The Viola), please write or call David Dalton at once: BYU Music HFAC, Provo, UT 84602, TEL 801.378.3083.

FORUM

VIOLA JOKES COLUMN

Editor's Note: *At the suggestion of some of our members, an inquiry was made in the last issue about the possible inclusion in JAVS of a "Viola Jokes Column." It was left up to our readers to decide if such a column would be desirable or inappropriate. Viola jokes or statements to the contrary were solicited. No jokes were submitted but the following two responses on the subject were given:*

I wish to protest the possible inclusion of a "viola jokes" column in JAVS. Would you print a "nigger jokes," or a "kike jokes," or a "wop jokes" column? Of course not. You would recognize these "jokes" for what they are: crude attempts to dehumanize and humiliate the "other." Viola jokes are no different. They are not invitations to laugh at ourselves; they are invitations for others to laugh at us.

I have never understood the mentality that says, "Oh, yes, my friend is a (fill in any minority), but it's all right, he's really not like them. He won't mind if I tell this joke." I'm telling you and the world, I do mind. I mind very much when someone tells me, directly or indirectly, that this thing that I've dedicated my life to is a waste of time and, worse, laughable. Please, don't contribute to out already inferior (in the world's eyes) status. We have enough denigration coming from without; we don't need it from within.

--Susan B. Bill
North Quincey, MA

Please ask those members of AVS who believe that violists should lighten-up and "laugh at ourselves" just what "selves" they are claiming to find in the viola joke.

I find nothing in there but the butt-end of a mercilessly abusive joke that has, in recent history, been heaped on the Poles by almost everyone, the Los Angelinos by New Yorkers, and the East Germans by the West Germans.

Laughing at what are clearly one's own foibles is indeed a healthy act; laughing at being the arbitrary target for the common delight human beings take from the sick-joke is a mindless and self-denigrating act. It brings to mind the novelist Wallace Stegner's description of a character who was the victim of his small community's endless jokes: "He used laughter as a way of placating persecution."

I ask anyone who begins to tell be a viola joke to stop because I do not like them. So far, the only reactions that I have received to this request have been varying shades of chagrin.

If the AVS feels compelled to institutionalize this form of "laughing-at-ourselves," I will bow out and leave you to yourselves. This is one joke I don't get.

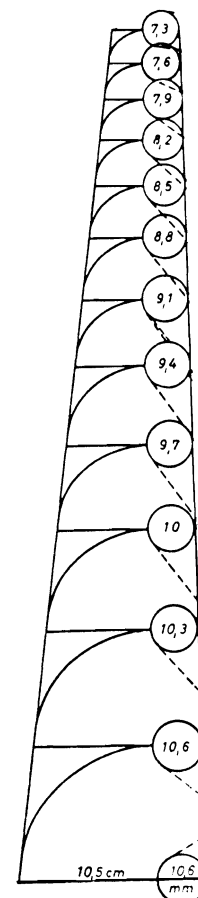
--John Graham
Rochester, NY

ANDRUSCO REPORT

Ann Frederking's Forum article, "Andrusco Report," which appeared in the Journal of the American Viola Society, Vol. 6, No. 2, Summer 1990, requires a response in the interest of fairness to the JAVS and members of the AVS. The Forum provides an avenue for intellectual stimulation, discussion, and healthy interaction.

The original article, *Survey of the XVII International Viola Congress*, JAVS, Vol. 6, No. 1, Spring 1990, about which Ms. Frederking expresses concern, was a summary of information based on survey returns from the Congress held at Redlands, California. One cannot complain about indifference to the report, although a more careful reading of the article by Ms. Frederking and the accompanying Editor's Note, would have been beneficial.

Ms. Frederking directed her comments to four topics:
-Questionnaire completion rates of men and women





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- Location of participants/respondents
- Distance to Congress
- Canadian Viola Society (CVS)

Unfortunately, Ms. Frederking has missed the significance of the Summary and Conclusions in the Survey Report. It is in the interests of existing organizations, to monitor their members' mandate in order to ensure and maintain their interests.

Questionnaire completion rates of men and women:

Questionnaire returns were 2:1 in favor of women based on returns from the survey. The report stated that "one could speculate that women will complete questionnaires more readily than men...." By having access to additional information after the Congress, Ms. Frederking simply confirmed that women at the Congress completed the questionnaire more readily.

Location of participants/respondents:

The report indicated that seventeen states plus D.C. and three provinces were represented at the Congress. One's residence was taken from completed questionnaires. Once again, additional information, has provided Ms. Frederking with knowledge of an additional eleven states, one province, and three foreign countries, who had participants. However, these individuals failed to submit their input at the Congress. Furthermore, what is important, is the fact that a significant number of states and provinces had no one registered at the Congress. The Report comment was directed to the market penetration and universal appeal of the AVS and CVS. As national organizations, is the lack of universal participation an important issue? Is it a realistic goal to have a significant number of members from all states or provinces?

