Journal of the American Viola Society
Volume 31 Number 1

New Horizons

Vadim Borisovsky and His Viola Arrangements, Part II

The Viola Concertos of J. G. Graun and M. H. Graul Unconfused

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Journal of the American Viola Society

A publication of the American Viola Society
Spring 2015: Volume 31, Number 1

News & Notes

Feature Articles

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On the Cover:
Amadeo de Souza-Cardoso
Trou de la serrure PARTO DA VIOLA Bon ménage Fraise avant garde
[Keyhole: BIRTH OF VIOLA, Housekeeper, Strawberry in Foreground]
Oil on Canvas. 70 x 58 centimeters
(Image Courtesy of Paulo Costa and the Centro de Arte Moderna)

While musical instruments and other musical elements can frequently be found in Cubist artworks, it is rare to specifically find a viola. The Portuguese artist Amadeo de Souza-Cardoso was known to include the viola in his paintings, most famously in this work dating from c. 1916, just two years before his death at age thirty from the Spanish flu.

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The Journal of the American Viola Society is published in spring and fall and as an online-only issue in summer. 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.

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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, Andrew Filmer _javseditor@americanviolasociety.org_ or to Madeleine Crouch, 14070 Proton Rd., Suite 100 Dallas, TX 75244

New Horizons

(Photo courtesy of Jonathan Yee)

This issue take us on two journeys: a look at our recent history, and an expansion of new music, pedagogical approaches, and revising our understanding of our repertoire. In both arenas, we find an exploration of new horizons.

In a look to the past, we have the concluding instalment of Elena Artamonova's article on Vadim Borisovsky. Her research details how the pioneering violist used the channel of arrangements and editions to champion the viola in less-than-hospitable circumstances—most significantly, in the completion of Glinka's viola sonata.

As part of the celebration of this publication's thirtieth anniversary, we have an interview with the four past editors, each one pushing new boundaries in their respective tenures. In the continuing series of *30 Years of JAVS*, we have snapshots of past issues, this time one each from the editors' own favorite moments, plus one issue I particularly enjoyed, as a member of the readership.

In a look to the future, the 42nd International Viola Congress had a focus on new compositions, while the Primrose Memorial Concert included a recent composition by Atar Arad. This issue includes a look at the Absolute Zero Viola Quartet, an ensemble many recognize exclusively from their Internet presence, and who continually increase the public availability of viola quartet arrangements.

The two remaining articles break new ground for the journal. Kayleigh Miller's article on how we should stand while we play certainly fits a long tradition of pedagogical content, but unusually takes on a detailed examination of anatomical aspects involved. (Please note, however, that the article does not provide medical advice and is not intended to be used as such.) Finally, we have an article by the late Marshall Fine, whose unfortunate passing occurred while in the midst of the editing process. Posthumous publication—with the complications of editing that came along with it—was new territory both for me personally and for the journal, and I am thankful to the anonymous reviewer for invaluable assistance in finalizing the article.

As I write this, I am in discussions with David Bynog and Kathy Steely—both former editors of this journal—in redesigning aspects of the journal, the results of which you now see before you. In this process, it is clear to me that our work builds upon and continues to benefit from those who once imagined the horizons upon which we now stand, and from which we now look beyond.

Best wishes,

Andrew Filmer
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.

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

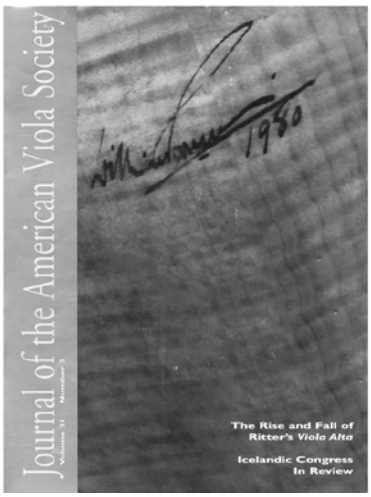
Entries will be judged according to scholarly criteria including statement of purpose, thesis development, originality and value of the research, organization of materials, quality of writing, and supporting documentation.

Submission:
Entries must be submitted electronically using Microsoft Word. 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

2005 VOL. 21, NO. 2 — 30 YEARS OF JAVS



This issue was a highlight for Matthew Dane, when asked to choose one from his tenure as editor. This issue included reviews of the Congress in Iceland and the Primrose Festival at BYU, as well as one on Amédéé Williams' book on Lillian Fuchs. Juliet White-Smith—who would take up the position of AVS President three years later—introduced versatile violist-composer Kenji Bunch, and this issue included a sample score.

This issue also included Linda Shaver-Gleason's winning work of the Dalton Viola Research Competition, discussing Hermann Ritter's controversial viola alta, concluding that "the rise and fall of the viola alta serves as a reminder that the physically imperfect viola's unique tone color has endeared the instrument to composers for centuries."

From the President

Greetings!

With the start of the new year, let us take a moment to review what we have accomplished and also to look forward in anticipation to new possibilities in the months ahead. This year we mark the 30th anniversary of the publication of the *Journal of the American Viola Society*, and with this issue we begin our celebration of the wonderful contributions of many dedicated individuals over the years. I hope you are able to take some time to review the wealth of information that has been published in *JAVS* and to celebrate this important milestone with us! Access to past issues has never been easier thanks to former editor David Bynog and his work to digitize all back issues of *JAVS*. These issues are available online through our website at www.americanviolasociety.org. The wealth of activity and the record of our society are reflected in these pages and are a testament to the dedication of our community exploring new ideas; sharing perspectives on teaching; mourning the passing of beloved mentors, colleagues, artists, and friends; and celebrating the accomplishments of the artists of tomorrow. In a sense, *JAVS* has served as a gathering space and a tool for communication for a truly unique community.

This past year the viola community enjoyed several additional opportunities to gather together and celebrate all things viola. Every time we share performances, masterclasses, and presentations on a range of topics, we revitalize our community and inspire the next generation to build on that which has already been achieved. The AVS's 2014 Primrose International Viola Competition and Festival at the Colburn School in Los Angeles provided one such opportunity; the November IVC in Porto, Portugal, provided another, which you can read about in this issue. Gathering together as an international group of viola enthusiasts is truly an experience like no other! Looking forward, we are pleased to announce that the American Viola Society will present its next biennial Viola Festival on the campus of Oberlin College Conservatory June 8–11, 2016. Save the dates and do check our website often as more information becomes available. If you would like for our program committee to consider a proposal for a performance or presentation at the festival, please watch for the call for proposals on our website in March 2015. Your participation is vital, and we look forward to seeing you on campus in June 2016! The AVS Festival will also include solo and ensemble competition opportunities for various age groups. Please watch for the details on competition repertoire and requirements on the website in June 2015, and encourage your students to get involved in this exciting new opportunity. Introducing the AVS to our youngest constituents and their parents is one way to build enthusiasm for the society and its mission from the ground up.

Providing gathering spaces in print, online, and in person takes the dedication of many hardworking individuals and many generous volunteer hours. I encourage you to be a part of our gathering spaces, to promote the American Viola Society to friends, colleagues and students, and to participate in the life and work of our community. Join us today as we build the AVS of tomorrow!

Sincerely,

Kathy Steely
President, American Viola Society

American Viola Society Festival 2016

June 8–11, 2016
Oberlin College Conservatory,
Oberlin, OH
The festival webpage at www.americanviolasociety.org/festival will provide the latest information on programming, the proposal process for presenters, information on youth competitions, and registration links for our biennial festival! Comments and questions can be sent to: festival@americanviolasociety.org.
Save the date and join us in Oberlin, June 2016!

2014–2015 AVS Orchestral Excerpts Competition

The American Viola Society is pleased to announce the winners of its first biennial Orchestral Excerpts Competition for violists aged 14 to 23, providing young artists with an opportunity to develop the necessary skills for success in the audition arena.

- First Prize: Full scholarship to the 2015 Eastern Music Festival. The winner is Amy Pikler from Glencoe, Illinois.

- Second Prize: An Aria Brio rechargeable, high-intensity music stand light by Aria Music Stand Lighting, with carrying case. The winner is Hunter Morris from Amarillo, Texas.

- Third Prize: Violin/viola case backpack from Mooradian Cover Company with a padded shoulder strap alternative. The winner is Courtney O'Keefe from Cincinnati, Ohio.

Additionally, all of our worthy competitors received a set of strings from D'Addario. Our thanks to Eastern Music Festival for its essential support of this competition and its commitment to excellence in education and to the rising generation of professional violists, and to all of our generous sponsors, including Aria Music Stand Lighting, Johnson Strings, Mooradian, D'Addario, Shar, and Terra Nova Violins. Many thanks also to Allyson Dawkins for her leadership as chair of the competition and our panel of EMF and AVS judges: Meredith Crawford, Jamie Hofman, Diane Phoenix-Neal, and Daniel Reinker representing Eastern Music Festival and Hillary Herndon, Michael Palumbo, David Rubinstein, and Christine Rutledge representing the AVS. Their feedback makes the competition a valuable learning experience for all involved. Next year's competition will again be for young professionals . . . watch for details in Fall 2015!

AVS New Website Features

Have you visited the newly designed AVS website at http://www.americanviolasociety.org? Be sure to stop by and download free scores; check out the health and wellness resources, including some wonderful yoga practice breaks by Travis Baird and Sherri Fleshner, certified yoga instructors; explore the one-page Quick Tips pages located on the Teacher's Toolbox; and visit the AVS Marketplace. Members can place free ads for instruments for sale, bows for sale, CDs, pedagogical materials, scores, and other items. Updating your member information has never been easier online through the member portal. We welcome your feedback and suggestions on how we can continue to build this valuable resource for the viola community.

Year-end Matching Gift Fund Drive

The year-end matching gift fund drive was a wonderful success! Our most sincere thanks to all who generously donated over $5,000 for the AVS general fund to further the work of the Society. While year-end fund raising campaigns are a wonderful way to support the mission of the AVS, we need your support year-round as we continue to explore new pathways in support of the AVS mission. Online contributions make it easier than ever to support the AVS and viola-related projects. Please consider a gift to the AVS today! Visit http://www.americanviolasociety.org/Contact/Donate.php to donate online.

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Primrose Memorial Concert 2015

Myrna Layton

Atar Arad working with Jake Davis, student of Roberta Zalkind, at a masterclass at the University of Utah, January 23, 2015 (photo courtesy of Claudine Bigelow)

The Primrose Memorial Concert was held at Brigham Young University on January 23, 2015, with Atar Arad as guest artist. This annual concert series was instituted in 1982, the year of Primrose's death, making this the 33rd year of the concert. Primrose passed away on May 1 of that year, and the first memorial concert in his honor was held on September 15, with Emanuel Vardi, one of Primrose's former students, as guest artist.

While the date has varied from year to year, finally settling toward the spring rather than the fall, the intent of the concert has remained the same: to pay tribute to the artistry of William Primrose as a viola soloist and exponent of the instrument. Guest artists typically play at least one of Primrose's viola transcriptions or a work that was part of Primrose's celebrated performance repertoire.

It has become customary for the guest artist to conduct a masterclass for the viola students at Brigham Young University—this year, Atar Arad conducted not one, but two: one at the University of Utah and another at the home of David Dalton. Thanks to the sponsorship of the Utah Viola Society, students of Roberta Zalkind (the University of Utah), Brad Ottesen (Utah State University), and Claudine Bigelow (Brigham Young University) were able to observe or participate in these sessions.

Atar Arad is a masterful player and a kind and careful teacher. Several themes ran through the advice he gave to the student performers:

- Opportunities to perform do not come frequently, so make the most of them when they come. Look your best, prepare your best, memorize the music if possible—do everything in your power to maximize the opportunity. Playing for your teacher at the beginning of a lesson, for example, can and should be viewed as a performance opportunity.

- When you are performing, the time for preparation is past. Do not stop if you make a mistake: "The mistake the audience may not hear, but the correction—they will." Deal with mistakes during practice, but never during performance. Practice slowly, gradually getting faster, giving yourself lots of technical instructions. Practice enough that you know it, and in performance, you do not have to think about the technical things and can focus on musicality.

- Know the music and the composer. Find out about the national and historical milieu in which the piece was written, for it can have an impact on how the music was written and how it should be played to express the musical ideas of the composer. Respect what the composer wrote: if he wrote few dynamic markings, you can add your own ideas to make the music interesting, but what he did write should be given much importance, "Because he actually told you. Take it very seriously." If a composer asks you to repeat a section, don't just repeat it: be happy to repeat it; say something different with that repetition.

- Atar Arad spoke of Senator Cato of the Roman Empire. Whatever the senate was discussing, Cato would end his comments with, "And besides, we must destroy Carthage," because he saw it as a threat. Regardless of the topic, he kept saying, "We have to destroy them." Arad said, "I am the Senator Cato of intonation. And besides, I think you should be in tune. Very pure. If you play fantastically well, but the intonation is not good, you will not pass the audition. I will describe your intonation: in one word, it is good. In two words, it is not good. It is good because it is not bad. Why it is not good is because good is not enough: we need excellent. Intonation is my first preoccupation."

The concert itself was held on Saturday evening, with Arad playing a delightful program consisting of his 2013 composition *Twelve Caprices for Viola*, his Sonata for Viola Solo (1992) and finishing up with Bach's *Chromatic Fantasy,* BWV903, a work that Primrose did not arrange but frequently performed. Arad provided interesting commentary about each of the caprices, named for various composers. For example, he described how Walton derived the ideas for his viola concerto from Prokofiev, and just as that work is Walton's nod to Prokofiev, Arad's second caprice is a nod to Walton. For each caprice, Arad gave an accompanying short explanation of this sort, except for the twelfth, about which he said, "The source of inspiration shall remain a secret."

Before playing the *Chromatic Fantasy*, Atar Arad spoke of Sir Roger Bannister, the first person to run the mile in under four minutes. When that happened on May 6, 1954, all the newspapers carried this amazing run as their front-page headlines. It was an astounding thing at the time. No one thought that an athlete could do that. Today, many athletes have run the mile in under four minutes, and it no longer seems the amazing thing that it once was. Nonetheless, Roger Bannister remains deserving of our praise, being the one who showed that it could be done. So it is with Primrose, Arad told the audience. Were Primrose alive today, he would be one of many violists who could play as a virtuoso—but he was the one who marked the path and showed the way.

Primrose showed that it was possible to be a virtuoso on the viola, and so we continue to honor him with this concert and with our memory that he showed violists what could be accomplished with the instrument.

Past Primrose Memorial Concerts and Masterclasses
1982: Emanuel Vardi
1983: Joseph de Pasquale
1984: Toby Appel
1985: Cynthia Phelps
1986: Paul Neubauer
1987: Csaba Erdélyi
1988: Viola Marathon
1989: Donald McInnes
1990: Patricia McCarty
1991: BYU Viola Ensemble
1992: Marie-Thérese Chailley
1993: Roberto Díaz
1994: Paul Coletti
1995: Pamela Goldsmith
1996: Yizhak Schotten
1997: Joseph de Pasquale
1998: Jerzy Kosmala
1999: Paul Neubauer
2000: Lawrence Power
2001: Lars Anders Tomter
2002: Roberto Díaz
2003: Helen Callus
2004: Cavani Quartet

2005: Primrose International Viola Competition: Nokuthula Ngwenyama, Daniel Foster, Brant Bayless*
2006: Korey Konkol
2007: Guarneri Quartet
2008: Donald Maurice
2009: Sabina Thatcher
2010: Hong-Mei Xiao
2011: Yizhak Schotten
2012: Dimitri Murrath
2013: Timothy Deighton
2014: Atar Arad

Recordings of many of these concerts are available at the Primrose International Viola Archive.

* The Primrose International Viola Competition was held at Brigham Young University in 2005, with a week-long festival of activities, recitals, masterclasses and lectures included in the events. Several of the guest artists were invited to give concerts designated to memorialize Primrose. Nokuthula Ngwenyama, Daniel Foster, and Brant Bayless performed consecutively on the evenings of May 24, 25, and 26, each including repertoire that celebrated Primrose in some way.

Myrna Layton, a native Canadian, is the librarian for the Primrose International Viola Archive at Brigham Young University. After completing her undergraduate education at BYU, Myrna received a Masters of Arts in Humanities with a Music emphasis from California State University, an MLIS from the University of Wisconsin at Milwaukee, and a Doctor of Philosophy from the University of South Africa in Musicology.

Carlos María Solare detailed the unexpected discovery of two viola solos from Rossini operas, with one due to a soprano with a voice "well below decency," with the exception of one passable B flat. The aria thus featured a one-pitch soprano part, with an extensive viola solo. Amanda Wilton comprehensively discussed Berlioz's *Harold in Italy*, including various versions of the work. Joyce Chan's article examined the teaching of phrasing using a number system created by Marcel Tabuteau, a French oboist whose influence made an impact on Karen Tuttle, among others. Also in this issue were discussions of the role of the viola in church and opera settings, and music for the viola that inspires social change.

Alex Overington's conversation with composer Nico Muhly and violist Nadia Sirota included this description from Muhly: "Appreciating a great violist is like saying, 'That movie has a great sound engineer,' do you know what I mean?"

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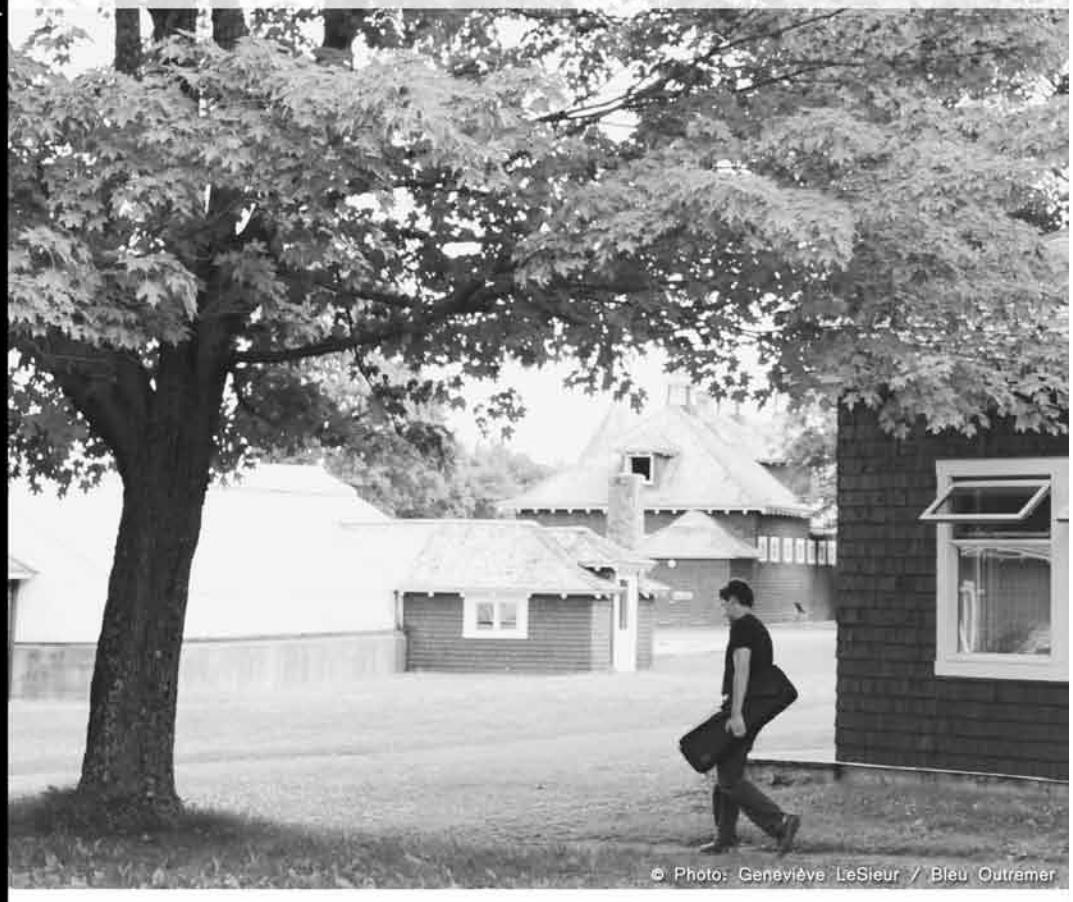

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XLII International Viola Congress: Performing for the Future of Music

Martha Evans and Lydia Handy

The Belarusian violist Viacheslav Dinerchtien plays Russian composer Mieczsław Weinberg's Sonatas No. 3 and 4 for solo viola (photo courtesy of Susana Cordeiro)

For five days in November the attention of the viola world was drawn to Porto, Portugal, where the young Portuguese Viola Society (established in 2008) hosted a program of outstanding appeal.

