

# Journal of the American Viola Society

Volume 29 Number 2



## **Features:**

**Performing on  
Mozart's Viola**

**24 Caprices: Selected  
Virtuoso Solo Works  
by Composer-  
Performers**

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# Journal of the American Viola Society

A publication of the American Viola Society

Fall 2013

Volume 29 Number 2

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On the Cover:

**Robert Dale Williams** *Still Life with Viola and Harp*  
Oil on Panel. 10 x 10 inches

Robert Dale Williams studied painting at the New York Academy of Art Graduate School of Figurative Art, earning an MFA degree in painting in 2004. He furthered his studies under the internationally recognized Norwegian painter Odd Nerdrum. Featured in collections worldwide, Williams has exhibited in New York, Pennsylvania, Great Britain, Spain, Germany, and Norway. Williams's painting *Still Life with Viola and Harp* earned an Honorable Mention in the Still Life Category of the Portrait Society of America 2012 Members Only Competition. To view more of his art, please visit: [www.robertdalewilliams.com](http://www.robertdalewilliams.com).



**Editor:** David M. Bynog

**Departmental Editors:**

At the Grassroots: Christine Rutledge  
Construction and Design: Andrew Filmer  
The Eclectic Violist: David Wallace  
Fresh Faces: Lembi Veskimets  
In the Studio: Karen Ritscher  
New Music: Daniel Sweaney  
Orchestral Matters: Lembi Veskimets  
Recording Reviews: Carlos María Solare  
Retrospective: Tom Tatton  
Student Life: Adam Paul Cordle  
With Viola in Hand: Ann Roggen

**Consultant:**

Dwight Pounds

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Karin Brown, secretary (2014)  
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Madeleine Crouch

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**JAVS welcomes  
articles from its  
readers. Submission  
deadlines are  
December 15 for  
the Spring issue, April 15  
for the Summer online  
issue, and August 15  
for the Fall issue.  
Send submissions to the  
AVS Editorial Office,  
David M. Bynog  
dbynog@rice.edu  
or to  
Madeleine Crouch,  
14070 Proton Rd.,  
Suite 100  
Dallas, TX 75244**

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# FROM THE EDITOR



I had the pleasure of speaking to a class this semester about writing for publication, providing details about what an editor looks for when reviewing submissions or soliciting articles. As part of that talk, I shared with the students our Mission Statement:

*The Journal of the American Viola Society* strives to cover all aspects of the viola, its repertoire, its performers, and its teachers. Maintaining the highest level of scholarship, the journal publishes research of lasting historical value. Recognizing the eclectic interests of its readers, it offers articles that are informative, relevant, useful, and entertaining.

That's a tall order! And while I am a bit biased, I feel that the *JAVS* has done a great job of fulfilling its mission over the past thirty years, serving as a leader in preserving and promoting the viola's rich history. This issue in particular provides a

nice sampling of articles in support of our mission:

**The Viola:** Anne Black starts things off by recounting her experience playing on Mozart's viola during its first visit to the United States this spring. Moving into contemporary design, Andrew Filmer writes about two recent partnerships between performers and luthiers to create violas with more than four strings in our new Construction and Design department.

**Repertoire:** Myron Rosenblum (the founder of our society) introduces the music of Joseph Küffner, a prolific composer of trios for flute, viola, and guitar (and other works for viola). Along with Myron's examination of these works as a violist, Richard Long provides insight into Küffner's trios from the perspective of a guitarist. Our Eclectic Violist department includes another violist-guitarist pairing: David Wallace and Richard Carrick discuss composing for the viola in today's mixed ensembles.

**Performers:** Dawn Hannay and Ken Mirken from the New York Philharmonic share their experience playing with the orchestra, accompanied by a historical timeline of Principal Violists of the Philharmonic. Elsewhere, I write about the late nineteenth-century violist and composer Emil Kreuz, who was a pioneer in the promotion of the viola in Britain.

**Teachers:** Pamela Ryan shares her love of viola caprices by selecting twenty-four of her favorites to perform. Sheet music is available for many of these, either on IMSLP's website or the AVS's website, and she has live video recorded all of the caprices on her YouTube channel. We also conclude our two-part interview with Tom Hall by focusing on his performances at the Carmel Bach Festival and his arrangements for viola, many of which will be available to AVS members on our website in the near future.

I hope that each reader will personally find material within these articles that is "informative, relevant, useful, and entertaining." If you are interested in helping to further the mission of the *JAVS* and the society, we are seeking a new editor to begin with the Summer 2014 issue; please see the Announcements section for details. If you would like to contribute to the *JAVS* in other ways, we are always interested in writers for articles; you can find our submission guidelines at: <http://americanviolasociety.org/publications/journal-article-submissions/>. And, of course, readers can always send ideas for topics they would like to see covered to me at [dbynog@rice.edu](mailto:dbynog@rice.edu). †

Cordially,

David M. Bynog  
JAVS Editor

# The David Dalton Viola Research Competition Guidelines

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

## General Guidelines:

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

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

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

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

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

## Judging:

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

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

## Submission:

Entries must be submitted electronically using Microsoft Word by May 15, 2014. For the electronic submission form, please visit <http://americanviolasociety.org/competitions/dalton/>.

## Prize categories:

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

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

**2nd Prize:** \$200

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

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## David Dalton Viola Research Competition Entry Form

Please include the following information with your submission to the David Dalton Viola Research Competition. Be sure to include address and telephone information where you may be reached during summer.

Name \_\_\_\_\_

Current Address \_\_\_\_\_

Telephone \_\_\_\_\_ Email address \_\_\_\_\_

Permanent Address \_\_\_\_\_

University/College \_\_\_\_\_

Academic Level: Fr / So / Jr / Sr / Grad

Topic \_\_\_\_\_ Word Count \_\_\_\_\_

Current AVS member? Yes / No

If you are not a current AVS member, please join AVS by including \$23 student membership dues with your submission, along with a membership enrollment form, which can be found in the current issue of JAVS.

# FROM THE PRESIDENT

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Dear Beloved AVS Members,

Happy fall! I hope you are having a wonderful season. It was great seeing many of you over the summer during my travels and, most memorably, at the 41st International Viola Congress in Kraków, Poland, this October. What a beautiful and inspiring event that was. It is always wonderful reconnecting with old friends and making new ones.

I am pleased to announce new dates for the Primrose International Viola Competition and 35th Anniversary Festival! It will take place June 8–14, 2014, in Las Vegas, Nevada, with the festival portion taking place June 12–14. We anticipate that this move toward the traditionally established congress-time of year in North America will enable more people to attend and participate in this amazing event. We are actively working with the Las Vegas Academy of the Arts, the Nevada School of the Arts, and the Golden Nugget Hotel to make this an

exceptional week. We invite exhibitors and sponsors to contact us about reserving a space and supporting us in this endeavor. I look forward to seeing all of you there!

Our board has truly jumped into the twenty-first century and is committed to working for you. We have become more efficient by having quarterly online meetings. We have reduced administrative expenditures, and we work more effectively as a team. We had a positive net balance of our operating budget for FY 2012, and in addition to our many projects we have successfully set up the Dalton Endowment Fund with the help of an amazing board and several generous donors. I invite all of you to consider giving to this incredible legacy.

We have been exploring the best strategy in moving forward with the local chapters. Since our group exemption application to the IRS was denied, we decided that some streamlining needed to take place to improve interaction between the local and national levels. Christine Rutledge, chair of the Chapters Committee, has initiated a conversation with local leadership to discuss ways in which we can more positively help and benefit one another. I look forward to taking those steps forward together with violists at the grassroots.

We have raised enough funds to move forward with our content management system. The generosity comes from our own board and our office manager, Madeleine Crouch, who remain committed to ensuring the growth, development, and survival of this organization. This board is, violas down, the best team anyone could work with. I

am thankful for them and amazed at what we accomplish.

I encourage all of you to check out our AVS Studio Blog, this year featuring The Rice University Shepherd School of Music studios of Ivo-Jan van der Werff and James Dunham. From teaching toddlers to transcriptions to videos on bow technique there is something for everyone to enjoy! Thank you for sharing these insights with us.

Lastly, membership remains vital to the ongoing mission of the AVS, so please ensure that your membership remains current by renewing online at <http://americanviolasociety.org/support-avs/join-avs/>. We need you! Invite your friends to join. The board actively pursues member growth and retention, and your help in encouraging friends, students, and all those interested in promoting this organization is much appreciated.

Have a wonderful season, and please remember us in your gift and charitable giving this year. We want to continue to provide all that we do to our instrument and our community. I look forward to seeing many of you this season! E;

Most Sincerely,  
Nokuthula Ngwenyama

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# ANNOUNCEMENTS



*Blake Turner, Joseph de Pasquale Grand Prize winner*

## **Orchestral Excerpts Competition Results**

The American Viola Society is pleased to announce the results of its first Orchestral Excerpts Competition for violists aged 18 to 28:

**Joseph de Pasquale Grand Prize:** Blake Turner  
**Second Prize:** Batmyagmar Erdenebat  
**Third Prize:** Emily Basner

Blake Turner recently received his Bachelor of Music degree in Viola Performance from The Shepherd School of Music at Rice University, where he studied with Ivo-Jan van der Werff. He has served as Principal Violist of both orchestras at the Shepherd

School, has been a fellowship recipient for the past three years at the Aspen Music Festival, and has been named as a Houston Symphony substitute violist and New World Symphony finalist. Turner will enjoy a paid week performing with the San Antonio Symphony including transportation and lodging, underwritten by friends of Joseph de Pasquale.

Batmyagmar Erdenebat, who will receive \$500 and an online lesson with a Principal Violist, recently received his Bachelor of Music degree from Oberlin College & Conservatory, where he studied with Peter Slowik. Erdenebat has served as Principal Violist of the Oberlin Chamber Orchestra and as a substitute violist with the Canton Symphony Orchestra.

Emily Basner, who will receive \$250 and an online lesson with a Principal Violist, received her Bachelor of Music degree in Violin Performance from the Mannes College of Music and her Master of Music degree in Viola Performance from the Manhattan School of Music in 2010, where she studied with Karen Dreyfus. Basner's previous orchestral credits include serving as Principal Violist in the Salomé Chamber Ensemble and as a section violist in the New Haven Symphony Orchestra, and she currently serves as a substitute violist with the New York Philharmonic and the American Symphony Orchestra.

## **AVS Officer and Executive Board Nominations**

The Nominations Committee is seeking nominations for the following positions on the Executive Board of the American Viola Society:

- President-Elect: 3-year term, commencing July 1, 2014 (to be followed by 3-year term as President and 1-year term as Past-President)
- Treasurer: 4-year term, commencing July 1, 2014
- Secretary: 4-year term, commencing July 1, 2014

- Member-at-Large (4 positions): 3-year term, commencing July 1, 2014

AVS members are encouraged to send recommendations for nominees (self-nominations are allowed), and all nominees must be AVS members. Non-AVS members are encouraged to join or renew their memberships to be eligible to participate in the process.

Nominees should be highly motivated and prepared for significant service assignments and committee work to further the aims and programs of the society. In keeping with the AVS's commitment to serve a diverse constituency of violists and viola enthusiasts, the AVS especially encourages nominations from groups currently underrepresented within its membership, such as music educators and amateur violists. Nominations of individuals with expertise in development, finance, social media/web development, and organizing events (such as festivals and workshops) are also encouraged.

All nominations must be received by January 31, 2014. Visit <http://americanviolasociety.org/the->

[avs/nominations](http://americanviolasociety.org/the-) for detailed nomination guidelines, eligibility requirements, board responsibilities, and an explanation of the nominations and election process.

Questions about the nominations process or the responsibilities of AVS officers and Executive Board members may be addressed to Edward Klorman, chair of the nominations committee, at [edward@edwardklorman.com](mailto:edward@edwardklorman.com).

### New Violists in Fiction Listing on AVS Website

The American Viola Society recently added a webpage of novels that prominently feature the viola or a violist at: <http://americanviolasociety.org/resources/books/>. A wide variety of genres including mystery, young adult, science fiction, fantasy, and plays are represented, so there is something for every taste. Among the various viola heroes to be found in the books are Paganini, a Gypsy healer, a copyist to Haydn, a half-demon, a five-year-old Estonian prodigy, and a bevy of string quartet violists. More than sixty books are currently listed, and we will continue to update the page as new books are published (and as we learn of other previously published books).

### JAVS Editor Search

The AVS Board is seeking an enthusiastic person to serve as the next Editor of the *Journal of the American Viola Society*. The Editor oversees the production of three issues annually—two printed and one online. Primary duties include soliciting and writing articles, working with the peer-review panel and departmental editors, deciding on content, and copy-editing. The successful candidate should demonstrate good organizational, communication, and writing skills and is able to meet deadlines. Experience with the Microsoft Office and Adobe suites of products (including MS Word, Photoshop, Acrobat, and Illustrator) is preferred as well as experience with music engraving software programs (Finale or Sibelius). The Editor receives a modest honorarium per issue. Applicants should submit, via e-mail, both a letter of interest and a writing sample to Madeleine Crouch at [info@avsnationaloffice.org](mailto:info@avsnationaloffice.org) by February 15, 2014.

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# 2013 AVS BOARD MEETING

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## MINUTES AND REPORTS

Online Via GoToMeeting

June 19, 2013, 6:00–9:00 p.m. CDT

June 20, 2013, 6:00–9:00 p.m. CDT

June 24, 2013, 8:00–9:00 p.m. CDT

Meeting #1: **June 19, 2013, 6:00–9:00 p.m. CDT**

Officers present: Ngwenyama, Steely

Officers unable to attend: Brown, Sayles

Board members present: Bynog, Cordle, Dane, Herndon, Kimber, Klorman, Roggen, Rutledge, Thompson, Tramposh

Board members unable to attend: Chisholm, Dawkins, Plummer, Taylor

Guests present: Gabe Taubman (incoming board member)

Meeting was called to order at 6:05 p.m.

In the absence of the Secretary (Brown), Ngwenyama motioned to have David Bynog serve as acting Secretary for the June 19 and June 20 meetings. Seconded by Steely and approved unanimously.

Meeting began with presentation of committee reports and introduction of new board members: Ed Klorman (returning), Kate Lewis, Christine Rutledge (returning), and Gabe Taubman, who begin their terms on July 1, 2013.

Development/Strategic Planning Committee Report (Bynog, Cordle, Herndon, Klorman, Sayles, Steely, Tramposh)

1. Klorman provided an overview of progress on the following areas of the Strategic Planning Report:
  - a. Mission statement, vision, and core values;
  - b. Virtual board meetings more frequently: implemented in 2012;
  - c. Orientation package for new members: implemented with 2012 board meeting and distributed again this year;

d. Membership campaign;

e. Nominations;

f. Dalton research endowment campaign:

Bynog provided further details about this process;

g. Web upgrades;

h. New *JAVS* departments;

i. “From the Studio” blog;

j. Excerpt competition.

2. Discussion of other areas to be addressed now:

a. Communicating results of process to membership;

b. Adoption of mission statement, vision statement, and core values (new mission statement will require bylaws amendment—discussion of final wording for all three items ensued with final wording decisions slated for June 20 meeting);

c. Fundraising campaign for website;

d. Membership;

e. Members-only resources;

f. Review major event structure;

g. Opportunities for partnership with other organizations;

h. Chapter support and outreach;

i. Study of peer organizations.

3. Future development projects.

Nominations Report (Kimber, Klorman, Roggen, Steely)

1. Elections were held for four at-large Executive Board member positions. Results: Edward Klorman (re-elected for a second term), Christine Rutledge (re-elected for a second term), Kate Lewis, Gabe Taubman.
2. Many thanks to outgoing board members George Taylor and Matt Dane for their years of service on the AVS board.
3. Received many nominations for the board this year, and the process of reviewing nominations in the future was discussed. Roggen would like to get further input in the process later in the

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meeting schedule.

4. Possibility of recruiting volunteers for committees or non-board positions, particularly capitalizing on interest by nominees.

Primrose Report (Bynog, Dane, Ngwenyama, Taylor, Thompson)

1. Ngwenyama discussed venues in Las Vegas, NV, and distributed rates for the PIVC hotel, The Golden Nugget. Lodging for competitors will not be subsidized this year.
2. Ngwenyama discussed progress on fundraising, including continued support from Robertson and Sons Violin Shop and possible foundation support.
3. Vendor interest from From the Top in providing high school or college seminars and from D'addario in providing yoga and massage.
4. We have an exhibit hall of forty table tops at the Golden Nugget in a beautiful setting. Discussion of pricing options followed; Ngwenyama and Steely will explore.
5. Daniel Rodriguez will be managing the website and will handle the scoring process again. Taubman agreed to communicate further with Rodriguez on scoring methods.
6. Plans to purchase larger data streaming package upfront.
7. PIVC is exploring work with Decision Desk for application process based on the positive experience with the Orchestral Excerpts Competition.

Membership Report (Cordle, Dane, Dawkins, Herndon, Steely)

1. Steely provided overview of membership numbers including an increase in membership of 225 members since June 5, 2012; currently 828 members as of June 11, 2013.
2. Membership initiatives for past year included member drive, with generous support of string sets from D'addario, and Facebook welcome.
3. Discussed recent efforts by board members to contact lapsed members for renewal and strategies for the future. Membership Committee will explore options.
4. Membership renewal options for the future were discussed in light of planned member

database. In addition to e-mail reminders, quarterly paper reminders might prove beneficial. Updating of the membership form will be reviewed by the Membership Committee.

5. Rutledge suggested other possible levels (sustaining members); Ngwenyama suggested member perks (mugs, donor rewards, etc.).

Publications Report (Bynog, Cordle, Kimber, Steely, Tramposh)

1. New portion of website devoted to violists and the viola in fiction with fifty-five books. Review of additional titles will continue with books added as needed.
2. Scott Slapin has recorded seven works from the American Viola Project in a digital recording that will be available to members only. Other distribution means will be explored.
3. The AVS offered an award for Best Viola Tune in the Nebraska American String Teacher Fiddle Tune Composition Contest with the winning entry posted online. Bynog made a motion to fund a \$75 prize again in 2014, seconded by Dane, and approved unanimously.
4. Bynog provided details on current and future plans for publications including works that will be available in new members-only area. Thanks to Chris Rutledge, Tom Hall, and Michael Kimber for their generous offerings.
5. Discussion of ways to further promote score offerings including posting announcements to Facebook, encouraging performances at AVS events, and offering free printed scores.

JAVS Report (Bynog)

1. Continuing project to post back issues of the JAVS online. Current plans are that issues after 2002 will be available to members only.
2. A new department has been inaugurated, Retrospective, in the Spring 2013 issue, and a new department focused on lutherie will appear in the Summer 2013 issue.
3. Continued decline in advertising. Bynog mentioned need for assistance in our advertising approach.
4. Will need to advertise for a new Editor when Bynog's term expires in 2014. Publications Committee will pursue this in the fall.

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Technology Report (Bynog, Chisholm, Cordle, Steely, Thompson)

1. Website traffic has increased both in total visitors and returning visitors vs. 2011–12. Particular areas of interest include the scores section, the excerpts competition, viola jobs, and the viola bank.
2. The AVS board passed a motion in April to hire Brian Covington to build a Membership Management System once the total amount of the initial estimate (\$9000) has been achieved. Current funds raised through donations from AVS board members total \$6200, and alternative fundraising is being explored. [On September 15, Kimber put forth a motion that the AVS board authorize Brian Covington to begin work immediately on the website and database project since \$7500 has been raised so far. Seconded by Plummer and approved via e-mail with thirteen votes in favor and five abstentions.]
3. The first year of the pedagogy blog was a great success receiving nearly 21,000 visits with a return rate of about 50%. Students of Heidi Castleman, Misha Amory, Hsin-Yun Huang, and Steven Tenenbom were featured. Special thanks to Gabe Taubman and Molly Carr for their hard work. Board members made suggestions for future teachers to approach, and Cordle and the Education Committee will pursue options.
4. We are seeking volunteers to assist in the sourcing of information for news events, job postings, etc. Ongoing news posts, site updates, and social media maintenance are running smoothly.
5. Cordle reiterated the need for an advertising approach to attract web advertising.

Meeting adjourned at 9:11 p.m.

Meeting #2: **June 20, 2013, 6:00–9:00 p.m. CDT**

Officers present: Ngwenyama, Sayles, Steely

Officers unable to attend: Brown

Board members present: Bynog, Cordle, Herndon, Kimber, Klorman, Plummer, Roggen, Rutledge,

Thompson, Tramposh

Board members unable to attend: Chisholm, Dane, Dawkins, Taylor

Guests present: Kate Lewis (incoming board member)

Meeting was called to order at 6:06 p.m.

Education Committee Report (Chisholm, Cordle, Kimber, Steely, Thompson)

1. Kimber reported on the success of the pedagogy blog and possibilities for the future, including an increased effort to include videos. Board members raised concerns about amount of bandwidth videos may require and the necessity for any release forms. Bynog will supply a copy of the current AVS audio release form as a model.
2. Possibility to create an archive of material including previous *JAVS* articles and master class videos was discussed. Ngwenyama raised concerns about some countries outside the United States and their inability to access certain video sites; may need to consider this when selecting a platform.
3. Education Committee would like to see more *étude* books. Orchestral parts with fingerings could also be a useful resource.
4. Committee would like to pursue additional options to appeal to students, including possible collaboration with Suzuki or similar programs.

Viola Bank Report (Chisholm, Dawkins, Plummer, Roggen)

1. Ngwenyama has received a donated instrument that she will make available soon. Other board members indicated they have also had conversations with prospective donors.
2. Plummer expressed concerns about the management of the viola bank including accuracy of inventory and paperwork regarding loans. The new Member Management System may provide an opportunity for improved record-keeping.
3. Relationship of the Viola Bank Committee, the AVS National Office, and Roberston and Sons Violins with tasks was discussed, and the committee will explore options soon.

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Chapter Outreach Report (Bynog, Cordle, Dawkins, Rutledge, Steely)

1. The IRS group exemption application was denied, with the filing fee returned to the AVS, and the board previously elected not to pursue re-applying.
2. Rutledge reported on continued problems with communication among chapters, difficulty in collecting and dispersing dues, and perceived lack of interest with smaller chapters. A questionnaire that was sent out in fall 2012 to chapter contacts received only three responses. Several board members commented that the work of running a chapter usually falls on one or two people who can become overburdened.
3. Alternative means of organizing chapters was discussed, with the possibility of a club model where dues are collected at the local rather than national level.
4. Committee will seek further input from chapters including personal contacts and a possible online group meeting with chapter contacts to consider options.

Health and Wellness (Brown, Dawkins, Plummer, Taylor, Thompson, Tramposh)

1. The committee has prepared a list of web, book, video, and article resources to post to the AVS website. Thompson commented that the intention was to provide current content rather than historical or scholarly content. The need for a medical disclaimer was raised.
2. Board members made several suggestions including a forum for questions and responses to health issues, a wiki where members could post and update information, and the creation of videos by the AVS related to wellness issues. Concerns about liability continued to be expressed, and the committee will pursue the feasibility of various options.

Orchestral Excerpts Competition Report (Brown, By-nog, Chisholm, Dawkins, Rutledge)

1. By-nog gave the report on behalf of Chisholm. The competition ran from March 15 through June 15 with committee members serving as preliminary judges; the quality of the entrants

was very high. Five finalists were juried by four panelists: Cathy Basrak, C J Chang, Christian Colberg, and Ellen Rose.

2. The results of the competition were announced: Joseph de Pasquale Grand Prize: Blake Turner; Second Prize: Batmyagmar Erdenebat; Third Prize: Emily Basner.
3. By-nog shared lessons learned from the competition and reported on fundraising. The committee will explore the frequency of the event and may consider a similar event geared toward high school students.