Distance to the Congress:

The map of the U.S.A., that was included in the JAVS article, illustrated pictorially that distance did not prevent registrants, and subsequently survey respondents, from travelling to California, States such as, NY, ME, MA, CT, MD, PA, IN, IL, KY, and provinces such as ON and AB were represented at the Congress. The report also stated that "the host state contributes significantly to the total

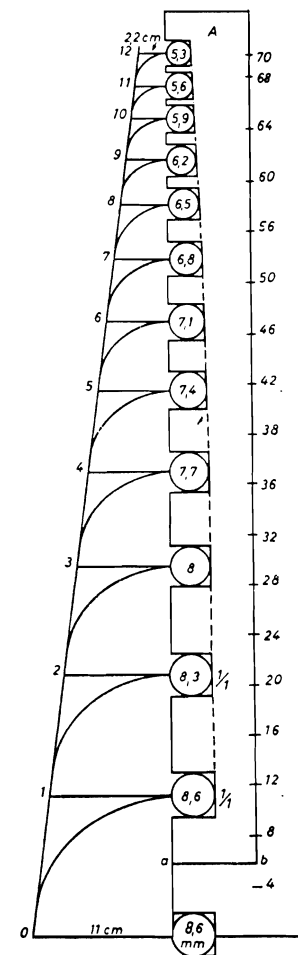
attendance." Ms. Frederking simply confirmed this result in the report, once again, by stating "California residents accounted for 47% of the Congress participants."

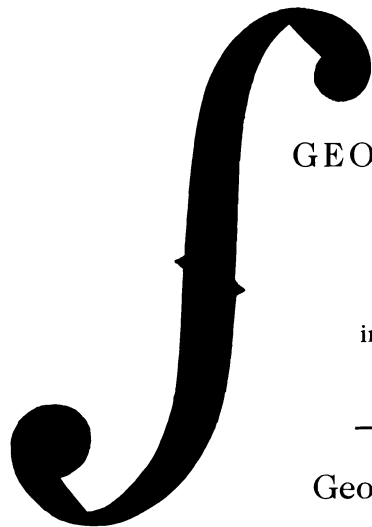
Mrs. Frederking suggests that the lack of Canadian participation at the Congress is due to the distance factor, and that "California is a long way from Canada." However, geographically, California is closer to the Canadian provinces of MB, SK, AB, and BC, than some nineteen states. In fact, there were respondents, who were not members of either the AVS or CVS, who travelled from DC, MO, AB, and IL. Her feeling "that distance has to be counted" is contrary to the survey responses. Her comments may in fact be based on a very small number of questionnaire returns to the CVS, regarding an event, where those who did not attend indicated, "that it was just too far away..." (CVS Newsletter #22, Fall 1988).

CVS:

The report stated that "Canadian participation was weak at the Congress. Should the CVS continue to be a separate organization?." Ms. Frederking found this "most upsetting" and states that "The Canadian Viola Society still numbers eighty members, most of whom see distinct value in a separate Society." Perhaps her position as Secretary-Treasurer with the CVS, has something to do with her statement. Interestingly, "a meeting of the CVS was chaired by Ms. Frederking..." at the Redlands' Congress. "One outcome of the discussion was a debate on the merits of the CVS as a unique organization, an entity distinct from its much larger founding body, the AVS...We decided that it was important to maintain a distinctly Canadian organization..." (CVS Newsletter #24, Fall/Winter 1989). What is remarkable is that the question of the CVS, noted independently in the Report, was also discussed at the CVS meeting. This meeting confirmed the independent view based on survey returns.

Apparent discrepancies, that Ms. Frederking comments about, do not adjust or modify any conclusions drawn





GEOFFREY OVINGTON

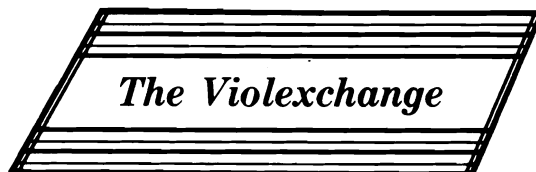
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in the Report, and her own comments merely confirm the Report findings.

It is apparent that the AVS, as an organization, has individuals with foresight, who understand that no organization can succeed, without the backing and support of the people for whom it was designed, and that the ability to deliver and expand programs and publication is a never ending task. It is a healthy indication of strong leadership when an organization solicits its members for comments and suggestions in order to evaluate the functions that the organization is undertaking.