In one of Europe's most popular tourist destinations, violists provided virtuosic performances and illuminating lectures. Porto was an excellent location for such a cultural celebration: the idyllic port and seaside town provided spectacular venues such as the Mosterio de Sao Bento da Vitoria of the 1500s; the Royal Institute of British Archictects' award-winning concert hall at the Casa da Música, designed by Dutch architect Rem Koolhaas and completed in 2005; and the Art Deco Teatro Municipal Rivoli of the 1920s—a true cultural marriage of spectacular architecture and music.

Themed "Performing for the Future of Music," the emphasis on the congress was a celebration of inclusion, opportunity and new music—featuring no fewer than ten world premieres and several Portuguese premieres. Each day was programmed with solo and ensemble recitals, lectures, masterclasses, and concluded with an evening orchestral concert—a veritable musical banquet.

Opportunity

The opening session of the congress resonated with opportunity and new music, with the sixteen-strong viola ensemble from the Eschola Superior de Musica, Artes e Espectaculo (ESMAE) in Porto. Premiering three pieces with rhythmic precision and collective accuracy, this young ensemble showed that Portugal has much musical potential. The Monastery Cloister, once an open-roofed quadrangle and now spectacularly enclosed in an acoustic shell, provided a resonant acoustic.

Portuguese promise was further showcased when we heard from members of the conservatoire in two additional solo recitals of Portuguese Young Performers. The balanced programs from Portuguese composers new and old included premieres of works—of particular note was Jonana Nunes with her rendition of the Viola Sonatina by Armando José Fernandes.

The ESMAE viola ensemble opens the congress with premiered works from Portugese composers (photo courtesy of Emília Alves)

The competition winners' concert featured Timothy Ridout (UK), winner of this year's inaugural Cecil Aronowitz International Viola Competition, and Ricardo Gaspa (Portugal), winner of Premio Jovens Musicos 2012. Both recitals were excellent, with Ricardo clearly capturing the emotion written in the Viola Sonata, Op. 94, by Antonio Victorina D'Almeida, portraying the female loneliness of "La Femme Rompue" in the play by Simone de Beauvoir, from which the sonata took its inspiration.

Royal Academy of Music student Timothy Ridout was awarded a recital slot at the congress as winner of the Cecil Aronowitz International Viola Competition 2014 (photo courtesy of Martha Evans)

Timothy's daring choices included marked portamento shift changes in Bowen's *Fantasie* and a brazen interpretation of the marking *mit bizarrer Plumpheit vorzutragen* in Variation VI of Hindemith's Sonata for Viola, op. 11, no. 4. His performance showed considered and convincing color changes, which allowed the listener to engage directly with the music.

Other student groups included the Birmingham Conservatoire Viola Ensemble, performing a program of six pieces, starting with Sally Beamish's *Ariel*, for solo viola, increasing in performer number with each piece to end with a premiere of Robin Ireland's sextet, *The Deviant Jig*. Also premiered in this concert was *Strange Shadows*, a trio by Simon Rowland-Jones, and *Variations on a Theme by Edward Elgar*, by Leon Haxby. Ireland and fellow Conservatoire teacher Louise Lansdown joined the student performers.

Ten internationally-acclaimed teachers who also performed during the week gave masterclass opportunities to both pre-conservatory and conservatory students. The masterclasses were a positive learning experience, with emphasis commonly on musical interpretation and sound production. Bruno Giuranna, Jerzy Kosmala, Atar Arad, and Ivo van der Werff were among the highly acclaimed viola pedagogues through whom the willing audience gleaned vital information focusing on technique, interpretation, and relaxation.

All violists were invited to join the Dutch Viola Society ensemble to perform a premiere of *Secret Society* by Jeppe Moujin, composed especially for the congress. The final day of the congress saw hundreds of violists congregating at the 8th Portuguese Viola Society performing en masse, and directed by Luis Carvalhoso.

Bruno Giuranna discusses left-hand technique in a masterclass (photo courtesy of Susana Cordeiro)

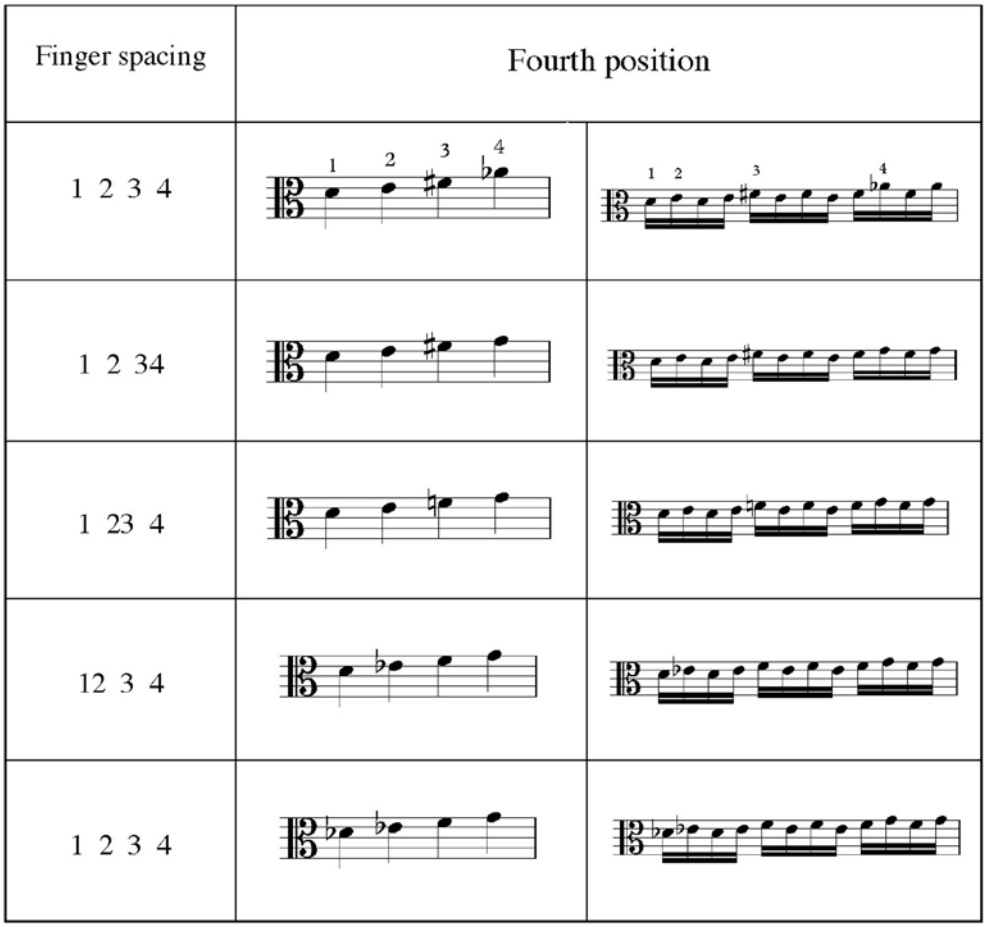
Lectures

Lectures covered pedagogical topics as well as areas close to the presenters' hearts, such as "The Viola in My Life," of composer Leo Samama, "Costa Rican Music for Solo Viola"—a search for cultural identity for Orquídea Guandique, and the growing social movement, "Musethica," initiated by Avri Levitan.

Musethica was set up in Spain in a bid to increase performing opportunities to advanced students. Initially the intention was to create educational opportunities, but with the added sociological benefit of taking music to those least likely to attend classical music concerts; this has now taken off in a number of countries.

We heard the composer's approach to the viola from Leo Samama, who explained the importance of the viola in his formative years, surrounded by the sound of his brother Emile Cantor and Amadeus Quartet founder Peter Schidlof, on his subsequent compositions for viola. Excerpts of *Autumn* (1978), *Mirages*, for solo viola and Sextet, op. 55 (1996) portrayed the development of his compositions and set many violist-aspirations alight.

Bruno Giuranna gave one of the most memorable of the talks concentrating on left-hand technique. He focused on the hand position and gave exercise examples (see chart) to reinforce the muscle memory of finger spacing as well as general left-hand flexibility and strength. He acknowledged the importance of having a free and relaxed shoulder in order to maximise left-hand freedom: his mastery was exemplified by a demonstration of finger independence with a double-stopped third being trilled in triples and duplet sixteenth notes simultaneously on the two strings.



Exercises by Bruno Giuranna showing the changing semitone finger spacing. This example starts in fourth position but should also be practiced starting in higher positions.

Atar Arad performing his arrangement of Paganini's Sonata per la Grand Viola *with Orchestra Sinfonica da ESART (photo courtesy of Emília Alves)*

The subsequent lecture given by Ivo van der Werff, followed the continuum on performing with physical freedom. He gave the analogy of tension providing resistance, such as that in an electrical current, to resonance. We heard that of particular importance is to not "try" too hard and instead "allow" a sound to emerge.

Peter Gries from Germany continued the series of informative lectures, highlighting the differences between the violin and viola—reiterating the necessity for greater effort and physical stamina from the violist. He focused on particular pitfalls to watch out for in students switching from the violin to the viola, such as left-hand tension, viola positioning, and bow-arm weight.

Recitals

The Borrani Trio provided Romantic relief among a largely twentieth-century music event, playing Schumann's *Märchenerzählungen* and Brahms's *Horn Trio*. They played with passion and accuracy; a polished performance with a seamless dialogue between violin and viola.

More Brahms, an arrangement of the *Scherzo in C minor* for violin and piano, appeared in the program offered by Jerzy Kosmala in an inspiring and emotionally charged concert, made all the more poignant by the inclusion of a composition by Kosmala's sixteen-year-old granddaughter Kasia Kosmala-Dahlbeck.

Also featured in this program was Bruch's *Kol Nidrei* and Kosmala's adaptation of Franck's Violin Sonata in A Major. His intrinsic understanding and sincerity made for a beautiful and thought-provoking recital.

Technical brilliance in a different form was showcased in the recital by Atar Arad, who performed his virtuosic composition *Twelve Caprices for Viola*, written in 2013 as a challenge to himself. Now published, this gauntlet is for all violists! Each caprice was derived from a well-known motif from viola repertoire and named after the composer, Rebecca (Clarke); William (Walton); Béla (Bartók); George (Rochberg); Krzysztof (Penderecki); and so on. Sometimes fanciful, other times humorous and bizarre, each focused on a particular area showing a technical difficulty written in Arad's own style, and performed with expert skill and flair.

Musicologist and composer Leo Samama (photo courtesy of Susana Cordeiro)

Nobuko Imai with the second movement of Bartók's viola concerto in the architecturally renowned Casa da Música alongside the Orquestra Sinfónica do Porto Casa da Música (photo courtesy of João Messias/Casa da Música)

The Art Deco Teatro Municipal Rivoli gave host to an immersive sound experience in a recital by Christophe Desjardins. *Partita 1 for Viola and Real Time Electronics* by Phillipe Manoury (2007) saw Desjardins respond to synthesized sound derived in real time from sensors on his right hand measuring the pressure and speed of the bow on the string. This was a captivating and intriguing performance.

American violist Michael Fernandez gave a noteworthy recital titled "The Art of Transcription," a collection of pieces transcribed by Vadim Borisovsky and William Primrose. This program was accessible to a wide range of listeners, and it was a delight to see so many young people attend. The program, including selected pieces from the soundtrack of *The Gadfly* by Shostakovich and *Four Jamaican Songs* by Arthur Benjamin, took the listener on a tour of characterful flavors. The next generation of aspirational Primrose Competition candidates were inspired by Fernandez's virtuosic rendition of *Sarasateana* by Zimbalist and of his own rearrangement of Waxman's *Carmen Fantasy* that concluded the concert.

Orchestral Concerts

The orchestral concerts programmed to conclude each day constituted a challenging scheduling undertaking and an integral part of the outstanding success of the programming of the congress. Three viola concertos from our core repertoire were performed—those by Hoffmeister, Bartók, and Walton—as well as a world premiere and other new works.

In the first orchestral concert we heard memorable and emotive playing of Hoffmeister's concerto by Bruno Giuranna, rich viola sounds in Hindemith's somber *Trauermusik* and Howell's *Elegy* performed by Helen Callus, robust and engaging interpretation of McLean's *Suite for Viola and Orchestra* by Roger Myers, and virtuosity exemplified by Atar Arad with Paganini.

This ambitious and impressive program, followed by Beethoven's seventh symphony in the second half, gave us an inspiring taste of what was to follow in the coming days—if we weren't exhausted already—it finishing after 1:00 a.m.

In the following days we were treated to a new transcription in G major of Mozart's A-major Clarinet Concerto, K. 622, by Avri Levitan, and the colorful 2006 composition *MEME*, for two violas and orchestra, by Willem Jeths. We also heard Walton's viola concerto, by Tatjana Masurenko, which, despite a few memory lapses, saw a fine clarity of sound and invigorating performance, which called for an energetically wild encore of the third and fourth movements of Hindemith's Sonata, op. 25, no. 1.

The overall highlight of the week, however, had to be Bartók's viola concerto, performed by Nobuko Imai and the Orquestra Sinfónica do Porto Casa da Música, whose youthful energy and deep, powerful sound captivated the full auditorium in an intense silence. An encore of Bach transcended the hall and was other-worldly.

Concluding Remarks

The Portuguese hosts made us feel very much at home, the event was well organized and ran mainly to schedule with a full and varied program.

As recognised in the opening session, the regulations requiring individual tickets for each event did cause some disruption and was at times frustrating. Nevertheless, these slight teething issues did not disrupt the event as a whole. Much credit is due to the organizers for a wonderfully inspiring and magical week.

Martha Evans and Lydia Handy are in their first year of viola performance postgraduate studies at Birmingham Conservatoire, learning with Louise Lansdown and Robin Ireland respectively. Martha has returned to the viola after qualifying and practicing for several years as a medical doctor. Lydia holds a BA Hons. degree from Bristol University in German and Music and is interested in the works of Britten and Bax.

Together with Robin Ireland, they gave the premiere performance of Strange Shadows, *for viola trio, by Simon Rowland-Jones at the 42nd International Viola Congress.*

Vadim Borisovsky and His Viola Arrangements: Recent Discoveries in Russian Archives and Libraries, Part II

Elena Artamonova

Forty-two years after Vadim Borisovsky's death, the recent re-publication of some of his arrangements and recordings has generated further interest in the violist. The appeal of his works attests to the depth and significance of his legacy for violists in the twenty-first century. The first part of this article focused on previously unknown but important biographical facts about Borisovsky's formation and establishment as a viola soloist and his extensive poetic legacy that have only recently come to light. The second part of this article provides an analysis of Borisovsky's style of playing based on his recordings, concert collaborations, and transcription choices and reveals Borisovsky's special approach to the enhancement and enrichment of the viola's instrumental and timbral possibilities in his performing editions, in which he closely followed the historical and stylistic background of the composers' manuscripts. These specifics will be studied/observed in his editions of Bach and Schumann and thoroughly examined in Borisovsky's major reconstruction work: Glinka's viola sonata.

Discography

We are fortunate that a few of Borisovsky's solo recordings have survived. They provide us with a unique opportunity to hear and learn from the master.[1] His playing was characterized by a sound that was both rich and intense, and yet mellow. Clarity was a signature element, with timbre qualities that provided a full spectrum of colours and dynamics. His tone, with its refined control of vibrato, had a special airy or *flautando* quality, particularly in *piano* episodes, which also became an unmistakable element of Yuri Bashmet's style. Borisovsky's elegant and graceful phrasing, and the use of *rubato* balanced with an immaculate sense for rhythm, were never at the expense of the coherence of music he performed, regardless of its period, as his recordings eloquently attest.

The discography of Borisovsky as a member of the Beethoven String Quartet is far more extensive, with more than 150 works on audio recordings. It comprises music by Beethoven, Haydn, Mozart, Schubert, Ravel, Chausson, Berg, Hindemith, and other composers of the twentieth century, with a strong emphasis on Russian heritage from Glinka and Rachmaninov to Miaskovsky, Prokofiev, and Shostakovich. This repertoire was undoubtedly influential for Borisovsky in his own selection of transcription choices for the viola.

Performing Collaborations

As a soloist, Borisovsky performed with many distinguished musicians, including pianists Lev Oborin, Konstantin Igumnov, Maria Iudina, Elena Bekman-Shcherbina, Aleksandr Gol'denveizer, Maria Nemenova-Lunts and Boris Zhilinskii; the harpist Vera Dulova; double-bass players Vladimir Khomenko and Leopol'd Andreev; violists Mikhail Terian and Fedor Druzhinin; the mezzo-soprano Nina Aleksandriiskaia; conductors Nikolai Golovanov, Aleksandr Gauk, Mikhail Terian, and Fritz Stiedry; not to mention the members of the renowned Borodin and Beethoven string quartets. Some of these names may be little known or completely unfamiliar to a reader outside Russia today. The unfortunate restrictions on concert tours abroad imposed by the Soviet authorities, which were discussed in the first instalment of this article, and the Iron Curtain limited the scope of international recognition of these

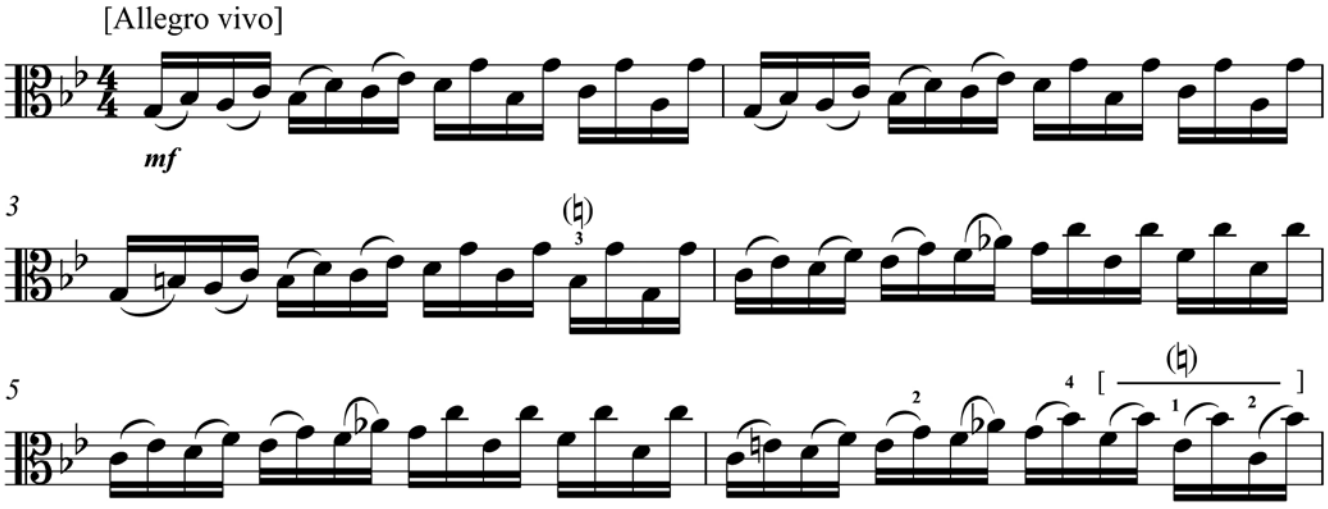
performers. However, this does not diminish their musical fineness and legacy for the present generation. Their collaboration with Borisovsky attracted the attention of audiences to the viola as a solo instrument and contributed to the enlargement of its repertoire and to Borisovsky's own interest in making transcriptions, of which more is below. These colleagues of Borisovsky were esteemed professors either at the Moscow Conservatoire or the Gnessin Russian Academy of Music (the former Gnessin Institute), in which now their former students continue their line of succession, teaching a new generation of musicians.