Mission Statement

1. Klorman reported on current wording of proposed new mission statement from the Strategic Planning Report and indicated that any change will require a bylaws amendment. Additional changes were suggested by the board.
2. Rutledge called for a motion to recommend the following text as our new mission statement: "The American Viola Society is a nonprofit organization of viola enthusiasts, including students, performers, teachers, scholars, composers, makers, and friends, who seek to encourage excellence in performance, pedagogy, research, composition, and lutherie. United in our commitment to promote the viola and its related activities, the AVS fosters communication and friendship among violists of all skill levels, ages, nationalities, and backgrounds." Motion seconded by Herndon and approved unanimously. The statement will be shared with the membership for additional recommendations and comment before going out for a vote.

David Dalton Viola Research Competition Endowed Fund

1. Sayles reported on progress of the new Dalton Competition endowment and requirements to establish the fund.
2. Ngwenyama proposed a motion to authorize the opening of an account with Fidelity Brokerage Services LLC and its affiliate National Financial Services LLC for the establishment of the David Dalton Viola Research Competition Endowed Fund, with Michelle

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Sayles, AVS Treasurer, and Kathryn Steely, AVS President-Elect, serving as account administrators. Motion seconded by Rutledge and approved unanimously.

3. Sayles reported that she is preparing her Treasurer's report as well as a more detailed report of the 2011 Primrose Competition for release.

The need for an additional meeting was raised, and Ngwenyama and Steely will investigate schedules.

Meeting was adjourned at 9:28 p.m.

Meeting #3: **June 24, 2013, 8:00–9:00 p.m. CDT**

Officers present: Ngwenyama, Steely

Officers unable to attend: Brown, Sayles

Board members present: Bynog, Chisholm, Herndon, Klorman, Plummer, Roggen, Thomspson, Tramposh

Board members unable to attend: Cordle, Dane, Dawkins, Kimber, Rutledge, Taylor

Meeting was called to order at 8:09 p.m.

In the absence of the Secretary (Brown), Ngwenyama motioned to have David Bynog serve as acting Secretary for the June 24 meeting. Seconded by Steely and approved unanimously.

#### Nominations Discussion

1. Roggen gave a review of the nominations process in light of a recent bylaws amendment and the sizable number (twenty) of potential nominees for the four board positions:
  - a. Communication with potential nominees regarding which nominees were ultimately placed on the ballot was haphazard—need to refine the process;
  - b. Need to better educate members and potential nominees about the vetting process for nominations—not all those who volunteer to run may be placed on the ballot;
  - c. Asked potential nominees to write a few sentences about how they could serve the

organization; this worked well in selecting a final slate of nominees and may be continued;

- d. Need to create documentation to guide the committee through the process in the future, perhaps with a timeline.
2. Board members suggested ways to capitalize on the interest of members to serve the society, possibly expanding the committee structure. Steely noted that the National Flute Association has more than thirty committees.
3. Klorman suggested tasking the Development/Strategic Planning Committee with gathering input from current committees about ways that volunteers can assist their committees. He will contact the current committee chairs.
4. Current Nominations Committee will begin creating documentation for the committee to assist with the next election cycle.

#### Chapter Outreach

1. Ngwenyama suggests scheduling an online meeting with current chapter representatives to discuss the future of chapters; proposes that Rutledge moderate the meeting. Steely will investigate online meeting options.
2. Klorman suggests circulating an agenda to stimulate ideas; also suggests inviting viola leaders in other regions who are not yet involved with a chapter but might be potential chapter leaders.
3. Bynog suggests one-on-one follow-up contact after the group meeting to further seek input (particularly from those unable to attend the group meeting).

Meeting adjourned at 9:07 p.m.

#### **Supplemental July 5–7 motions (via e-mail)**

Steely motioned that David Bynog serve as acting Secretary for this extension of 2013 AVS annual meetings or until Karin is able to return to her duties as AVS Secretary. Seconded by Kimber and approved with fifteen votes in favor and three abstentions.

Steely motioned to officially appoint Nokuthula Ngwenyama as 2014 PIVC Director. Seconded by Klorman and approved with fourteen votes in favor and four abstentions.

Steely motioned to recommend the following changes in the bylaws to adjust the PIVC Director role and to reflect appropriate AVS workload assignments for the PIVC Director, *JAVS* Editor, and AVS Webmaster (additions in bold, deletions notated with a strikethrough). Seconded by Klorman and approved with thirteen votes in favor and five abstentions.

Article V, Section 1:

The Executive Board shall consist of 12 members-at-large, the four elected officers specified in Article IV, the Past President, ~~and~~ the current *JAVS* Editor, ~~and~~ the current AVS Webmaster, **and the current PIVC Director** as Board appointees (Article V, sections 5 and 6 below).

Members-at-large shall be elected by a majority vote cast and tabulated as set forth in Article IV, Section 3. Members-at-large may succeed themselves for no more than a second **consecutive** term. No person shall hold more than one national elective office in the Society concurrently.

Article V, Section 7:

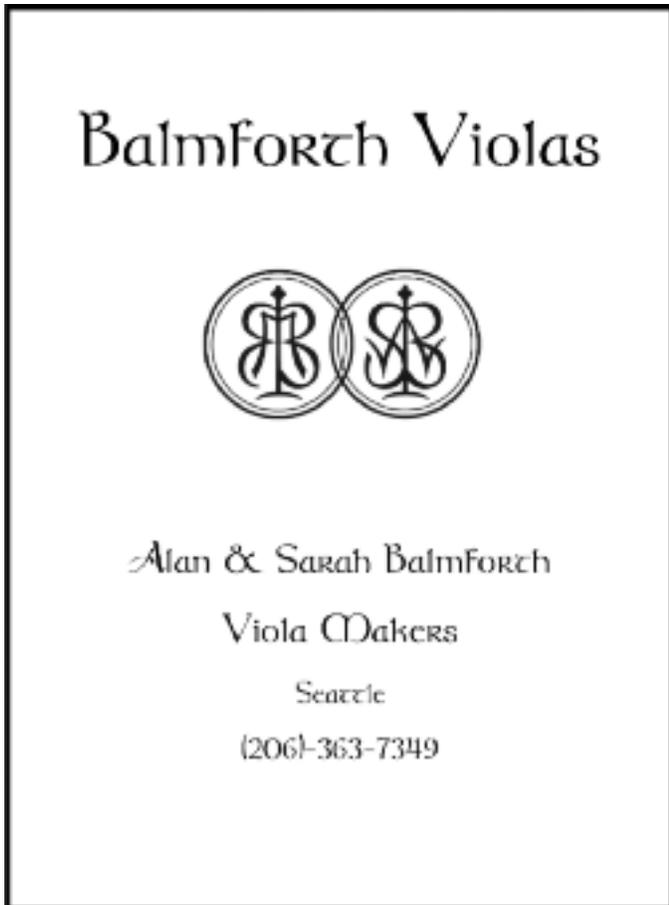
Primrose International Viola Competition Director. The Director of the Primrose International Viola Competition shall be appointed by the Executive Board for each specific competition and may be eligible for reappointment. **The appointee shall also serve as a voting member of the Executive Board throughout his/her tenure as PIVC Director. The PIVC Director shall receive such compensation as the Board may determine.**

Article V, Section 8:

**After July 1st, 2015, the Board appointed positions of *JAVS* Editor, AVS Webmaster, and PIVC Director cannot be held concurrently with an officer position on the AVS Executive Board.**

Article V, Section ~~8~~ **9** [old section 8 now section 9]

Respectfully submitted,  
David M. Bynog, acting AVS Secretary



## American Viola Society

### 3 Year Operating Profit and Loss

	FY2012	FY2011	FY2010	3 YR Total
<b>INCOME</b>				
Advertising	\$7,288	\$6,300	\$7,693	\$21,281
Checking	\$17	\$27	\$43	\$87
General Donations*	\$6,095	\$4,451	\$4,130	\$14,676
Gardner Competition	\$0	\$2,550	\$0	\$2,550
Member Dues	\$23,184	\$24,087	\$26,047	\$73,318
Merchandise Sales	\$1,816	\$282	\$468	\$2,565
<b>TOTAL INCOME</b>	<b>\$38,949</b>	<b>\$37,696</b>	<b>\$38,380</b>	<b>\$2,565</b>
<b>EXPENSE</b>				
Administrative	\$9,167	\$13,960	\$14,436	\$37,562
Trade Show	\$386	\$433	\$135	\$954
Awards	\$18	\$0	\$567	\$586
Bank	\$620	\$661	\$1,077	\$2,358
Dalton Competition	\$400	\$0	\$0	\$400
Gardner Competition	\$140	\$1,440	\$3,521	\$5,101
JAVS	\$15,575	\$15,340	\$22,337	\$53,252
Dues Expense	\$2,499	\$1,405	\$0	\$3,904
Viola Congress	\$0	\$1,500	\$0	\$1,500
Taxes	-\$1,250	\$4,970	\$1,775	\$5,495
Website	\$1,588	\$1,042	\$3,222	\$5,852
Insurance	\$1,196	\$0	\$0	\$1,196
Viola Bank	\$0	\$570	\$194	\$764
<b>TOTAL EXPENSE</b>	<b>\$30,339</b>	<b>\$41,322</b>	<b>\$47,264</b>	<b>\$118,925</b>
<b>NET INCOME</b>	<b>\$8,610</b>	<b>-\$3,625</b>	<b>-\$8,884</b>	<b>-\$3,899</b>
Primrose Net Profit/Loss		-\$9,693		
FY2012 Commitments	-\$6,950			
<b>TOTAL NET INCOME</b>	<b>\$1,660</b>	<b>-\$13,318</b>	<b>-\$8,884</b>	<b>-\$20,542</b>

\*AVS Endowment, Dalton and Primrose excluded from Operating Donations. See below for full donation summary.

Donation Summary	FY2012	FY2011	FY2010	3 YR Total
General	\$6,095	\$4,001	\$4,130	\$14,226
AVS Endowment	\$980	\$1,491	\$1,485	\$3,956
Primrose	\$1,200	\$10,660	\$22,798	\$34,658
Dalton	\$5,700	\$254	\$495	\$6,449
Gardner	\$0	\$450	\$0	\$450
<b>Total Donation</b>	<b>\$13,975</b>	<b>\$16,856</b>	<b>\$28,908</b>	<b>\$59,739</b>

#### Operating Cash and Investments as of 9/27/2013

Adjusted Cash Balance*	\$10,394
AVS Endowment	\$23,348
Dalton Endowment	\$9,089
Primrose Fund	\$34,632
<b>Total</b>	<b>\$77,463</b>

\*Adjusted Cash Balance equals total cash as of 9/27/2013 less known cash commitments.



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# MY SPEED DATE WITH MOZART'S VIOLA

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*Anne Black, holding Mozart's viola (photo courtesy of Frank Cunningham, sound engineer, WGBH)*

## **by Anne Black**

“Something has come up that I hope you can help me with.” Written late last March, these understated words from my esteemed colleague Daniel Stepner led to an incredible adventure that I never in my wildest dreams would have imagined: performing Mozart’s music using his very own viola, with Dan playing Mozart’s violin. As the magnitude of this opportunity sank in, I had a more practical realization—we would only be able to play on the instruments three hours or so before performing a private

concert at the Somerset Club in Boston in June; we would also have another two or three hours before a concert the very next night at WGBH’s Fraser Performance Studio, which was to be recorded live for later radio and video broadcast. In short, we would rehearse on our own period instruments, with anticipation building toward the day we would finally hold Mozart’s instruments.

Dan chose a program that would showcase Mozart’s instruments; chamber music that Mozart composed and played and music that inspired his compositions including two duos for violin and viola and two string trios, for which we were joined by cellist Guy Fishman. The trios included a newly composed Prelude and an arrangement of a Bach Fugue attributed to Mozart and four movements of the mammoth Divertimento in E-flat Major, K. 563. Mozart wrote his two duos for violin and viola as a favor to Michael Haydn to fill out a set of duos Haydn was unable to finish. After a movement of Michael Haydn’s own Duo III in F Major, Mozart’s Duo in G Major, K. 423 formed the centerpiece of the program, the ultimate vehicle by which to experience the instruments in equal balance. As Dan so aptly said, “These duos are distillations of the art of chamber music as much as the quartets by Haydn.”

At long last, my Speed Date with Mozart’s viola! Matthias Schulz and Gabriele Ramsauer, from the Mozarteum Foundation, arrived with the violin and viola, opened the cases, uncovered the instruments, and then discretely moved to the back of the room to allow us time to play. (For security reasons, they were always in the room with the instruments, packing them back into the cases and taking them away for safekeeping during our break time before each concert.) While very different in feel than my own modern-reproduction period viola, Mozart’s viola

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immediately gave me a sweet, warm sound. I was immensely relieved that my John Dodd classical bow matched the viola so well. Before rehearsing our program, I took fifteen or twenty minutes to warm up alone and acclimate to the narrower neck, shorter string length, and the response of the various strings. Unlike Mozart's violin, which is in original condition, the viola has been substantially altered since Mozart's time. It was made by an unknown Italian maker at the beginning of the eighteenth century. Mozart's widow, Constanze, kept the viola until about 1810. Sometime afterward, the body length was reduced by about 13 mm and was fitted with a different scroll and modern-style neck, presumably to suit its new player/owner. With its current modern bridge, Mozart's viola is now a modern, small viola with a thick gut A string and metal wound lower strings. The modern chinrest had been removed and stored in a pocket of the case. I didn't feel that the instrument was optimally adjusted for its current combination of strings and modern fittings, since the response was a bit uneven on the upper two strings, but the warm quality of the sound still drew me in, especially in the lower register, and I knew my bow was a great match. This helped me relax and trust the instrument to share its voice with me over the next two evenings. I was not disappointed!

The historic, elegant, and intimate room at the Somerset Club was a perfect setting for the occasion of our first performance, with the audience seated around us in a semi-circle. The beautiful Fraser Studio at WGBH was equally intimate for the next evening's performance and live recording. During these two performances for rapt audiences in appropriately sized chamber music settings, I can truly say I have never quite had such an intensely wonderful experience—here I was, playing on the viola Mozart himself loved to play at quartet parties with friends and colleagues, such as Haydn, Dittersdorf, and Vanhal! The excitement of the audience was palpable both nights. In the end, the details of the viola's alterations since Mozart's time didn't matter—it is clear that Mozart loved a rich viola sound and wrote music reflecting that.

I am overwhelmed by my good fortune in having two evenings with Mozart's viola. It quickly became a great friend and a wonderful companion to the violin even after the changes it had undergone, and I was very sad to say goodbye as it was packed up at the end of the last evening. What a journey!

I am very grateful to Daniel Steiner of the Aston Magna Festival, Matthias Schulz and Gabriele Ramsauer from the Mozarteum Foundation, Benjamin K. Roe at WGBH, Kathleen Fay at the Boston Early Music Festival, and the wonderful folks at the Somerset Club in Boston for their part in making this amazing experience possible.

*A multi-faceted artist fluent in many media, Anne Black has built a richly varied and productive career in the performing and visual arts. As a classical musician, she performs on the viola, violin, Baroque viola and violin, and viola d'amore, and performs with the Boston Symphony, the Boston Pops, and the Handel and Haydn Society, among other ensembles. As a visual artist, she specializes in photography, painting, and mixed media, working out of her studio in the Arlington Center for the Arts in Arlington, Massachusetts. Black studied viola at Boston University with Walter Trampler; her violin teachers have included Broadus Erle and Syoko Aki at Yale University and Stanley Plummer at UCLA.*

*Links:*

*WGBH Music: Mozart on Mozart's Own Instruments*  
<http://www.youtube.com/watch?v=dhuVbhYpMys>

*PRX: Mozart Comes to America*

<http://www.prx.org/pieces/98691-mozart-comes-to-america#description>

# TWENTY-FOUR VIOLA CAPRICES:

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## SELECTED VIRTUOSO SOLO WORKS BY COMPOSER-PERFORMERS

by Pamela Ryan

There is a growing interest among professional and student violists to perform viola caprices because of the quality and visceral excitement of the music, and, in turn, there is a scholarly interest in the neglected histories of composers for the viola and their works. Caprices (and similar pieces described below) are often short in duration. For instance, those cited in this article range from approximately one and a half minutes to just over five and a half minutes.

Caprices are also often “catchy” from a performance perspective and accessible to the general public, and yet with their inherent difficulty they can be attractive to the professional. For these reasons—as well as the performer’s own musical pleasure and edification—violists should play caprices on a regular basis in public as do violinists, guitarists, and pianists. To include viola caprices in recitals, competitions, auditions, and audio and video recordings is an effective way to increase appreciation and awareness of the viola, violists, and viola history.

Significant contemporary interest in performing viola caprices can be observed in viola congresses from the 1980s and early 1990s. Luigi Bianchi performed Caprices 1, 2, and 3 by Alessandro Rolla at the 1983 viola congress in Houston; Kazuhide Isomura performed Capriccio in C Minor by Henry Vieuxtemps and Caprice No. 4 in F-sharp Minor by Lillian Fuchs at the 1987 viola congress in Ann Arbor; Emanuel Vardi performed Étude No. 2 by Kreutzer/Vardi at the 1991 viola congress in Ithaca; and Pamela Goldsmith played *Four Capricci* by Grażyna Bacewicz at the 1993 viola congress in Evanston. In addition, there are a number of recordings that include viola caprices played by Roberto Díaz, Nobuko Imai, Garth Knox, Sibylle Langmaack, Jeanne Mallow, Eric Shumsky, Jennifer Stumm, and others.

For those interested in caprices, a scholarly treasure is Ulrich Drüner’s *The Study of the Viola: A Collection of 100 Original Études from the 19th Century, Vol. III, Thirty Concert Études*. This final volume of a three-volume compendium was published in 1982 and is unfortunately now out of print. Ulrich Drüner has been a tireless devotee to viola literature, and his collection is housed at the Primrose International Viola Archive (PIVA) at Brigham Young University in Provo, Utah.

The word “caprice” (or “capriccio” in Italian) in Western musical tradition denotes a piece freely composed that is often designed to display virtuosity combined with a capricious (changeable or whimsical) character. The word “capriccio” has a particularly broad usage and interesting history dating to the Renaissance, being associated with hedgehogs and cures for animal bites. “Caprice” and “capriccio” are not strictly associated with unaccompanied works; however, composers have often used them as titles of unaccompanied pieces. In this article I have freely lumped together under the word “caprice” any short (less than five minutes with one exception being the von Blumenthal), virtuosic unaccompanied work that has some or all of the qualities of excitement, suspense, grace, virtuosity, eloquence, or humor. Besides “Caprice” and “Capriccio,” titles include “Étude,” “Moto perpetuo,” and also poetic or descriptive titles. Having read through hundreds of études and caprices and similar short pieces, I have compiled twenty-four remarkable solo “caprices” that appeal to me as a performer and teacher. This is a personal and subjective list; a list intended to add to the enthusiasm for the genre already generated by my performing and scholarly viola colleagues around the world.

All of the works in this article were composed either by violist-composers, composer-violists, violinist-composers, or composer-violinists. There are twenty-

three original works for viola and one transcription from the violin (Bacewicz—see note in chart below). In two cases I have selected a movement from a multi-movement work (Cooley and Legley; each is a perpetual motion movement).

These works display a remarkable array of styles, representing the traditions of the eighteenth-century Lombardic school, the nineteenth-century Franco-

Belgian school, the nineteenth-century German-Austrian and Eastern European schools, and the twentieth-century post-Romantic trend. Modern compositional practices such as the use of asymmetrical rhythms and structures; mixed meters; non-traditional harmony and unusual or dissonant intervals; “extended” instrumental techniques; and atonal, jazz, and idiosyncratic harmonic languages are also represented.

**A Sampling of Violist and Violinist Composers Listed Chronologically from the Mid-Eighteenth Century to the Early Twenty-First Century and Their Twenty-Four Selected Solo Viola Caprices**  
(note: see “Publication Information on the Twenty-Four Caprices” below in Bibliography)

Composer's Country	Composer's Name	Composer's Dates	Short Biography of the Composer with Title(s) and Timing(s) of Selected Caprice(s)
Italy	<b>Alessandro Rolla</b>	b. 1757 d. 1841	Was a violinist, violist, and composer. Was a teacher of Paganini. Conductor of La Scala Opera and conservatory instructor in Milan. “Because of his elegant and virtuosic style of playing, he was considered to be Europe’s finest violist. The quantity and quality of his compositions for viola . . . make him a key figure in the history of viola music” (Drüner, p. 7). <b><i>Caprice No. 2 in E-flat (c. 4’ 20”)</i></b>
Austria	<b>Joseph von Blumenthal</b>	b. 1782 d. 1850	Was a Viennese violinist and composer, orchestra performer, choirmaster. Student of Abbé Vogler ( <i>Italian training; taught Carl Maria von Weber</i> ). <b><i>Grand Caprice in F Major, op. 79 (c. 5’ 45”)</i></b>
Belgium	<b>Henry Vieuxtemps</b>	b. 1820 d. 1881	Was a violinist, violist, and composer. Great representative of the Franco-Belgian school/style, in turn associated with the town of Liège in the French speaking part of Belgium ( <i>called Liège until 1946—note different accent</i> ), with a musical tradition requiring violinists to play viola in string quartets (Mueller, p. 13). Composed some five works for viola. Liked to play the viola (Kerr, p.11). Student of Charles de Bériot (starting in 1827). Composition studies with Antoine Reicha. In Leipzig, Schumann compared his playing to Paganini (Kerr, p.13). From 1846 to 1851 served as court musician in St. Petersburg, influencing violin style in Russia. Taught Ysaÿe at Brussels Conservatory. <b><i>Capriccio (c. 3’ 15”)</i></b>
Spain	<b>Tomás Lestán</b>	b. 1827 d. 1908	Was a violinist and violist in Madrid; played in Teatro del Principe and Teatro Real. Composed <i>Método completo de viola. Étude in C Minor, op. 2, no. 1 (c. 3’ 05”)</i>
Germany	<b>Friedrich Hermann</b>	b. 1828 d. 1907	Was a violinist, violist, and composer. From 1846 was a member of Leipzig’s Gewandhaus Orchestra ( <i>The “Gewandhaus” name originates from the first concert given in the “Textiles Hall,” in 1781. Note that the orchestra was founded by the middle class—not royalty—and was conducted by Felix Mendelssohn from 1835–47</i> ). From 1847 was Professor of Violin and Viola at the Leipzig Conservatory ( <i>established by Mendelssohn in 1843</i> ). “Richard Strauss did not become widely known until 1889, yet Friedrich Hermann wrote typically ‘Straussian’ phrases as early as 1881, at the conclusion of his Op. 22, No. 10” (Drüner, p. 5).