--Ron Andrusco
Toronto

TO MY VIOLA

Bratsche, rich and husky voice,
Harold, star of Italy.
Your soaring song rejoice
And hail some ancient chivalry.

Crying out, your line ignored,
Heart and core of symphonies.
Filling in some minor chord
While violins soar in ecstasies.

What love song, mature and deep,
Lies hidden in your alto sound?
Potential rhapsody asleep,
A thousand heroes still unfound.

--Marian Fox

OF INTEREST

XIX INTERNATIONAL VIOLA CONGRESS

The XIX International Viola Congress will be held 12-16 June 1991 at Ithaca College, Ithaca, New York. The planning committee, consisting of Rosemary Glyde, chair, with Mary Arlin, and Harold

Coletta announces that to this date these artists and lecturers have agreed to appear on the program:

Heidi Castleman
David Dalton
Alan DeVeritch
Watson Forbes
Jacques Francais
Lilliam Fuchs
Jeffrey Irvine
John Kella
Jerzy Kosmala
Patricia McCarty
Donald McInnes
Rene Morel
Paul Neubauer
Cynthia Phelps
Maurice Riley
Karen Ritscher
William Schoen
Thomas Tatton
Emanuel Vardi
Patricia Winter
Katrina Wreede

Featured composer is Richard Lane. A featured artist maker will also be announced. The U.S. Air Force Orchestra from Washington, D.C. will be in residence.

The Primrose Memorial Scholarship Competition is to be a special event for the third time at a viola congress. (See page 44 of this issue of JAVS for details.)

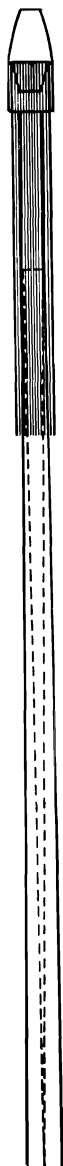
Ithaca College

Founded in 1892 as a music conservatory, Ithaca was officially chartered as a private college in 1931. In the 1960s the College moved from scattered buildings in downtown Ithaca to its scenic location on South Hill, overlooking Cayuga Lake and the city. With approximately 6,400 students, it is the largest private residential college in New York State.

School of Music

As the conservatory evolved into a college with expanded academic offerings, the programs in music retained their position of prominence. Through the years, the reputation in music continued to build, and today Ithaca's School of Music is acknowledged as one of the best in the nation.





Devoted primarily to undergraduate study, the School of Music is steadfastly committed to providing the highest level of music education. Students benefit from a superb blend of excellent faculty, innovative programs, varied options, and outstanding facilities. The four-story Walter Ford Hall houses a 750-seat recital hall, 94 practice rooms, recording facilities, and three electronic music studios. In addition, it has a full complement of concert and practice pianos and organs as well as wind, percussion, and string instruments.

The City of Ithaca

The City of Ithaca is a cosmopolitan and friendly community of 29,000. Residents take justifiable pride in excellent restaurants, the natural beauty of the area's many waterfalls and gorges, the charm of historic buildings, and the wide variety of summer events. From free concerts on the downtown Ithaca Commons to walks through Cornell's bird sanctuary, Ithaca offers visitors the best of both the cultural and natural worlds.

Moreover, within easy driving distance are other Finger Lakes attractions--dinner cruises on Cayuga and Seneca Lakes, award-winning wineries, the Watkins Glen International Raceway, Corning's world-renowned glass museum, Mark Twain's burial site and the place where he wrote some of his best-known works, several excellent summer theaters, art museums, shopping outlets, and antique shops.

Airline and Bus Service

Ithaca is served by Greyhound Bus Lines, as well as by several airlines at the Tompkins County Airport. Limousine service is available from the airport, and taxis and city buses serve the campus from the Greyhound terminal. Hancock International Airport in Syracuse is approximately 60 miles north of Ithaca.

Special Airline Discounts

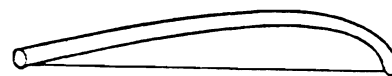
The International Viola Congress is pleased to announce that special arrangements have been made with Viva Tours USA to offer discounts on air fares on US Air to the conference. To receive this special discount, please call Karen Rowley at Viva Tours USA at (800) 645-1084. Identify

yourself as an attendee of the International Viola Conference.

Members of the AVS will receive a flier after the beginning of the year with information concerning housing, and other particulars. The spring issue of JAVS, 1991 will also carry a complete program and information. Inquiries regarding housing can be addressed to:

Division of Continuing Education
and Summer Sessions
Ithaca College
Ithaca, NY 14850
(607) 274-3143

Inquiries regarding programming should be referred to Rosemary Glyde, P.O. Box 558, Golden's Bridge, NY 10526, (914) 232-8159.