Baroque Inclinations

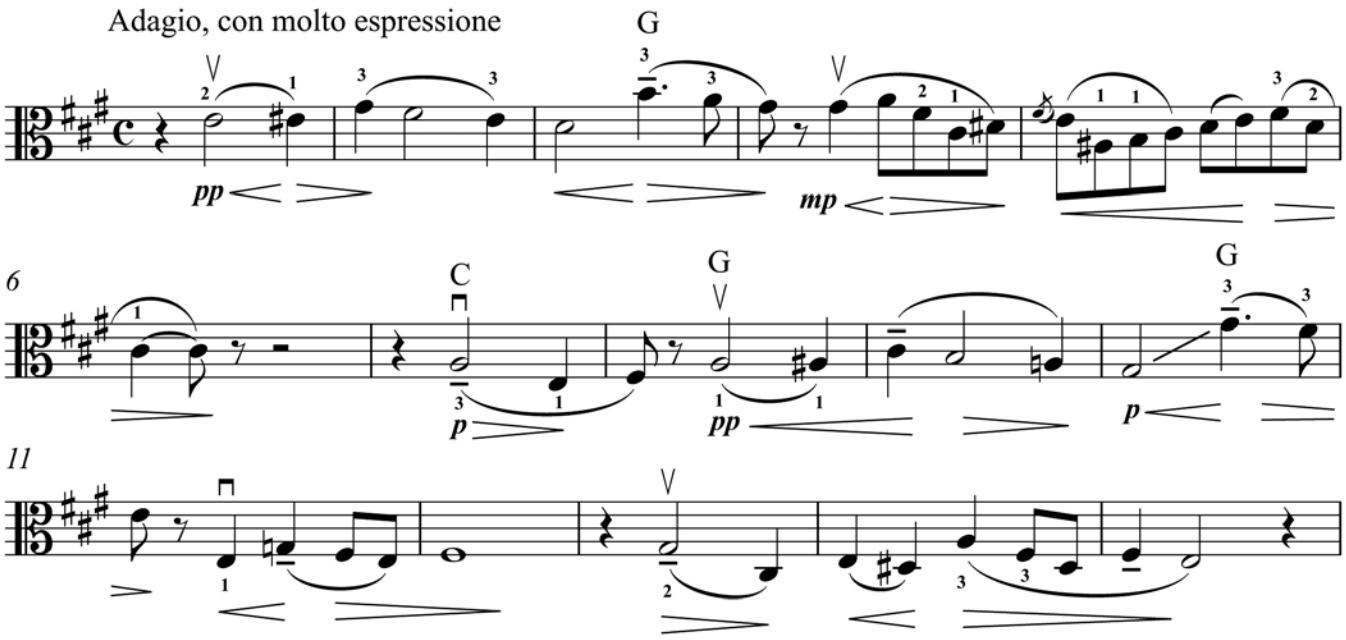
Throughout his long life as a performer and arranger, Borisovsky approached almost all styles and periods of music history that were known in his lifetime. In the 1920s, right from the start of his career, Borisovsky was very interested in early music and music of the Baroque period. After 1927, he collaborated closely with the harpist Vera Dulova, and his four arrangements for harp after lute composers marked this important period of his artistic growth and recognition. Borisovsky became fascinated by the viola d'amore so much that he started to play and introduce this virtually unknown instrument to Russian concert audiences. It was a unique initiative of its kind in Moscow that was soon banned, as it clashed with the state decree of 1932.[2] The instruments and music of the Baroque and pre-Baroque were associated with aristocratic and bourgeois circles, which were declared extraneous to the proletarian culture. It was only in the 1950s when Borisovsky publicly re-approached the viola d'amore and included it again in his concert programs. His list of arrangements for this instrument consists of at least twelve compositions. Borisovsky recorded and performed some rare pieces written by Louis-Toussaint Milandre, Giordani, and Louis de Caix d'Hervelois and *The Rose's Song*, attributed to a thirteenth-century king of Navarre, Thibaut IV, also known as Theobald I of Navarre, or the Trouvère/Troubadour. Perhaps, like his poetry, this innocent world of stylized dances and tender melodies was Borisovsky's attempt to escape from the realities of everyday life. Borisovsky's approach to this music also attests to his inquisitive mind, his most exquisite taste with a romantic inspiration, and the many intriguing facets of his interests that furthered his search for the unknown.

Explorations of Organ Music

Borisovsky's interest in the organ, which he taught himself to play in Italy from 1912 to 1914, was reflected many years later in his viola arrangements of Bach. One of them is Borisovsky's transcription for viola solo of the little-known *Pedal Study* for organ.[3] Borisovsky explored many varieties of bowing and fingering, often using combinations of legato and *detaché* in high positions with uneasy stretches, in order to fully demonstrate the broad range of sound and timbral qualities of the organ. These difficulties do not become technical obscurities but add elegance and clarity to the musical articulation. The viola is not in competition with the organ; rather, it illustrates the diversity of technical possibilities with string crossings, leaps from the low to the high register, and the expressive capabilities of the instrument. Borisovsky



Illus. 1. Bach arr. Borisovsky, Pedal Study *for organ.*



Illus. 2. Schumann's Adagio and Allegro*, opening measures of the viola part.*

preserved the focus on the polyphonic language of Bach with the importance of pedal points that give a long-standing harmony to a short melodic line or phrase above. This study is a fine introduction to Bach's solo writing for a stringed instrument and is a valuable encounter before exploring cello suites on the viola (see Illustration 1).

Transcription Choices for the Viola

The list of composers whose works Borisovsky performed, arranged, and edited for the viola is striking. It consists of some one hundred names starting from Lully, Vivaldi, Bach, Haydn, Handel, Rolla, Benda, Dittersdorf, Beethoven, and the Stamitz family up to Borisovsky's contemporaries, including Prokofiev, Shostakovich, Kara Karaev, Balys Dvarionas, Joaquín Turina, and Bartók.

Borisovsky also paid a special tribute to composers of the Romantic period, including Schumann, Schubert, Liszt, Brahms, Chopin, and Grieg. One arrangement that stands out is that of the *Adagio and Allegro* by Schumann.[4] Both instruments, the viola and piano, are equal partners in the musical dialogue, but the viola is often given a greater expressive range of melodies, intimate eloquence, and agility of phrasing than in the traditional instrumentation. It rightfully occupies a special place in the viola repertoire at Russian conservatories. (See Illustration 2.)

However, the most significant part of Borisovsky's arrangements was devoted to Russian and Soviet music. One may say that these arrangements served two initially opposing purposes, which at this point efficiently complemented each other: the official Soviet policy that obliged the promotion of Russian national music and the music of Soviet Republics, and, at the same time, the enhancement of the viola solo repertoire and the art of viola playing that was undervalued by officials. The viola was gradually brought to prominence in the USSR largely due to Borisovsky's contributions. His pioneering role in the development of the viola is comparable to that of Lionel Tertis.

Borisovsky's reading and comprehension of a musical score dictated a particular instrumental application that united a composer's musical ideas with his own interpretation. One might argue that most interpretations could be defined in this way; however, Borisovsky's thorough historical insight into a composer's autograph along with his special attention to the timbral qualities of the viola are especially distinct in his performing editions, particularly in his reconstruction of the Glinka's viola sonata.

The Lost and Found Sonata by Glinka

Among all Borisovsky's editions, the *Unfinished Sonata for Viola (or Violin) and Piano* by Mikhail Glinka is

perhaps the most valuable for violists today, because it is the earliest truly remarkable Russian composition for viola and piano. Glinka is regarded as the father of Russian national music and opera for his formation of a distinctive style that inspired all Russian nationalist composers of the nineteenth century. Nevertheless, Western European music certainly influenced Glinka's works as well, especially of the early period, to which his viola sonata belongs. Taking into account the significance of Glinka, the role of Borisovsky in completing this unfinished work that was forgotten and left unperformed for almost a century is very valuable.

Glinka composed the first movement of this sonata in 1825 and put this work aside until May 1828. He then quickly composed the second movement in Moscow while visiting his close friend, music critic and writer Nikolai Aleksandrovich Mel'gunov (1804–1867). As with some other early works of Glinka, he never completed this sonata, though he noted in his *Zapiski* [*Notes*] that he planned to write a Rondo. Written a few years before his death, these only authentic reminiscences of the composer offer a simple chronological record of Glinka's artistic activities that he described in modest style:

Around this time [1825], I wrote the first *Allegro* of the sonata in D-moll for piano with the viola. This work is better than other works… […] *Adagio* was written later and *Rondo*, with a motif in Russian style that I can still remember, I did not even start writing down; recently, I included it [this motif] in my children's polka.

> […] I spent at Mel'gunov's only until 9 May [1928] (his angel's day)—and in these few days I wrote *Adagio* in B-dur of the D-moll Sonata. I remember that this piece had a skilful counterpoint.[5]

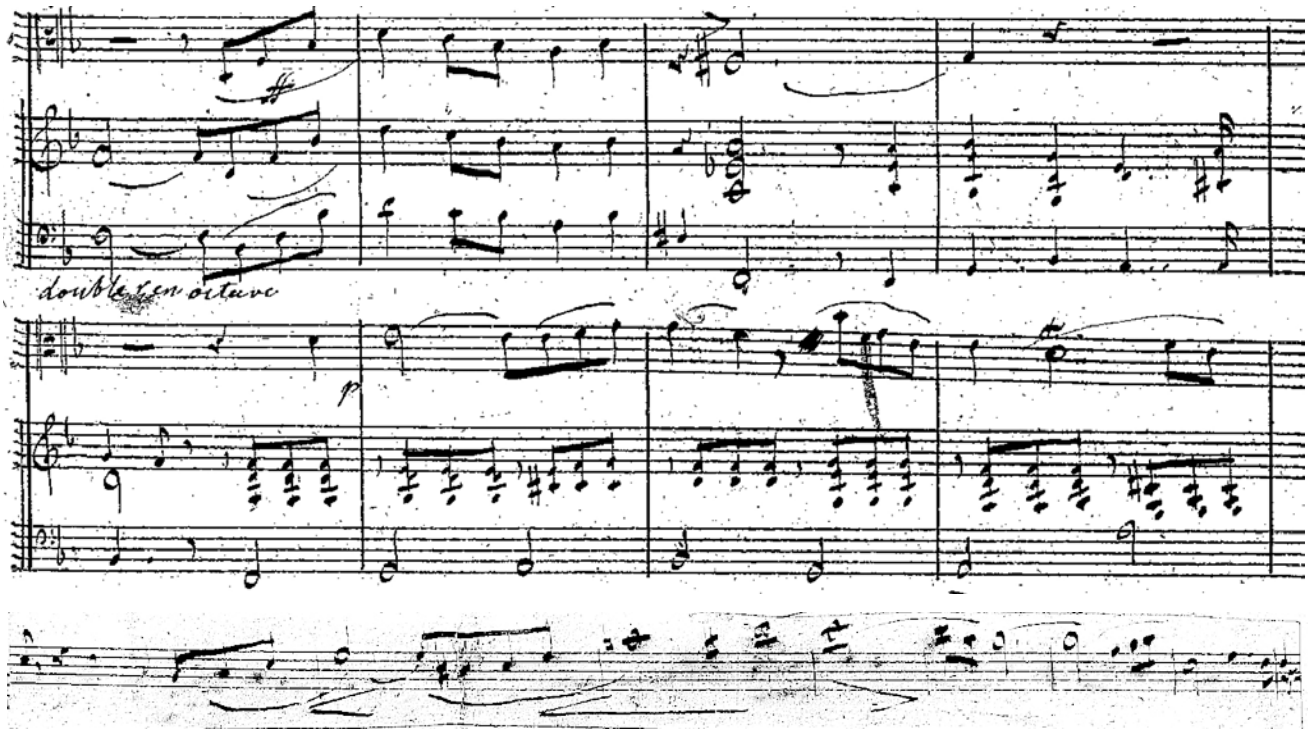
Thanks to Borisovsky, Glinka's sonata has become one of the most frequently performed works of the viola repertoire today.

Glinka's Manuscripts as the Main Sources of Borisovsky's Reconstruction

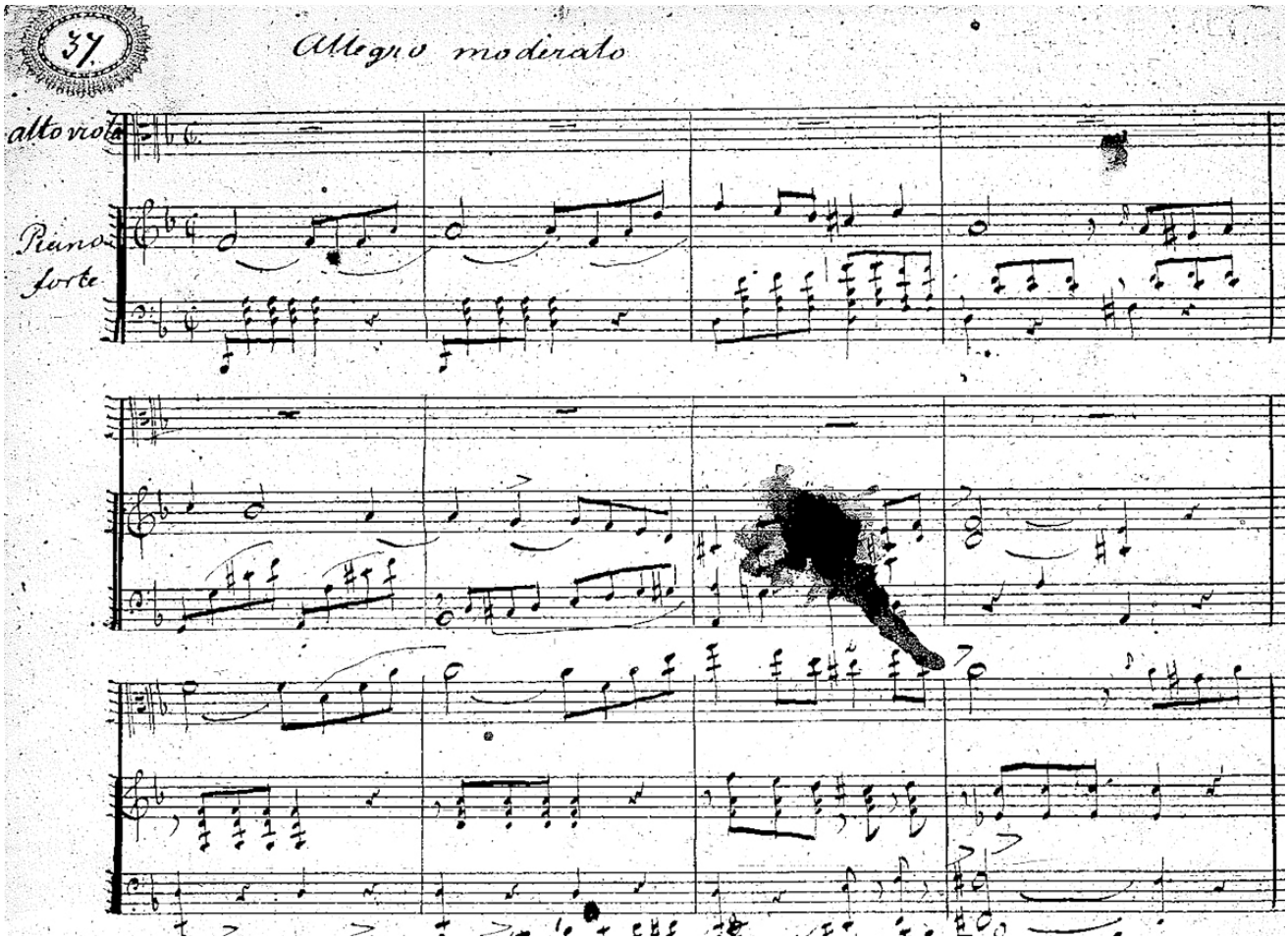
The sonata was found, reconstructed, and edited, by Borisovsky, who also premiered the work with the pianist Elena Bekman-Shcherbina on May 2, 1931 in Moscow. There are three manuscripts of Glinka's that have survived.[6] None of them are fully completed. They are kept in St. Petersburg, and those researchers and performers who would like to study the original scores would have to travel to Russia, as Glinka's autographs are not reprinted anywhere. A brief overview of these manuscripts with some illustrations is offered below, in order to assist future performers of the sonata in understanding its original and added features, and also to imagine the colossal, meticulous, and unique work that the young Borisovsky courageously undertook despite his busy concert and teaching career.

The first autograph of Glinka is a draft score with numerous corrections in both instrumental parts. It is possibly the earliest version of the sonata. This manuscript contains two movements: the first movement is fully completed, but the second movement breaks in measure 187. The second autograph is the complete viola score of the sonata with no piano part. The top left-hand corner of the first page of this manuscript has a title: "Sonata." This autograph considerably differs from the first, earlier manuscript, and has numerous corrections and paper inserts in the first movement. These corrections indicate that this manuscript was used by Glinka for performance purposes, which shall be detailed later in this discussion. The second movement is completed here and has 205 measures in total.

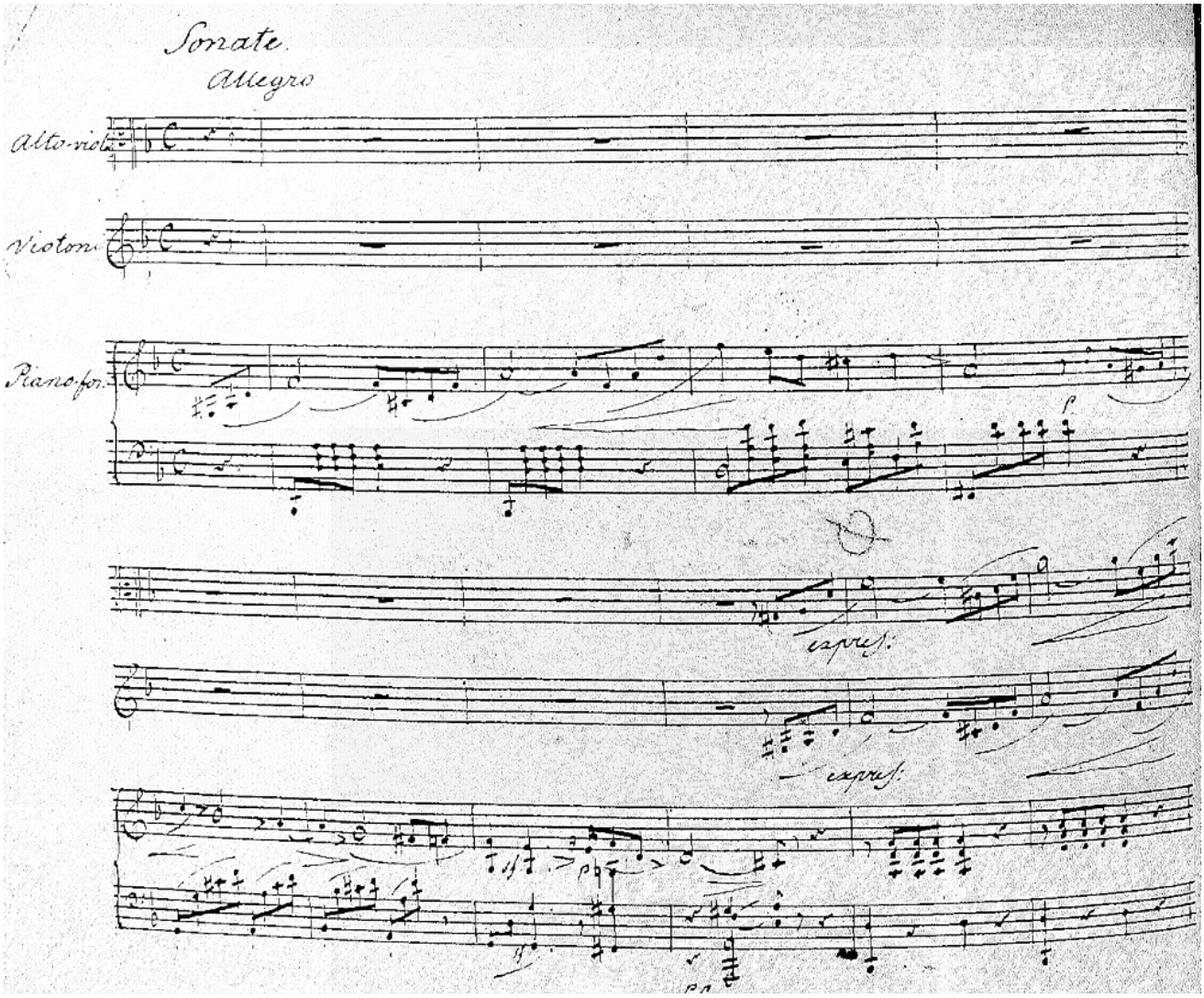
The third autograph that is based on the first two versions has a fewer number of corrections. At the same time, some obvious rhythmical mistakes and contradicting articulation and phrasing markings were left unattended by Glinka.[7] Musicologist Nikolai Findeizen, the first scholar to research Glinka's manuscripts, was of the opinion that this manuscript dates from the early 1850s.[8] At this time, a few years before Glinka's sudden death in 1857, the composer started reviewing his musical legacy, largely due to the persistent appeal from his sister Liudmila Shestakova, who understood its importance for future generations and dedicated her life to the preservation and promotion of Glinka's works. In this last autograph of the sonata, Glinka also added the violin part under the viola part. The viola part is incomplete in the second movement and has only the opening 35 measures, whereas the texts of both the violin and the piano parts break in measure 161. This manuscript has the following title: "*Sonate pour le Piano-forte avec accompagnement d'Alto-Viola ou Violon. Composee l'an 1825*." It was very



Illus. 3: First manuscript, mm. 33–40 and its new version in the second manuscript (third line).