			<p><i>Étude in G Major, op. 22, no. 10 (c. 4' 35")</i>  <i>Étude in C Major, op. 22, no. 12 (c. 2' 55")</i></p>
Germany	<b>Justus Weinreich</b>	b. 1858 d. 1927	<p>Was a violist and composer. From 1890 to 1923 was solo violist of Badische Staatskapelle, Karlsruhe (<i>Baden State Symphony Orchestra; origins in 1662</i>).  <i>Étude in A Minor, No. 2 (c. 2' 10")</i></p>
Austria	<b>Hugo von Steiner</b>	b. 1862 d. 1942	<p>Was a violist and composer. Studied with violinist Grun and composer Robert Fuchs (<i>teacher of Mahler</i>). From 1883 was solo violist of the Vienna Court Opera; violist for the Rosé Quartet (<i>which gave Brahms and Schoenberg premieres</i>) until 1901; from 1907 Professor of Viola and Viola d'amore at the Vienna Conservatory.  <i>Caprice in F-sharp Minor, op. 47, no. 12 (c. 3' 50")</i></p>
Germany	<b>Clemens Meyer</b>	b. 1868 d. 1958	<p>Was a violist and composer. Student of Hermann Ritter (<i>promoter of the large viola alta approved by Wagner</i>), solo violist of orchestras in Bremen and Schwerin, and Music Librarian of the Landesbibliothek (<i>National Library</i>), Schwerin.  <i>Étude in E Minor, No. 13 (c. 3' 05")</i></p>
Germany	<b>Johannes Palaschko</b>	b. 1877 d. 1932	<p>Was a violist and composer. Was made Director of the Böttcher Conservatory in Berlin in 1913. His études have been published since c. 1907 in German, Russian, American (including editions by Mark Pfannschmidt), French, and Italian editions: Ops. 36, 44, 49, 55, 66, 77, 87, and 96.  <i>Capriccio, op. 44, no. 10 (4' 45")</i></p>
France	<b>Maurice Vieux</b>	b. 1884 d. 1951	<p>Was a violist and composer. Viola soloist of the National Opera Theater, taught at the Paris Conservatory, succeeded Théophile Laforge, who was the first viola professor there. Bruch's <i>Romance</i> was dedicated to Vieux, and the Maurice Vieux International Viola Competition was founded in 1983 in his honor.  <i>Septièmes [Sevenths] (c. 1' 50")</i></p>
United States	<b>Carlton Cooley</b>	b. 1898 d. 1981	<p>Was an American violist, recording artist, composer, Principal Violist of the Cleveland and Philadelphia Orchestras, Principal Violist of NBC Orchestra under Arturo Toscanini, violist of the Cleveland and NBC string quartets.  <i>Rondino Spiccato (c. 1' 45")</i></p>
United States	<b>Lillian Fuchs</b>	b. 1902 d. 1995	<p>Was an American violist and composer. Student of Franz Kneisel (<i>concertmaster of Boston Symphony Orchestra, who had studied with Joseph Hellmsberger Jr., conductor of the Vienna Philharmonic</i>). Taught at Manhattan and Juilliard Schools. Recording artist; first violist to record the Bach Cello Suites.  <i>Caprice in C Minor, No. 10 (c. 2' 10")</i>  <i>Caprice in B Minor, No. 12 (c. 2' 15")</i></p>
Poland	<b>Grażyna Bacewicz</b>	b. 1909 d. 1969	<p>Was a composer and violinist. She was only the second Polish woman composer to achieve international recognition. Was concertmaster of the Polish Radio Orchestra; studied with Carl Flesch. Although this caprice is transcribed, I have included it in this set of original viola caprices because the viola version is idiomatic and, so far, seems to be more well-known than the violin version. Many violinists play her "Polish Caprice" for solo violin, but it is not one of the four caprices in this set (see Bibliography).  <i>Capriccio No. 2 (transcribed) (c. 2' 50")</i></p>

Belgium	<b>Victor (Vic) Legley</b>	b. 1915 d. 1994	Was a Belgian composer and violist, winner of the Belgian Prix de Rome; as violist played in the Brussels Opera Orchestra and Déclin Quartet. In a note on the piece, <i>Moto Perpetuo</i> , the composer writes, “This piece is not one! All of it, pacing, nuances, or phrasing, are options of the one who dares to play it.” (Translated from French by the author.) <b><i>Moto Perpetuo (c. 1’ 35”)</i></b>
Israel and United States	<b>Atar Arad</b>	b. 1945	Violist, recording artist, and composer. Viola soloist at major festivals and venues, former member of Cleveland Quartet, faculty of Indiana University, formerly faculty at Eastman and Rice University. <i>Eight Caprices for Viola Solo</i> : Each caprice is named after a composer of major viola works: “Rebecca, William, Béla, George, Krzysztof, Johannes, Franz, Paul”; written in a style reminiscent of the composer of the title. <b><i>Caprice Eight (Paul) (c. 4’ 50”)</i></b>
United States	<b>Michael Kimber</b>	b. 1945	Violist and composer, formerly viola faculty at University of Kansas and University of Southern Mississippi. Kimber writes in the introduction, “These <i>Twelve Caprices</i> . . . are musical miniatures in a style rarely encountered in the repertoire for solo viola. Why compose viola caprices in a nineteenth-century bravura style at the end of the twentieth century? Better late than never!” <b><i>Caprice in G (No. 1) (c. 1’ 45”)</i></b>
United Kingdom	<b>Garth Knox</b>	b. 1956	Violist, recording artist, and composer. Former violist of the Arditti Quartet and the Ensemble InterContemporain. “These . . . concert studies . . . give players the chance to learn and explore contemporary viola techniques” (introduction to <i>Viola Spaces</i> ). www.garthknox.org; Youtube channel: evolvingstring <b><i>Viola Spaces, No. 4: Nine Fingers (Pizzicato) (c. 3’ 45”)</i></b>
Argentina	<b>Sergio Parotti</b>	b. 1956	Composer and violist. Performs with the Lanús Chamber Orchestra. Has also written eight viola concerti. www.sergio-parotti.com; YouTube channel: Sergio Parotti; Periferiamusic.com <b><i>Capriccio No. 9 (3’ 35”)</i></b>
United States	<b>David Denniston</b>	b. 1957	Composer and violinist. DMA degree from Cincinnati-College Conservatory. Based in Santa Barbara, CA. In a note on the piece, the composer writes, “ <i>One Thought Fills Immensity</i> is a description of a small struggle between thought and silence . . . the title is from William Blake.” <b><i>One Thought Fills Immensity (4’ 50”)</i></b>
Germany	<b>Felix Treiber</b>	b. 1960	Composer and violinist. Former assistant concertmaster of the Baden State Orchestra (Karlsruhe). Artistic director of Ensemble Sorpresa. www.felixtreiber.de/ <b><i>Caprice No. 1 (3’ 35”)</i></b> <b><i>Caprice No. 4 (1’ 30”)</i></b>
United States	<b>Katrina Wreede</b>	b. 1960	Composer, violist, educator. Former violist of the Turtle Island Quartet. In an e-mail about the cadenza in <i>Bop Caprice Two</i> , she wrote, “Cadenza means whatever sounds you want to make. I recall starting out with a descending flourish . . . gradually building it back up to full force.” www.katrinawreede.com/ <b><i>Bop Caprice Two (c. 4’ 40”)</i></b>

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# JOSEPH KÜFFNER:

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## HIS TRIOS FOR FLUTE, VIOLA, AND GUITAR AND THE VIOLA CONCERTO—PERSPECTIVES FROM A VIOLIST AND A GUITARIST

**From the Perspective of a Violist<sup>1</sup>**  
by Myron Rosenblum

### Background

Some years ago, I was the violist in an active trio for flute, viola, and guitar. We had a few seasons of performances, playing different venues in the New York City area, including small banks on Long Island, New York, at Christmas time. In addition to playing standard Christmas carols and tunes, we played some original trios for this combination. Two such trios were by Leonhard von Call (1767–1815) and the Bohemian composer Wenzel Matiegka (1773–1830)—sometimes referred to as “the Beethoven of the Guitar”—impressive for successfully combining the sounds of these instruments in classical forms with intriguing viola parts. Schubert later added a cello part to Matiegka’s Notturmo, op. 21, which for many years was believed to have been written by Schubert.

These performances led to an exploration of other chamber works for flute, viola, and guitar, and much to my great pleasure and surprise, I discovered that this instrumentation was a common and popular medium in the late-Classical and early-Romantic periods. Among the composers who wrote for it, in addition to Matiegka and Call, were Ferdinando Carulli (1770–1841), Anton Diabelli (1781–1858), Kaspar Kummer (1795–1870), Francesco Molino (1775–1847), and Joseph Küffner (1776–1856).

While Call wrote a great number of trios for flute, viola, and guitar (including quite a few serenades and nocturnos), Joseph Küffner was the most prolific composer that we know of who wrote for this com-

bination. Little information is available on the life of Küffner. He was born and died in Würzburg, Germany, and was a violinist in the court orchestra there. He also served as director of military music for a while and functioned as a chamber musician as well. As a composer he was productive, having written seven symphonies, overtures, military music, and much chamber music including quartets (strings and mixed instruments); quintets; trios; duos; music for winds; guitar solos; and especially trios for flute, viola, and guitar. The majority of these trios are serenades; some are potpourris, based on themes of popular operas of the day. One nocturno, Op. 3, contains six dances for flute, viola, and guitar, while Op. 12 consists of ten pieces for the same combination. There are also two quartets for two flutes, viola, and guitar (*Potpourri* and *Promenade sur le Rhin ou Divertissement*); three trios for clarinet, viola, and guitar; seven trios for violin, viola, and guitar; a *Divertissement* for piano with horn or viola or cello; and a *Serenata* for guitar and viola (or clarinet). There are two works for viola and orchestra—a *Concerto*, op. 139 (1823), and a *Potpourri*, op. 57 (1816).

That Küffner’s music was published by reputable publishers (André and Schott, primarily) says something about the popularity of his music. Each of these published works was dedicated to a friend or musician-colleague or to a nobleperson.

One can assume that violinist Küffner played the viola in many of these works. Though the writing for viola in these trios is fairly uncomplicated and not too challenging, there are passages in some of these works that are demanding. A look at his *Viola Concerto* in A Major, later in this article, will show Küffner’s more virtuosic writing for the instrument.

I will focus on a handful of Kűffner's works for flute, viola, and guitar to illustrate how he used the viola. Many of the trios are in three or four movements, and the minuet-trio form is often included. He had a particular liking for variation form, and this is where he really lets the viola shine in several variations in these movements. As with other composers of the early-Romantic period, he shows interest in nationalistic elements of music of other countries. For example, in the Op. 4 Serenade, he indicates "Russe" and "Hongrese." Kűffner often includes a polonaise, and in two works he looks back to earlier times with an "Allemande" indication. The Op. 36 Serenade ends with a "Rondo alla cosacco." Kűffner's

first published work is the Serenade in C Major for flute, viola, and guitar. Its three movements are: *Allegro, Minuetto, Andante* (Tema with eight variations). It is typical of his many serenatas to follow in terms of structure and use of the variation form.

### Serenade, Op. 2

The Serenade in G Major, op. 2, has three movements: *Romanza, Andante, Allegro-Minuetto-Andante* (Tema with eight variations). Variations 1 (ex. 1), 3 (ex. 2; a mixture of parallel sixths and thirds), 5 (ex. 3), and 8 give the viola much to do.

Example 1. Joseph Kűffner, *Serenade for Flute, Viola, and Guitar, op. 2, Variation 1 (viola part)*.



Example 2. Joseph Kűffner, *Serenade for Flute, Viola, and Guitar, op. 2, Variation 3 (viola part)*.



Example 3. Joseph Kűffner, *Serenade for Flute, Viola, and Guitar, op. 2, Variation 5 (viola part)*.



In the first movement of this Op. 2 Serenade, Küffner gives an alternate viola part (ex. 4). Perhaps he had a student or an amateur player who could not deal with the higher register of some passages on the A string.

### Serenade, Op. 5

The Serenade in D Major, op. 5, has four movements: *Allegro*, *Romanza*, *Minuetto* (with 2 Trios),

*Andantino* (Tema with ten variations). In the last movement the folk-like, simple theme leads to the viola solo in Variation 1 (ex. 5), which the composer marks *cantabile con espre*. Variation 4 (ex. 6) is again for the viola and is triplet-figured throughout, while Variation 8 (ex. 7) is a rapid thirty-second-note one for viola.

Example 4. Joseph Küffner, *Serenade for Flute, Viola, and Guitar*, op. 2, movt. I (viola part).

The image shows two systems of musical notation for viola and guitar. The first system is marked 'a Tempo' and features a complex triplet figure in the viola part. The second system is marked 'p' and shows a more melodic line in the viola part.

Example 5. Joseph Küffner, *Serenade for Flute, Viola, and Guitar*, op. 5, Variation 1 (viola part).

The image shows three systems of musical notation for viola. The first system is marked 'più lento Solo' and 'cantabile con espre'. The second and third systems show a melodic line in the viola part.

Example 6. Joseph Küffner, *Serenade for Flute, Viola, and Guitar*, op. 5, Variation 4 (viola part).

The image shows two systems of musical notation for viola. The first system is marked 'Solo' and features a triplet-figured line in the viola part.

Example 7. Joseph Küffner, *Serenade for Flute, Viola, and Guitar*, op. 5, Variation 8 (viola part).



### Serenade, Op. 60

With the Serenade in G Major, op. 60, Küffner shows more maturity in his compositional techniques and writing for viola. This work is “dediée à son ami DULON Aveugle Professeur de Flûte.” (“Aveugle” refers to Dulon having been blind.) The outer movements of the three here—*Allegro moderato*, *Andante*, *Andante con Var.*—are more demanding for the viola. The viola is prominent in Variations 1 (ex. 8) and 6.

The last Variation (8) leads directly into a final, short Rondo, with the viola and flute exchanging the melody (ex. 9).

A cursory look at two additional works by Joseph Küffner with viola will put him in a somewhat more compelling light as a composer for the viola.

### The Serenade for Viola and Guitar, Op. 68

Küffner’s Serenade for Viola and Guitar and his Concerto in A Major for Viola and Orchestra offer a somewhat more intriguing look into his writing for the viola; here more virtuosic and challenging. The Serenade is in one movement: a Theme with seven variations. A simple theme (ex. 10) leads to variations of melodic embellishment and rhythmic variety (exs. 11–16).

Variation 3 (ex. 13) is an embellished one with thirty-second notes and some octaves at the very end, while Variation 4 is slower and leads back to the original tempo in Variation 5 (ex. 14), an appealing variation with rhythmic variety.

Variation 6 (ex. 15) is “Minore poco Adagio” and includes a short viola cadenza toward the end. The final Variation (7) returns to the major mode, is

Example 8. Joseph Küffner, *Serenade for Flute, Viola, and Guitar*, op. 60, Variation 1 (viola part).



Example 9. Joseph Küffner, *Serenade for Flute, Viola, and Guitar*, op. 60, Variation 8 (viola part).

The musical score for Example 9, Variation 8 (viola part) is written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked "Allegro Moderato". The piece begins with a "Solo" instruction and a dynamic of *p dol.* (piano, dolce). The first staff contains a melodic line with slurs and accents. The second staff features a rhythmic accompaniment with chords and a *dol.* marking. The third staff continues the melodic line with first and second endings, marked with *f* and *dol.* dynamics. The fourth staff shows a melodic line with a *pp* (pianissimo) dynamic. The fifth staff features a melodic line with a *f* dynamic. The piece concludes with a "Fine" marking.

Example 10. Joseph Küffner, *Serenade for Viola and Guitar*, op. 68, Theme (viola part).

The musical score for Example 10, Theme (viola part) is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked "Andante con Variaz.". The score consists of three staves of music. The first staff features a melodic line with slurs and accents, marked with a *f* dynamic. The second staff continues the melodic line with slurs and accents. The third staff features a melodic line with slurs and accents, marked with a *f* dynamic.

Example 11. Joseph Küffner, *Serenade for Viola and Guitar*, op. 68, Variation 1 (viola part).

The musical score for Example 11, Variation 1 (viola part) is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The score consists of two staves of music. The first staff features a melodic line with slurs and accents, marked with a *dol.* dynamic. The second staff continues the melodic line with slurs and accents, marked with a *f* dynamic.

Example 12. Joseph Küffner, *Serenade for Viola and Guitar*, op. 68, Variation 2 (viola part).

Example 13. Joseph Küffner, *Serenade for Viola and Guitar*, op. 68, Variation 3 (viola part).

Example 14. Joseph Küffner, *Serenade for Viola and Guitar*, op. 68, Variation 5 (viola part).

Example 15. Joseph Küffner, *Serenade for Viola and Guitar*, op. 68, Variation 6 (viola part).

Example 16. Joseph Küffner, *Serenade for Viola and Guitar*, op. 68, Variation 7 (viola part).

faster, and gives the viola much to do with a constant triplet-note configuration with some of the composer's fingering thrown in (ex. 16).

### Concerto in A Major for Viola and Orchestra, Op. 139 (1823)

The Concerto for Viola and Orchestra in A Major, published by Schott as Opus 139, appears in sources from the year 1823. Written for an orchestra of one

flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings, it is dedicated to a "Monseigneur Ulbrecht," a prince of some apparent importance. In three movements: *Allegro*, *Adagio*, *Polonaise*, this work shows a vastly improved musical style and more virtuosic writing for the viola. After an orchestral introduction (ex. 17), the viola enters with the same principal thematic material, only embellished (ex. 18).

Example 17. Joseph Küffner, *Concerto for Viola and Orchestra*, op. 139, movt. I, opening theme (viola part).

Example 18. Joseph Küffner, *Concerto for Viola and Orchestra*, op. 139, movt. I, solo viola entrance (viola part).

Example 19. Joseph Küffner, *Concerto for Viola and Orchestra*, op. 139, movt. I (viola part).



Example 20. Joseph Küffner, *Concerto for Viola and Orchestra*, op. 139, movt. I (viola part).



There is much use of the treble clef and with a higher tessitura including an octave passage ending on a high e” (ex. 19) and a later passage ending on a higher a” (ex. 20).

The second movement—Adagio, in D major—is an attractive one with the solo viola playing predominantly on the A string with some reasonably high notes (ex. 21). A “Minore” section in D minor is more active and makes greater use of the lower register (ex. 22).

The third movement, the “Polonoise,” begins with the viola stating the main theme with the standard polonaise rhythm (ex. 23). After the tutti entrance, the viola solo enters with a more rhythmic dotted figure (ex. 24) and double stops (many parallel thirds). This extended, active section goes to a more lyrical “Minore” section and then back to the Majore key and the main polonaise theme. Just before the end of the piece, the viola soloist is given a measure of parallel octaves, ending on a high e” (ex. 25). The viola has a final statement of the main theme just before the piece ends (ex. 26).

Example 21. Joseph Küffner, *Concerto for Viola and Orchestra*, op. 139, movt. II (viola part).



Example 22. Joseph Küffner, *Concerto for Viola and Orchestra*, op. 139, movt. II (viola part).



Example 23. Joseph Küffner, *Concerto for Viola and Orchestra*, op. 139, movt. III (viola part).

Musical score for Example 23, labeled "POLONOISE". It features two staves in G major and 3/4 time. The tempo is "Moderato". The score includes fingerings (e.g., 2, 1, 2, 4, 2, 3, 2, 3) and a "Solo" marking. The music consists of eighth and sixteenth notes with various articulations.

Example 24. Joseph Küffner, *Concerto for Viola and Orchestra*, op. 139, movt. III (viola part).

Musical score for Example 24, consisting of three staves in G major and 3/4 time. The first staff begins with a forte (*f*) dynamic. The score includes various articulations, slurs, and fingerings. The music is characterized by flowing eighth and sixteenth notes.

Example 25. Joseph Küffner, *Concerto for Viola and Orchestra*, op. 139, movt. III (viola part).

Musical score for Example 25, consisting of two staves in G major and 3/4 time. The score includes slurs, fingerings, and a fortissimo (*ff*) dynamic marking at the end. The music features a mix of eighth and sixteenth notes.

Example 26. Joseph Küffner, *Concerto for Viola and Orchestra*, op. 139, movt. III (viola part).

Musical score for Example 26, consisting of one staff in G major and 3/4 time. The score includes slurs, fingerings, and a fortissimo (*ff*) dynamic marking. The music features a mix of eighth and sixteenth notes.

### Some Conclusions

Having played through a good number of these Küffner trios, I have been able to glean some characteristics of his musical style and writing for the viola. His melodies are well-formed and pleasant, but not usually memorable. Some of his themes are folk-like,

as evidenced by the Serenade, op. 21, for clarinet, viola, and guitar, where Variation 7 is reminiscent of the French folk tune *Ah, vous dirais-je, Maman*. His harmonic language is quite standard for the period, with occasional refreshing chord changes. Küffner uses forms typical of the period, such as sonata form, minuet-trio, rondo, with an emphasis on variation

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form and also frequent use of the polonaise. The theme-and-variation movements give all the instruments more prominent exposure with more triplet figures and rapid-note passagework.

The nocturno and potpourri works and the quartets for two flutes, viola, and guitar are musically simpler with less challenging instrumental parts. The potpourris for flute, viola, and guitar (and one for piano, viola, and guitar) are based on the operas of Meyerbeer (*Il crociato in Egitto*), Rossini (*La gazza ladra* and *Il barbiere di Siviglia*), and Weber (*Euryanthe*). The dedications for most of these works are to friends or music colleagues, and the simplicity of many of them may indicate that they were intended for private use or house concerts.

This music by Joseph Küffner, a *klein Meister* amid the rich field of composers during the late-Classical period, is worth investigating for his competent composition and his productive contribution to chamber music, particularly the trio-genre for flute, viola, and guitar.

For those violists who have flutist and guitarist colleagues, the flute, viola, and guitar medium is highly recommended with some good composers and appealing music to choose from. Joseph Küffner's contributions to the repertory are impressive and would offer the violist satisfying music with more than usual interest in the viola writing for the period.

With the scant viola concerto repertory available from the late-Classical and early-Romantic periods, Küffner's two works for viola and orchestra—the Viola Concerto in A Major<sup>2</sup> and the Potpourri in D Major<sup>3</sup>—are of more than passing interest. It would be most valuable to see these works appear in modern editions.

*Myron Rosenblum, violist and viola d'amore player, is well-known to readers as the founder of the Viola Research Society—the predecessor of the AVS—the first President of the AVS, and the first editor of the early Newsletters. In addition to his many lectures and performances at past international viola congresses, he has published articles on both the viola and viola d'amore*

*and editions of music for solo viola, viola d'amore, and chamber ensembles. He is Professor Emeritus from the City University of New York, where he taught music for many years.*

## Notes

<sup>1</sup> I would like to thank Dr. Richard Long for making available to me his large collection of Küffner's music and for his scholarship regarding the chamber music for flute, viola, and guitar from this period.

<sup>2</sup> The International Music Score Library Project (IMSLP) has a handful of Küffner's serenades, some for flute, viola, and guitar and some for violin, viola, and guitar, as well as other chamber music pieces by him. They also have a complete set of parts for the Viola Concerto, op. 139.

<sup>3</sup> At this time, the writer did not have access to the manuscript of Küffner's Potpourri in D Major for Viola and Orchestra. It is hoped that, when located, this can be the subject of a future paper.

## From the Perspective of a Guitarist by Richard M. Long

The guitar evolved into its present configuration—six single strings with wound basses, metal frets, etc.—during the years before the French Revolution of 1789, and by the early nineteenth century it had achieved an unprecedented diffusion in Europe and a popularity that some contemporaries dubbed the *guitaromanie*. This “classical” guitar had emerged first in Italy and Spain but was well established in both Paris and Vienna by 1800; its development was slower and less dramatic in the German states, where Joseph Küffner emerged as one of its most popular and prolific composers.

Küffner had studied for a career in law but was drawn into the family business of music by economic circumstances. He began teaching guitar (and violin and Latin) in his native Würzburg as early as the

Example 27. Leonhard von Call, *Serenade for Flute, Viola, and Guitar*, op. 66, movt. I, mm. 13–23 (guitar part).



1790s, and by 1798 he had accepted a position as musician in the chapel (the Bishop of Würzburg was also the ruler of the city). His entire musical career took place in that city under the various regimes that followed. Although Kuffner composed symphonies, concertos, operas, military music, songs, and chamber music for many different ensembles, his earliest successes were his serenades for small ensembles (duos or trios) with a guitar, and he continued to compose such music, prolifically, throughout his entire career and long after the guitar had been eclipsed in popularity by the pianoforte.