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ABOUT VIOLISTS

LOUIS KIEVMAN DIES

Louis Kievman died on 4 December 1990 at his home in California of cancer. Kievman had been the immediate past vice-president and long-time member of the AVS. A tribute will follow in the next issue of JAVS.

ACADEME

ROBERT GLAZER

The Aaron Copland School of Music at Queens College, New York City announces the appointment of Robert Glazer as Professor of Viola. Currently, Mr. Glazer is also a faculty member of Columbia University and recently recorded the Morton Gould Viola Concerto with the Louisville Orchestra on the Albany-Troy Label.

MANNES VIOLA FEST '90

Karen Ritscher, coordinator of a three-concert series of viola music, was joined during November by the Mannes Viola Ensemble, and also Tina Pelikan, Rosemary Glyde, Adria Benjamin, Steven Tenenbom, and Veronica Salas. The concerts at the Mannes College of Music featured works by Papini, Wranitsky, Rugh Shonthal, Alison Novak, Thomas Goodrich, Jon Deak, Leo Smit, Gordon Jacob, Leclair, Bonnee Hendricks Hoy, Hindemith, Daniel Kelly, Paul Pisk, John Cage, Henrich von Herzonberger, Bruce Adolphe Etler, and Linda Bouchard.

NEW WORKS AND RECORDINGS

Concerto (in the form of Variations) by Joel Phillip Friedman. Available from: MMB Music Inc., 10370 Page Industrial Boulevard, St. Louis, MO 63132, (314) 427-5660.

In 1988, Joel Phillip Friedman, a young Boston University-educated New York composer (though born in Philadelphia), was awarded the ASCAP Young Composers Foundation Grant for *Concerto (in the form of Variations)* for Viola and Orchestra. In 1989, he became Winner and Fellow of the National Orchestral Association's New Music Project. As a result, the *Concerto* received its premier in Carnegie Hall, 19 January 1990, with Paul Neubauer as soloist, and Jorge Mester conducting an orchestra closely related to the Manhattan School. The New Music Orchestral project produced a promotional tape, (with a stern warning about unauthorized use), which found its way to the Primrose International Viola Archive.

The *Concerto* is a magnificent, twenty-minute viola declamation; dramatic, passionate, lyrical, eloquent, acerbic, tender, rough, sentimental, and yet pleasant and approachable, by twentieth century standards. It is a completely qualified candidate to be programmed by a good orchestra and mature soloist as a serious part of a subscription-series concert.

The style is "post-Mahlerian," completely atonal (almost 12-tone), and rhythmically amorphous. It seems to be composed of self-generating rhythmic cells, with constantly shifting meters, and not a trace of a down-beat. Harmonically dissonant, but not abrasively so, the viola is a dramatic personality, perhaps speaking or singing to a restive, unpredictable

crowd. There is some eclecticism; a little Mahler, a little Rite of Spring, some Firebird, but the overall impression is of originality.

In a general sense, the forms are presented in traditional manner, so that looking at the score, the various sections are clearly evident, even labeled. Not nearly so obvious to the listener, probably the only easily recognizable form is the overall slow-fast-very slow format. On this is superimposed, perhaps deliberately obscured, an introduction (cadenza), theme and four variations, with at least one other cadenza. An illustration of perceived vagueness lies in the fact that Andrew Porter, writing for *The New Yorker* on February 5th, 1990, talks of "...intelligent exploration of a long, eloquent melody," whereas this humble reviewer sees the theme as sixteen notes found in just four measures. Be that as it may, the concerto is masterly-constructed, doubtless with compositional complexities, contrapuntal cunning, and clever connivances enough to keep the high-minded occupied as long as they want to be.

The orchestration is for normal strings with winds and brass in pairs with traditional doubling. Exceptions are a larger-than-normal battery (vibraphone, marimba, two tam-tams, etc.), good-sized harp and piano parts, with some reaching-into-the-strings called for in the piano part. Mr. Friedman really does know how to put what he wants on paper. In spite of what might be construed as unnecessary rhythmic complexity in places, his orchestration is meticulous, reminiscent of Tschaikovsky or Mahler in attention to detail. Because of unconventional rhythms, some extreme ranged and almost constant meter and tempo changes, this music is only for a good orchestra and a secure conductor. The solo and orchestral parts apparently underwent some last-minute changes during performance preparation, which is a time-honored custom.

The solo part is for a virtuoso, and Mr. Neubauer certainly is one of our finest. The soloist is allowed to show the



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The AVS is an association for the promotion of viola performance and research.