Illus. 4(a). The opening from the first manuscript.



Illus. 4(b). The opening from the third manuscript.

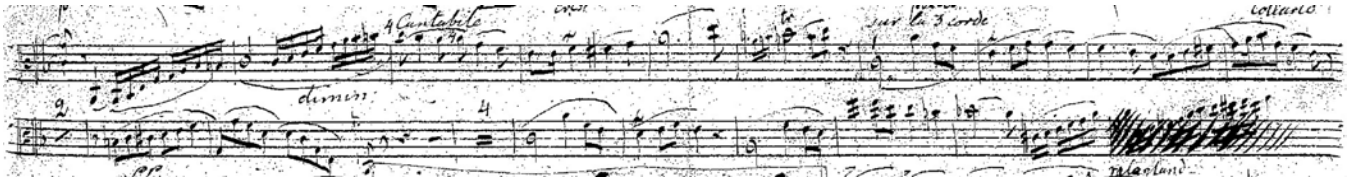
likely that the last pages were simply lost as possibly were the last pages of the first manuscript.

Borisovsky used the third manuscript as the main source of his reconstruction of the first movement with only occasional elements added from the first and the second manuscripts, of which more is below. The second movement became the main focus of Borisovsky's reconstruction, because the last measures in the piano part were missing in all Glinka's scores. Borisovsky used all three manuscripts for his reconstruction of the second movement, and these additions are described in detail below. In the USSR and Russia, Borisovsky's edition was published for the first time in 1932 in a joint publication prepared by Muzgiz in Moscow and Universal Edition in Wien and Leipzig. It was then republished by Muzyka in 1947, 1949, 1958, 1977, and 2000 in Moscow.

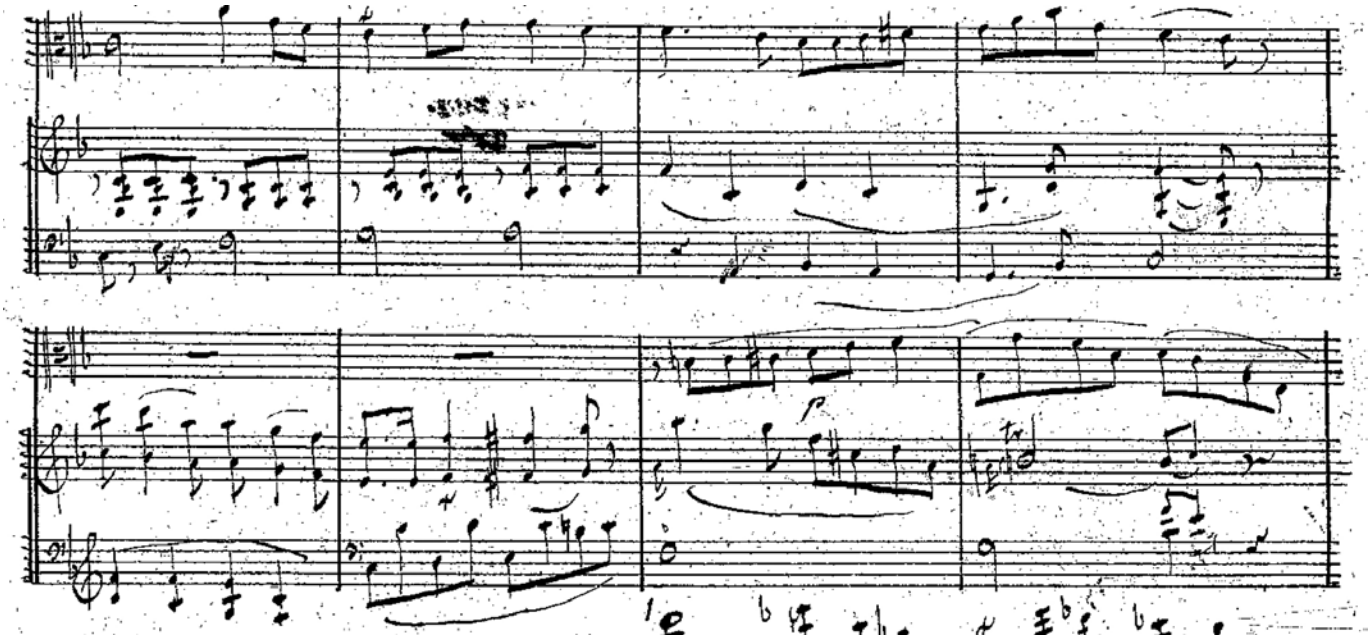
The Language of the Sonata and its Alterations in the Manuscripts

The language of the sonata is very expressive and tuneful with the beauty of lyrical intimacy typical of a Russian romance of the first half of the nineteenth century. The melodic lyricism and narrative qualities correlate naturally with the technical fluency and refinement of Glinka's writing covering all registers of the viola. The display of the viola's dynamic and timbral qualities were very important for Glinka, particularly in the first movement, with the second manuscript containing additions that the composer included in a search for the best outcome in these instrumental effects. (See Illustration 3.)

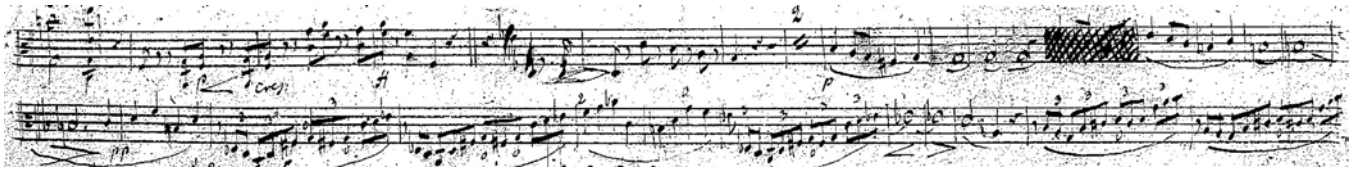
The tempo indication in the first movement differs in Glinka's manuscripts: the first and second have *Allegro*



Illus. 5. Second subject, second manuscript.



Illus. 6. Second subject, first manuscript, pages 3–4.



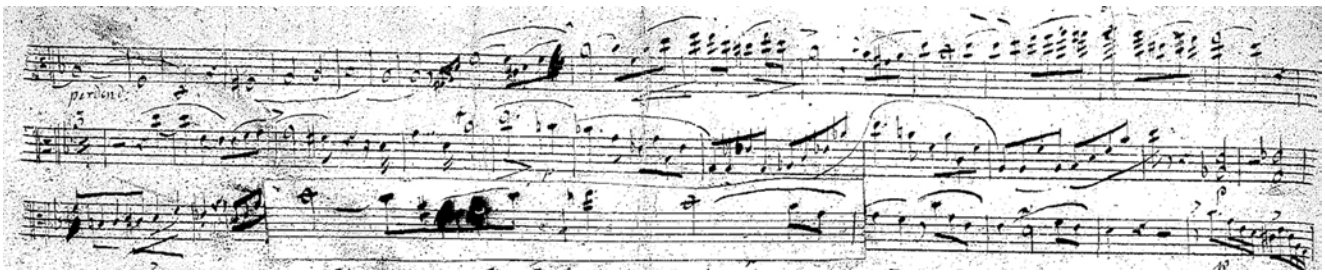
Illus. 7: Development, second manuscript, page 1, lines 10–11.

moderato, but the third has only *Allegro*. Borisovsky kept the tempo indication of the third manuscript. The elegance and eloquence of the main subject of the first movement in D minor, which at first starts in the piano part, was a work in progress for the composer, as his initial version differs from his final choice. (See Illustration 4.)

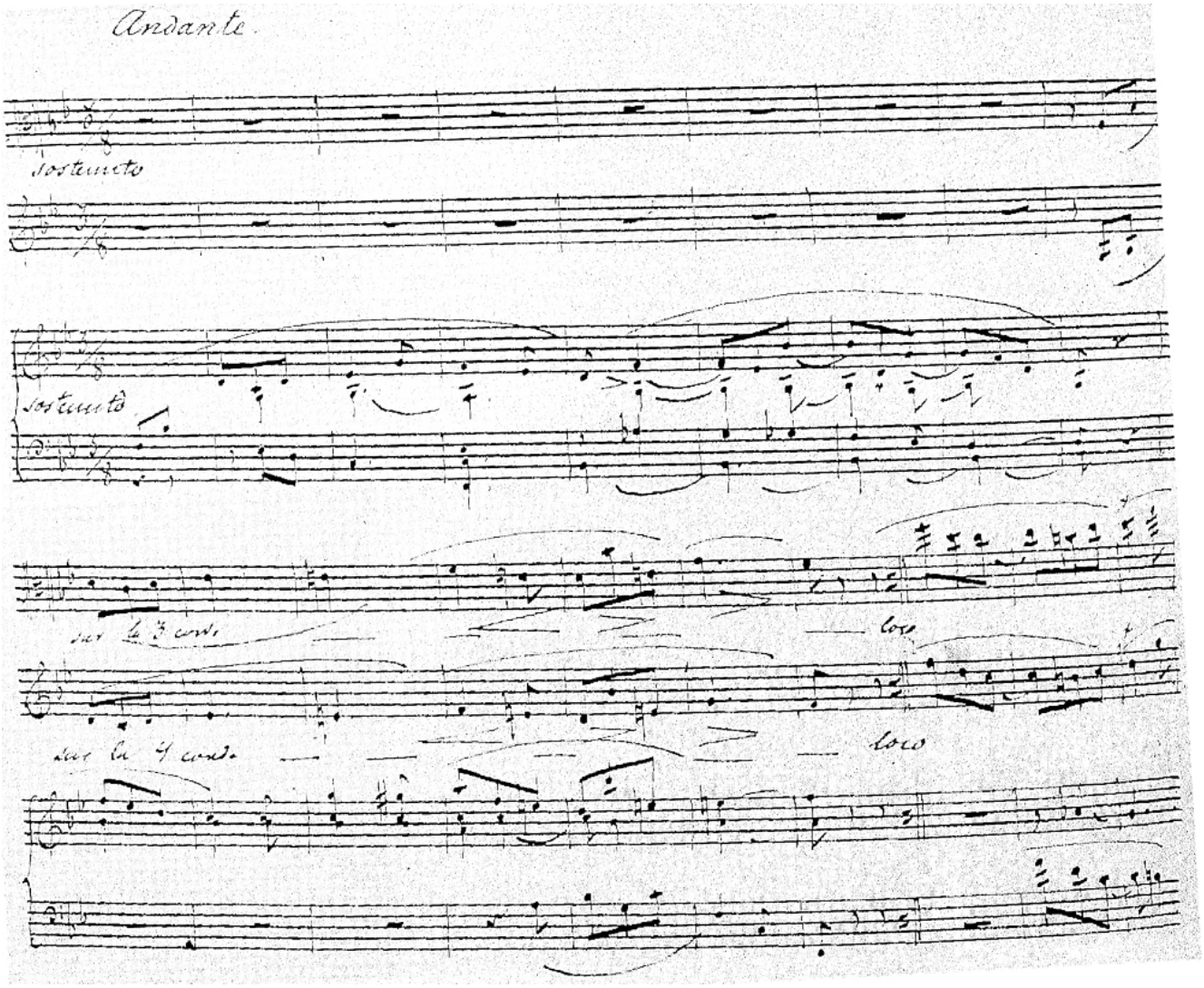
The second subject in F major brings calmness and composure, but the syncopated eighth notes and passages in sixteenth notes add fine articulation and gracefulness to the melodic line. They require a soft sound but with a good projection and defined bow and vibrato control. (See Illustration 5.)

However, its initial version was very different. There were hardly any slurs, and the theme had a rather sporadic development compared to its final outcome. (See Illustration 6.)

The development section deepens the musical drama and argument set up in the exposition and leads to the final section. Thus, the structure of the first movement corresponds to a sonata form with romantic lyricism of vocal- and song-type themes. The development section in all three manuscripts is almost identical, with little additions in phrasing markings and dynamics included by Glinka in the second and third manuscripts. (See Illustration 7.)



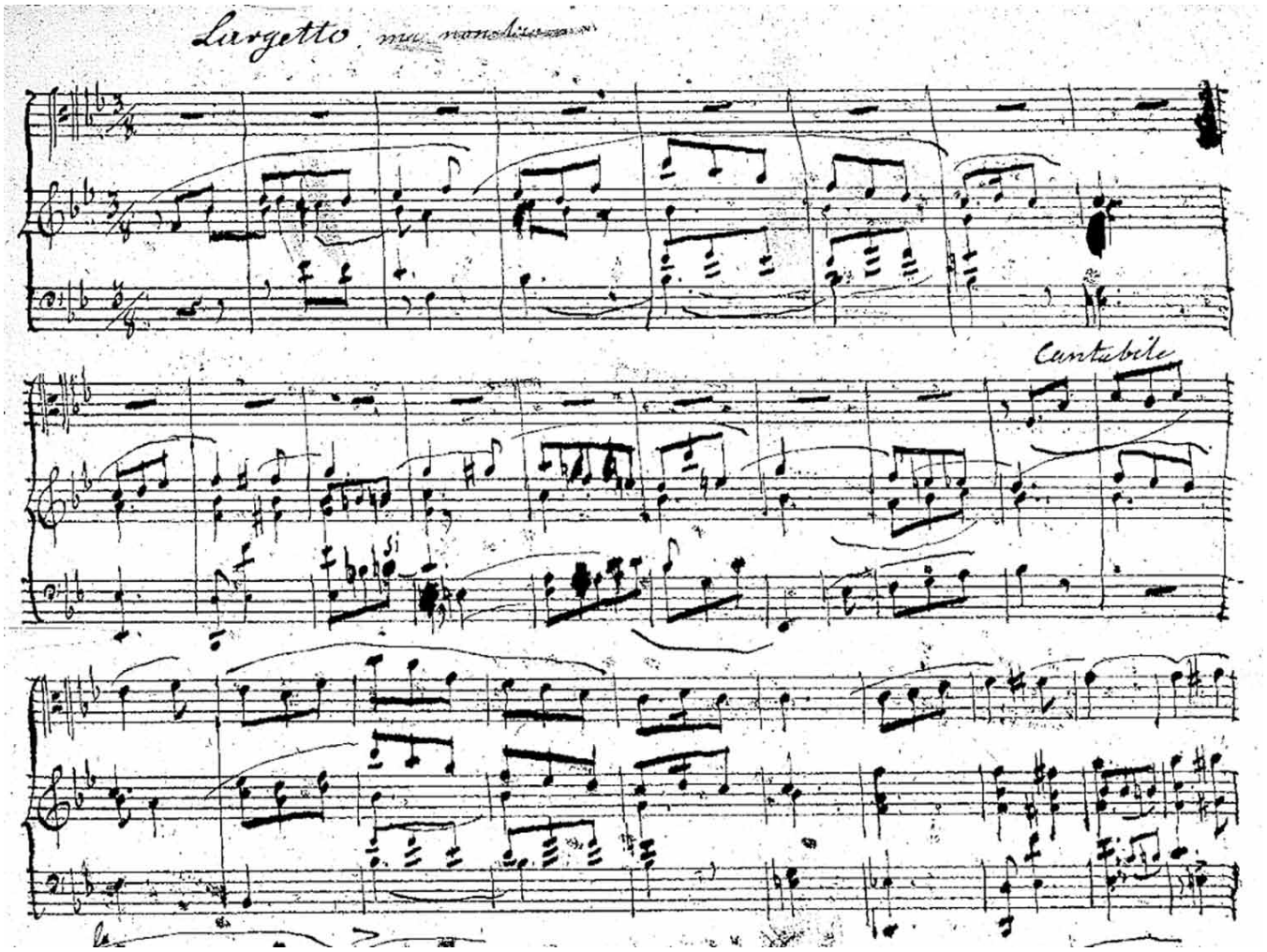
Illus. 8: Recapitulation, second manuscript, page 2, lines 1–3.



Illus. 9(a): opening measures, third manuscript/first manuscript.

The recapitulation also had only minor alterations in the second and third manuscripts. (See Illustration 8.)

The slow second movement brought challenges to Borisovsky from the very first measures. Glinka gave different tempo indications to this movement in his autographs. In the first manuscript it is marked *Larghetto* and in the second and third *Andante*. Borisovsky transferred both of them in his edition and marked the movement *Larghetto ma non troppo (Andante)*. Its first theme is of a simple contemplative character in B-flat major. Borisovsky combined the material from all three manuscripts of Glinka: instead of the simple repetition of the first sixteen measures written in the second and third manuscripts, Borisovsky employed the initial version from the first manuscript and then continued the material from the third manuscript. (See Illustration 9.)



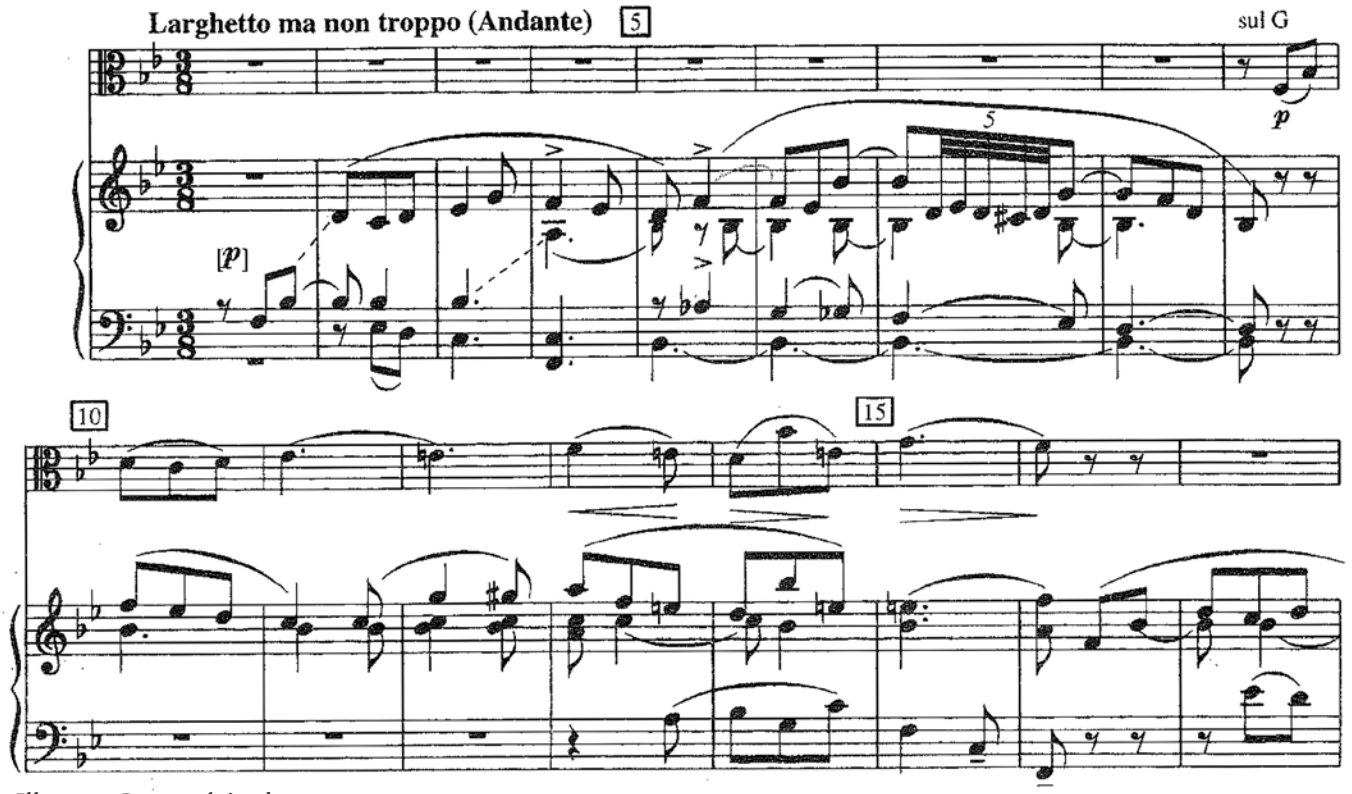
Illus. 9(b): opening measures, third manuscript/first manuscript.