Any discussion of Kuffner's guitar chamber music must make reference to the Viennese composer Leonhard von Call, who seems to have served as a sort of role model for Kuffner. Call was an important pioneer of guitar chamber music whose prolific composing career spanned the years 1802–13. Virtually all of Call's works were published by Viennese firms, but many were also co-published or republished in the German states, beginning in 1806, by firms such as Schott. Call's music had enormous appeal to the emerging German middle class; it was light, tuneful, harmonically unadventurous, relatively easy to play, and apparently quite

profitable for the publishers. One of Call's favorite musical genres was the serenade, a sort of suite that included alternating slow and fast movements, typically in sonata form, interspersed with dances (usually a minuet, sometimes a polonaise), a rondo, or a theme and variations. In Vienna, the serenade almost always included at least one march.

Call's instrumentation was almost always flute or violin and guitar or the same plus a viola. His guitar parts tended to use the guitar mostly as a harmony instrument, playing chordal accompaniments, often thickened by sometimes-elaborate arpeggios. Because the guitar was also assigned the important task of carrying the bass voice, the musical effect was much like the role of basso continuo in an earlier age. Call's guitar solos (e.g., Op. 66, ex. 27) were rare and often consisted of simple diatonic scales.

Kuffner's guitar chamber compositions were almost all either serenades or potpourris, but his serenades notably omitted the march. His potpourris were extended medleys of tunes from the popular operas of the day, based on celebrated composers such as Rossini, Auber, and Weber (one Kuffner clarinet quintet was often mistakenly attributed to Weber).

Example 28. Joseph Kuffner, *Serenade for Flute, Viola, and Guitar*, op. 1 (guitar part).

The image shows a musical score for the guitar part of Example 28. It consists of three staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of chords and arpeggios, with dynamic markings such as 'p' (piano) and 'f' (forte). The middle staff continues the piece with similar chordal textures and melodic lines, also including dynamic markings. The bottom staff continues the piece with similar chordal textures and melodic lines, also including dynamic markings. The word 'Solo.' is written above the final measure of the top staff.

Example 29. Joseph Küffner, *Serenade for Violin, Viola, and Guitar*, op. 214, movt. II (*Romance*), mm. 76–102 (guitar part).

Küffner, like Call, targeted his guitar chamber music to amateur ensembles and the salon, but he was far more likely than Call to modulate beyond tonic, dominant, or relative minor.

Küffner's *Serenade*, op. 1 (1811), his earliest published trio with guitar, closely resembles the guitar parts of Call, with various arpeggio patterns interspersed with the occasional simple solo (ex. 28). The notation is the primitive "violin notation" of early guitar music, which fails to indicate the duration of the bass notes or to reveal the voices implicit in the music. The excerpt from Küffner's last published serenade for trio with guitar, Op. 214 (1828) (ex. 29), differs from the earliest trios in several important respects. While the majority of the guitar part in this trio continues to be accompaniment to the melody instruments, the guitar is featured with solos not unlike those of the melody instruments, requiring left-hand movement around the entire fingerboard and a more developed right-hand technique. The expanded popularity of the guitar in the intervening years was such that even amateurs now were expected to demonstrate a greater proficiency on the instrument.

The primitive notation of the earlier trios has also been replaced by a more sophisticated polyphonic system in which stem direction differentiates the voices and also implies the notes to be played with the thumb. This latter system of notation had been pioneered by Spanish and Italian guitarists as early as Federico Moretti's *Method* of 1799. It was already

well known in Vienna in the first decade of the nineteenth century, although it was never adopted by Call. Küffner first made sporadic use of the new notation around 1816, but his guitar notation remained a mixture of the two systems until the late 1820s, when he began to use the new system more consistently.

Küffner became the successor of Call upon the latter's death in 1813, dominating guitar chamber music in the German states for four decades. While there were many other composers in the German states and Vienna during those years composing music somewhat similar to his—and sometimes better than his—Küffner had no rivals in prolificacy. The sheer longevity of Küffner's career as a composer, with publications spanning the years 1811–54, was unique in an epoch in which musical fashion shifted so dramatically.

*Richard M. Long earned his PhD from The Florida State University and taught European History for over three decades. Specializing in the history of the classical guitar, he has published many articles in the field and has written dozens of CD liner notes for Philips, Naxos, Azica, and other labels. He founded Tuscan Publications in 1982, an affiliate of the Theodore Presser Co., dedicated primarily to publishing music for classical guitar. In 2013 he retired as Editor of Soundboard, the journal of the Guitar Foundation of America, a position he held for eleven years.*

# CONSTRUCTION AND DESIGN

## MORE STRINGS ATTACHED: THE PARTNERSHIP OF LUTHIER AND PERFORMER

by Andrew Filmer

Building a viola with more than four strings evokes a sense of history, given the existence of several such instruments, including the viola da gamba, the viola d'amore, and the viola da spalla.<sup>1</sup> However, these come from a time when the word “viola” had a broader meaning than it has today, and before the standardization of the modern stringed-instrument family.

Centuries later, the idea of an instrument with more than four strings still has its place in the viola world—over a decade ago, Kim Kashkashian noted her experiments with a five-stringed instrument by Francesco Bissolotti.<sup>2</sup> The five-stringed instrument's

continued appeal to both performers as well as luthiers does not necessarily stem from a desire to design a wholly new type of instrument, but instead to bring new facets of development to the modern viola. Sometimes the impetus comes from the performer, and at other times it is from the exploration of the instrument maker. In both cases much is gained from conversations between the one in the workshop and the other on the concert stage. This article examines two such partnerships: between violist Thomas Riebl and luthier Bernd Hiller and between violist Rudolf Haken and luthier David Rivinus.

Thomas Riebl is Professor of Viola at the Mozarteum in Salzburg and commissioned a five-stringed instrument to perform Schubert's “Arpeggione” Sonata in its original register. This was displayed at the 39th International Viola Congress in Germany in 2011, both in recital as well as, coincidentally, in a preceding master class. His CD *Five Stringed Tenor Viola* released on Lotus Records features works of Bach, Schubert, and Taneyev. The workshop of luthier Bernd Hiller, the Leipzig-based maker of this instrument, has been around since 1988. Hiller is the 1990 recipient of the Geigenbauwettbewerb “Jacobus Stainer” first prize.

Luthier David Rivinus is well-known as a trailblazer in instrument making, earning a mention in the *Grove* dictionary for his asymmetrical designs, which adjust the overall sound balance of the instrument and are crafted



*Bernd Hiller in his workshop (photo courtesy of Bernd Hiller)*

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for ergonomic benefits. One of his five-stringed Pelligrinas is played by Rudolf Haken, Viola Professor at the University of Illinois, who is also an active composer. A CD of Haken's concertos emerged as a "Critics' Choice" of the *American Record Guide* in 2007, including a concerto with Haken playing on a Rivinus five-stringed Pellegrina viola pomposa.

### The "Arpeggione" Adventure

Thomas Riebl commissioned an instrument specifically to perform Schubert's "Arpeggione" Sonata without transposing up an octave. However, Riebl notes that the instrument is not limited to that one work, with Bach's sixth cello suite and the viola da gamba sonatas as well as Sergey Taneyev's Trio for Violin, Viola, and Tenor Viola being works benefiting from its construction.

Riebl noted that the new low F string—custom-made for him by Thomastik—is as thick as a cello C string. When asked about the adjustments needed to



Thomas Riebl with his five-stringed tenor viola (photo courtesy of Dwight Pounds)

play the new instrument, he noted, "The instrument has a slower reaction, not only for the F string. Therefore you need especially heavy bows with very good articulation." He also noted that playing the new instrument provided a certain insight into technique as a whole, forcing one to play with a particular focus, saying that "there is zero tolerance for crossing strings, because the bridge is less curved."

Both performer and luthier noted a change in overall tone quality; Riebl described it as having some similarities to a viola da gamba. Hiller compared the sound to a cello in depth and indicated that design-wise it is similar to Hoffmann's tenor viola in the Grassi museum in Leipzig. Hoffman's instrument is 450 mm in length, so it cannot be played under the chin, and with a higher bridge it resembles a cello. With C, G, d, a, and e' strings, Hiller suggests that it may have been the cello piccolo for Bach's sixth cello suite. In comparison, Hiller's instrument is 441 mm in length with higher ribs and thicker wood than that of a typical viola. Additionally, Hiller noted that the biggest challenge was the production of the bridge, both in providing as much clearance as possible for the performer as well as avoiding too much pressure on the instrument.

Riebl adds that when playing music that does not require an expansion of range, the instrument allows for adding bass notes (in a work like Mozart's second violin-violin duo) with amiable results. He also notes that the instrument gains more overtones at the sacrifice of some focus in the tonal production.

Taking advantage of the new possibilities available, Riebl is in the process of having new works written for the instrument. He noted with enthusiasm a Christmas present from Garth Knox: a version of Mahler's *Adagietto* for viola and the five-stringed tenor viola.

### The Pellegrina

Rivinus's Pellegrina is a five-stringed instrument that breaks new ground in several areas. For one, it can be equipped with either a high E string or a low F



*David Rivinus with a four-stringed Pellegrina (photo courtesy of Dwight Pounds)*

string. The option of the high E string makes the instrument fit the general tonal character of a viola. Alternatively, Rivinus says, “If you keep the A on top and put a low F on instead, then you create a completely different acoustic quality that would not ‘pass’ as a concert viola. But players who want a low F string, either on a five- or a six-string instrument, are expecting a different kind of sound quality . . . they are delighted by the ‘differentness’ of the sound.”

The instrument is also available in three sizes. Rivinus states that the largest of these feels like that of an instrument 15 5/8 inches long, while the smallest feels like that of a full-sized violin. However, due to its unusual asymmetrical design, the smallest has an acoustic length of 18 1/2 inches. “The hope is to have your cake and eat it too: create a viola with a large acoustic chamber, but one that is orthopedically comfortable to play.” Rivinus notes that in crafting the instrument, his primary focus is on ergonomics with additional strings being a secondary feature.

There are challenges to playing an instrument that features an additional string, the luthier says, with performers having to mentally restructure where the strings are. This takes effort to rework one’s technique, along with the challenge of stretching further for the lower strings.

Haken notes that the addition of strings requires very specific calibration: “The reduced distance between strings requires the height of the right arm to be very precisely calculated. You need to be ‘directly on top’ of the string.” With his instrument having the option of the high E string, Haken finds that he can use a standard viola bow with no complications.

Rivinus accredits dialogue with performers in refining aspects of design. “Nothing is more useful (although upsetting) than having a player phone or e-mail frantically, saying that she was in an orchestra rehearsal and

something went wrong with the instrument. As a maker, that will grab your attention faster than just about anything,” Rivinus says. “Today the Pellegrina



*Rudolf Haken with his five-stringed Pellegrina (photo courtesy of Yore Kedem)*

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is a much better instrument than it was at first, mostly because of these mini-crises that obliged me to go back to the drawing board.”

As both a violist and a composer, Haken has found that the new instrument provides him new opportunities in both of these roles. He has written a concerto and other works for a five-stringed viola, and he further notes that he has “no problem reaching the highest registers of any violin repertoire, so it opens up a vast amount of music to me.”

Rivinus notes that the addition of a top E string does make the A string slightly brighter. A much greater change occurs with the addition of a low F string instead. “The timbre changes appreciably. The instrument becomes much darker and more viola da gamba-like in tone,” he says. Rivinus states that the F string does not have quite the level of resonance as the other strings and that the best scenario has been with six strings, with the tension of the top E string evening out with the “flabbiness” of the low F string.

For strings, Rivinus initially consulted D’addario to create a low F string specifically for his use, but it has since become available commercially. Haken additionally notes, “An important twentieth-century development has been the availability of durable viola-length E strings. Combined with an acceptance of unusual and experimental instrument designs, this has opened up the possibility of a truly workable five-string viola that has not been available in previous centuries.”

### Concluding Comments

Perhaps more so than any other aspect, the benefits from these five-stringed instruments—both on the concert stage as well as the development of new repertoire—come from one particular quality: having both performers and luthiers with an adventurous spirit in experimenting with new designs. This allows us new approaches toward standard repertoire, whether in negating the need for transpositions due to range or envisioning what Mozart would do with an available extra string. These bold explorations of the instrument bring new dimen-

sions to works we have come to know well and provide new opportunities for composers to expand repertoire for the instrument. This is all in the spirit of how Heinrich Koll looked at the etymology of the word “viola,” tracing it back to the Latin “*vitulari*”: to celebrate.<sup>3</sup>

*YouTube links to performances on these five-stringed instruments:*

Thomas Riebl, first movement of the “Arpeggione” Sonata with Mari Koto, piano  
<http://youtu.be/h-7OBQ586TQ>.

Rudolf Haken, first movement of the “Arpeggione” Sonata with Sun-Hee Kim, piano  
<http://youtu.be/R8YBFZ8yoDo>.

*Andrew Filmer is due to graduate in December with a PhD in musicology from the University of Otago, under the guidance of Anthony Ritchie and Donald Maurice. He holds a Master of Music degree in viola performance from Indiana University and is a committee member of the Australia and New Zealand Viola Society.*

### Notes

<sup>1</sup> More controversially, we also have the likes of the viola bastarda and the violetta, where there is a lack of consensus on definitions of the terminology.

<sup>2</sup> Edith Eisler, “Profile: Violist Kim Kashkashian,” *Strings*  
<http://www.allthingsstrings.com/layout/set/print/News/Interviews-Profiles/Profile-Violist-Kim-Kashkashian> (accessed August 12, 2013). (Originally published as “Kim Kashkashian: Making Choices,” *Strings* 15, no. 2 (August 2000): 44–53.)

<sup>3</sup> Heinrich Koll, “A Short History of the Viola,” program notes to *The Art of the Viola*, with Heinrich Koll (viola), Madoka Inui (piano), Peter Schmidl (clarinet), Alexandra Koll (violin), and Milan Karanovic (violoncello), recorded May 19–22, 2004, Naxos 8.557606, 2006, compact disc.

# THE ECLECTIC VIOLIST

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## MIXED, MODERN, AND ECLECTIC: RICHARD CARRICK AND DAVID WALLACE DISCUSS COMPOSING FOR VIOLA IN TODAY'S NEW MUSIC SCENE

by David Wallace and Richard Carrick



*David Wallace (photo courtesy of Christopher Davis)*

### **Introduction** by David Wallace

I have lost count of the musical premieres involving the viola that I've played or heard across the past three decades. What I haven't lost is a sense that in contemporary ensemble contexts, viola writing can

be profound, expressive, and revelatory or—conversely—technically disastrous, aesthetically misguided, or banally generic.

So, how *does* the viola's voice fit successfully into a new music scene that relies increasingly on mixed instrumentation and single strings on parts? What best new compositional practices are arising from these less conventional ensembles?

I could think of no better colleague to shed light on the topic than my good friend, New York-based composer, pianist, guitarist, and conductor Richard Carrick. Rick is the co-founder/co-artistic director of New York-based experimental music ensemble *Either/Or* and has taught composition at Columbia University and New York University.

Since 2004 we have collaborated in the New York Philharmonic Very Young Composers project, in which we have mentored hundreds of children who have written works for mixed chamber ensembles as well as full orchestra. We recently formed an improvisatory "downtown" new-music ensemble (KNOT) with komungo virtuoso Jin-Hi Kim and bassist James Ilgenfritz, both accomplished composers.

Rick and I regularly get together to share our latest work and "talk shop" over lunch, coffee, or tea. We adapted the following dialogue from many conversations and e-mail exchanges on "all things viola."

**DW:** As a composer and artistic director, how do you view the viola's unique role in contemporary ensembles?



*The four instruments that make up KNOT: electric guitar (Richard Carrick), double bass (James Ilgenfritz), komungo (Jin-Hi Kim), and viola (David Wallace) (photo courtesy of Richard Carrick)*

**RC:** I think being the “alto” of the string family has newfound benefits in post-modern times. Many of today’s leading composers favor intricate tapestries of composite instrumental color and intensity over the historical models dominated by soloistic virtuosity or melodic hierarchies featuring the most treble instruments and the brightest timbres.

Nowadays, if you look at the viola in mixed ensemble contexts, you see its dominance as an instrument with many possibilities. Just as the cello has taken over the contrabass line in contemporary music ensembles, the viola is taking over many of the violin roles, with soaring high-register virtuosity alongside great inner harmonies and fuller sounding extended techniques (pizzicato, scratch tones, harmonics, ricochet, etc.).

Alternatively, as contemporary composers explore the outer reaches of register, the viola can often be

called upon to lead the “vocal” or middle range of the music, which can be the most expressive line of a texture and a quality that many European-oriented composers are hesitant to assign to the violin.

**DW:** You have collaborated quite extensively with today’s leading European composers; do you notice any trends or differences in how composers of various nations or traditions treat the viola in contemporary or mixed ensemble contexts?

**RC:** In my experience the Germans, Austrians, and Swiss love the viola and use it often in mixed ensembles, many times in ensembles without a violin. Maybe it is a continuation of the love of the viola from the Second Viennese School. This is less the case in my experiences with composers from Sweden, France, and Italy, where I have more often seen the viola appear as part of a string ensemble. But of course these are simple generalizations, and

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each country has many unique voices that do not follow this.

**DW:** Some composers truly understand the viola as an independent entity, but in the context of larger groups, I understand why composers would default to combining the viola with other strings. When creating some mixed ensemble arrangements for Ensemble ACJW's Carnegie Kids concerts a couple of years ago, I sorely missed having a viola—not for its soloistic or timbral qualities, but for its ability to fill out the texture, provide inner rhythmic pulsation, and homogeneously bridge the gaps between violin and cello.

**RC:** I think the viola works best in mixed ensembles when it is constantly changing its role in the ensemble, from leading lines, brash timbral effects, and swooshing sounds to rhythmic interplay and intricate inner voices, keeping the music fresh and spontaneous.

**DW:** You just described the kind of writing that today's violists find the most fun, challenging, and fulfilling. Who doesn't like their instrument to be fully self-actualized? Nonetheless, balance is a HUGE issue when violists step out of more traditional string ensembles.

**RC:** It is! One of the recent issues I've been having with balance is conflicting higher partials. Even if one keeps the viola register free of other instruments, the viola playing *forte* can be hard to hear if there are too many instruments (especially piano or winds) an octave or two above the viola's range. (Cello is also susceptible to this phenomenon.) This is because the pitch of the viola is best brought out by its higher partials during the attack, unlike the violin, which holds pitch content for longer with its higher frequencies. So, one solution, which we saw when Either/Or gave the US premiere of Rebecca Saunders's *Murmurs*, is to pair the viola with a single instrument and write more intricate, individualized parts for both.

**DW:** Yes, her duo approach effectively neutralized the viola's natural predilection to disappear as a blended inner voice by removing that role entirely.

What are some ways that *you* personally enjoy using the viola in a mixed ensemble context?

**RC:** I love setting up the viola to lead passages that might normally be led by more treble instruments. I find the viola range speaks to the listener much more naturally than higher instruments, so when I have higher instruments, I usually score them much higher than, in tandem with, or rhythmically separate from the viola line. Also, I love the richness of the viola's sustain and how it can beautifully (and seamlessly) transition from a dolce *piano* to crunchy *fortissimo* double stops. The four strings of the viola are more evenly balanced than the four strings of the violin, so one can continually transition between just about any register, dynamic, bow technique, or glissando seamlessly. I explore this most in "*à cause du soleil*" *Flow Trio* for string trio, where the viola leads most of this piece.

**DW:** You once mentioned that your solo viola composition *Shadow Flow* was a turning point and a real learning experience for you. Could you say a little more about that?

**RC:** I was asked in 2005 to write a solo viola piece for Austrian virtuoso Petra Ackermann, who performs with such relaxed, expressive nuance. I had limited exposure to the instrument before then, so my first draft of the piece was better suited for violin (I had already written many violin works; I was in a situation common to many young composers). So I converted that entire piece to violin ("*in flow*"), and it became the beginning of my *Flow Cycle*. When I finally sat down to write Petra's piece (*Shadow Flow*), I consciously separated my violinistic tendencies from my newfound appreciation of the viola. I was able to really dig into the darker, broader sound of the viola, while still calling upon her acrobatic abilities.

**DW:** How did your "newfound violist tendencies" manifest in Petra's piece?

**RC:** I explored the full-bow resonances of the low G doubled, the rich natural harmonics that speak so effortlessly (well, at least for a composer!), and frac-

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tured melodic lines in different registers. The title, *Shadow Flow*, refers to the contrapuntal flow of a static main melodic line and a “shadow” commentary of interspersed blips, pizzicatos, and harmonic sweeps. This is where the richness of the viola is so much more expressive than the violin: in creating layers of sounds.

**DW:** I’d agree. I’m currently composing a solo violin suite commissioned by Rachel Barton Pine, and I’m newly aware of the subtle and not-so-subtle differences in effective solo writing for violin in contrast to viola. The violin is a phenomenally expressive instrument, too, but the viola more readily generates contrasting timbres and textures within a confined range. However, if you really want to push the viola to its extremes, the emotional and sonic scope is mindboggling.

**RC:** On that note, I’d be curious to know the strangest techniques you’ve used or heard!

**DW:** I guess the strangest technique I’ve used was the “Styrofoam trick” that I broke out for your piece *Stone Guitars*.

**RC:** Ah, yes, I was wondering if that was going to make the top of the list!

**DW:** I have to credit cellist Anthony Elliott for that one. He wanted to see if he could make his acoustic cello sound like an electric instrument, so he stuck some Styrofoam under the strings adjacent to the bridge. Just from being playful in his practice time, a new extended technique was born.

**RC:** That was the most impressive viola sound I have ever heard; I couldn’t believe you were making that sound all by yourself.

**DW:** You know, composers spend so much time trying to invent original sounds, but they really should get together with violists and experiment. We know our instruments so well, so a live exploration between composer and violist produces some of the most authentic material—especially since non-violist

composers will pose fresh perspectives we haven’t considered, but which we might be able to clarify or improve.

What are some of the stranger things composers have asked of violists in your ensembles?

**RC:** Well, Helmut Lachenmann invented a new notational system that uses the bridge clef and the string clef instead of the standard alto, treble, and bass clefs. It makes string players think differently when performing and brings out a heightened sense of musicality and intensity. Another standout moment was Chaya Czernowin’s *Anea Crystal String Quartet* that Either/Or performed two years ago. The second movement begins with the violist playing this fast solo pizzicato passage with glissandi and irrational rhythms, all within a minor-third range. As a listener, I was fascinated how the extreme restraints on the instrument, in the context of that otherwise extremely gestural piece, actually enhanced the role of the viola and the dramatic effect as a whole.

**DW:** What do you know about the viola now that you *didn’t* learn from your training or the orchestration books?

**RC:** Pretty much everything! The instrument was never a focus point of serious study by the graduate composers in my school since we had no faculty violist, and the adjunct faculty violist also served as an essential violinist in the community (another situation common to many composition programs in the United States).

Being a pianist, it took me years to understand bowing technique for string instruments in general and viola bowing in particular (I really find it a mix between violin and cello). If any violist can take the time to explain bowing to composers, they will be eternally grateful! Also, the timbres of the different viola registers and how they blend in mixed ensembles was hard to master until I worked with players for a number of years and on different musical styles.

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**DW:** Who are some of your other favorite violist-collaborators, and what have you learned from them?

**RC:** Dov Scheindlin of Orpheus and formerly of the Arditti Quartet, who recorded *Shadow Flow* and “à cause du soleil” *Flow Trio*, has such incredible ears along with the most robust sound and refined intonation that he taught me the violist can lead the ensemble in any context, even alongside the most fabulous violinists!

I am in constant awe at how you, David, maintain your own musical voice while seamlessly changing the sound and technique of your playing from one musical style to another. So, from you I learned techniques for letting the player’s voice still come out.

As a composer, I can’t overstate how important it is to work with violists on other people’s music as well as your own. I always learn tons about the viola



*Richard Carrick (photo courtesy of Jo Honigmann)*

whether playing duos of Pärt or Schumann—sometimes more than I do working with a new-music violist on one of my pieces. Working on one’s own music can be more about one’s own musical syntax than about being led to new possibilities of the instrument.