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Please enroll me/my group as a member of AVS for one year. Begin my subscription to JAVS and *The Viola*.

My check for one year's dues, made payable to the American Viola Society, is enclosed as indicated below:

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best side of our instrument, and without having to compete overly with orchestral forces. The pattern is that the soloist will lead the way to loud or climactic areas, but when the most noise is made, the orchestra is on its own and the viola is taking a breather.

All in all, this is a splendid addition to the repertory. One can only hope that it will not languish in obscurity, since it is so attractive, and practical.

Sonate Für Arpeggione, D. 821 by **Franz Schubert**. Ausgabe für Viola und Gitarre von Klaus Jackle. Viola arrangement von Kurt Platz. Wien: 1989. Ludwig Doblinger (Bernhard Herzamansky) KG.

The Doblinger publishing house has given violists some fine editions of rare works, e.g. the three Flackton Sonatas, the Vanhal Concerto, various odd ensemble pieces...definitely not high-profit items. Doblinger has a sizeable catalog of serious guitar music also. (We know the company's heart's in the right place.) However, this present edition of the sublime Arpeggione Sonata has some serious problems.

Fundamental is the question of appropriateness. Granted that the arpeggione was an instrument not unlike the guitar. It was tuned to guitar-string pitches, and it was shaped like a guitar and had frets. Held between the legs and played with a bow, it probably had a small sound like a viola da gamba, essentially guitar-like. Then why take the original, beautiful and idiomatic piano-part and play it on the guitar? It would make much more sense to play the arpeggione part on the guitar.

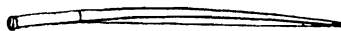
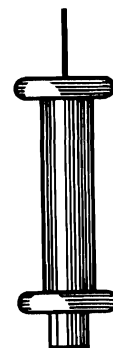
At any rate, this paraphrase assigns the arpeggione part to the viola, in the standard way. It's a fine viola edition, uncluttered with editorial opinion for the most part. It follows the Breitkopf & Hartel Critical Edition with faithfulness, occasionally showing a fingering solution, but using the original phrasing and dynamics, generally avoiding editorial

squirreliness. The viola-part bears a publisher's number different than the guitar-part, which leads to the suspicion that the viola part appeared earlier, with a piano companion.

The guitar part, or the wedding of the two, is a real problem. There is no score, or document showing how these two instrumental parts should sound together. Further, there are no measure numbers or rehearsal letters, and the guitar part makes frequent use of repeat signs not found in the viola part. On top of that, the guitar-part dynamics are unreliably placed or in some cases missing. Even some of Schubert's "a tempos" are omitted. Without adding rehearsal letters or measure numbers, rehearsal would be impossible. Finding a common spot in the middle of the last movement was cause for considerable merriment. Checking a harmony involved a big-time search, and a lot of uncertainty.

The guitar transcription is fairly straightforward, and consists mainly of chord factor redistribution, octave transposition, and bass doubling omission. The chord texture is fairly thick for the guitar, the tessitura is high, and left-hand fingerings are sparse. It demands a mature guitar technique to cover the notes. The principal problem for the violist is balance. The Sonata works beautifully well for piano and viola, but with guitar the dynamic range is so subtle that the violist is really on his own, and the guitar probably would sound like a distant murmur in an auditorium of any size.

Despite the shortcomings, this edition of the Arpeggione Sonata does enrich the guitar repertory, and perhaps violists with a lot of patience and restraints could make it work. The edition is available from Foreign Music Distributors, 13 Elkay Drive, Chester, N.Y., 10918. Telephone 914-469-5790. At \$13.45, second thoughts are in order. Thanks are extended to Jeffery Cogan, Professor of Guitar at Chapman College, for assistance with this review.





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Allegretto, for viola and piano by **Frank Bridge**. Complete and edited by Paul Hindmarsh. London: 1980: Thames Publishing (Theodore Presser Company, sole agent).

Frank Bridge was a prominent presence in the musical life of London in the first half of this century. A violist, conductor and composer, he was for many years a prominent string quartet violist. His one composition pupil turned out rather well: Benjamin Britten. Bridge wrote little for his own instrument, which is our loss, judging from this short aria, rescued in a manuscript fragment from the Reference Library of the Royal College of Music by Mr. Hindmarsh. Since it was unfinished, he provided the last eighteen bars. It's a straight-forward three-part song form, so this addition is really non-controversial.

Speculation is that *Allegretto* is an early work, somewhere around 1905, according to the editorial note by Mr. Hindmarsh, and it is squarely in the Elgar-Stanford style...unmistakably British, sensitive, beautiful, wistful, idiomatic for the viola. Not at all the technically challenging, there is considerable ensemble interplay between viola and piano. It would be a fine vehicle for a not-too-advanced-student; or it could be used as a relaxed encore piece. It is really brief, and has no instrumental editing.