This arrangement has proved to be reasonably effective, as it gives a better development to the melodic line in the viola part and therefore avoids unnecessary repetitiveness. (See Illustration 10.)

The first theme contrasts with the passionate and impulsive second theme in B-flat minor. Its version in the first and second manuscripts only slightly differs from the third manuscript that Borisovsky followed adding occasional turn marks, where Glinka was inconsistent. The structure of this movement is unconventional. Glinka included the elements of the development section in the reprise with added counterpoint, modification, and modulation of the first theme in F major and then in G major followed by the second theme in G minor that deepens the drama of the melodic expression further. The very end breaks the emotional peak. There are 238 measures in total in Borisovsky's edition of this movement. The last 40 measures of the piano part were completed by Borisovsky following the viola part of the second manuscript. His piano part in these measures is based on the thematic material of the *Larghetto* and on the main theme of the *Allegro* of the first movement that Borisovsky included on the pedal point in the coda, marked *Meno mosso*.

Why the Viola and Why Glinka?

Glinka's instrumental choice illustrates his attraction to the viola's deep velvety timbre that effectively replicates a human voice with its conversational tone of expression and a warm intimate coloring. The piano is treated as an equal partner in this musical dialogue. Its technical virtuosity, figurative phrasing, and thinness of texture with chromatic scalar passages continue the line of succession influenced by the Irish piano virtuoso John



Illus. 10: Borisovsky's edition, mm. 1–17.

Field, who also inspired Chopin, Brahms, Schumann, and Liszt. Both Field and his former student, the pianist and composer Carl Mayer, taught the young Glinka in St. Petersburg and made a significant impact on his instrumental growth. This background and stylistic features of Glinka's music were important for the young Borisovsky, as he admired the epoch of Romanticism that correlated so well with his musical and poetic expression. Besides this, Borisovsky was attracted to Glinka's broad scope of musical interests, which, in a way, replicated Borisovsky's own instrumental choice that also progressed from the piano and the violin to the viola.

Glinka played the violin from his youth, but according to his memoirs, his accomplishments on the violin were modest compared to his achievements on the piano. Nevertheless, Glinka continued his violin tuition with Franz Böhm, a prominent Austrian violinist and concertmaster of the St. Petersburg Imperial Theatres, and performed his own music with him. Glinka's instrumental execution as a violist must have been more than merely competent, as he definitely intended his unfinished viola sonata for himself. He performed it as a pianist and as a violist in 1825, which he recorded in his memoirs: "I played this sonata with Böhm and Ligle; with the latter I played the viola."[9] These performances of Glinka also explain the occasional fingering that the composer put in his viola autographs, which assisted him in his playing. This sonata turned out to be a fine compositional experiment for the young Glinka, as he was clearly attracted by the viola's sound-qualities. However, the viola was only one of many of Glinka's broad interests in music on his path to professional maturity, and later his operatic projects took all the attention of the composer. This was probably the reason why Glinka left this sonata unfinished.

Borisovsky's Approach and Additions in Glinka's Sonata

Borisovsky played a crucial role in bringing this masterpiece of the viola repertoire to the concert platform. His edition reflects his approach to the technical and timbral qualities of the viola and gives special emphasis to the narrative rhetoric of Glinka's music. Borisovsky broadly explored high positions on low strings, which produce a special velvety and mellow sound. These sound qualities became characteristic elements of his own playing. The importance of color and sound palette, narrative rhetoric, and visual associations are deeply rooted in Russian culture and traditions.[10]

These features had a special resonance in the language of Russian composers, writers, and artists of the nineteenth century, in particular of the Silver Age aesthetic that inspired Borisovsky's poetry. The specifics of melodic phrasing and its development, ornamentation, harmonic execution, dynamics, and tempo indications impart its own imaginative "story." This consequently guides a performer in his/her choice of a timbral palette and technical application with the intensity or restraint of available resources. Borisovsky carefully studied all three autographs of Glinka and added missing tempo indications and shortened and extended some of the original phrasing markings, which assisted with the intensity, fluency, and expressiveness of the melodies, dynamics, and sound coloring of Glinka's music. This approach undoubtedly enhanced the quality of his arrangement.

Borisovsky also included "missing" thirds and fifths to some of Glinka's harmonies in the piano part that took away from some of Glinka's finesse, while making the texture sound richer and fuller. This is probably the fate of all works that have to be completed posthumously, because it is almost impossible for an editor to step fully into the shoes of a composer and feel his style of writing as his/her own.[11] However, it can be argued that in these additions of Borisovsky as editor his main objective was to balance the richness of the viola expression with the elegance of the piano.

Borisovsky's Legacy

Borisovsky's transcriptions became an integral part of his solo and teaching career and continue to be the most valuable portion of his legacy today. The scope of this article is limited to the discussion of only a small portion of Borisovsky's vast viola heritage, focusing primarily on his reconstruction of Glinka's sonata. His other arrangements still require further research. Borisovsky's determination, enthusiasm, and drive in promotion of the viola as a solo instrument and his relentless work on the expansion of its repertoire by making transcriptions and encouraging composers to write for the instrument challenged the status quo of the viola in Russia and beyond. Borisovsky's archive contains correspondence with notes of gratitude and appreciation for his playing and transcriptions, including those from William Primrose, Aurelio Arcidiacono, Paul Hindemith, Gregor Piatigorsky, and Robert Pollak. One can only imagine the scope of Borisovsky's possible achievements on an international musical scene, if only he had an opportunity. We owe much to Borisovsky for his immeasurable impact on the popularity and enhancement of the role of the viola and his everlasting influence that continues to inspire violists today.

Violist and musicologist Elena Artamonova holds a PhD in Music Performance from Goldsmiths College, Centre for Russian Music, University of London, where she was under the guidance of the late Professor Alexander Ivashkin. Her work has been presented at many international conferences, and her CDs of the first recordings of complete viola works by Grechaninov and Vasilenko on Toccata Classics, the fruits of Elena's archival investigations, have been released worldwide to a high critical acclaim.

1. Re-released in *Vadim Borisovsky, Viola and Viola d'Amore*, Vista Vera Records, WCD-00076, 2005, compact disc. Also in *Great Artists in the Moscow Conservatoire*, *Vadim Borisovsky*, *Viola*, Moscow Conservatoire Records, 2006, compact disc.

2. The state decree "On the Reconstruction of Literary and Art Organizations" marked the start of the epoch of Socialist Realism: from then on, art was thoroughly controlled by the state.

3. It was published in Moscow in 1932 and 1939 by Muzgiz and in: Lidiia Gushchina and Evgeniia Stoklitskaia, eds., *Izbrannye etiudy dlia al'ta* [*Selected Etudes for Viola*] (Moscow: Muzyka, 1981), 9–10. It was reprinted in New York by International Music in 1943 as No. 1 in the *Four Artistic Studies for Solo Viola*, ed. Vadim Borisovsky.

4. Robert Schumann, *Adagio and Allegro*, *svobodnaia obrabotka* [transcription], ed. Vadim Borisovsky for viola and piano (Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo, 1953).

5. Mikhail Glinka, *Zapiski* [*Notes*] (Moscow: Gareeva, 2004), 50 and 59. Translated by the author.

6. They are kept at the National Library of Russia (NLR) in St. Petersburg, fund 190 (Glinka, Mikhail Ivanovich), ed. khr. 41, 42, 10. Note: The *edinitsa*

khraneniia [*document indexes*] of funds is given using the abbreviation of "ed. khr." following the standard system of archival catalogues in Russia.

7. For example, in measure 9, the resolution of a chord in the left hand of the piano part has a half note, and the right hand has a half note with a tied eighth note; in measure 207, the viola part has staccato instead of obvious slurs on the third and fourth beats.

8. Nikolai Findeizen, "Mikhail Ivanovich Glinka," in *Russkii biograficheskii slovar' v. 25 tomakh,* ed. Aleksandr Polovtsev and Nikolai Chulkov (St. Petersburg-Moscow: Imperatorskoe Russkoe Istoricheskoe Obshchestvo, 1916), 5:275–90.

9. Glinka, *Zapiski*, 50. Translated by the author. Ligle, a piano tutor from Vienna, in recollection by Glinka was an excellent sight-reader and accompanist.

10. Further referenced in: Cherry Gilchrist, *The Soul of Russia. Magical Traditions in an Enchanted Landscape* (Edinburgh: Floris Books, 2008).

11. Thus, Rimsky-Korsakov completed the unfinished opera of Mussorgsky, *Khovanshchina,* bringing it to its premiere in 1886. However, it was revised again by Shostakovich in 1959 due to Rimsky-Korsakov's unnecessary cuts and added sections.

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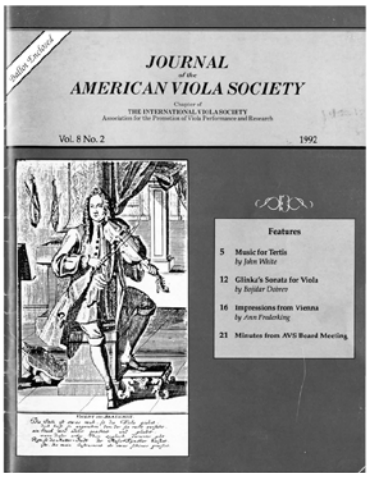


This was a commemorative issue, for the 10th anniversary of the death of William Primrose, and was a highlight from David Dalton's tenure as editor.

At some point, Primrose asked his cousin, James G. Wilson: "What are my roots?" The article by Wilson provides this answer, tracing the family history. Tributes were provided by those who knew Primrose as orchestral violist, soloist, educator, family, friend, and family friend. Ralph Aldrich also recalled his way of reacting to the news of his illness, with Primrose saying: "If I have any unlovely aches or pains I'll take care of them when the time comes…. This is not whistling in the dark or the graveyard, I do solemnly assure you, but an extraordinary and impersonal experience. I seem to be standing apart from some important thing that is taking place and am fascinated by it all."

The Viola Concertos of J. G. Graun and M. H. Graul Unconfused

Marshall Fine

Introduction

The Berlin Singakademie library, recently repatriated from longtime internment in Russia, yields a treasure trove of previously unknown viola concertos, some of mysterious provenance due to stylistic and orthographic eccentricities. Three of these are by King Frederick the Great's court cellist Markus Heinrich Graul (alternatively spelled Grauel or Gravel). Until the repatriation of the Singakademie collection, Graul was known, if at all, as a performer and the teacher of the cellist Johann Heinrich Viktor Rose from 1756 to 1763,[1] with only unnamed, unpublished compositions to his credit. He wrote a significant number of viola concertos, and some are of high quality, deserving of a place in our repertoire.

However, there appears to be confusion in the Singakademie collection between these viola concertos and those of Johann Gottlieb Graun (1702–1771), a complex matter that among other things has led to the recent recording of a Graul concerto under the name of Graun, performed by Ilia Korol with his own ensemble. It is therefore of great importance to not only introduce Graul to the viola-playing public, but also extricate him from confusion with Graun.

The Singakademie collection's extraordinary history must be mentioned as background for the Graul concertos. It was begun by Karl Friedrich Christoph Fasch, who had succeeded C. P. E. Bach as Frederick's keyboardist, and further enlarged by his successor, Karl Friedrich Zelter (also the author of a viola concerto and the teacher of Felix Mendelssohn). The collection includes several manuscript copies made by Rudolf von Beyer (1803–1851), better known as an author and colleague of J. W. Goethe, and incidentally as an amateur violist who had the distinction of being assistant principal to the young Mendelssohn in Zelter's orchestra.[2] Besides his copies of the Graul concertos, he copied three others orchestrated in the *galant* style by one J. N. Triebel, a mysterious figure who cannot be accounted for elsewhere in music history.

On Zelter's death in 1832 the library was catalogued under the title "Zelter Collection" and maintained for the next hundred or so years, past the abdication of the last Prussian king, William II, in 1918, until the Nazis took over the administration of Prussia. Hitler moved it to Poland to protect it from the dangers of war. When the Soviet Army took Poland, it transported the collection to Kiev. For more than fifty years it remained in the library of the Ukraine Music Conservatory, where it was inventoried by the Soviet authorities and given the catalogue numbers (beginning with SA) by which they are identified today. It is fortunate that all the viola concertos in the collection were catalogued more or less in chronological order.

The West presumed the collection destroyed until its rediscovery in 1999 by Christoph Wolff and Patricia Grimsted. On its repatriation in 2001, an extensive microfiche scanning project was undertaken, which was completed only in 2009.[3] Thus the collection has been available to the public only in the last five years or so. Meanwhile, the Korol recording was made in 2008, with material from the just-published third volume, before the microfiche project was completed.

Biographical Background

The biography of Graul is fragmentary. His birthdate is unknown, although it is known that he was born in Eisenach and was apparently the brother-in-law of the Baroque composer J. W. Hertel. Neither is his education

known. The first firm date mentioned for Graul is his initial employment in Berlin as a cellist in 1742; the next, his appointment to King Frederick's court in 1763, succeeding the king's longtime viola da gambist Ludwig Christian Hesse. (The succession of a gambist by a cellist is a telling marker of stylistic change.) On this basis it can be inferred that he must have been born in the early or mid-1720s. As court cellist in Berlin, Graul served C. P. E. Bach until the latter's move to Hamburg in 1767, and thereafter he served Fasch. This career, which also included military service, lasted past Frederick's death until 1798, when Graul apparently retired, dying the next year. This career is documented by the royal pay records, which list Graul as a stipendiary member for the entire time.[4] His exact death date is unknown at this time.[5] Likewise, it is unknown whether or not Graul ever married.

Though Wilhelm Joseph von Wasielewski suggests Graul was fairly prolific,[6] only six pieces are extant. Five of them—a violin concerto, a cello concerto, and the three viola concertos discussed in this article—are in the Singakademie collection. A violin sonata (possibly a late work), is in the Berlin Staatsbibliothek.[7] Two more are merely cited in publication catalogues of the time. A cello concerto, which may be different from the one treated by Griffin Browne, is mentioned in Supplement XV of the 1782–84 Breitkopf catalogue. Finally there is apparently a viola sonata, titled "I. Solo di Gravel. A Viola con Basso," cited in Supplement II of the 1767 Breitkopf catalogue.[8]

The viola concertos are largely mysteries that generate further sharp questions. Firstly, why so many viola concertos, from a cellist? And secondly, for whom? To this writer, these questions seem to be related. The concertos are technically quite difficult, not so much exploiting the high registers, featuring complicated low passagework; they must have been written for a violist Graul knew, either personally, or else by reputation.

Berlin's violists remained remarkably stable from at least 1766 through 1783; they included one Johann Georg Stephani—possibly cognate with the 1754 violist Hans Jürgen Steffani—who would certainly have been able to play them. The others—Franz Caspari, Johann Christoph Tennenberg, and Karl Ludwig Bachmann—were equally good; indeed, Bachmann was favorably reviewed by Forkel in his *Musikalischer Almanach für Deutchland*.[9] Yet it is uncertain whether or not they actually played any of Graul's concertos. They might just as possibly have been written for a violinist who could also play the viola. The best-known touring virtuoso, Karl Stamitz, is known to have visited Berlin in 1786.[10] Other possibilities, for at least the 1780s on, include Alessandro Rolla of Parma (1757–1841), Georg Benda (1722–1795, formerly of Berlin and himself the author of at least two viola concertos), and Johann G. H. Voigt of Leipzig (1768–1811). There remains a further possibility for a performance history after Graul's death: owing to Zelter's custodianship of the collection and the contributions of Rudolf von Beyer, they may have been performed as part of the Mendelssohn entertainment evenings.

The Manuscripts

How many viola concertos did Graul actually write, and when? The Singakademie collection has five manuscripts of viola concertos attributed to Graul—none of them in score, only in parts with viola *concertato*, first and second violins, *tutti* viola, and *basso* parts with figures written out. The manuscripts are as follows:

SA 2685. Concerto in E-flat for Viola Concertato, 2 Violins, Viola, and Bass (Concerto No. 3)
SA 2721. Concerto in E-flat for Viola Concertato, 2 Violins, Viola, and Bass (Concerto No. 2)
Copy: SA 2723. Concerto in E-flat for Viola Concertato, 2 Violins, Viola, Bass and Violone
SA 2722. Concerto in C for Viola Concertato, 2 Violins, Viola, and Bass (Concerto No. 1)
Copy: SA 3011. Concerto in C for Viola Concertato, 2 Violins, Viola, and Bass

No Graul composition can be definitively dated at this point. The cello concerto is probably an early work, by the evidence of Charles Burney who heard this concerto in 1772 and reviewed it as "ordinary music, [but] well executed."[11] The violin concerto may likewise be a fairly early work. The two concertos SA 2721 and SA 2722 are definitely a pair. The title page of SA 2721 designates it with the Roman numeral III, indicating that it was the third; SA 2722 must therefore be the first or second. But exactly what the Roman numeral signifies is not clear; is it the third of three concertos written at the same time, or merely the third of all those in the collection? SA 2721 has an inscription below the incipit of the first

movement, struck through by a single line that makes most of it illegible; but the year 1781 is still readable, suggesting that both it and its mate were written at that time. SA 2685 is captioned likewise at the top of the page, with a loop open at the top. This may or may not be the number 1—probably not 0 or 6.

There are unfortunately no extant manuscripts in Graul's hand. SA 2721 and 2722 are in Beyer's hand. Their duplicates (SA 2723 and 3011) are in another hand, which is presumably Fasch's or possibly Zelter's, and is the same hand that copied the violin concerto. They may be distinguished on a unique basis: the solo viola part is notated in mezzo-soprano clef. Not even Browne can account for this; he merely notes the apparent error of notes lying beneath the open C of the viola.[12]

It is with SA 2685, the concerto Korol misattributes to Graun, that the confusion originates. It is in Beyer's hand and has the solo part in alto clef. The duplicate in the other hand is SA 2725, attributed to J. G. Graun. It is significant that the solo viola part is in alto clef here, not mezzo-soprano as in the other two Fasch copies. On this basis, I conclude that three Graul viola concertos actually exist: SA 2721, 2722, and 2725 as copied by Fasch, and their duplicates in Beyer's hand SA 3011, 2723, and 2685. In addition, all the Beyer duplicates add tutti bass parts, where the others have only a single part that includes solo and tutti.

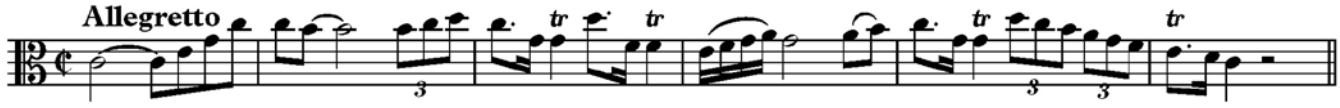
SA 2685. Concerto in E-flat (Concerto No. 3)
SA 2721. Concerto in E-flat (Concerto No. 2)
Copy: SA 2723. Concerto in E-flat
SA 2722. Concerto in C (Concerto No. 1)
Copy: SA 3011. Concerto in C

Meanwhile Graun receives credit for the concerto catalogued SA 2724—however, this manuscript also has a note scrawled on the title page, "Nein! Nicht von Graun!" This note is suspicious. It may be in Beyer's hand. There is a possibility that it was intended for SA 2725, and was put on the previous concerto in error. As a result, Graun must be credited with two viola concertos—but only one of these from the collection, SA 2724, and this in spite of the note on the title page. The other is the one published by Simrock in Walter Lebermann's edition, which was not in the collection but is in the Wissenschaftlichen Allgemeinbibliothek des Bezirkes Schwerin, and before that was owned by Adolf Karl Kuntzen, the Schwerin court concertmaster from 1749–1752.