**DW:** Similarly, for composer-violists, writing for oneself can easily become more about one’s own playing than discovering new possibilities. That’s why I think it’s really helpful to be involved with ensembles, especially ones that expand horizons.

**RC:** You’ve worked with all kinds of ensembles, but I’m really curious to know what you think about how the viola blends with nontraditional instruments.

**DW:** I get excited about how unusual combinations can shed new perspectives on the sound of the viola or underscore its inherent qualities. With our own group KNOT, viola and komungo turned out to be such a great combination—because both are so dark and husky, they complement each other amazingly well.

**RC:** Viola and komungo were also great since, although they come from different musical cultures, we found this common ground in the deep bluesy quality in both players’ treatment of their “native” music (Korean traditional music and Delta blues), which easily related to music common to the electric guitar and acoustic bass.

**DW:** If the instruments are really non-traditional or strongly contrasting, the composer must consider how to best exploit the differences rather than how to “work around” them. I remember researching duos for percussion and viola for a residency that I was doing with percussionist Justin Hines. Of the duets we surveyed, I noticed most of them effectively contrasted the viola’s ability to sustain or play lyrically against the tendency of percussion instruments to quickly or immediately decay into silence. Percussion was also readily used to provide background textures and coloristic effects—but we were

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surprised that few composers were exploiting the percussionist's ability to groove, which seems such an inherent part of percussion's nature.

**RC:** Yes, there was a trend in contemporary music, starting with the avant-garde, for a sixty-year period, to deny instruments' natural tendencies or direct references to their traditional music (for many, complicated, and increasingly less relevant reasons). But I agree completely; the best thing to do with mixed ensembles is to have each instrument explore its own possibilities and find common musical ground, rather than limit it to common sonic attributes.

**DW:** Right, but I still would make a case for including the common ground found in traditional music or natural tendencies. I mean, it isn't like the combo of percussion and bowed strings hasn't been happening for a few thousand years in Africa, the Far East, or the Middle East—and we're talking about much softer, darker instruments than the viola. Justin and I ultimately decided that I should write a piece that fused canonic variations on a spiritual with Arabic rhythms with free jazz improvisation using a loop-generator (*I Will Arise!*). Ironically, for us the old traditional music provided the impetus and basis for new music.

**RC:** Of course, there are cultural contexts for the viola and for the string repertoire in general, as there is for each of our instruments. Knowing the popular styles of the day is just the tip of the iceberg of what music is out there waiting to be reexamined.

And, most importantly, there is a new generation of young, incredibly dynamic and virtuosic violists (being led by you and many others) who are capable of virtuosic feats rarely heard on the viola twenty-plus years ago.

**DW:** Everything you're saying points to a critical and revolutionary viewpoint that has emerged among composers in today's new music scene: the viola is an instrument of unlimited possibilities. (There. I finally said it. Somebody had to.)

*Hear an improvisation by Richard Carrick and David Wallace's downtown fusion group KNOT at <http://youtu.be/9NfpvVg2rgM>.*

*Listen to an excerpt from Richard Carrick's Shadow Flow, for solo viola at <https://soundcloud.com/rcrichard-carrickcom/shadow-flow-excerpt-dov>.*

*Richard Carrick is a composer, pianist, and conductor living in New York City. His music is regularly performed by leading ensembles and interpreters of new music in the United States and abroad, and he has appeared as performer and university lecturer internationally. He recently received a Fromm Commission for his second string quartet, and his works have been performed at the Wiener Konzerthaus. He is co-artistic director and conductor of the contemporary music ensemble Either/Or and currently teaches composition at Columbia University and New York University and for the New York Philharmonic. Richard Carrick: The Flow Cycle for Strings CD was released on New World Records in 2011 and is published by Project Schott New York. For more information, please visit [www.richardcarrick.com](http://www.richardcarrick.com).*

*Teaching artist, musician, and composer David Wallace continues to teach at Juilliard, Nyack College, Mark O'Connor/Berklee College Summer Strings Program, the New York Philharmonic's many educational programs, and Mark Wood Rock Orchestra Camp while maintaining his active performing career. Learn more at his new website [www.docwallacemusic.com](http://www.docwallacemusic.com).*

# ORCHESTRAL MATTERS

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## THE NEW YORK PHILHARMONIC



*The viola section of the New York Philharmonic. Front row, from left to right: Irene Breslaw Grapel, Katherine Greene, Ken Mirkin, Rebecca Young, Rob Rinehart, Robert Meyer (substitute). Back row, from left to right: Cynthia Phelps, Peter Kenote, Dawn Hannay, Rémi Pelletier, Vivek Kamath (not pictured: Dorian Rence and Judy Nelson).*

**by Dawn Hannay and Ken Mirkin**

[Editor's Note: Earlier this year two long-time violists in the New York Philharmonic, Ken Mirkin and Dawn Hannay, sat down to talk about their experience playing with America's oldest orchestra. Their reflections, as well as a timeline of the Philharmonic's Principal Violists, is included below.]

### **Joining the Orchestra**

**Ken:** So, what was the viola section like when you first joined the orchestra in 1979?

**Dawn:** There were only two other women in the section, Irene Breslaw and Dorian Rence, both of whom are still in the orchestra. Aside from the three of us, all of the violists were older men and not all of them were ready to welcome women. They were all distinctive characters. I remember in particular Bill Carboni, who spoke fluent Japanese and made his own instruments. Every once in a while I still run into someone who plays one of his violas. He also invented an end button with a hole in it, on the theory that it would improve the sound. I don't know if that's true, but it was convenient for checking your sound post! It's a much tamer bunch now, although we all have our hobbies and quirks.

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**Ken:** Yes, even when I joined the orchestra in 1982 several people told me they were glad that I had won, because there were too many women in the orchestra! Sol Greitzer was the Principal, and Leonard Davis was Associate Principal. There were many auditions in the 1980s, since there was mandatory retirement at age 65! Bill Carboni always used to say that by the time we retired we will have earned over a million dollars with the Philharmonic!

**Dawn:** Yes, Lenny Davis served as Principal for some time after Sol retired. Lenny's quirk was that he hated Beethoven and took off whenever we played Beethoven cycles. I remember my first impression of Sol Greitzer was at my audition, when I heard a scary gravelly voice coming from behind the curtain asking me to "play it again, and try to play the right notes next time!" I was terrified, but I guess I did well on the second try, since I won the job.

**Ken:** You must have done well, because when I auditioned the first time no one was hired, and three of us were tried out as substitutes before I eventually was offered a position.

**Dawn:** That must have been frustrating. Was that one of the reasons you took a job in the San Francisco Symphony?

**Ken:** Yes, I was young and needed a job. I stayed a year in San Francisco, but my family was from Brooklyn, and I had always dreamed of playing in the New York Philharmonic, so I accepted the position and moved back to New York. Was it always your dream to play in New York also?

**Dawn:** No, I had spent a year in the Omaha Symphony after graduating from Indiana University and then moved to Philadelphia, where I was freelancing. I wanted a steadier position, and the audition in New York was the first to come up. I never thought I would win it at the age of twenty-three!

### Conductors

**Ken:** There are a lot of guest conductors that conduct subscription weeks during the season. Do you find it hard to adjust to new conductors?

**Dawn:** No, after you have been in the orchestra for a number of years most of the repertoire and the orchestra's traditions have become familiar. We look forward to conductors that bring something fresh to the interpretations, and we are used to a wide range of conducting techniques, even ones that are hard to follow!

**Ken:** We both had the honor of performing and touring under Lenny Bernstein. There was a very unique chemistry between him and "his" orchestra, and no one has quite emerged to take his place in our hearts. Do you have other favorites?

**Dawn:** I also fondly remember Klaus Tennstedt and Rafael Kubelik. They just don't make 'em like that anymore! Of course, we don't have enough perspective on the younger generation to know who will become the giants of tomorrow. What was your most memorable experience with the orchestra?

**Ken:** Performing Mahler symphonies with Leonard Bernstein. For a kid who grew up in New York, it was like playing in the World Series with the Yankees. How about you?

**Dawn:** I have two, at least! My very first season we recorded Ravel's *Daphnis et Chloé Suite* at Studio 8H, where Toscanini conducted the NBC Symphony. My grandfather was a member of that orchestra, so that was exciting for me. Especially exciting since I had never played it, and we had no rehearsal!! I also remember Bernstein conducting Tchaikovsky's Sixth Symphony, which we took on tour with him. Lenny had a brand new, unmarked score, and when asked about it, he replied that he wanted to start completely fresh, as if it had never been played before. That made a big impression on me.

### Touring

**Ken:** People always ask me about touring. We had long tours in our early years, including one year with two five-week tours—one to Asia and one to Europe. Do you enjoy touring?

**Dawn:** It is hard work, but we have been very lucky to visit some really unusual places. For example, our trip to North Korea was pretty amazing!

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**Ken:** I agree! It was completely surreal. We were not allowed to even walk around, and we had “minders” with us at all times. The city was completely dark at night, and there were loud speakers everywhere broadcasting Kim Jong-il’s speeches. The reception at the concert was really overwhelming. Many of us were in tears, and the audience was on their feet cheering.

**Dawn:** No doubt we have been lucky to travel all over the world, from Istanbul and India to Korea and Indonesia. How do you feel about touring?

**Ken:** I always enjoy touring, but now I have twin three-year-old girls, and it’s hard for me to be away from them.

**Dawn:** Yes, that’s difficult for the many mothers in the orchestra too, since now there are more than fifty women in the orchestra! Some of them bring their children on tours, but that’s hard too, since we are so busy.

### **The Violas of the Philharmonic**

**Ken:** I know you are petite and have had some physical problems with playing over the years. How have you addressed this?

**Dawn:** With a lot of physical therapy! Seriously, I bought a 15-inch French viola about five years ago, and it has made a huge difference to me. My shoulder and neck problems have vastly improved, and I recommend small instruments to anyone who has a smaller build. There are small instruments out there that sound great, and after many years of playing a large viola there is bound to be wear and tear on the body.

We have quite a range of violas in our section since our Principal and Associate Principal, Cynthia Phelps and Rebecca Young, both play very large violas. Cynthia plays a Gasparo da Salò that’s 17 1/4 inches, and Rebecca plays a Maggini that’s 17 1/2! My viola is 15 1/4 inches, and I wouldn’t even be able to reach first position on their instruments! What kind of viola do you play?



*From left to right: Principal Violist Cynthia Phelps, former conductor Kurt Masur, and Associate Principal Violist Rebecca Young*

**Ken:** I play a lovely viola by Guy Rabut, which is an exact copy of Cynthia’s viola, but shrunk down to 16 1/2 inches. He had Cynthia’s viola in his shop for repairs, and while it was there he made a copy. Judith Nelson, another violist in our section, also has two of his smaller copies of the same viola.

**Dawn:** That’s amazing! I wonder how they compare in sound. I know you are in touch with many viola makers. Are there a lot of good makers these days?

**Ken:** Yes, there are many, and the level is very high. I was a judge at the Violin Society of America violin making competition in 2004, and I was struck by how much better the instruments are than when I was a student at Juilliard. I’m interested in instrument making and have learned to do some basic repairs. I’m the unofficial “bridge straightener” for my colleagues in the section!

**Dawn:** That's a very important job, I'm sure! I know I rely on you!

### Work Environment

**Dawn:** We have both been on a lot of players' committees. Many people said when I joined the orchestra that I was replacing Ralph Mendelssohn, another violist who was the head of the orchestra committee for many years. Three out of five of the members of our current contract negotiating committee are violists. What, if anything, do you think this means about violists?

**Ken:** Obviously we are good mediators, we like to be team players, and we are smart! People must think we do a good job, or we wouldn't keep getting elected.

**Dawn:** You are also the orchestra's ICSOM representative. Are you alarmed about the current state of the orchestra business?

**Ken:** Obviously many orchestras are suffering hardships in recent years. I don't think that classical music is becoming extinct. We still get good audiences at our concerts, and it's not all older listeners. Part of the downturn is the poor economy, but increasingly board members are trying to run orchestras the way they do their for-profit businesses, and that just doesn't work. We are keeping a close eye on worrying situations like those in Philadelphia, Minnesota, and Atlanta, among others. Orchestra managements all around the country are pushing for changes in both workload and programming to try to increase audiences. Do you think the workload has changed over the years?

**Dawn:** I'm not sure; we have always been busy. When I joined the orchestra under Zubin Mehta, we used to have a lot of twelve-service weeks and tours were longer. We also did a lot of studio recording in those days. I do think though that we now play much more repertoire per week and frequently are



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rehearsing and performing two or three programs in a single week. We have more concerts than any other orchestra in the country. This is very difficult, particularly for new players. One player in our section actually weighed the sheet music for all of the programs in the first three weeks of our season, and the music weighed three and a half pounds. That's a lot of music!

**Ken:** Even if it is a lot of work, there certainly is much more competition now for positions in the orchestra. We recently had an audition for one spot in the section, the first vacancy in seventeen years, and we had about 250 applicants!

**Dawn:** That makes me feel incredibly lucky to have been able to have this job for so many years. When I auditioned there were only forty applicants. Things have really changed! What would you recommend to a violist who wants to audition?

**Ken:** I agree that we are very lucky! The competition for jobs is very tough now. I would recommend to anyone looking for a job to concentrate on the orchestral excerpts, especially in terms of intonation and rhythm. Once candidates can play everything perfectly in tune and in rhythm, then we look for that extra special sound and musicianship. We have a strong section and look for players who are not afraid to play out.

**Dawn:** I think we can both agree that our section is one of the strongest around. We hope that all of our readers may be as lucky in their careers as we have been!

*To read more about the individual violists of the New York Philharmonic, including biographical details and interviews, visit: <http://myphil.org/about-us/Section?section=Violas>.*

*Special thanks to Barbara Haws and Gabryel Smith of the New York Philharmonic Archives for providing photographs and research assistance.*

*Dawn Hannay joined the Philharmonic in 1979, having previously served as Principal Violist with the*

*Omaha Symphony and the Nebraska Sinfonia and as a member of the Concerto Soloists of Philadelphia and the Opera Company of Philadelphia. She also served as artist-in-residence at the Victorian College of the Arts, Melbourne, Australia, and was a member of Ensemble I, a sextet specializing in works for unusual instrumentation.*

*Ken Mirkin joined the Philharmonic in 1982 and is heavily involved in committee work for the orchestra, having served on every Contract Negotiating Committee since 1985 in addition to the Orchestra, Tour, Pension, and Healthcare Committees. A native New Yorker and a graduate of The Juilliard School, Ken teaches privately and coaches the viola sections of the New York Youth Symphony and Interschool Orchestras of New York.*

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# NEW YORK PHILHARMONIC PRINCIPAL VIOLISTS

The New York Philharmonic is the oldest extant symphony orchestra in the United States, organized in 1842. The viola section for the Philharmonic's first season in 1842–43 is listed in early programs as Clapdor, G. H. Derwort, Grebner, T. Goodwin, S. Johnson. We have no idea what the seating order was, and the very early years of the Philharmonic are somewhat fluid, especially when it comes to who sat first chair. Since the orchestra was a cooperative, it appears in many years that the section list is simply alphabetical, but then in others it's not. By 1860 the situation regarding Principal Violists starts to firm up, with George Matzka as the first desk or section leader.

## **George Matzka (1825–1883)**

Served as Principal Violist from 1860–71 (also played violin)



Matzka gained fame as violist in the Mason-Thomas String Quartet and inspired some of the earliest surviving American viola compositions: Theodore Thomas composed his *Divertissement for Viola and Piano* for Matzka in 1860, and Fidelis Zitterbart dedicated his first Sonata for Viola and Piano to him in 1875. Matzka became concertmaster of the Philharmonic in 1871 and also conducted the orchestra.

## **Max Schwarz (1833–1893)**

Served as Principal Violist from 1871–93 (also played violin)

While little is known about Schwarz, he played in many New York chamber ensembles, including second violin in the New York Quartet (with Matzka playing viola), and viola in the Standard Quartet Club. He played the viola solo in the Philharmonic's earliest known performance of *Harold in Italy* on November 13, 1880.

## **Sam Franko (1857–1937)**

Served as Principal Violist from 1893–1903 (also played violin)



Born in New Orleans, Franko studied violin in Berlin with Joachim and served as concertmaster of the Theodore Thomas Orchestra from 1884 to 1891. During his tenure with the Philharmonic, Franko formed the American Symphony Orchestra, which was composed entirely of American-born musicians in an effort to combat the prevalent bias against native musicians.

1842 1860 1871 1893

**Josef J. Kovařík (1870–1951)**

Served as Principal Violist from 1903–26



Born in Spillville, Iowa, Kovařík studied violin in Prague and is best remembered as Dvořák’s assistant during the composer’s time in America. It was during a stay in Spillville that Dvořák composed his “American” String Quartet, op. 96, and String Quintet, op. 97 (Kovařík played cello at the initial reading of the “American” String Quartet). Kovařík performed in Walter Damrosch’s Orchestra as well as with the Dannreuther String Quartet (at various points as second violin and viola), and he taught violin and viola at the New York College of Music.

**Leon Barzin Jr. (1900–1999)**

Served as Principal Violist from 1926–28 (also played violin)



Born in Belgium, Barzin came to America in 1902, eventually becoming a naturalized citizen. Barzin studied violin with Ysaÿe and began his tenure with the Philharmonic as a violinist in 1919. He became conductor of the American Orchestral Society in 1929 and earned great critical acclaim as conductor of that ensemble and others (including the New York City Ballet).

**René Pollain (1882–1940)**

Served as Principal Violist from 1928–35



Born in France, Pollain came to America in 1918 serving as an assistant conductor to Walter Damrosch at the New York Symphony Orchestra (NYSO). Pollain became Principal Violist of the Philharmonic when they merged with the NYSO, leaving in 1935 owing to ill health. He served as conductor of the New Jersey Symphony Orchestra from 1929 until 1940.

1903

1926

1928

**Zoltan Kurthy (1902–1954)**

Served as Principal Violist from 1935–43



A composer and a performer on several instruments (violin, viola, piano, celesta, and organ with the Philharmonic), Kurthy studied in his native Hungary with Hubay, Kodály, and Weiner. He joined the Philharmonic as a violinist in 1928, and after leaving the orchestra he served as Principal Violist of the Los Angeles Philharmonic Orchestra and performed as a member of the Santa Monica Symphony and RKO Studio Orchestra.

**William Lincer (1907–1997)**

Served as Principal Violist from 1943–72



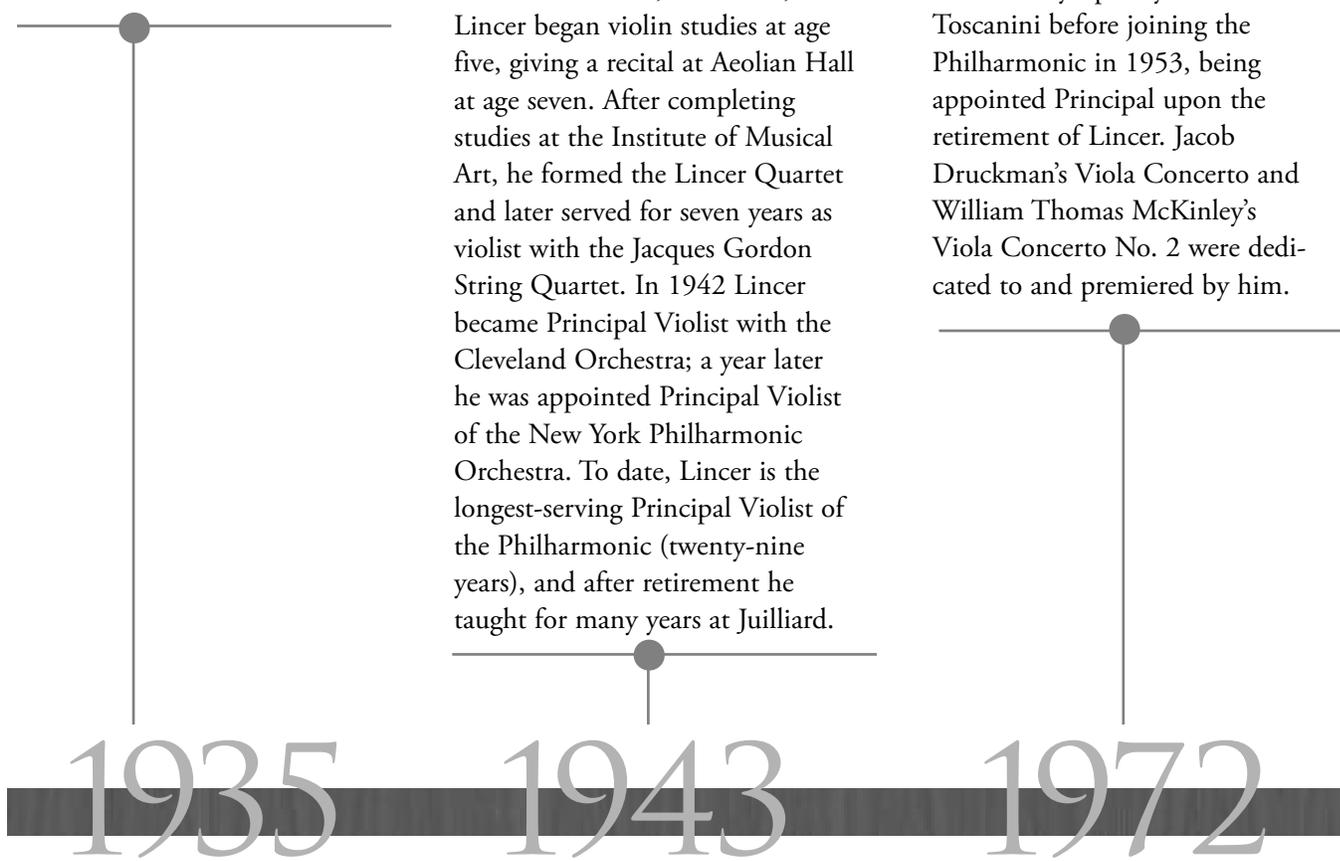
Born in Malverne, New York, Lincer began violin studies at age five, giving a recital at Aeolian Hall at age seven. After completing studies at the Institute of Musical Art, he formed the Lincer Quartet and later served for seven years as violist with the Jacques Gordon String Quartet. In 1942 Lincer became Principal Violist with the Cleveland Orchestra; a year later he was appointed Principal Violist of the New York Philharmonic Orchestra. To date, Lincer is the longest-serving Principal Violist of the Philharmonic (twenty-nine years), and after retirement he taught for many years at Juilliard.

**Sol Greitzer (1925–1989)**

Served as Principal Violist from 1972–84



Greitzer studied violin at Juilliard with Louis Persinger and viola with Milton Katims. After serving in the Army during World War II, Greitzer played viola in the NBC Symphony under Toscanini before joining the Philharmonic in 1953, being appointed Principal upon the retirement of Lincer. Jacob Druckman's Viola Concerto and William Thomas McKinley's Viola Concerto No. 2 were dedicated to and premiered by him.



1935

1943

1972

**Paul Neubauer (1962–**  
Served as Principal Violist from  
1984–90



Paul Neubauer studied viola with Alan de Veritch before attending Juilliard as a student of Paul Doktor. In 1980 he won First Prize at the first Lionel Tertis International Viola Competition, and in 1984 he was appointed Principal Violist of the Philharmonic at the age of twenty-one, becoming the youngest principal player in the history of the orchestra. Neubauer currently teaches at Juilliard and Mannes College and is an artist of the Chamber Music Society of Lincoln Center. He has premiered numerous works including music by Joan Tower and Gordon Jacob as well as the revised Peter Bartók/Nelson Dellamaggiore edition of Bartók's Viola Concerto.