Liebesfreud by **Fritz Kreisler**. Transcribed for viola by Alan Arnold. Huntington Station, NY: 1990. Viola World Publications.

Alan Arnold has given us a faithful, well-edited viola version of the Kreisler violin favorite. Here, it's in F-major rather than C, and the piano part has been thinned, some low notes put up an octave, some harmony redistributed. Most of the editing is in the piano-part, seemingly with the intention of making it less competitive for the less-brilliant soloist.

There are good fingering suggestions, although everyone will not agree with them. This transcription sounds really well, and somehow avoids the impression "My!, that sounds odd on the viola."

The soloist's music is presented in a four-page fold-out format; a nice touch (typical of Viola World thoughtfulness), because there is no opportunity to turn pages. There is one oddity. The Schott's Söhne edition of 1910, which must be the original one, shows a forte in the piano for the last four measures, and another forte on the last chord. For some reason Mr. Arnold prescribes a piano, four before the end, and a completely original poco rit., with a hairpin crescendo, leading to the last chord, but no forte marking. Is it really fitting that the viola version of "Love's Joy" doesn't end with a bang?

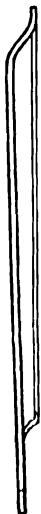
Serenata Cantabile, K. 285 by **Wolfgang Amadeus Mozart**. Transcribed for viola by Alan Arnold. Huntington Station, NY: 1990. Viola World Publications.

Serenata Cantabile is a paraphrase of the Adagio second movement of Mozart's D-Major Quartet for flute, violin, viola and cello. The title is apparently new, but appropriate. The B-minor key of the movement is retained, and the viola takes the flute-part an octave lower than the original.

The tricky part of this transcription is the piano accompaniment, as the original is marked "sempre p, pizzicato," throughout. This is a texture hard to imitate with any medium, so Mr. Arnold doesn't even try; he takes the harmonies and the voicing as an outline and invents a pianistic accompaniment which is related, but quite different than the original.

The piece is very brief, and surely is intended for students. The editing is as careful and reasonable as we have come to expect from Viola World editions. It includes some cautious artistic exploration of upper positions, called for





with the fingerings suggested. The ornaments are particularly well-presented, in written-out form. Perhaps someday someone will devise a practical way of showing original ornament notation, and a musical solution, at the same time. This edition just shows the solution, but it does that very well.

Mozart calls for a flute cadenza at the end of the movement, with an attacca leading directly to the final Rondeau. Mr. Arnold supplies a fine viola cadenza and a nice three-measure B-minor cadence in the accompaniment, to bring things to a satisfactory conclusion, which Mozart had left up to the flutist. The quartet is dated December 25th, 1777. It's interesting to know what the twenty-one year-old Mozart did on at least part of his Christmas Day.

--Thomas G. Hall

Sonata da Camera for flute/alto flute and viola by **Daniel Pinkham**. Ione Press, Inc./E. C. Schirmer Music Co., 1988.

Sonata da Camera displays a highly effective pairing of flute/alto flute and viola timbres in this expertly crafted four-movement piece of chamber music. Pinkham's exploitation of the instruments' ranges is flattering. The alternation between flute (I. Prelude, III. Scherzo) and alto flute (II. Aria, IV. Elegy) is refreshing and adds a sense of balance to the work as a whole. Sonorities range from dramatic to ethereal and tempi from gently to brisk. The duration is approximately fourteen minutes. This piece is quite accessible (medium to advanced difficulty) for performers of high-school age and up.

--Korey Konkol

Courtesy *American String Teacher*

Viola Plus!

The following is a partial repertoire list, especially featuring relatively new works, performed by the group VIOLA PLUS!, in New York City between 1985-89.

Viola Alone

- | | |
|-------------------|--------------------------------------|
| BRITTEN | Elegy (1930) |
| VIOLETA DINESCU | Din Cimpoiu (1985) |
| RICHARD EINHORN | "On A Dark Night, Kindled..." (1988) |
| RICHARD EINHORN | Maxwell's Demon (1988) |
| LILLIAN FUCHS | Sonata Pastorale (1956) |
| DARON HAGEN | Suite #1 (1986) |
| HARBISON | Sonata (1961) |
| HOVHANESS | Chahagir (1942) |
| STEF. de KENESSEY | Sonata |
| KHACHATURIAN | Sonata (1976) |
| P. MAXWELL DAVIES | The Door of the Sun (1975) |
| SUSAN PALMER | Streams and Mountains (1983) |
| GARY PHILO | Three Dances 91986-87) |
| * GARY PHILO | Sonatina (1989) |
| STRAVINSKY | Elegy (1944) |
| * JEFF TALMAN | Apehlion (1987) |
| IANNIS XENAKIS | Embellie (1981) |