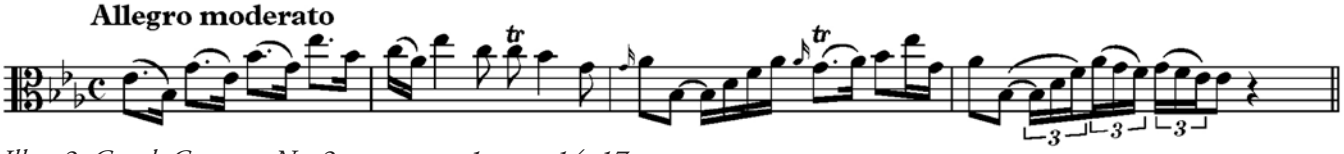
Most significantly, Beyer never copied the Graun SA 2724. The hand is distinct from both Beyer and Fasch; it is not nearly as neat, leaves out dynamics consistently, and is careless with ledger lines and flags on individual short notes. The solo part is designated *viola da braccio,* the old term, instead of *viola concertato*. *Basso ripieno* parts are included. Both Beyer and Fasch notate multibar rests in a now-defunct style, even for long periods over eight bars; but this hand notates them invariably with a diagonal double slash. Moreover, the stem goes to the right side of the notehead and as often as not is short and unconnected with the note. It needs comparison with the Schwerin manuscript, however, to confirm whether or not the hand is Graun's.

A notable feature of the *basso* part of SA 2685 is the sudden absence of figures after its third page (out of seven), amounting to nearly half the concerto. The figures break off in the same place in SA 2725, but in the middle of page four. Was it a desire not to have a figured bass, as Browne contends,[13] or an omission? An inference from these details is that the lost Graul manuscript had the same defect, which was faithfully copied by both Fasch and Beyer. Be that as it may, Graul's figures—in the other two concertos as well—are given in detail, as befits the royal cellist who must have learned comprehensively from his justly famous keyboard partner C. P. E. Bach. Whereas Graun in SA 2724 has no figures at all; and the Schwerin concerto, at least in the Lebermann edition, likewise lacks them.

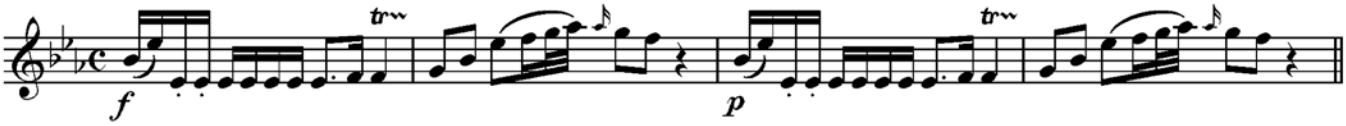
These considerations create two possibilities of numerical order of the Graul concertos: either 1) SA 2685 is the earliest concerto, possibly from the mid-1770s, and the two others date from 1781; or 2) the Roman numeral III on the title page of the viola concertato part of SA 2721 indicates that it is last of a group of *three* dating from



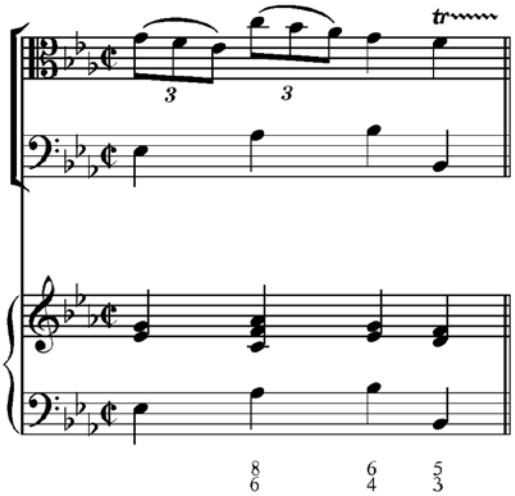
Illus. 1. Graul, Concerto No. 1, movement 1, mm. 30–35.



Illus. 2. Graul, Concerto No. 2, movement 1, mm. 14–17.



Illus. 3. Graul, Concerto No. 2, movement 1, mm. 1–4.



Illus. 4. Graul, Concerto No. 3, movement 1, m. 165.

1781, with SA 2722 as the first, and the second missing and possibly lost; and that SA 2685 is a later work in a more mature style—a total of four. The maturity of SA 2685 and its treatment of the tutti violas inclines me toward the latter possibility. But in either case they were all written too late to attribute to Graun.

The Contrasting Styles of Graul and Graun

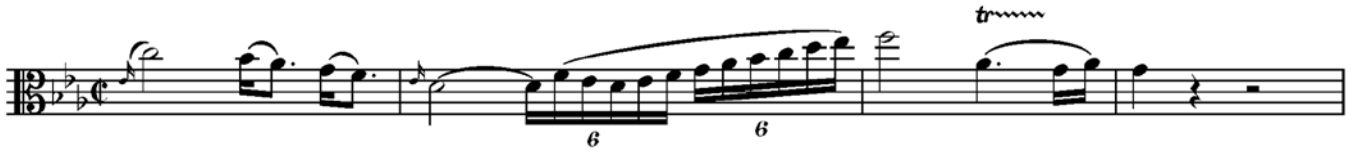
All the Graul concertos hark back to the mature Baroque style of Vivaldi and Bach. Their first-movement ritornellos are quite extended when first stated and are generally also reprised nearly entire in the dominant. Graul regularly reprises in the tonic phrases formerly heard in the dominant—but never so completely as to produce a true sonata form recapitulation. In two out of three slow movements he also does this. The lone exception is the slow movement of SA 2721 (Concerto No. 2), which is in the tonic (instead of a related key) and merely repeats the modulation to the dominant in a disarmingly simple, written-out binary form, the purpose of which is to convert the third iteration of this same modulation into a formal surprise, a half-cadence, as bridge to the finale.

Two representative Graul melodies are the opening themes of the Concertos Nos. 1 and 2 (see Illustrations 1 and 2).

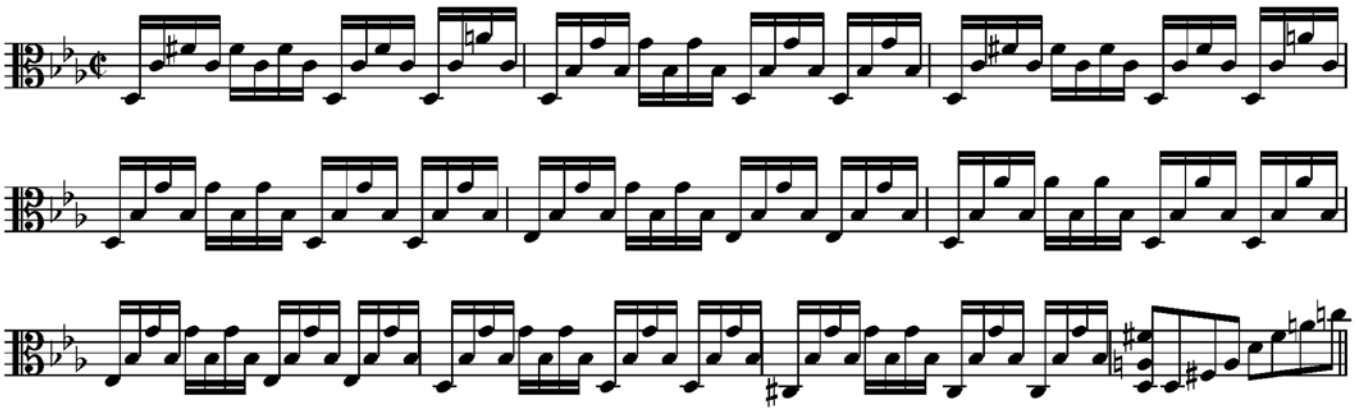
The latter solo, interestingly, is complemented by the opening tutti, a stiff march motif based on a repeated E-flat, which remains in the tutti strings, never passing into the solo viola even for the purpose of later development (see Illustration 3).

The bass part is relatively high and never palls from melodic interest. Further, his figures, on first appearance clumsy through the use of redundancies such as a written-out 8/6 or 5/3, actually give important clues to a melodic realization of his thoroughbass (see Illustration 4).

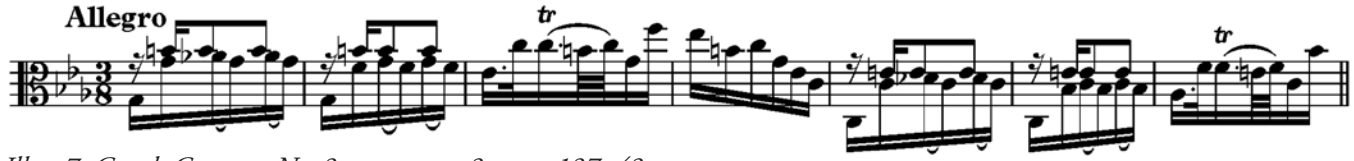
SA 2685 (Concerto No. 3) is the longest, at about twenty minutes (as contrasted to sixteen for the cello concerto and fifteen to seventeen for the other two). The orchestration showcases the tutti violas: at times they bear the burden of accompanying the soloist, because the violins drop out, at other times they have



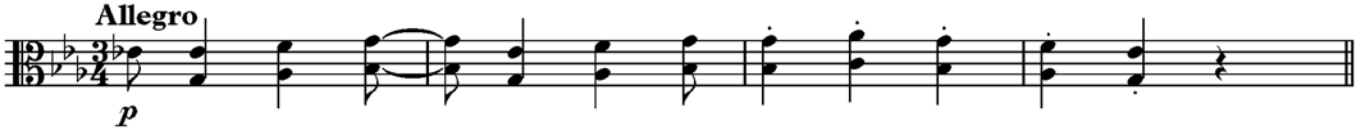
Illus. 5. Graul, Concerto No. 3, movement 1, mm. 143–46



Illus. 6. Graul, Concerto No. 3, movement 1, mm. 111–20



Illus. 7. Graul, Concerto No. 3, movement 3, mm. 137–43.



Illus. 8. Graul, Concerto No. 3, movement 3, mm. 222–25.

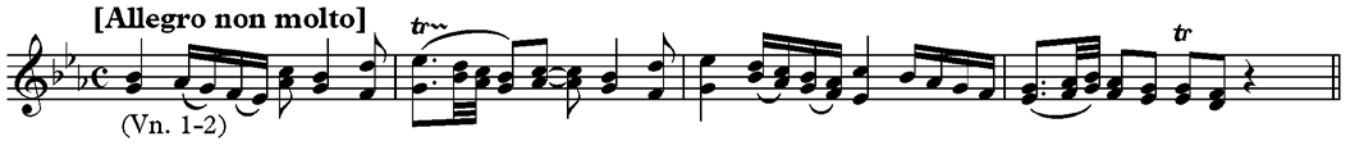
countermelodies with the violins inverted under them, and on yet other occasions they play the bass line in a high register *senza cembalo*. (To a lesser extent this happens in the other two concertos.) In the slow movement, a lament of melodic profile comparable to Mozart's in the Sinfonia Concertante, the tutti strings are muted throughout until just before the finale.

Graul's first movements, as often as not, are in some other meter than the commonly used slow or moderately paced 4/4. The cello concerto begins in 2/4 time, and SA 2685 and 2722 in *alla breve* time, both of which I regard as notational solutions to the phrasing problem of ending in the middle of a measure. This enables Graul to occasionally extend phrases, sometimes with a great flourish as at measures 143–46 in the first movement of Concerto No. 3 (see Illustration 5):

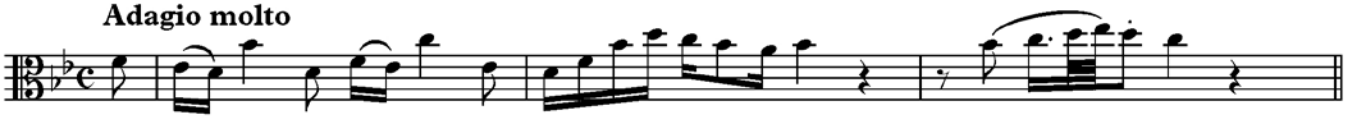
Graul is also evidently aware of the viola's virtuoso element, as he was of his own instrument. Bariolage figures on three strings abound, sometimes in extended passages and even invoking hand-stretching difficulty, as in measures 111–20 in the first movement of Concerto No. 3 (see Illustration 6).

He is unafraid of employing double-stops or chords; Concertos Nos. 2 and 3 both contain episodes that exploit them freely, for instance, measures 137–43 in the finale of Concerto No. 2 (see Illustration 7) or the obviously special final episode in Concerto No. 3, at measures 222–25 of the finale, where the style changes to a courtly minuet in sixths (see Illustration 8).

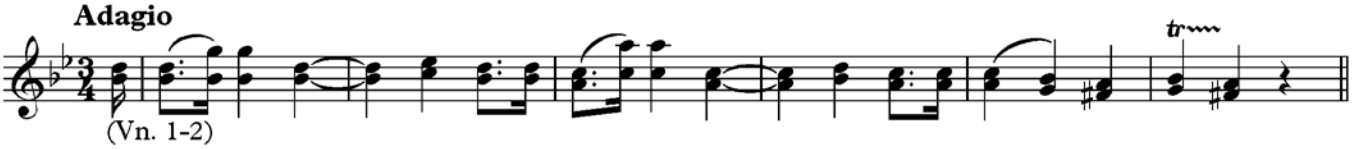
A distinct hallmark of Graul's large-scale musical form is that he connects the slow movement to the finale by a



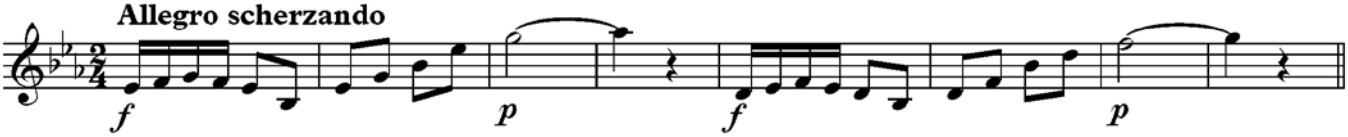
Illus. 9. Graun, opening measures of the Schwerin Concerto.



Illus. 10. Graun, Concerto SA 2724, movement 2, mm. 13–15.



Illus. 11. Graun, Schwerin Concerto, movement 2, mm. 1–6.

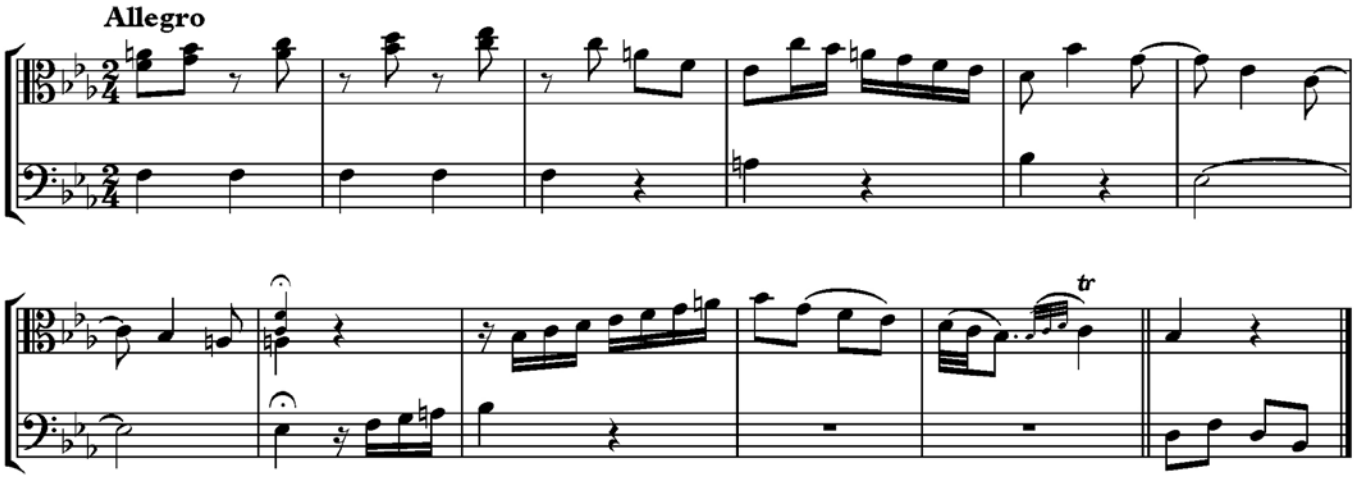


Illus. 12. Graun, Concerto SA 2724, movement 3, mm. 1–6.

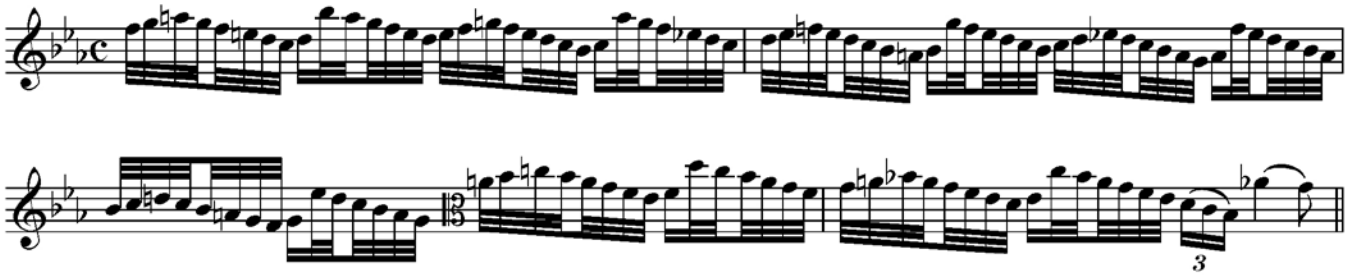
half-cadence. He allows many opportunities for cadenzas: two in Concerto No. 2 (first and third movements), one in Concerto No. 1 (second movement), and two in Concerto No. 3 (first and second movements). The manuscript of Concerto No. 1 actually has a cadenza for the slow movement in another hand—whose is unclear as yet.

In contrast, Graun writes triadic themes and figurations, always in single notes (just about the only exception in the viola concertos is in the third movement of the Schwerin concerto, where he has two measures of thirds). Such a treatment of melody looks forward to Haydn, not in retrospect of the Baroque mainstream.

Representative Graun themes include the opening of the Schwerin Concerto (see Illustration 9), the soloist's main theme in the slow movement of SA 2724 (see Illustration 10), the opening of the Schwerin concerto slow movement (see Illustration 11), and the rocketing tutti opening in the finale of SA 2724 (see Illustration 12).

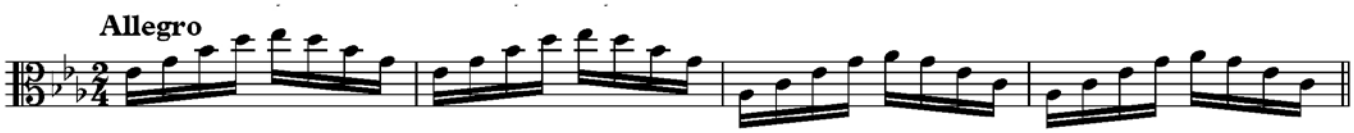


Illus. 13. Graun, Schwerin Concerto*, movement 3, mm. 53–63.*

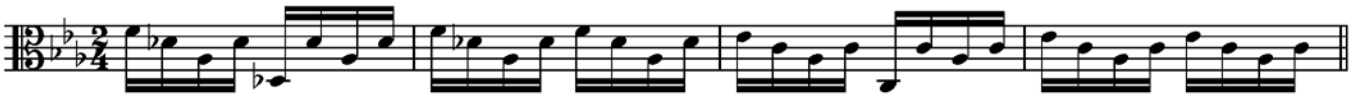


Illus. 14. Graun, Schwerin Concerto*, movement 1, mm. 59–62.*

Illus. 15. Graun, Concerto SA 2724, movement 3, mm. 244–250.



Illus. 16. Graun, Schwerin Concerto*, movement 3, mm. 78–81.*



Illus. 17. Graun, Schwerin Concerto*, movement 3, mm. 100–103 (repeated 104–107).*

Due to the style of most of Graun's scalar melody, it is less likely for Graun to be attributed for the kind of flourishes that appears in the Graul concertos. This is also true of Graun's bass parts, which are generally functional and lie lower in the cello than Graul's. As said before, Graun gives no figures; yet passages such as measures 53–63 in the third movement of the Schwerin concerto must have had a continuo part, considering the exposed and unchorded bass part here (see Illustration 13).

To generate rhythmic interest, Graun resorts frequently to syncopation of arpeggios and repeated notes, instead of creating tension with melodic dissonance. He also depends on repetition, in the form of both dual phrases and short sequenced melodic figures that are capable of accomplishing far-reaching modulations, but in return consistently impair the breadth of his melody. A notable instance of this is measures 59–62 in the first movement of the Schwerin concerto (see Illustration 14).