**Leonard Davis (1919–2007)**  
Served as Principal Violist from  
1990–91



Leonard Davis studied viola at Juilliard and was a member of the New York Philharmonic from 1949 to 1991 (serving as Co-Principal from 1984 to 1990 and as Principal in his final year). He served as violist in the Metropolitan Quartet and the Corigliano Quartet and taught at the Manhattan School of Music, Brooklyn College, and Indiana University. Davis is well remembered for his many editions published by International Music Company.

**Cynthia Phelps (1961–**  
Principal Violist from 1992  
to the present



Phelps studied with Sven Reher, Milton Thomas, and Donald McInnes in her native California. In 1984 she won First Prize in the second Lionel Tertis International Viola Competition and served as Principal Violist of the Minneapolis Orchestra before joining the Philharmonic. In 1999, Phelps premiered Sofia Gubaidulina's *Two Paths* (with Rebecca Young), which the orchestra commissioned for her.

1984

1990

1992

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# RETROSPECTIVE

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## EMIL KREUZ AND THE ADVANCEMENT OF THE VIOLA IN NINETEENTH- CENTURY BRITAIN



*Emil Kreuz, c. 1900 (photo courtesy of the author)*

by **David M. Bynog**

The advent of Lionel Tertis as a concert soloist at the beginning of the twentieth century radically altered the perception of the viola and violists. Tertis not only elevated the stature of the instrument itself, but he persuaded composers (primarily British) to write a diverse array of music for the instrument.<sup>1</sup> Consequently, Great Britain can lay claim to a robust heritage for the viola.

However, given Britain's pre-twentieth-century role as a political and social powerhouse (and London's status as a leading musical center), it is only to be

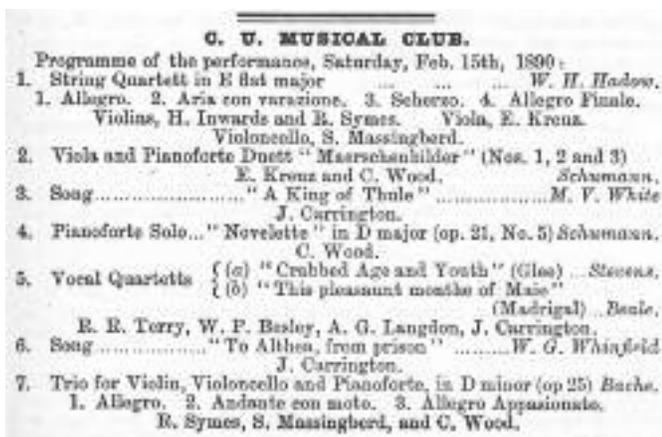
expected that violists prior to Tertis would have obtained renown as soloists. František Koczwara and Benjamin Blake were two prominent violists in Britain at the end of the eighteenth century,<sup>2</sup> while Henry Hill and Charles Baetens were the two most well-regarded violists during the middle of the nineteenth century.<sup>3</sup> And the end of the nineteenth century saw two rising viola stars: Alfred Hobday<sup>4</sup> and Emil Kreuz, both of whom graduated from the Royal College of Music (RCM) with a specialty on viola. While Hobday went on to a lengthy career as a violist, Kreuz's was rather short-lived owing to his abrupt change of profession to conducting beginning in 1903. Still, for a roughly fifteen-year period, he made valuable contributions as a performer, composer, and arranger, which greatly advanced the standing of the viola in Britain.

### **Kreuz as Violist**

Kreuz was born in 1867 at Elberfeld, Germany, and started his musical education early; and by the age of ten, he was studying violin with Georg Joseph Japha in Cologne.<sup>5</sup> At the age of sixteen, he was a winner of the first round of open scholarships at the newly established Royal College of Music. Initially studying violin with Henry Holmes, he switched from violin to viola, performing as a viola soloist while a student. His performance of selections from Schumann's *Märchenbilder* in 1886 earned him a label as "a promising young viola performer."<sup>6</sup> The following year he appeared as a violist on many concerts, playing Brahms's Two Songs, op. 91, Schumann's *Märchenerzählungen*, and Vieuxtemps's arrangement of Félicien David's *La Nuit*, the last as part of an RCM concert at the June 15, 1887, Royal Society of Arts's *Conversazione*.<sup>7</sup> At the RCM

Orchestra's December 21, 1887, concert, he performed *Harold in Italy* "in a manner which deserves to be described as masterly."<sup>8</sup> Kreuz earned a certificate in theory and viola in 1888, becoming the RCM's first graduate on the viola.

Wasting no time after graduation, Kreuz became immersed in musical life, frequently performing in chamber groups, most famously as violist in a quartet led by Richard Gompertz. Appearing at Cambridge University, Gompertz's quartet premiered Charles Stanford's first two string quartets. The quartet performed frequently elsewhere and was considered "a quartet which not only technically but artistically has no superior among metropolitan quartets."<sup>9</sup> Kreuz also performed chamber music with many other prominent musicians, including Joseph Joachim, Fritz Kreisler, and Lady Hallé.

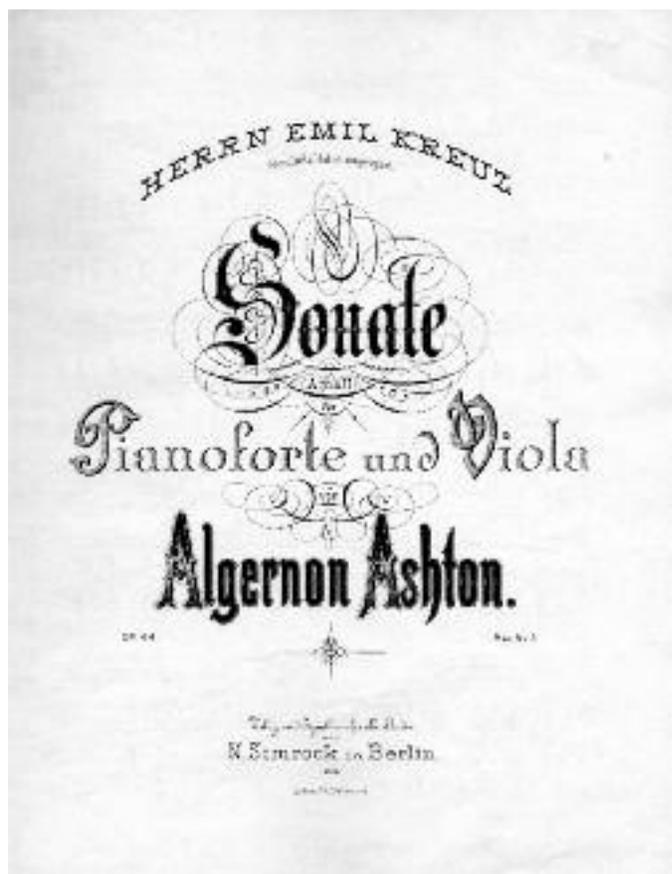


Program from a February 15, 1890, Cambridge concert where Kreuz performed the first three movements of Schumann's *Märchenbilder*

In addition to chamber music, Kreuz often soloed on recitals to much acclaim: "The rendering of a solo for the viola by Mr. Emil Kreuz may be set down as one of the most artistic items of the evening.... Mr. Kreuz promises to be one of our finest players on the viola."<sup>10</sup> He performed *Harold in Italy* on December 11, 1888, at one of George Henschel's London Symphony Concerts, where the *Daily News* proclaimed "the success he achieved was unmistakable, and it was amply merited by the possession of rare artistic gifts, carefully developed by

sound training."<sup>11</sup> Kreuz remained involved with the Royal College of Music, performing on chamber recitals as well as once again appearing as soloist with the RCM Orchestra at a December 10, 1890, performance of *Harold in Italy*.

Also in 1890, Kreuz performed a new sonata expressly written for him by Algernon Ashton, a professor of composition at the RCM. Given that violists in the nineteenth century—particularly in Britain—had difficulty in attracting new compositions, this incidence speaks highly of Kreuz's burgeoning achievements as a viola soloist. Later, Tertis would capitalize on the symbiotic relationship between violist and composer: the viola was in need of repertoire and British composers were in need of outlets for their music. Ashton's sonata is grand in scope and a valuable, though overlooked, contribution to the British sonata repertoire. A review of the concert, however, characterizes the works shortcomings:



Cover page for Algernon Ashton's *Viola Sonata*, dedicated to Kreuz

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[Ashton's] treatment of his instruments seems to lack experience; he is, as it were, always at high pressure; and the viola is seldom allowed to display itself without being quickly overpowered by the piano. But the writing is sound, and indeed even tending to over-elaboration; and interesting passages every now and then make one wish that they had been left to exhibit their attractiveness in more simple fashion. Mr. Emil Kreuz did his best (which is saying much) for the viola part.<sup>12</sup>

### Kreuz as Composer

All the while that Kreuz was actively promoting the viola as a soloist and chamber musician, he was making considerable contributions as a composer and arranger. Kreuz clearly recognized the dearth of suitable educational material available for violists in Britain, as he thoroughly addressed this area. He edited both Bruni's *Méthode pour l'Alto (25 Études)* and Campagnoli's *41 Caprices* for Augener and produced a number of other pedagogical editions including scales and arpeggios and select studies from prominent étude books. He also arranged sixty-five pieces by diverse composers (Mendelssohn, Schumann, Bach, Meyerbeer, Chopin, etc.) in a progressive order, intending these to serve as teaching pieces as well as attractive works for performance. Not content with merely arranging works for educational purposes, Kreuz also composed original viola music. His Op. 13, *The Violist: A Series of Progressive Pieces for Viola and Piano*, is a set of six volumes including progressively more complex works, culminating with his Viola Sonata in A Minor. His Op. 40 set, *Progressive Studies for the Viola, with Accompaniment of a Second Viola*, likewise aims to allow for steady advancement. These works were widely praised upon publication: "Were we to affix as many adjectives to the pieces as they deserve (only laudatory ones are appropriate), we should not only exhaust our own stock, but even find it difficult to get a sufficient supply from the biggest dictionary within our reach."<sup>13</sup>

The breadth of skill levels that his pedagogical works addresses, from works for beginners to those clearly

for advanced students (Bruni and Campagnoli), highlights Kreuz's understanding that education at all levels was key to the advancement of the viola. Of particular note is his manner of composing for amateurs, writing at a technical level and in a musical style that would have wide appeal: "Mr. Kreuz has already done a great deal to further the interest of the viola player, and these *Studies* will not fail to further so good a cause and entice more amateurs to take up the viola."<sup>14</sup> Kreuz's pedagogical works went through multiple printings, and in addition to the Augener editions, some titles were also published by Schott.

Pedagogical works make up only a portion of Kreuz's original compositions for the viola. Concert works include the *Liebesbilder*, op. 5; his Viola Concerto, op. 20; *Suite de pièces*, for viola and piano, op. 45; the Viola Sonata that forms part of his Op. 13 set; as well as chamber works featuring the viola in various combinations. The concerto and sonata are particularly important compositions given the scarcity of nineteenth-century works in these genres. Since the sonata forms part of his Op. 13 set, the technical demands are easier than many other nineteenth-century viola sonatas. Kreuz's Viola Concerto, on the other hand, is quite virtuosic and can be seen as a precursor to the contributions of British composers in the early twentieth century, including concertos by John Blackwood McEwen, Cecil Forsyth, and York Bowen. "The great composers have not favoured the viola as a solo instrument. . . . Mr. Emil Kreuz . . . had, therefore, a comparatively clear field. His concerto . . . is extremely vigorous, with much brilliant and florid writing for the principal executant. On paper the second movement, a Barcarole in A flat, appears the most pleasing section of the work."<sup>15</sup> The *Barcarolle* was indeed the most successful portion of the concerto, subsequently being published independently from the other movements and receiving several performances by itself. Kreuz's concerto is firmly rooted in the Romantic tradition, and the technical skills required of the viola are ample (ex.1).

Kreuz's compositions were not limited to the viola: he wrote and published a variety of chamber and

Example 1. Emil Kreuz, *Viola Concerto, movt. I, six measures before letter K.*



vocal works that received multiple performances during his lifetime. While Kreuz performed his own viola compositions at various venues, the wide publication of his viola music suggests that amateurs, students, and other professionals had access to and performed his music. Alfred Hobday performed Kreuz's *Liebesbilder* on a March 4, 1891, concert;<sup>16</sup> Simon Speelman performed the *Barcarolle* from Kreuz's *Viola Concerto* on a November 25, 1903, recital (with Kreuz at the piano);<sup>17</sup> and T. M. Abbott also performed the *Barcarolle* on a May 13, 1905, recital.<sup>18</sup>

### Kreuz after the Viola

Throughout the 1890s, Kreuz also conducted, and in 1903 he became musical assistant at Covent Garden. That same year he joined the Hallé Orchestra as a violist in order to study conducting with Hans Richter.<sup>19</sup> *Grove's* reported shortly afterward that Kreuz's "present intention is to give up viola playing and composition, in order to devote his time to conducting and training vocalists."<sup>20</sup> Kreuz was active as a conductor for the next decade, even conducting a small orchestra that bore his name, The Kreuz Orchestra, and serving as conductor of the orchestra at Trinity College of Music.

Though Kreuz became a naturalized British Subject in 1904, he likely encountered the anti-German sentiment that preceded World War I. Kreuz is reported to have left England before the war, returning later.<sup>21</sup> His presence in England, however, is known during 1915; he is listed in the telephone book under the alternate name of E[mil] Thornfield,<sup>22</sup> and he con-

ducted concerts in England and published a book that same year under this pseudonym. By 1916, he had settled in Copenhagen, where he and his wife were teaching.<sup>23</sup> Details beyond 1916 are murky: in 1923 he is quoted in an ad for rosin published in the *Strad*, lending credence to the reports that he returned to England after the war.<sup>24</sup> He died on December 3, 1932, but sources conflict regarding whether he died in London or Brussels.<sup>25</sup> Given Kreuz's strong promotion of the viola in his adopted country, the obscure details surrounding his death are particularly disheartening.

### Kreuz's Legacy

Kreuz's viola compositions and arrangements have been his most enduring contributions to the viola. Within the span of a decade, Kreuz created a miniature repertoire with suitable music for a violist at any level. The pedagogical works, in particular, were immediately taken up and were used for many years in Britain. The RCM and Royal Academy of Music included his works in their 1898 list of local examinations in music, and his music was routinely suggested to violists in publications over the next several decades:

It becomes dull for the student if he keeps for too long to only one book, so I advise that the tutor be laid aside occasionally and that various books of studies should be explored for fresh material. Of those most likely to be obtained at the moment, I can recommend the "Select Studies" [Augener 7657a–7657e] in five books by Emil Kreuz. . . .

Nothing, however, pleases the student more than to play a piece—something intended for recreation and enjoyment only. . . . Here is real music making! . . . Augener publish[es] Emil Kreuz “The Violist,” Op. 13, ranging through five books from very easy to moderately difficult.<sup>26</sup>

Kreuz had studied composition with Charles Stanford while at the RCM, and his compositions “reflect the prevalent taste of his time.”<sup>27</sup> That is, they exhibit the romantic—and often overly sentimental—writing popular at the end of the nineteenth century (ex. 2). This compositional style went out of vogue with the rise of mid-twentieth-century modernism, and with the great increase in new compositions and educational materials available for violists Kreuz’s music fell out of favor. But tuneful, well-written music has returned to popularity in the twenty-first century, making Kreuz’s melodic compositions with their intelligently designed progressive writing once again ripe for attention by violists. Many of his compositions are currently available, either in new editions or via the IMSLP/Petrucci Music Library website at <http://imslp.org/> (see the appendix for a complete listing).

Of his concert works, the Viola Sonata, op. 13, and *Liebesbilder*, op. 5, are particularly worthy of attention. The sonata is of a moderate degree of difficulty and would make an excellent first sonata for young violists. The *Liebesbilder* is a serious set of three concert pieces in the vein of Joachim’s *Hebrew Melodies*, op. 9. The first movement, *Allegro moderato*, is the most successful; lush and dramatic, and suitable for

performance by itself. The second and third movements are a bit thin in their development of the musical ideas, though they are both attractively evocative of the “love” theme. A recording of the work is available with Laurent Rochat, viola, and Miaomiao Li, piano, on the CD *Liebesbilder* (Doron Music, DRC 5028, 2008).

If the importance of Kreuz’s contributions to the viola literature has gone relatively unheralded, this pales in comparison to the disregard of his contributions as a performer on viola. He became a well-known and well-respected viola specialist in England at a time when the viola was still widely denigrated. The brief references to his appearances as a soloist and chamber musician previously mentioned in this article only hint at the scope of his performing activities. He was most celebrated in his role as violist of the Gompertz Quartet, but he performed widely (and successfully) in other settings. In addition to solo appearances, he performed small chamber works featuring the viola including Mozart’s violin and viola duos and the “Kegelstatt” Trio, and he gave many performances of Brahms’s Op. 91 songs. The *Strad* adequately summed up the sentiment in 1905 when he gave up playing the viola publicly: “The many admirers of Mr. Emil Kreuz, one of the best viola players in the country, will perhaps rather regret the advice given to him by Dr. Hans Richter to abandon viola playing for conducting.”<sup>28</sup>

Ultimately Kreuz’s contributions have remained underappreciated since the nature of his legacy is one that does not always endure: he gained accept-

Example 2. Emil Kreuz, *The Violist*, op. 13, Book II, “Lamentation,” (viola part).

The image shows a musical score for the viola part of "Lamentation" from Emil Kreuz's "The Violist, op. 13, Book II". The score is written in 8/8 time and consists of three staves. The first staff begins with a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*) marking. The second staff starts at measure 6 and features a *poco f* (poco forte) dynamic. The third staff starts at measure 11 and returns to a mezzo-piano (*mp*) dynamic. The music is characterized by flowing, melodic lines with frequent slurs and ties, typical of the Romantic style mentioned in the text.

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ance for the viola in Britain through timely and “of the moment” efforts that targeted the broad populace. By creating accessible works for amateurs to perform, he filled a void in the published viola repertoire, attracting a new group of individuals to the instrument. And with his superior musical and technical performances on the viola, he gained the admiration of concert audiences and critics at a pivotal time. In the short span from his graduation until 1903, he built a solid foundation in Britain for the viola from which Émile Férir, Alfred Hobday, Lionel Tertis, Siegfried Wertheim, and many others would soon expand.

## Appendix

### Kreuz’s Music Published by Augener Featuring the Viola

#### A. Works for Viola with an Opus Number

- Op. 5: *Liebesbilder*, for Viola and Piano (Augener 7627). New Edition: Winterthur: Amadeus, 1995. BP 2292. IMSLP: An incomplete piano score and the complete viola part are available.
- Op. 9b: *Frühlingsgedanken: Spring Fancies, 3 Pieces for Violin and Piano*, arranged for viola and piano (Augener 7628).
- Op. 13: *The Violist: A Series of Progressive Pieces for Viola and Piano* (Augener 7636a–7636f).  
Book I: 12 very easy pieces, commencing with the open strings, and gradually introducing the notes of C major in the first position.  
Book II: Progressive and easy pieces on the notes of C major.  
Book III: Progressive melodies in the first position, and in the different major and minor keys. Nos. 1–10.  
Book IV: Progressive melodies in the first position, and in the different major and minor keys. Nos. 11–20.  
Book V: Three easy sketches in the first three positions.  
Book VI: Sonata in A minor for viola and piano. New Edition: Sonata in A minor (Book VI): Winterthur: Amadeus, 1987. BP 2645. IMSLP: Incomplete piano scores for books I, II, and IV are available; an incomplete viola part for book III is available; a complete viola part for book IV is available, and a complete piano score and part for book VI is available.
- Op. 20: Concerto in C for Viola and Orchestra (Piano Reduction) (Augener 5571).  
IMSLP: Piano reduction and viola part are available.
- Op. 21: Trio for Violin, Viola, and Piano (Augener 5271). IMSLP: Score and parts are available.
- Op. 32: *Trio facile in C*, for violin, viola, and piano (Augener 5272). New Edition: Winterthur: Amadeus, 1989. BP 694. IMSLP: Score and parts are available.
- Op. 39: Four Duos for Violin and Viola (Augener 5594a–5594b).  
Book I: 2 Duos, in F and D.  
Book II: 2 Duos, in G and C.  
New Edition: Winterthur: Amadeus, 1991. BP 471.
- Op. 40: *Progressive Studies for the Viola, with Accompaniment of a Second Viola* (Augener 7653a–7653d).  
Book I: Commencing with exercises on the open strings, and gradually introducing the notes of C major in the first position.  
Book II: Studies in the first position in the flat keys, major and minor.  
Book III: Studies in the first position in the sharp keys, major and minor.  
Book IV: Introduction of the second and third positions, and studies in the first three positions.
- Op. 45: *Suite de Pièces*, for viola and piano (Augener 5572). IMSLP: An incomplete piano score is available.
- Op. 49: Quintet in E-flat Major for Horn (or Viola) and String Quartet, “Prize Quintet” (Augener 7165). New Edition: Winterthur: Amadeus, 2003. BP 1089. IMSLP: Score and parts are available.

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## B. Works for Viola without an Opus Number

Bruni, A. B. *Tenor Method*. Edited, with fingerings, bowings, and marks of expression by E. Kreuz (Augener 7659).

Campagnoli, B. *41 Caprices* (Augener 7651).

*Scales and Arpeggios for the Viola, through All Major and Minor Keys* (Augener 7658a–7658b).

Book I: Through one and two octaves.

Book II: Through two and three octaves.

*Select Pieces for Viola and Pianoforte, in Progressive Order*. [Each piece published separately.] For a complete list of individual titles, see

[http://imslp.org/wiki/List\\_of\\_works\\_by\\_Emil\\_Kreuz](http://imslp.org/wiki/List_of_works_by_Emil_Kreuz).

First Series: 25 pieces (nos. 1–25).

Second Series: 20 pieces (nos. 26–45).

Third Series: 20 pieces in higher positions (nos. 46–65).

IMSLP: Score and part are available for no. 6: *Air and Unbekümmert*, by C. Reinecke.

*Select Studies for the Viola* (Augener 7657a–7657e).

Book I: 30 elementary studies in the first position, with accompaniment of a second viola, by Campagnoli and Mazas.

Book II: 30 studies in the first position by Corelli, Campagnoli, Kreutzer, and Spohr.

Book III: 20 studies in the first three positions by Corelli, Campagnoli, Kreutzer, Fiorillo, Spohr, Wenzel Pichl, and Mazas.

Book IV: 20 studies in the higher positions.

Book V: 20 studies in the higher positions.

New Edition: Books I–IV are available from Stainer & Bell (7657A–7657D).

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*David M. Bynog has served as Editor of the Journal of the American Viola Society since 2008 and has researched and published extensively on topics related to the viola in Britain and America from the eighteenth*

*through the twentieth centuries. A librarian by profession, he is an active freelance violist in the Houston area and has taught graduate musicology courses at the Shepherd School of Music, Rice University, and the Moores School of Music, University of Houston.*

## Notes

<sup>1</sup>Tertis also attracted the attention of composers whom he did not approach directly for works. William Walton's Viola Concerto and Joseph Jongen's Suite, op. 48, are two notable examples of works written for him without his prompting.

<sup>2</sup>Originally from Bohemia, Koczwara was also active as a violist in Ireland.

<sup>3</sup>For biographical information about Hill, see John White, ed., *An Anthology of British Viola Players* (Colne, UK: Comus Edition, 1997), 122. For biographical information on Baetens, see David M. Bynog, "Charles Baetens: Portrait of a Nineteenth-Century Violist," *American String Teacher* 59, no. 4 (November 2009): 46–49.

<sup>4</sup>For biographical information about Hobday, see White, 122–24 and David M. Bynog, "Alfred Hobday: 1870–1942," *English Viola Society Newsletter*, no. 1 (October 2008): 15–18.