Viola and Piano

- | | |
|---------------------|-----------------------------------|
| J. C. BACH | Adagio from Concerto in C Minor |
| BERNSTEIN | (Clarinet) Sonata (1941-42) |
| BOCCHERINI-PRIMROSE | (Cello) Sonata in A Major (1984) |
| BRIDGE | Pensiero and Allegro Appassionata |
| ELLIOTT CARTER | Elegy (1943) |

CORIGLIANO-FISHER	Andantino (1964-1986) from Vln. Sonata
COWELL	Hymn and Fuguing Tune #7 (1946)
de FALLA-KOCHANSKI	Suite Populaire Espagnole
di FALLA-PRIMROSE	Pantomime from "El Amor Brujo"
DELIUS-TERTIS	(Violin) Sonata No. 2
ENESCO	Concertpiece
FAURE-de VERITCH	Elegy
FRANCK	(Violin) Sonata in A Major
FRESCOBALDI	Toccata
HAYDN-PIATIGORSKY-PRIMORSE	Divertimento
PERSICHETTI	Infanta Marina (1960)
RACHMANINOFF-FISHER	Andante from Cello Sonata
RAVEL	Habanera
SCHUMANN	Adagio and Allegro
BRIGHT SHENG	Three Pieces (1968)
SHOSTAKOVICH	Sonata (1975)
HANS SITT	Album Leaves, Op. 39

Viola Plus One Instrument

W. F. BACH	Duo No. 1 for Two Violas
DANIEL DOURA	Archi for Violin and Viola (1985)
MICHAEL KIBBE	Sonata for Viola and Bass (1985)
LECLAIR	Sonata, Op. 12 No. 6 for 2 Violas (1749)
MAZAS	Duet, Op. 71 No. 1 for Two Violas
* AMY REICH	new work for 2 violas (1989)
HANNING SCHRODER	"Ach Bittre Winter" for Viola and Cello (1950)

Viola Plus Two Instruments

DEBUSSY	Sonata for Flute, Viola and Harp (1915)
JOLIVET	Petite Suite for Flute, Viola and Harp
WALTER KAUFMANN	Suite for Three Violas (circa 1965)
* GARY PHILO	Killifish: Violin, Viola & Bass (1987)
RAVEL-SALZEDO	Sonatine: Flute, Viola & Harp (1905)
REGER	Serenade #2: Flute, Viola and Violin
DENNIS RILEY	Apparitions: Flute, Viola & Harp (1984)
* ANNA RUBIN	Viola a Tre for 3 Violas (1988)
ERWIN SCHULHOFF	Concertino: Flute, Viola & Bass (1925)
* BRIGHT SHENG	Songs for Chinese Folksinger, Viola and Piano (1988)
VAUGHAN WILLIAMS	Four Hymns for Tenor, Viola and Piano

Viola Plus Three Instruments

DENMAN MARONEY	Clash of Times for Str. Qtet. (1988)
AMY REICH	String Quartet No. 2 (1987)
DANIEL ROTHMAN	"Was Naht an Dieser Stimme?" for String Quartet (1987)

Viola Plus Four Instruments

PROKOFIEV	Quintet for Violin, Viola, Oboe, Clarinet and Bass (1917)
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DANIEL DOURA Animas Trio for Flute, Viola & Harp (1987)
BRIGHT SHENG new work for viola alone (1988)

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For further information regarding the availability of parts, one should contact the founder of VIOLA PLUS, Ltd. Marlow Fisher, 831 Pacific Street No. 6, Santa Monica, CA 90405, TEL. (213) 450-6061.

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Ithaca College, Ithaca, NY

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2nd Prize:

\$1000.00

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Submit a personal cassette tape or a video tape of not more than 20 minutes, the completed competition application form with the entrance fee of \$25.00 postmarked by 1 March 1991 to the

competition coordinator: Emanuel Vardi, P.O.Box 727, Crompond, N.Y., 10517, (914) 528-8236.

Make checks payable to the Primrose Memorial Scholarship Competition AVS.

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All finalists will be notified by 15 March 1991 and sent the viola part for

All finalists will be notified by 15 March 1991 and sent the viola part for the commissioned work for viola and orchestra by Richard Lane.