The difficulty of Graun's technical writing stems not from double-stops, chords, or range as with Graul, but from its unidiomatic elements. When he has a bariolage, it is almost always on two strings, rarely on three; and in rapid music it is often embellished with a slurred lower neighbor or *gruppetto* that complicates bow distribution, such as in the extended episode beginning measure 244 in the finale of SA 2724 (see Illustration 15).

More often he resorts to chordal figures, such as in the extended passage beginning at measure 78 in the finale of the Schwerin concerto, which is based on the a chordal cell (see Illustration 16), which eventually recurs in D-flat at the bottom register of the viola, in figures against the line of the bridge that cannot be completely remedied by any strategic slurring (see Illustration 17).

Graun's large-scale forms are largely Baroque. Though he works freely with a tonic-dominant polarity, he rarely recapitulates a theme in the tonic, instead relying on further episodes. The pure and nobly worked-out sonata form in the slow movement of SA 2724 is a notable exception. The slow movements come to a full stop before the finale. In neither slow movement, nor any

other section of these concertos, does he ever use mutes. And he allows a cadenza only in the slow movement of SA 2724, and not at all in the Schwerin concerto.

In Graun's works, the tutti violas are subordinate to the violin sections, particularly in the Schwerin concerto where they drop out whenever the soloist plays. In contrast, Graul's tutti viola parts exist on an equal basis with the violin sections, and—as mentioned earlier—the violas are occasionally showcased to complement the soloist with the violins subordinate to them.

For these reasons SA 2685 (the duplicate of SA 2723, which is credited to Graul) cannot be attributed to Graun. All the Graul concertos are major finds well worth performing, as soon as performing editions are available. Meanwhile SA 2724 of Graun, despite its uneven quality, is certainly more representative of him than the Schwerin concerto, and should likewise have a modern performing edition. In any event both of these concertos deserve to include a realized figured bass, an element missing in the Lebermann edition of the Schwerin concerto.

The complete score and parts for Graul's Viola Concerto No. 2, prepared by Marshall Fine, may be found on IMSLP. The complete score and parts for Graul's Viola Concerto No. 3, prepared by Marshall Fine, may be found on the AVS website at *http://www.americanviolasociety.org/Resources/JAVS-Scores-Members.php?*

Please see the In Memoriam (pages 9–10) in the Fall 2014 issue of JAVS *for biographical details on Marshall Fine.*

1. Hans Gerhard Weiss, *Felix Mendelssohn-Bartholdy: ein Lebensbild* (Berlin: H. Wigankow, 1947), 30–31.
2. Wilhelm Joseph von Wasielewski, *The Violoncello and Its History*, trans. Isobella S. E. Stigand (London: Novello, Ewer, 1894), 72.
3. Griffin Browne, "Violoncello Concerto in A Major by Markus Heinrich Graul: A Performance Edition" (DMA diss., University of Memphis, 2013), 90–91.
4. Michael O'Loghlin, *Frederick the Great and His Musicians: The Viola da Gamba Music of the Berlin School* (Burlington, VT: Ashgate, 2008), 13.
5. Browne, 7.
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12. Browne: 16, notes 48–49.
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A Passion Absolute: The Absolute Zero Viola Quartet

Ross Cohen with luthier David Milward

Across some sixty countries, hundreds of violists receive a gift of an arrangement for viola quartet every month from a quartet whose name came from a viola joke—and whose activities have contested any such jibe. Andrew Filmer interviews Ross Cohen of the Absolute Zero Viola Quartet, the ensemble with an image as quirky as the seriousness in which they approach their expansion of repertoire. Other members are as follows: Peter Taylor, Philip Heyman, Dominic Jewel, Ania Leadbeater, George Ewart, and Benjamin Kaminski—with their website asking: "How many violists does it take to make a quartet?"

Accompanying this article is an arrangement of the slow movement of Mendelssohn's "Italian" Symphony, hosted on the AVS website.

How did your group get together?

Here in Wales, UK, there are just two full-time professional orchestras, and they both tend to work flat-out. Our quartet is made from players from both teams, either current or past.

However, the whole Absolute Zero thing started almost by accident. Peter and myself, at that time both having young children (this was nearly twenty years ago, mind) used to find ourselves coming into the rehearsal studio an hour before the rest of the orchestra, having first dropped the kids off at school. Strange as it may seem, I actually quite enjoyed having the studio to myself for a few quiet scales before the orchestra turned up; there was a certain meditative quality about it. We played scales together—how sad is that? However, we were then joined by two other violists, and Peter, just for fun, brought along an adaptation of a Handel piece.

Then, one day during a coffee break, Peter said he had a friend conducting a choral concert and can we play some viola quartets for about twenty minutes in each half. I didn't believe that all the viola quartets ever written would add up to that much. These were the days before we had notational software. So he and I burned the midnight oil with pen and ruler trying to put a program together.

Left to right: Philip, Ania, Peter, and Ross at Violarama 2011, comprising masterclasses, workshops, chamber music, and community engagement

Amazingly, it was a huge success, and members of the audience were coming up asking about our CDs (we didn't have any) and our next performances (likewise). Even our name was just a one-off spur-of-moment thing. Practically no thought went into it—there's a viola joke that likens violas to very cold things, hence "Absolute Zero" is as cold as it gets. As a joke, it's trivial, meaningless, and not even funny, yet people remember it.

So that's how it started, and we've been doing it since then. It's not going to make us into millionaires, but the real unexpected benefit was that it became a great antidote to the rather regimented and, at times, intense and stifling pressures of work within a professional viola section. And it's not just us—many other professional and amateur viola sections all over the world have been following suit and have been using our publications.

So every month we give away a piece of music from our private library. That all started with our manager, Alison. She joined the group as manager about seven years ago and had the idea of starting a mailing list. I confess I was very skeptical about that. However, I started to attach little snippets out of our library, keeping them quite accessible both technically and musically. From the feedback we received, they seemed to be really successful: we have many hundreds on the mailing list, and we send our repertoire to roughly sixty countries worldwide every month.

Repertoire seems to be at the heart of how people know the Absolute Zero Viola Quartet—the generous arrangements available on the website, and of course the monthly gift of an arrangement via e-mail. On the website, one notes a certain emphasis on "intimacy, soloistic, dialogue, sensitivity, dynamics." Could you comment on this and on what qualities you look for in selecting works for arranging?

That's a really big question and goes right to the heart of our "*raison d'être*." There is no getting away from the reality that a quartet of violas is unusual.

Composers, we find, are a very pragmatic species—they generally only write music that is likely to actually get played by real musicians. Great as it would be to have a massive opera company or symphony orchestra at their disposal, they have to earn their bread-and-butter by working with whatever they can actually get together, much like the rest of us. I like to believe that, had viola quartets ever existed in earlier times, the repertoire would have appeared also.

Historically, having no tradition of established viola quartet repertoire to fall back upon does present us with something of a musical blank canvas.

These days I do most of the arranging. So I think the starting point, when considering a same-instrument combo, should always be its unique character—that which makes it special and different to any other mix of instruments. There is something a viola foursome has that cannot be really achieved to the same degree by any other same string-instrument group. As there is no standard size for our instrument, there is equally no standard sound. I'll stick my neck out and say that within a regular string quartet it is the viola's particular and idiosyncratic sound more than any other that gives the group its unique character—all else being equal, of course. Actually, that is

a colossal oversimplification, but you know what I mean, I hope.

Not everything we do is an arrangement. It is very gratifying that we have somehow attracted the attention of some composers, and I even dabble myself, but of course there is lots of great repertoire out there that is begging to be arranged.

So, trawling through manuscripts, I come across music that is crying out to be arranged. I'm not the only one. Ravel, arguably one of the greatest orchestrators of all time, made a heroic job of *Pictures at an Exhibition*, so much so that, when you hear it played in its original form, it sounds like a rather average piano reduction of a really good piece.

What I am saying is—and this would be my ultimate thought—arrangements must not be regarded as second-best. They may actually be better than the original, they may take the spirit of the music onto a different level that even the composer wouldn't have foreseen. Music has never been about just one person. The wise composer knows this and will surrender much of the task of interpretation to the musicians. It's a mutual respect thing. Likewise, I hope they would regard an arrangement in the positive spirit in which it is intended.

Your colleague Philip Heyman writes of your prolificacy with the simple description: "I am pretty certain he doesn't sleep." What is your approach to arranging?

There is a golden rule that must never be broken, and I'm being really serious here: DON'T TRESPASS. If you arrange music by a composer, you must *give* it something and *not* take anything away. It will never be *your* piece, because you didn't write it, so don't go spoiling it. Show respect and sensitivity.

Of course, I am speaking musically here and not literally. Yes, I am well aware that distilling a symphonic work into a viola quartet is actually making it smaller in size. But, you've heard the rather overused phrase: "less is more." This is why Bartók sixth string quartet, for example, with its opening bleak, heartrending viola solo, has a kind of greatness and power. Compare that to his *Concerto for Orchestra.* They are both surpassing masterpieces, but for me the intimacy of the quartet moves the listener in a way that the vastness and anonymity of a massive orchestra finds hard to achieve. I'm not talking as a musician here, but rather as a listener.

On arrangements:

> "The aim is to produce something that I hope the composers would actually have written themselves had they started out with a viola quartet in mind."

In studying a score, I try to learn how the composer constructed it and to apply the same method to the arrangement. It's not enough to just re-write the notes into the alto clef and put the high stuff down the octave. The aim is to produce something that I hope the composers would actually have written themselves had they started out with a viola quartet in mind. I'm not saying I always succeed, but I do believe I am getting better at it.

But of course you can't arrange just anything. It has to be carefully chosen for its suitability. I mentioned piano repertoire earlier only as an example, but you really do see a lot of piano music where I'm sure the composer would have preferred to have an orchestra, had one been available at the time. Even pianos have their limitations: a note can't vibrato or crescendo, for example.

I tend to avoid the popular classics, simply because they are best known and loved in the way they are most often portrayed. Making a viola quartet out of one runs the risk of breaking the (as previously stated) golden rule.

Another of your colleagues, Ania Leadbeater, describes get-togethers of the ensemble as follows: "Ross hands them like a lucky dip, and we get what we've taken, of course we can always complain and swap!"

We are not like a regular string quartet; we don't have to play the same part every time. In theory, any player can

play any part—and it's what we do: we often shuffle and deal the music face down—viola roulette!

In our discussions leading up to this interview, you mentioned that the choice of your repertoire intentionally avoided some obvious or perhaps stereotypical choices.

I didn't know we had an image until you mentioned it. It wasn't anything we set out to achieve, so it must have kind of evolved. I enjoy a joke as much as anyone, and I don't take offence at viola jokes—very few violists do. I suppose, like all downtrodden minority groups, the jokes become part of the baggage. Nobody takes them seriously, of course, otherwise they wouldn't tell them, so our website sort of plays along with it in a gentle, satirical way.

On audiences:

> "The listener is the essential ingredient to a performance . . . and for a few precious moments the world really does become a better place."

When you suggested a piece of music to accompany this article, I could see you were hinting toward the more popular genre that, as already stated, is quite sensitive territory for me. But I think Mendelssohn's March just about gets away with it. It became known as "The Pilgrim's March," although that happened after he died and has nothing to do with Mendelssohn.

I have arranged it in a very traditional way, trying not to let myself get drawn into creating complex dialogues between players that I feel would achieve nothing creative and, worse still, be a distraction to the listener. It's a very simple arrangement with nothing added or taken away. I like simple!

The quartet has a rather unique image. First, there is a very humorous take to the way the website and occasional Facebook posts are presented. Second, of course, are the many arrangements, some for purchase and some provided free of charge to subscribers. Could you elaborate on the "branding" or image of the quartet and how it came to be?

When we perform, we always talk to the audiences in much the same way— though it is important to draw a line. We take the music and our performance very seriously, so when we announce a number, we simply try to enhance the audience's appreciation by making it more accessible, and a good way to bond with an audience is to keep things light and not talk down to them. You can be informative and amusing without detracting from the gravity of the music.

Like it or not, the listener is the essential ingredient to a performance; to become part of something that is indeed greater than the sum of its parts, and for a few precious moments the world really does become a better place.

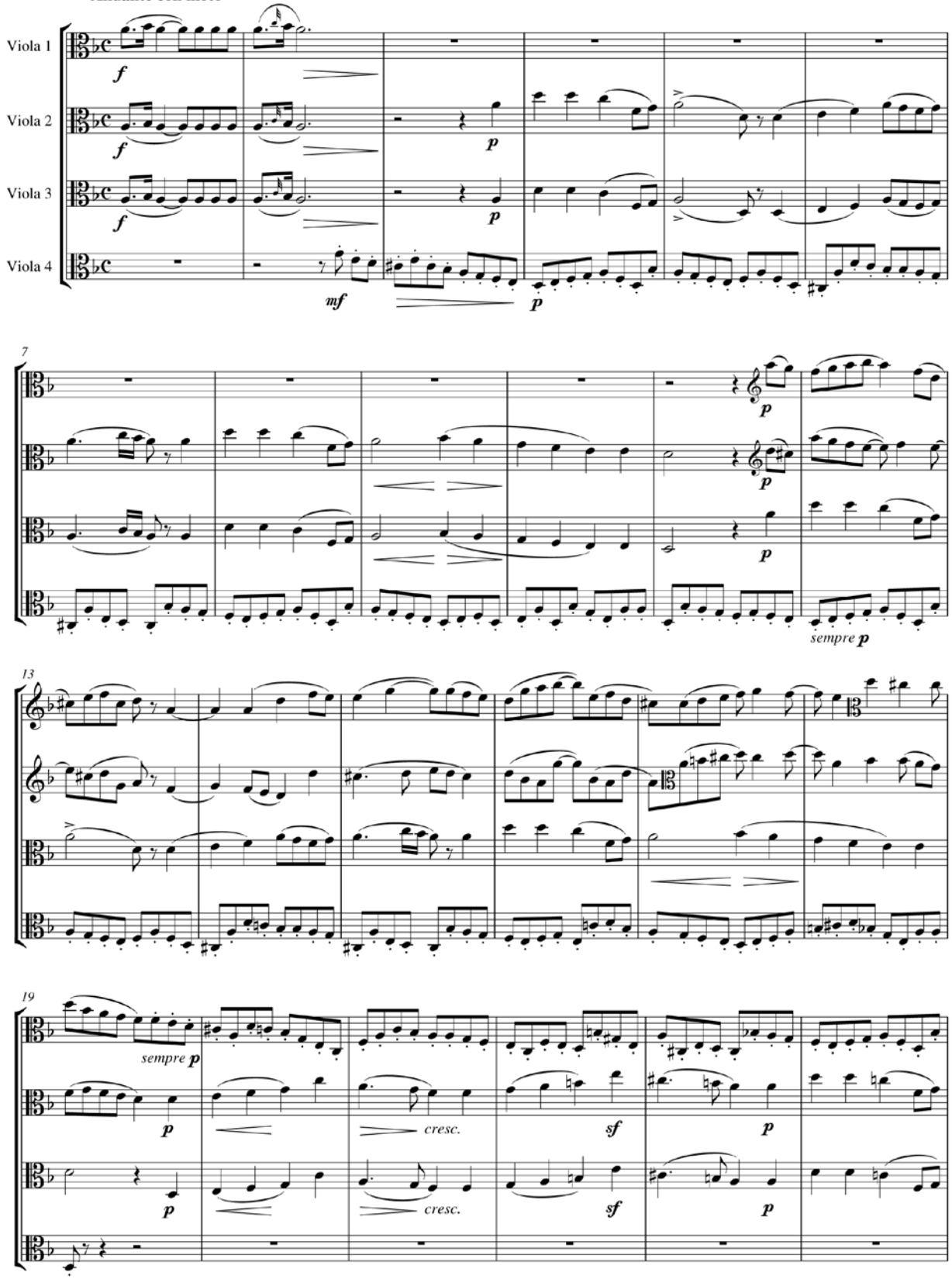
While at the Royal College of Music, London, Ross Cohen studied viola and chamber music with Brian Hawkins and composition with Humphrey Searle and won the coveted Cobbett and Hurlstone Chamber Music Composition prize. He held resident positions both in the UK, and then, appointed by Yehudi Menuhin, was a founding member of the Menuhin Foundation of Bermuda. Returning to the UK, Ross Cohen experienced the orchestral life, first in the Hallé Orchestra and then in The BBC National Orchestra of Wales. He left the BBC in 2007 and is devoting more time to his first love, chamber music and composition while being principal viola of the Welsh Sinfonia. The Quartet's website is at http://www.absolutezeroviola4.com.

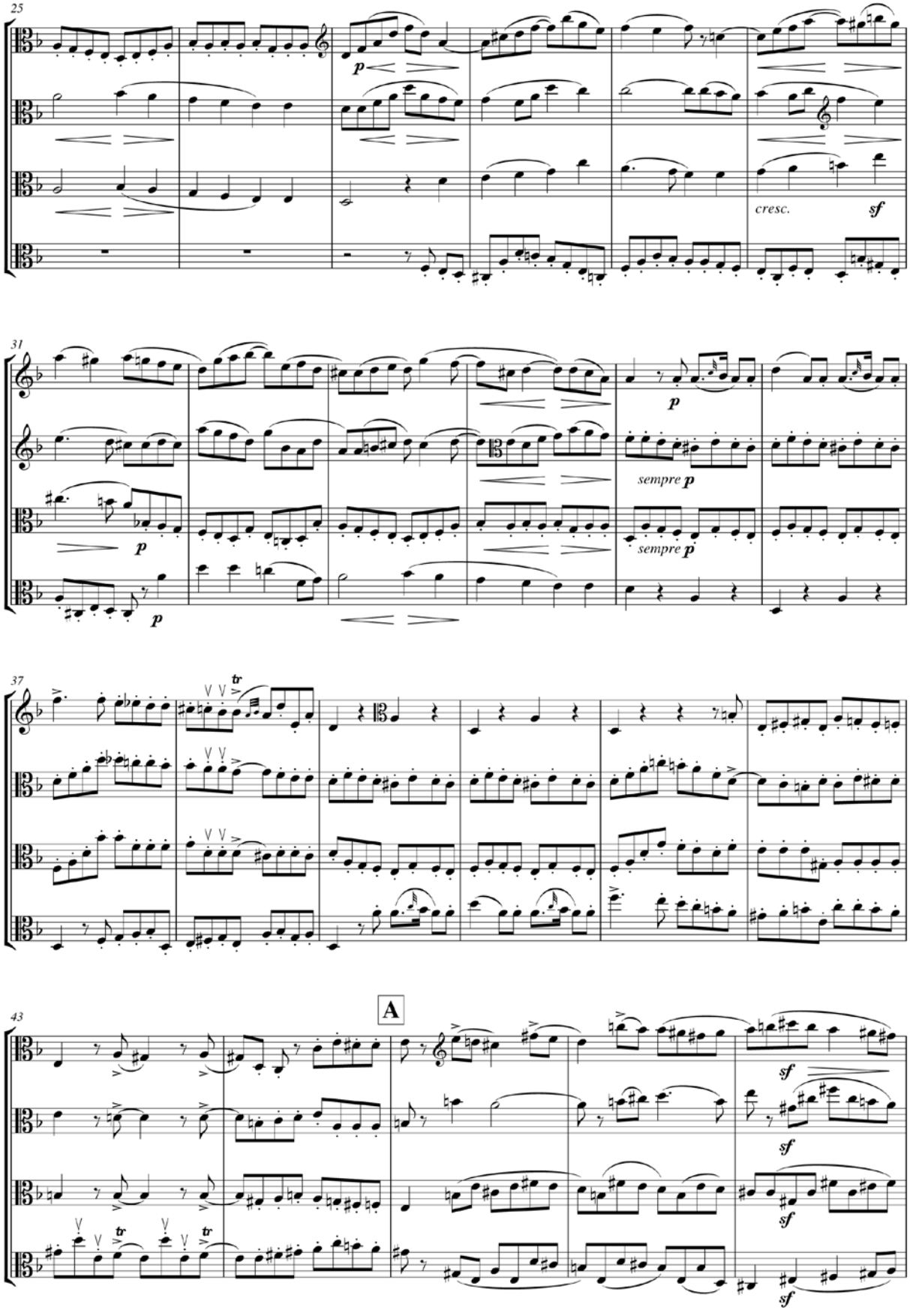
With the compliments of
Absolute Zero Viola Quartet
website: www.absolutezeroviola4.com
email: info@absolutezeroviola4.com