<sup>5</sup>Janet M. Green, comp., *Musical Biographies*, ed. W. L. Hubbard, The American History and Encyclopedia of Music (Toledo: Irving Squire, 1908), 1:450.

<sup>6</sup>"Royal College of Music," *Musical Times and Singing Class Circular* 27, no. 522 (August 1, 1886): 468.

<sup>7</sup>"Proceedings of the Society," *Journal of the Society of Arts* 35, no. 1804 (June 17, 1887): 756.

<sup>8</sup>"Royal College of Music," *Musical World* (December 31, 1887): 1036.

<sup>9</sup>"Violinists at Home," *Strad* 5, no. 56 (December 1894): 229.

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<sup>10</sup>“The Musical Guild,” *Era* (London), May 25, 1889.

<sup>11</sup>“London Symphony Concerts,” *Daily News* (London), December 12, 1888.

<sup>12</sup>“Concerts,” *Musical World* (December 13, 1890): 997.

<sup>13</sup>Review of *The Violist*, Book II, by Emil Kreuz, *Monthly Musical Record* (March 1, 1891): 63.

<sup>14</sup>“New Musical Publications,” *New Quarterly Musical Review* 2 (November 1894): 153.

<sup>15</sup>“New Instrumental Concerted Music,” *Athenæum*, no. 3415 (April 8, 1893): 450.

<sup>16</sup>“Royal College of Music,” *Musical Times and Singing Class Circular* 32, no. 578 (April 1, 1891): 217–18.

<sup>17</sup>“The Ladies’ Concerts,” *Manchester Guardian*, November 26, 1903.

<sup>18</sup>“Music in Birmingham,” *Musical Times* 46, no. 748 (June 1, 1905): 405.

<sup>19</sup>“The Hallé Concerts,” *Manchester Guardian*, October 30, 1903.

<sup>20</sup>“Emil Kreuz,” in *Grove’s Dictionary of Music and Musicians*, ed. J. A. Fuller Maitland (London: Macmillan, 1906), 2:603. Several other publications reported similar sentiments: “Mr. Emil Kreuz, the well-known viola player, who gave up his London work two years ago and joined the Hallé Orchestra for the sole purpose of studying under Dr. Richter, has now decided to give up his instrument and to devote his time entirely to conducting.” See [E. Polonaski], “Current Events and Concert Notes: Home,” *Violin Times* 12, no. 138 (May 1905): 66.

<sup>21</sup>“Emil Kreuz,” in *Grove’s Dictionary of Music and Musicians*, ed. Eric Bloom, 5th ed. (London:

Macmillan, 1954), 4:852. Bernhard Päuler reports that “before 1914 he left England for a while on extensive concert and study tours.” See Introduction to *Sonate in a-moll für Viola und Klavier, op. 13/6*, by Emil Kreuz (Winterthur, Switzerland: Amadeus, 1987), [3].

<sup>22</sup>Kreuz married the singer Emily Thornfield (née Emilie Anna Thorenfeld) in 1909. His wife was also active during 1915, performing at an April 29 recital devoted to Delius. See Rachel Lowe-Dugmore, “Documenting Delius,” *Delius Society Journal* 65 (October 1979): 13.

<sup>23</sup>“The Royal Collegian Abroad,” *RCM Magazine* 12, no. 2 (1916): 61.

<sup>24</sup>Mr. Emil Kreuz, violist, is quoted as saying: “I have given your Resin a lengthy trial, and think it very excellent,” Imperial Publishing, “Every Violinist and ‘Cellist Should at Once Try the New Velvo Resin,” advertisement, *Strad* 33, no. 395 (March 1923): 486.

<sup>25</sup>The only traced source that mentions Brussels is Carlo Schmidl, ed., *Dizionario universale dei musicisti. Supplemento: appendice, aggiunte e rettifiche* (Milan: Sonzogno, 1938), 446. To date, the author has been unable to locate any obituaries or death notices for Kreuz. If Kreuz did die in London, the lack of any such notices in English sources seems odd given his prominent career there.

<sup>26</sup>Watson Forbes, “For Viola Players: 1. First Steps in Viola Playing,” *Strad* 57, no. 679 (November 1946): 206.

<sup>27</sup>B[ernhard] Päuler, “Emil Kreuz,” in *An Anthology of British Viola Players*, ed. John White, 147.

<sup>28</sup>“Violinists at Home and Abroad,” *Strad* 16, no. 181 (May 1905): 5.

# WITH VIOLA IN HAND

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## A GENTLEMAN AND A SCHOLAR: AN INTERVIEW WITH TOM HALL, PART II



*Tom Hall performs at the Carmel Bach Festival*

**by Tom Tatton**

[Editor's Note: Part I of this interview, covering Hall's education and his career at Chapman College, can be found in the Summer 2013 *JAVS*.]

### **Carmel Bach Festival**

**TT: Tom, let's turn back to the viola and your participation in what is widely regarded as a world-class event: the Carmel Bach Festival. Will you describe for us the festival itself?**

TH: The Carmel Bach Festival is a community enterprise: born, bred, developed, nourished, and supported locally. Started by community music lovers in 1935, the original intention of the festival was to bring fine concerts centered on the music of J. S. Bach to the community by inviting respected musicians to supplement local talent during the summer months around July. Largely, this mission has not changed over the years, but the scope has certainly evolved and flourished.

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**TT: How did you become involved?**

TH: I attended the festival first in 1952 as a listener and then as a violist in 1953. The small orchestra was heavily selected from the Pasadena Civic Orchestra with the recommendation of Vera Barstow. The festival conductor at the time was Gaston Usigli. I remember him as a no-nonsense, heavy breathing, fully mustachioed older Italian who managed to draw together a diverse gathering of musicians to present a week or so of Bach and other composers in recitals and evening main-stage performances. The major work in 1953 was the B-Minor Mass. In 1952 Mary James, former member of the San Francisco Symphony, the Los Angeles Philharmonic, and Professor Emerita at Pittsburg State College (Kansas) and Sam Singer, commercial and pop music artist (who played with Stan Kenton), performed the Sixth Brandenburg Concerto, and in 1953 Michael Mann, youngest son of Thomas Mann, was the leader of the violas. In 1960 and 1962, I turned pages on the first desk for John Cox, another Barstow product, just before he started his career with the Cleveland Orchestra and the Cleveland Quartet. At that point, the festival director was Sandor Salgo (festival tenure from 1956–91), conductor and distinguished professor at Stanford University.

Beginning in the 1950s until 1988, Rosemary Waller was concertmaster of the Carmel Bach Festival (she later sat Principal Second Violin in the Cincinnati Symphony and became personnel manager; another Barstow product and a life-long friend), and she alerted me that Salgo might need a Principal Violist. Having just finished my doctoral studies and holding a secure job at Chapman, I auditioned in 1970 and started on twenty-one consecutive summers of magnificent music making, social exuberance, professional pleasure, aesthetic joy, and wonderful fun.

Sandor Salgo, who spoke beautifully, heavily accented, precise English in a glorious deep voice, called the Carmel community “magical.” With a climate dominated by the ocean, the various Carmel areas have maintained a rural, almost pastoral personality—big trees, lots of squirrels, few sidewalks or street

lights, and no house numbers. It has the reputation of being an “artists’ colony,” and, indeed, there are artists, writers, poets, and retired aesthetes who call it home. But it is expensive to live there; the household income is well above average. I’ll bet medical doctors outnumber artists; I’m sure lawyers do. If you count Pebble Beach, Carmel Valley, Carmel Highlands, Big Sur, and include Monterey and Pacific Grove, you have a community with a population of half a million people, a high percentage with serious money. There are tourist attractions and facilities (several famous golf courses), a range of restaurants, shops, and commercial interests that make for a widely attractive and vital community.

**TT: How was the festival structured?**

TH: In 1970, the Carmel Bach Festival was fully organized with a president, board, officers, executive director, a staff of fifteen or so, and a host of volunteers. The staff positions were paid, but the vast majority of workers were volunteers. Although most of his activities were strictly musical, the person in charge was Maestro Salgo. Others were responsible for finance or housing, personnel or scheduling, transportation or “hospitality.” Although details of the festival changed from year to year, the experience for me ran something like this: sometime around the first of the year, I would receive a formal letter from Mr. Salgo inviting my participation in the festival, indicating my position and giving particulars of programming and participants, if relevant. In other words, I knew what I was getting into. The length of the festival and rehearsals—when the festival was full-blown—was about five weeks. My wife and I usually rented a house within walking distance of the principal evening venue—the Sunset Auditorium.

Early on the events that made up the festival consisted of a week of activities, centered on evening choral-orchestral performances, semi-staged opera, and a Sunday afternoon performance of the B-Minor Mass (every other year) alternating with the *St. Matthew Passion* and the *St. John Passion*. Mornings and afternoons were filled with recitals and lectures. As years went on, the festival grew by adding repeat performances—first a weekend, then a



*The site of the Carmel Bach Festival's mission concerts: Mission San Carlos Borromeo de Carmelo (photo courtesy of Tom Tatton)*

week, then another weekend. Wednesday night performances were given in the Carmel Mission Basilica (missions are a series of religious and military outposts built near the California coast by the Spanish Franciscans between 1769 and 1832). The mission concerts featured some pageantry with Gregorian chant, processions, banners, candles, antiphonal music, and a very nice, recent Casavant organ (the Casavant family are famous Canadian organ builders, a tradition beginning in the late nineteenth century). The music was often focused on what might have been heard in the seventeenth- or eighteenth-century European city chapel.

In order to present the festival, many persons had to be called upon to migrate to Carmel. The local chorus numbered forty plus, and the imported chorale was something over thirty folks (mostly young), a bevy of vocal and instrumental soloists, plus an orchestra of forty to fifty, depending on repertory. These imports were all housed and fed differently, some with local families, some single or almost so.

The all-inclusive term “significant other” got a lot of use. Hospitality, parties, lunches, picnics, full-cast gatherings, exclusive breakfasts, and snazzy Pebble Beach after-concert soirees were very much a part of the experience. Socializing was important.

**TT: How about your schedule?**

TH: The schedule for me varied considerably. The first weeks were rehearsals only, no performances or audience. These were morning and evening, usually orchestra strings. Afternoons were mostly for smaller groups and soloists with accompaniment. One of the fine features of the festival was that the rehearsal schedule, which was really complex and involved a lot of people, was always posted days in advance, so I knew within fifteen minutes or so when I would be expected to rehearse what piece. Another really important feature was adequate rehearsal time. Every first performance was preceded by a complete dress rehearsal . . . mass, passion, opera, solo cantata, concerto; everything was given a complete run-through. This feature was a point of contention for some, but a great comfort and reliever of anxiety for many, including me. But, after the first week there were no rehearsals scheduled. So, for about two weeks of performances, I had time for lectures, recitals, shopping, lunches, loafing, practicing, Point Lobos (a local California State Reserve of outstanding beauty), and Carmel.

**TT: Can you tell us about some of the violists who were guest performers?**

TH: Visits to the Carmel Bach Festival by distinguished violists were frequent, possibly influenced by Sandor Salgo being a violist in bygone years or the need for two violas d’amore in the *St. John Passion*. The Sixth Brandenburg Concerto, of course, brought fine players to the front, but with less frequency than one might have thought. Walter Trampler (1915–1997) came to Carmel with his student Karen Phillips in 1971. His appearance is locked in memory for good reason: I had never met a famous East Coast violist and so was not at all prepared for the warm, friendly, encouraging personality he projected. Trampler insisted that I participate

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in the Sixth Brandenburg rehearsals as an auditor for balance, tempo, and stage set up. I was flattered beyond belief and only hoped that I was of some help for such an artist. I was struck by Trampler's physique: short body, very broad shoulders, long arms and hands with extremely broad palms. His sound was rich and warm even in the most fleeting passages. He also played a Vivaldi viola d'amore concerto at a Wednesday evening mission concert, which I recall was smooth as silk.



*Walter Trampler*

**TT: You participated as a soloist in the Sixth Brandenburg several times. Tell us about those experiences.**

TH: My first Brandenburg Sixth partner was Myra Kestenbaum in 1975. Like me, she was a Southern California resident; a Juilliard product who was in the midst of a productive recording, solo, and commercial studio career in Los Angeles. She was Principal Violist of the Los Angeles Chamber Orchestra from 1972 to 1978, while it was conducted by (Sir) Neville

Marriner (b. 1924). We had not met, and so a pre-festival rehearsal was arranged at her home as she was the invited soloist and I was the resident violist, having been Principal in the festival orchestra for four years. I liked her immediately; small for a violist, no-nonsense, business-like, beautiful sound, perfect rhythmically, nothing out of place, easy to work with and agreeable. The Brandenburg performances were most comfortable from my standpoint and well received. Myra also played the Telemann G-Major Concerto at the festival with much success. Later that year she made a personal effort to involve me in the commercial music life of the L.A. studios. But, with my academic schedule and a personality that didn't mesh with the click-track crowd of the L.A. studios, her efforts—even with her firm connections with contractors—did little to alter my performing career or my modest financial position. Regrettably, Myra Kestenbaum's later career was marred by ill health. She died in 2001.



*Myra Kestenbaum*

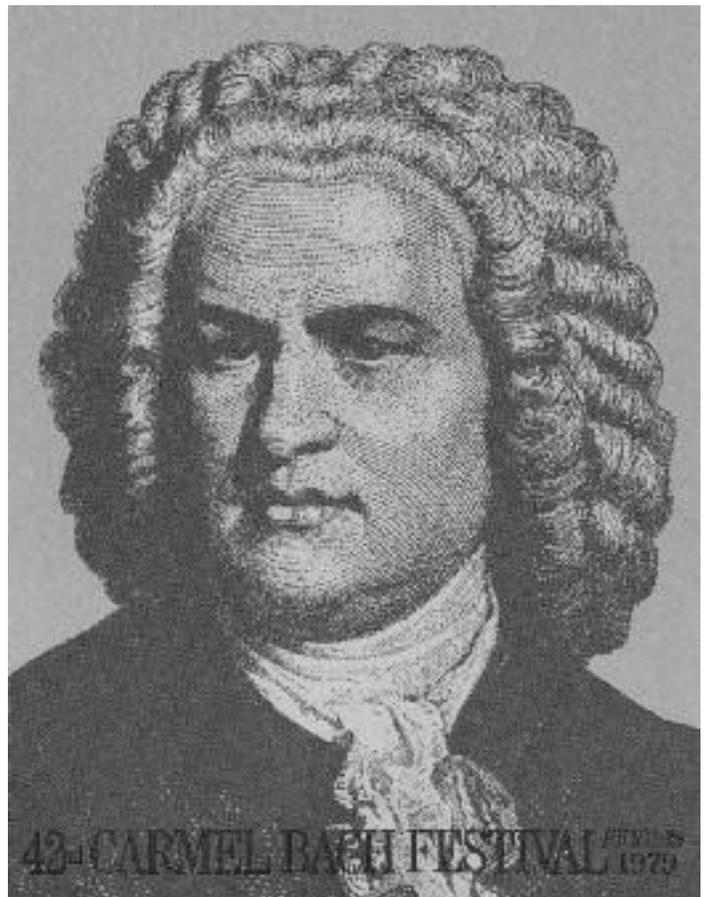
My next Carmel Brandenburg partner was Alan de Veritch, in 1977. He was then Principal of the Los

Angeles Philharmonic and had recently been presented in a subscription concert as soloist in Hindemith's *Der Schwanendreher*. (Alan subsequently went on to the New York Philharmonic and taught for many years at Indiana University.) He was a masterful, self-assured, powerful player, and I admired his style as much as his impressive technique. I had never met Alan, and so I tried to be prepared for the unexpected as we made arrangements for a rehearsal in Southern California before the festival. He had just recorded the Sixth Brandenburg with Pinchas Zukerman for Deutsche Grammophon and asked, if I didn't mind, if we could use those materials with editorial marks and "strokes" already shown. This was a brief rehearsal, but I was grateful.

By this point in my career I had a firm acquaintance with the piece, having performed it with different players several times, taught it in counterpoint and literature classes, and had viola pupils perform it on senior recitals. I thought of the first movement as dance-like, with plenty of time to project and appreciate the miraculous counterpoint. The slow movement is a loving duet, and the last movement is something of a joke, with a lot of simple orchestration coming to the fore. I had no idea that the Sixth Brandenburg was so closely related emotionally, passionately, spiritually to something like the Sibelius Violin Concerto, or maybe the Mahler Fifth Symphony. But there is more than one way to look at a piece of music, and this was fun, big time! In truth, I don't remember the concert

*Program from a 1979 performance of Bach's Brandenburg Concerto No. 6 with Geraldine Walther and Tom Hall*

result. Alan's distinguished career certainly was not damaged by his Carmel experience.



<p><b>TUESDAY JULY 17</b> CONCERT / 8 PM SUNSET CENTER THEATRE</p> <p><i>This performance repeated</i> <b>TUESDAY JULY 24</b></p> <p><b>THE BRANDENBURG CONCERTOS</b> JOHANN SEBASTIAN BACH (1685-1750)</p> <p><b>I. Concerto No. 1 in F, BWV 1046</b> Allegro Menuetto — Polacca Adagio — Allegro ROSEMARY WALLER, violin ARTHUR KREIDDEL, CARLEIGH JONES, boys RAYMOND DUSTÉ, JEAN STEVENS, DONALD LEAKE, oboe SUSAN WILLOUGHBY, bassoon FESTIVAL ORCHESTRA</p> <p><b>II. Concerto No. 6 in B flat, BWV 1051</b> (Allegro) Adagio, then più tosto Allegro GERALDINE WALTHER, THOMAS HALL, violin FRANK TRAFICANTE, LESLIE VAN ANTWERP, viola da gamba DOUGLAS ISHAM, cello</p>	<p>FRICK LAURIE, harpsichord RICHARD T. ANDREWS, contrabass</p> <p><b>III. Concerto No. 5 in D, BWV 1055</b> Allegro Affettuoso Allegro HANS FISCHNER, harpsichord GUSTAV SCHMALL, violin DONALD PECK, flute FESTIVAL ORCHESTRA</p> <p><b>INTERMISSION</b></p> <p><b>IV. Concerto No. 4 in G, BWV 1049</b> Allegro Andante Presto GUSTAV SCHMALL, violin DONALD PECK, JANET FERGUSON, flute FESTIVAL ORCHESTRA</p> <p><b>V. Concerto No. 2 in F, BWV 1047</b> (Allegro) Andante Allegro molto CHARLES DAVAL, trumpet JANET FERGUSON, flute RAYMOND DUSTÉ, oboe MARK VOLKERT, violin FESTIVAL ORCHESTRA</p> <p><b>VI. Concerto No. 3 in G, BWV 1048</b> Allegro moderato Allegro FESTIVAL ORCHESTRA HANS FISCHNER, harpsichord</p>
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In 1979 my Brandenburg partner was Geraldine Walther, who had recently been appointed Principal Violist of the San Francisco Symphony (currently with the Takács Quartet). She was business-like and almost reticent; her personality did not correspond with the expectation provided by her youth and position. Her playing and composure were a complete pleasure, and I wished her participation at the festival had been more extensive.

**TT: Tell us about some of the other guest violists that visited Carmel.**

TH: Many fine violists performed at Carmel as soloist and in the orchestra. A memorable Brandenburg Sixth performance included Don Ehrlich and Toby Hoffman in 1985 (Don Ehrlich, recently retired Assistant Principal of the San Francisco Symphony and Toby Hoffman, international viola soloist and chamber musician) and Paul Neubauer (viola soloist and Juilliard faculty) and the Australian virtuoso Simon Oswell in 1990. I remember with ongoing admiration the versatility of Paul Hirsch, that stalwart violist of the San Francisco Conservatory, displaying equal ease and artistry on piano or as violist. The performance in 1982 by Paul Hirsch and Christine Edinger (German violin dazzler, who was a festival regular) of the Mozart Sinfonia Concertante in E-flat Major got a standing ovation! In 1990, Paul Neubauer polished off a wonderful recital with a display of Sarasate-like gypsy pyrotechnics that were both technically amazing and substantially funny. I'll never forget it!

### Writing

**TT: Tom, you wrote for *JAVS* from 1988 until 1999. When you were writing you wrote quite a lot—I have listed some of your more interesting and important reviews in a footnote,<sup>1</sup> but you also wrote a unique column: “The Viola Today, in (sometimes around) L.A.,” and articles such as your review of the 1994 Tertis Festival. I have a confession to make: I think I read your every entry but—between three or four other professional journals to read, my teaching, professional activi-**

**ties, raising a family, and just the daily activities of life—I never really appreciated the quality nor the obvious joy in your writing. On re-reading your articles and reviews, I found that they not only contain the necessary and expected information, they are filled with common sense suggestions, practical and “fun” observations, and cogent and helpful musical comments. For example, instead of writing the expected, commenting on *De Profundis*, for four-part mixed choir and viola (and less than required organ) by Daniel Pinkham, you wrote, “Mr. Pinkham writes for the instrument [viola] so masterfully that he might be suspected of being a closet violist; at the very least he is getting first-rate advice.” Your writing is jam packed with that wonderful wit and twist, and you must have had a smile on your face the entire time! Can you tell us a little about your writing; you led a very busy life as we have already seen, but you must have taken particular joy in this task?**

TH: Probably we all have favorite writers . . . admired authors whose style and skill lie way beyond approach by us mortals; S. J. Perelman (writer for *The New Yorker* et. al.), Sir Donald Francis Tovey, and Nicolas Slonimsky are at the top of my list. The late Richard Watson, a professor of English and Communications, etc., at Chapman, wrote minutes of official meetings of such hilarity that he was forever in demand to be Secretary of the Faculty. Richard taught me that formal documents do not have to be dull and boring. So I tried, not to imitate, but to follow the spirit of those I admired. Without giving examples, we all have read music literature and criticism that is informative (and in many cases necessarily so) but painful, either from cruelty, insensitivity, or density. But the worst sin, in my experience, is to be boring. I have tried not to be boring.

Writing about events in the Los Angeles area was always rewarding. It was informative for the reporter and sometimes geographically so. The city of Los Angeles covers 450 square miles, and I live in Orange County, some 30 miles from downtown so, going to an event say, in West Hollywood could easily become a travel adventure. Reviewing new music

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often presented a real challenge emotionally. I was always afraid that I would miss some compositional technique or device, beloved by the composer, and obvious to all, except the reviewer. Ridicule would be my reward. I'm not sure this ever happened, but the notion that such an oversight was tolerated by some generous composer has never quite left me. The fact that my articles were subject to the scrutiny of a fine editor (David Dalton) was a comfort.

At one congress, I think it was at Bloomington, while enjoying my morning meal, a well-dressed older gentleman came up to my table as he left the breakfast room. He said simply, "My name is Maurice Gardner." I fumbled to my feet wondering what to say and came out with, "I'm Tom Hall." He fixed me with a steady eye and replied, "I know." He continued to the door without turning or hesitating or smiling. I never saw him again, at least not in a speaking situation. Naturally I fretted about this encounter and tried to remember anything to calm my considerable anxiety. Had I offended him in a review of his music? Did I even offend by not reviewing his work? Did he take exception to my opinions somehow? Was it just my existence he found offensive? Worse yet, what was he going to do? The uneasiness has not settled to this day.