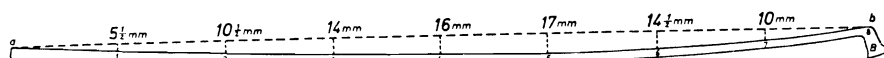
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The Walter W. Naumburg Foundation, Inc.
144 West 66th St.
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(212) 874-1150

Please enclose a self-addressed stamped envelope. Application forms and a cassette recording of no less than 30 minutes of satisfactory listenable quality must be received at the Naumburg office no later than 1 March 1991.

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The 16th Annual Julius Stulberg Auditions will be held 2 March 1991 in Kalamazoo, Michigan. Applicants must be 19 years of age or younger as of January 1st of the year of the auditions. First prize is \$3,000. Second prize is \$1,500, and third prize is \$500. For application forms or more information, please write to:

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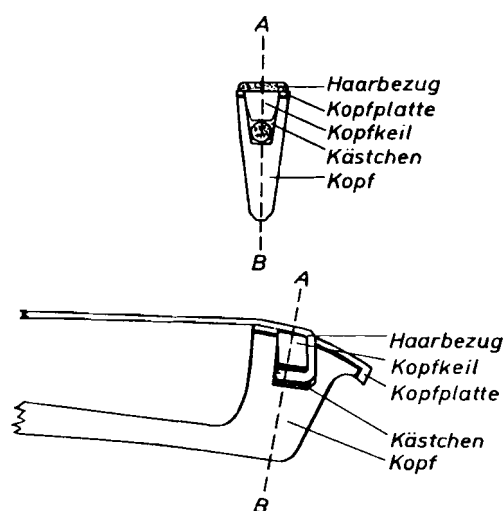
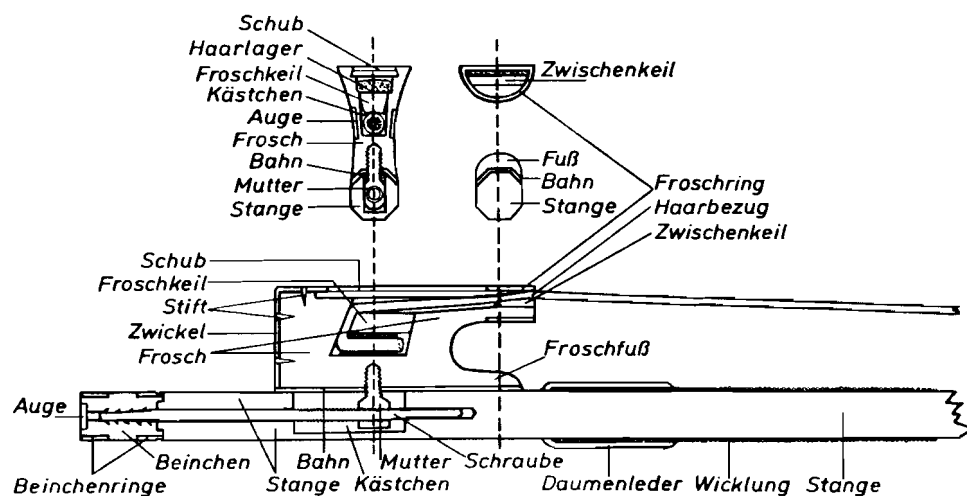
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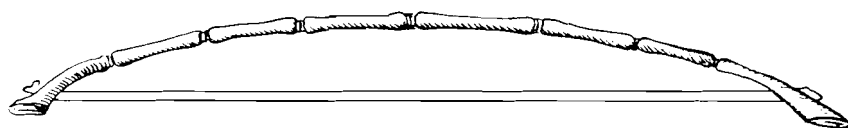
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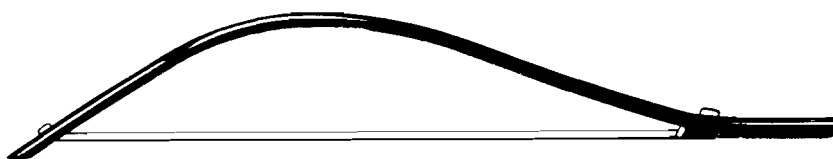
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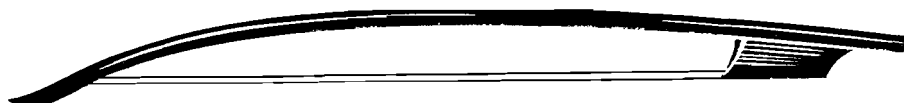
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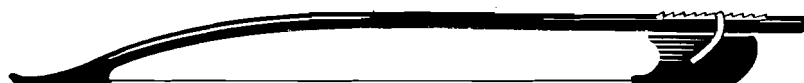
L'arco del XV secolo



L'arco del XVI secolo



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