**TT: I can assure you that Mr. Gardner (1909–2002) was the kindest and gentlest of men. His countenance could, at times, be stern; he was, after all a very serious man—he was a composer.**

**You have been most generous with your time, and I have enjoyed our chats immensely. You, however, have not finished contributing to our profession. I am not even talking about the new performance venue you are helping to shepherd through to completion at Chapman. I'm talking about your transcriptions and performance editions. Tell us something about how you became involved and why. How do you select music to prepare? Perhaps you can say something about the process. (I think we all know that preparing computer generated scores and parts, and doing that well, is not an easy task—do you have any helpful hints for those thinking about similar projects?)**

TH: In the late 1970s, I began to hear about computers and their possible application to music in higher education. I enrolled in computer classes and in 1978 bought two Apple Two Plus computers and printers for the Chapman music department. I also started a collection of such equipment for home use. My course-work dramatically emphasized the similarities between computer programming, musical thinking, and writing. Also, I discovered this kind of work is not only amazing; it's a lot of fun. Through my Carmel-Stanford connection I came to know the work of Leland Smith, bassoonist, composer, and long-time Stanford faculty stalwart who supplied the orchestration of the last movement of *The Art of Fugue* for performance at the Bach Festival. The orchestration was printed using his computer program Score, which Leland had developed over many years at the artificial intelligence lab at Stanford. In spring 1987, I spent three months at The Center for Computer Research in Music and Acoustics at Stanford, under the guidance of Leland Smith. Never have I been treated with more respect, warmth, and concern; they just turned me loose among fascinating people and equipment. I worked mostly with the Score program, which was just going commercial, and came away with a firm idea of what was possible for me in creating performing editions.

One of my first thoughts about computer music writing was that the computer might somehow ease the terrific burden of transcription from old notation systems to modern notation. On a visit to the Primrose International Viola Archive at Brigham Young University in Provo, David Dalton introduced me to the treasures of that library that are in less than performance-ready condition. The rare opportunity for expanding the viola repertory was immediately presented. Over the years, at the undergraduate level, I had taught harmony, literature and styles, orchestration, counterpoint (modal and tonal), form, and viola. What better background could be found for preparing viola editions? Further, I understood computer music printing through my experience with Score. The Score program is extremely flexible, and results are gratifying, but it is unforgiving. After a few Score efforts, I made the transition to Finale in 2002.

Tom, you have asked me more than once how I came across Mozart's basset horn pieces. Not long ago, the Los Angeles Philharmonic, with considerable publicity and fanfare, bought four matching basset horns, to be prominently played in a work that I can't remember. I listened with eagerness and was not disappointed knowing that the instrument always suffers intonation uncertainty. One night I heard on the radio the Adagio in F for two basset horns and bassoon by Mozart. It struck me as really restrained for Mozart, so I looked it up

and discovered it is an accompanied, but otherwise strict canon. Transcribing the Adagio for three violas was fun and rewarding and also familiarized me with that particular task, the instrument, and a little about its history. A little nosing around revealed the five Divertimenti for three basset horns, and the fact that Mozart scholarship has mostly ignored these pieces. They are charming works, and making them available for three violas, it just seemed to me, would be fun and useful.

David Dalton has been greatly helpful in suggesting music to be converted into useful performance editions. These have been original German pieces in manuscript. One was transcribed from parts used by his students (*Veronika*, by Hans E. Hornung). One was a set of children's poems (*Kinderlieder* by Alfred Uhl) set for voice and viola, which Donna (David's wife) and David enjoyed performing together. The staff of the library at Brigham Young University has been wonderful, either in person or by mail, in helping me find appropriate projects. David suggested that he had long thought of transcribing Schubert's



*Manuscript from an anonymous Violetta Concerto, one of many works edited by Tom Hall available soon on the AVS's website*

*Shepherd on the Rock* so he and Donna could add it to their repertory. That alerted me to arrange *Auf dem Strom* by Schubert for viola, voice, and piano from the original horn, voice, and piano. So in making choices for projects I have tried to think of what might be useful for violists, and of course what would be consistent with the original intent of the composer. I have also tried to avoid literature that is gloomy. So much of the viola repertory is gloomy!

**TT: David Bynog, Editor of our JAVS, is working to put some of your performance editions on our AVS website. Much of your work will soon be freely available to AVS members. Other repertory can be requested from PIVA. So, we can look forward to increasing our available viola repertory.**

**It has been my distinct honor and pleasure to visit with a unique teacher; quick to smile, observant, totally engaged in the life around him and eager to share—Dr. Thomas Hall. Tom has made the difference and continues to make the difference in our world we all so genuinely appreciate. That difference**

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is palpable and pulses through the joy of his music, especially his performance years with the Carmel Bach Festival at the very time they were creating their international reputation, through the lives of his former students, through the continued vitality of Chapman University long established by Tom's vision, and his latest surge of energy—his transcriptions and performance editions. Lastly, I highly recommend returning to your old JAVS journals—Tom's reviews of new music, his columns of "The Viola Today, in Greater L.A.," and other articles sparkle, illuminate, and, as Tom might say, "They are just a lot of fun."

Thank you Tom for being our friend!

### Notes

<sup>1</sup> Thomas G. Hall, Review of *3 Sonatas for Viola and Piano*, by Johann Sebastian Bach, ed. Milton Katims and Bela Siki, *Journal of the American Viola Society* 6, no. 1 (Spring 1990): 47; Thomas G. Hall, Review of *Allegretto, for Viola and Piano*, by Frank Bridge, ed. Paul Hindmarsh, *Journal of the American Viola Society* 6, no. 3 (Fall 1990): 41; Thomas G. Hall, Review of *Lament, for Two Violas*, by Frank Bridge, ed. Paul Hindmarsh, *Journal of the American Viola Society* 7, no. 1 (Spring 1991): 47.

**Editions prepared by Tom Hall  
(unless otherwise indicated, the arrangement or  
edition is by Hall; items with an asterisk will be  
available on the AVS website)**

*Adagio in F*, for three violas (canon), by W. A. Mozart (2011)\*

*Auf dem Strom*, for voice, viola, and piano (originally for voice, horn, and piano), by Franz Schubert (2012)\*

*Bratschengrüsse: A Birthday Quodlibet*, for four violas, by Gerhard Zeumer (2009)

*Concerto per Violetta Principale*, for viola and orchestra, by an anonymous composer (2009)\*

*Divertimento I in F Major*, for three violas, by W. A. Mozart (2011)\*

*Divertimento II in F Major*, for three violas, by W. A. Mozart (2011)\*

*Divertimento III in F Major*, for three violas, by W. A. Mozart (2012)\*

*Divertimento IV in F Major*, for three violas, by W. A. Mozart (2013)\*

*Divertimento V in F Major*, for three violas, by W. A. Mozart (2013)\*

*Four Little French Pieces*, for three violas, by an anonymous nineteenth- or twentieth-century composer (2010)\*

*Fourteenth-Century Dances*, for viola alone, by an anonymous composer (2000)\*

*Kinderlieder*, settings of five poems for voice, viola, and piano, by Alfred Uhl (2010)

*Kreutzer '44*, for viola and piano (jazz piano accompaniment for the famous Kreutzer étude by Emanuel Vardi) (2011)

*Mattie Rag*, by Arthur Benjamin; arranged for violin or viola and piano by William Primrose (2008)

*Mr. Sandman*, by Pat Ballard; arranged for six violas by Maxwell Raimi (2009)

*Pastourel*, by Francis Poulenc; arranged for violin or viola and piano by William Primrose (2008)

*Sinfonia*, from Cantata 18, for four violas and continuo ('cello, bassoon, clavier), by J. S. Bach (2010)

*Star-Spangled Banner*, arranged for three violas by Maxwell Raimi (2001)

*Veronica*, by Walter Jurmann; arranged for five violas by Hans E. Hornung (2005)



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Viola Suite. AVS 022

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Suite for Viola Alone. AVS 008

**Frederick Slee**  
Variations on a Hymn Tune for Solo  
Viola. AVS 003

## VIOLA AND PIANO

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002

**Léo Delibes**  
La Paix, from Coppélia, for Viola and  
Piano. AVS 023

**Arthur Foote**  
Melody for Viola and Piano, op. 44a.  
AVS 015

**Carl Puerstner**  
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021

**Quincy Porter**  
Speed Etude for Viola and Piano.  
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**Gustav Strube**  
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**Theodore Thomas**  
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## THREE VIOLAS

**Scott Slapin**  
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## VIOLA ENSEMBLE (FOUR OR MORE)

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vom Himmel fällt. AVS 005

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**Hendrik Waelput**  
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TWV 52:63. AVS 025

Concerto for Two Violettas, TWV  
52:63, Scordatura Edition. AVS 025a

## MIXED ENSEMBLES

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Chorale: Ich, dein betrubtes Kind,  
for Soprano, Viola obligata, and  
Continuo from the Cantata Mein  
Herze schwimmt im Blut. AVS 013

Ergieße dich reichlich, du göttliche  
Quelle, Aria for Tenor, Viola, and  
Continuo from the Cantata Wo soll  
ich fliehen hin. AVS 014

Sinfonia from the Cantata:  
Gleichwie der Regen und Schnee  
vom Himmel fällt. AVS 005

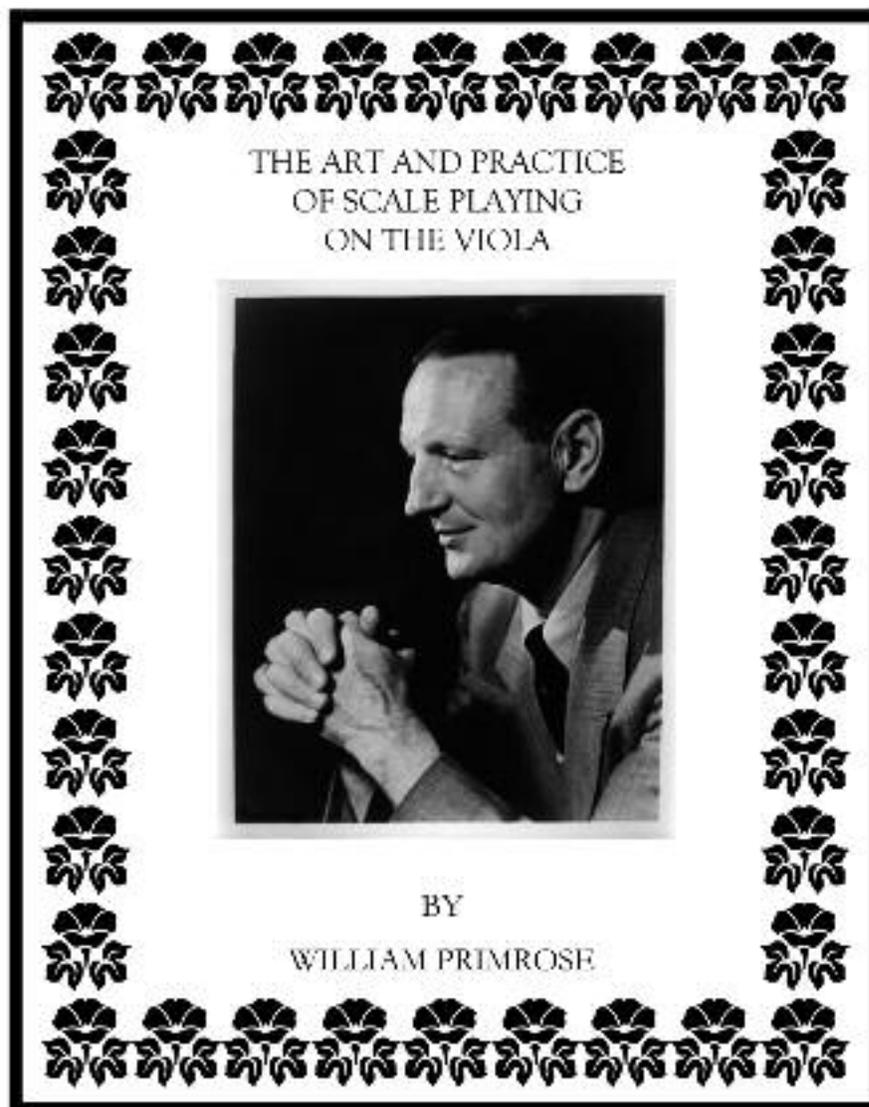
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by Carlos María Solare

*Twentieth Century Mexican Music for Viola*—Lavista: *Tres danzas seculares, Cuaderno de viaje*; Chávez: *Madrigal*; Gutiérrez-Heras: *Canción en el puerto*; Carrillo: *Concurso viola, Capricho para viola*; Sandi: *Hoja de álbum 2*; Cerrillo: *Es preciso . . .*; Enríquez: *Cuatro piezas*. Omar Hernández-Hidalgo, viola; Sally Renée Todd, piano. IUMusic lamc CD2010-01 OB.

These recordings were made in 2003 at the Latin American Music Center based in Indiana University and feature an alumnus of this institution. Omar Hernández-Hidalgo (1971–2010) was a student of Atar Arad at IU, who later became a leading figure in the musical life of his native Mexico. Tragically, in 2010 he was kidnapped and murdered in Tijuana, where he worked as Principal Viola with the Orchestra of Baja California. This CD is a fitting memorial for a violist whose championship of the music of our times won praise from such a fastidious authority as Pierre Boulez.

Julián Carrillo (1875–1965) was a pioneer of micro-tonal music, and it is thus appropriate that he is represented on this CD by his—to give it its full title—*Caprice for viola in tones, semitones, 4ths, 8ths and 16ths of tone* from 1928, a systematic investigation of pitching possibilities that makes for fascinating listening over almost twelve minutes. But no less intriguing is the thought that *Concurso viola* [*Viola Competition*], a mellifluous morsel written in 1908 as the set piece for a conservatory test, should stem from the same composer! Mario Lavista (b. 1943) conceived his *Three Secular Dances* in 1994 for the cellist Carlos Prieto, but they sound wholly convincing in Hernández-Hidalgo's viola version; *Travel Notes*, written for the Italian violist Maurizio Barbetti, is an original work from 1989. Both compositions bring forth haunting sonorities in their explorations of the instrument's natural harmonics. Carlos Chávez's (1899–1978) *Madrigal* from 1921 shows the more intimate side of a composer most

renowned for the noisy primitivistic strains of his *Indian Symphony*. Luis Sandi's (1905–1996) *Album Leaf 2*, written in 1958, is said to include elements of *mestizo* music, but I confess that they elude me, the piece's French Neoclassicism being much more to the fore. Post-Webernian serialism distinguishes Manuel Enríquez's (1926–1994) *Four Pieces*, an ambitious composition from 1962. With predictably idiomatic results, the present soloist proved a hands-on adviser when Juan Cristóbal Cerrillo (b. 1977) prepared his unaccompanied composition *It is necessary . . .* for its first performance and publication in 2000. Finally, *Song in the Harbor* by Joaquín González-Heras (b. 1927) is a melodiously intimate love song written in 1995. It has been a pleasure to become familiar with this panorama of the musical landscape “south of the border” under the thoughtful, reliable, and enthusiastic guidance of the late Omar Hernández-Hidalgo, who also wrote eloquent liner notes about each composition. The booklet also includes information about the various publishers involved, so there is no excuse for not getting to know better the contemporary Mexican music scene!

Brahms: Sonatas, op. 120, Sonata in D Major, op. 78 (transcr. Csaba Erdélyi). Roberto Díaz, viola; Jeremy Denk, piano. Naxos 8.570827.

There is no lack of recordings of Brahms's viola sonatas, and each of us will already have a favorite or two, but there is always room for a recording as profoundly and satisfyingly musical as the present one by Curtis Institute of Music President, Roberto Díaz, and pianist Jeremy Denk. Probably taking his cue from the pieces' origin as clarinet music, Díaz eschews “stringy” effects like overripe portamentos or attention-grabbing vibrato, modestly stepping back and letting the music speak. In the two sonatas, op. 120, he sticks to the composer-approved viola version without any modifications. I am happier with this solution in the F-minor work than in the E-flat-major one, where too many phrases have to be bent to accommodate the lower range. However, Díaz

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manages to minimize this handicap and make this version work on its own terms. The “filler”—actually the longest piece on the CD!—is Brahms’s First Violin Sonata in C major. Erdélyi’s effective transcription for viola. Brahms himself arranged this piece, one of his favorites from all his oeuvre, for cello and piano, in the process transposing it from G to D major and making many changes large and small. Erdélyi adheres to the latter key, but has otherwise referred to both Brahms’s violin and cello versions to create his own, thoroughly convincing one. The viola part sits well under the fingers, prompting an outgoing performance from Díaz. Playing on the “ex Primrose” Brothers Amati, he pulls off a real tour de force (this is technically a rather more difficult piece to play than Op. 120!), with consistently velvety tone all the way to the uppermost register and sonorous double stops. In all three sonatas, Díaz is well partnered by Denk’s thoughtful pianism, and both are helped by the intimate acoustics of the CBC’s Glenn Gould Studio in Toronto.

*Russian Viola Sonatas*—Gaigerova: Suite, op. 8; Juon: Sonata in D Major, op. 15; Winkler: Sonata in C Minor, op. 10, *Two Pieces*, op. 31. Eliesha Nelson, viola; Glen Inanga, piano. Sono Luminus DSL-92136.

Not much is known—at least in the West—about the Russian composer Varvara Gaigerova (1903–1944), but her name was familiar to me from Vadim Borisovsky’s biography: Gaigerova wrote the present Suite for him, and he edited it for posthumous publication. I have no clue as to the date of composition, but the music’s language is highly reminiscent of Scriabin in its chromaticism (and a rhythmic figure in the first movement keeps reminding me of Schumann’s Piano Quintet!). The four movements are beautifully tailored for the viola, so it’s small wonder that Borisovsky championed the piece, which here receives a well merited first recording. The *Two Pieces* by Alexander Winkler (1865–1935) are also, as far as I know, a first recording, but his Sonata (for which the claim is also made in the liner notes) was recorded at least once before. I first heard this piece, written in 1902 and once championed by William Primrose, at an international viola congress

many years ago. It is a cannily written composition that plays to the viola’s strengths and manages to include a powerful piano part without covering the viola. The piece inhabits a Brahmsian sound world that is tinged with Russian inflections, as also does the Sonata by Paul Juon (1872–1940), who has actually been called “the Russian Brahms.”

Eliesha Nelson and Glen Inanga are a well-tempered, unfailingly musical duo. I find Ms. Nelson’s darkly seductive viola tone increasingly addictive (as probably did the recording engineer, who favors her unconditionally to the occasional detriment of detail in the piano part); her spiccato in Winkler’s whirlwind *The Spintop* is of enviable clarity and tonal quality, and she characterizes the music with consistent imagination. It is therefore somehow ungrateful on my part to long for a bit more spontaneity in some of the duo’s readings. The rousing beginning of Juon’s Sonata sounds too straight-jacketed, all the syncopations in place but lacking the ease of, say, Spencer Martin and Miko Kominami’s recent recording. However, I wouldn’t want to make too much of what is mainly a matter of taste. This CD is a beautiful, lovingly produced introduction to some music that deserves to be better known, and it should be heard by all viola aficionados.

*Fantasy and Farewell*—McLean: Suite; Schumann: *Märchenbilder*; Shostakovich: Viola Sonata. Roger Myers, viola; London Symphony Orchestra; Michael Francis, conductor. Delos DE 3441.

Two of the three pieces on this CD are, of course, orchestral versions of well-known pieces for viola and piano. Violist Vladimir Mendelssohn’s arrangement of the Shostakovich Sonata—for viola, strings, and celesta—has been variously recorded, not least by Yuri Bashmet and by Mendelssohn himself, but this was my first acquaintance with it. Rather than just orchestrating the piano part, Mendelssohn has redistributed some of the musical material; thus he has the solo viola playing, say, the solitary piano line starting at measure 47 of the last movement, while the orchestra takes care of the accompanying material in the original viola part. Furthermore, the tutti strings often double the viola, thus creating sonori-

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ties redolent of the composer-approved “Chamber Symphonies” that Rudolf Barshai fashioned out of several Shostakovich string quartets. Once past the shock of the first hearing, which I followed from the original score, the arrangement started to grow on me. Most such exercises bring losses as well as gains, and this is no exception, but in my view there are enough of the latter to compensate for a few of the former, especially given the eloquent advocacy of the present interpreters. Myers starts the piece with some perfectly balanced, swinging pizzicati, and the first orchestral entry (*sul ponticello*) instantly conjures an appropriately eerie atmosphere. Later, Myers adapts convincingly to his role as *primus inter pares*, stepping in and out of the limelight as Mendelssohn’s arrangement requires him to. His shaping of the various cadenzas can be somewhat fidgety: both the triplets in the first movement’s one (from measure 222) and the “Moonlight Sonata” rhythm of the one in the finale (from measure 105) are rather distorted in the quest for expressivity, but nevertheless this is a reading that packs a strong punch.

Although it leaves the viola part unchanged, Michael McLean’s *Märchenbilder* orchestration does the piece much fewer favors. The close, intimate relationship between viola and piano that makes Schumann’s original into one of the best loved pieces in the viola repertoire all but disappears, and the added orchestral colors do not begin to make good for it. These colors are also used in a rather predictable way, with clarinet duly following flute again and again as the phrases sequence downward in the first movement, or bassoons and horns alternately duetting with the solo viola in the final cradle song. Beautifully as Myers plays throughout, I kept wishing he were partnered by a first-class pianist, who would be able to conjure all these and more timbres from the keyboard alone.

That McLean is a master of the orchestra is proved by his Suite, which—although scored for just strings, flute, and horn—manages to bring forth myriad nuances from these reduced forces. Bach’s chorale “Befiehl du deine Wege” (from the *St. Matthew Passion*) forms the basis of the last movement, which is conceived as a set of free variations after the fash-

ion of Bach’s own Chorale Preludes, but it insinuates itself into the opening Prelude as well, making for a closely-knit, “cyclic” composition with a dark-sounding Passacaglia at its center. McLean writes idiomatically for the viola, and Myers seizes gratefully all his chances, aided by the LSO strings and Delos’s state-of-the-art recording.

Bloch: Suite, *Suite hébraïque*, *Baal Shem*. Hong-Mei Xiao, viola; Budapest Symphony Orchestra MÁV; Mariusz Smolij, conductor. Naxos 8.570829.

Ernest Bloch wrote his *Suite hébraïque*—and two further movements published separately as *Meditation and Processional*—in 1951 for Milton Preves, the then Principal Violist of the Chicago Symphony Orchestra. It was originally conceived for viola and piano, but an orchestral version followed soon that was clad in the bright colors of Bloch’s “Jewish” compositions, going back to the 1920s and his violin suite *Baal Shem (Pictures of Hassidic Life)*. The latter work is also included in this CD, in Hong-Mei Xiao’s own arrangement of the solo violin part for the viola. Amazingly, she plays it almost entirely at the original pitch, with no concessions whatsoever having to be made regarding either intonation or tonal quality, which are consistently of the highest order. Xiao has a good grasp of the musical language and shapes Bloch’s rhapsodic phrases idiomatically and with naturalness, the “marching” movements of the *Suite hébraïque* moving solemnly forward. The only disappointment arrives with Bloch’s monumental Suite from 1919 (the one that beat Rebecca Clarke’s Sonata at the Coolidge Competition), with neither soloist nor conductor quite managing to hold together its four somewhat prolix movements in a reading that also sells short the work’s humor (its second movement, originally titled “Grotesques,” describes the simian stages of life in the prehistoric world). This reservation notwithstanding, the CD is nevertheless worth investigating, bringing together as it does Bloch’s (more than) complete output for viola and orchestra, idiomatically played and with excellent sound to boot.

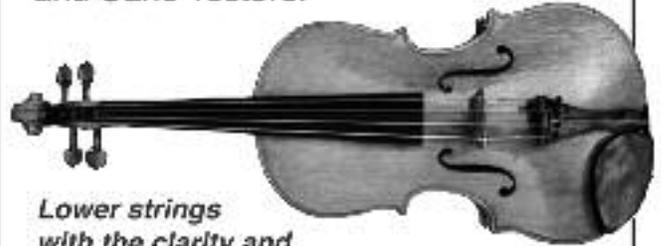
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