March
for four violas

Felix Mendelssohn-Bartholdy
arranged by R A Cohen

Andante con moto

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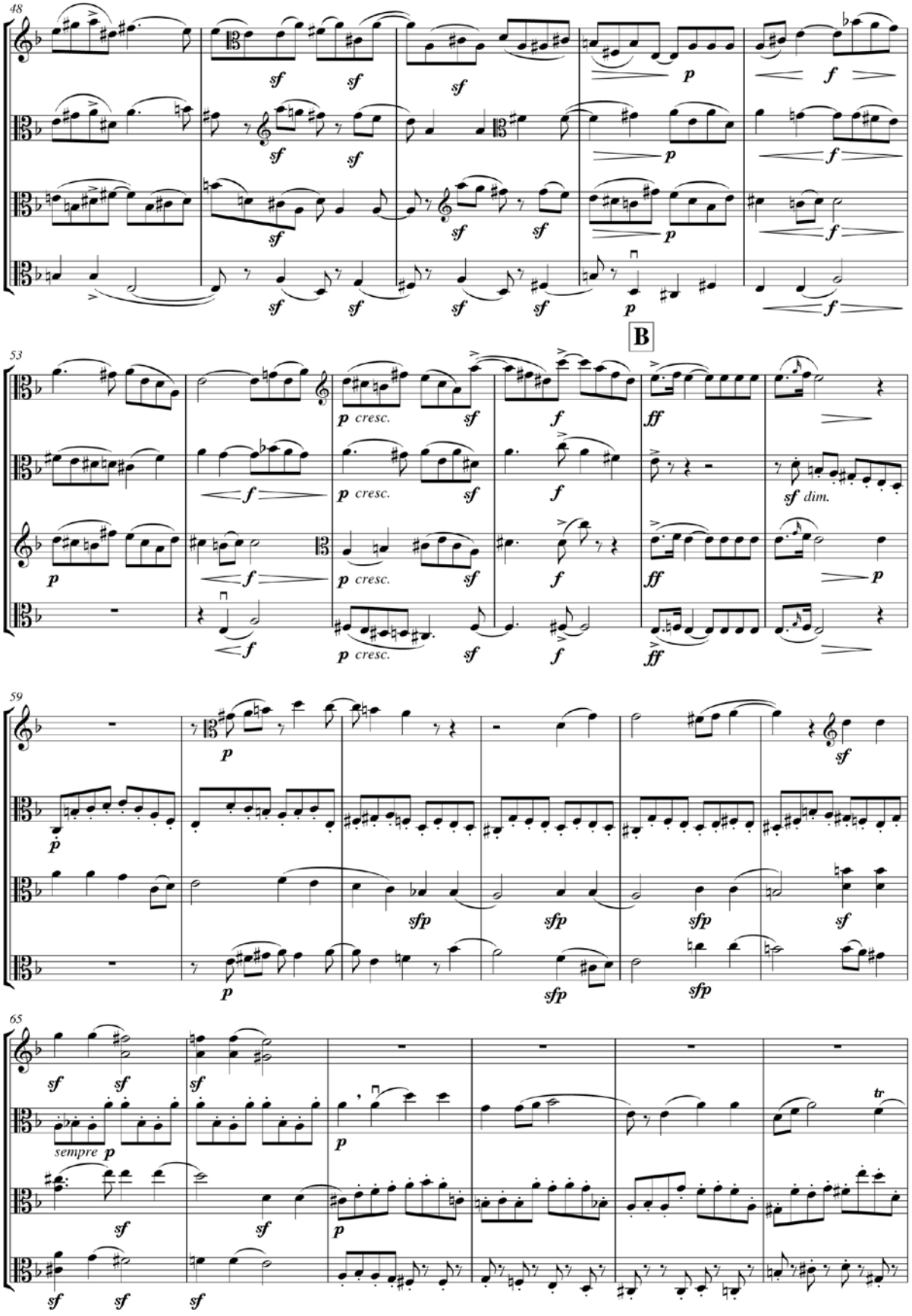
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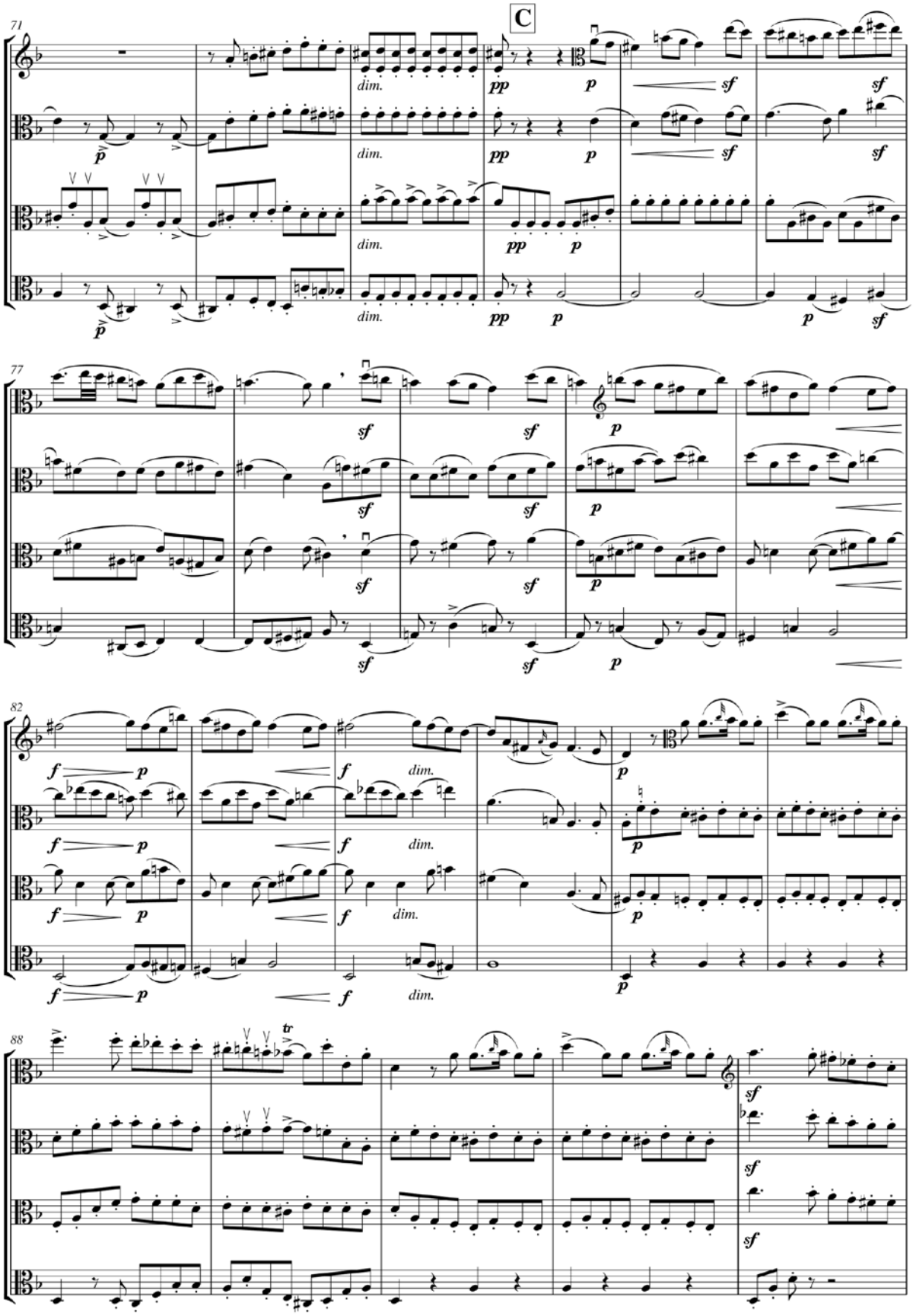
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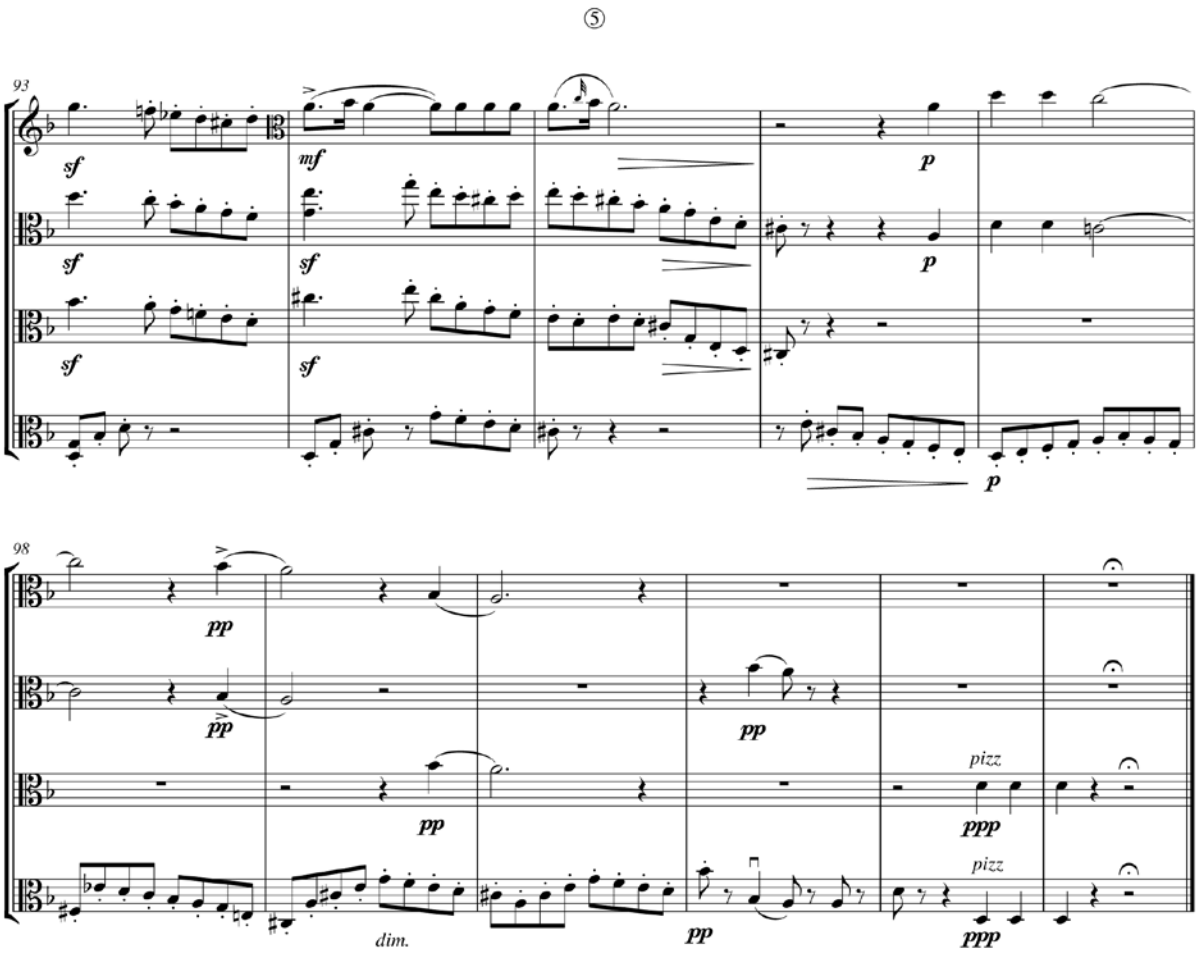
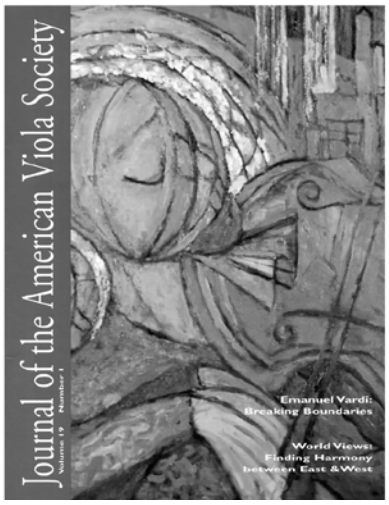


2003 VOL. 19, NO. 1

30 YEARS OF JAVS



This was the first issue under a new format under the editorship of Kathy Steely. Emanuel Vardi recounted his musical life from his mother's childhood connection to winning an orchestral position from Toscanini with just the first four chords from a Paganini caprice. Among a range of topics, he also discussed his endeavors in the visual arts, and his philosophy of teaching. Katrina Wreede introduced approaches towards improvised accompaniments, Steven Kruse and Penny Kruse related experiences in performing in Vietnam. Karen Ritscher provided a detailed look at the value of "knuckle perfection" for left-hand technique, and provided exercises to achieve this. This issue also saw the beginning of the Modern Makers department, which has since evolved into Construction and Design. Dwight Pounds took us on a retrospective journey, in detailing the founding of the Primrose International Viola Archive.

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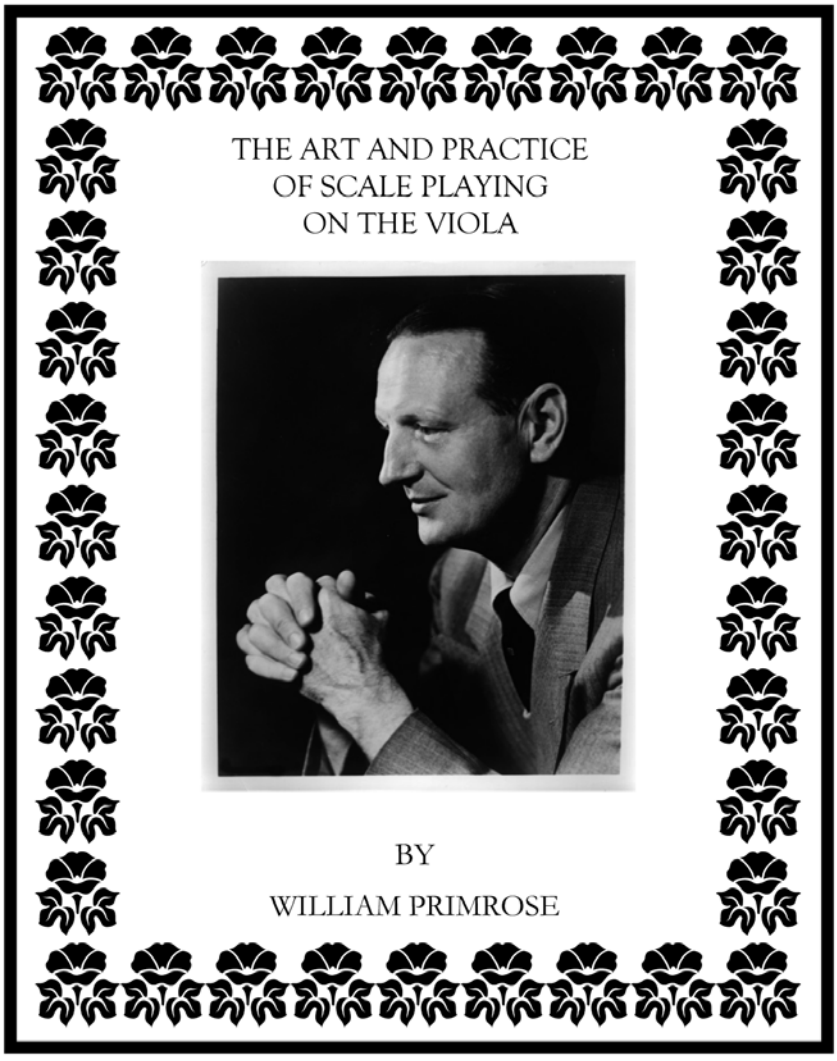

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Looking at Turn-Out in Standing

Kayleigh Miller

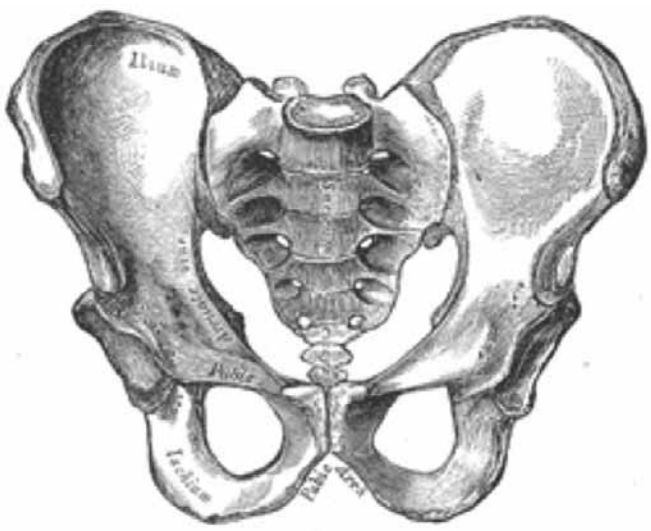
Most of us, whether we started on violin or viola, were taught to turn out our left leg when we stand to play (see Illustration 1.)

Illus. 1: Most of us are taught to turn one or both legs out while playing.

If you take a look at many beginning method books, including "Essential Elements for Strings," Shirley Given's "Adventures in Violin Land," and many Suzuki texts, this is usually the suggested standing position. The right leg ends up pointing forward, and our left leg turns out in the direction of our instrument, or both legs turn out. There is nothing inherently wrong with this movement—it does make some sense to have physical support underneath the viola (or violin), but the problem is that turning one leg out more than the other (also known as *externally rotating* one hip) can create structural imbalances over time, especially if one practices consistently with that position. I realized earlier this year that many of my colleagues had one-sided hip, back, knee, or foot pain, and I asked them how they were taught to stand. Most of us were taught to stand with one leg turned out more than the other and have been doing so for twenty-plus years.[1] The result of such a stance is a negative effect on the whole spine, pelvis, and overall alignment, which affects how one holds one's instrument, shoulders, and neck. Many musicians complain of shoulder, upper back, and neck pain, yet we rarely look at alignment from a whole body perspective—what is the lower half of the body doing? Challenging this long-held idea of "left foot out" standing position may be blasphemous, but let's look at basic anatomy and biomechanics to get a better perspective.

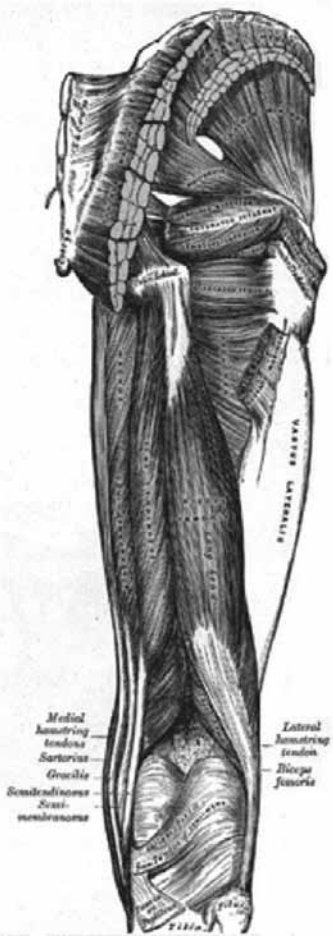
The bony structures of the hips are fairly simple—there's the pelvis, which consists of the fused bones of the ilium, pubis, and ischium, and there are two femurs, or leg bones (see Illustration 2).

The pelvis can tilt any number of directions—forward (anterior tilt), backward (posterior tilt or tucked), or one side (one ilium) elevated.[2] Your femurs, or leg bones, can then move in the acetabulum (hip socket) and be externally rotated (legs turned out) or internally rotated (legs turned in). There are additional possible movements for the femur/hip joint, but let's keep it simple for now.



Illus. 2. Note the pelvic bones as well as the femur in the acetabulum. (Image courtesy of Gray's Anatomy Online*, http://www.bartleby.com/107/58.html)*

There are muscles in the hips that perform external rotation and muscles that perform internal rotation, similar to the shoulder joints (see Illustration 3).[3]



These muscles move the greater trochanter of the femur into lateral rotation or external rotation. It is not necessary to know these muscles, or even the more complex directions of motion for the joint, but instead it is important to know that the way you stand and turn out the leg affects the tissues of your body.[4]

Illus. 3: Note that the gluteus maximus has been cut away to reveal the deep external rotators of the hips, including the piriformis. (Image courtesy of Gray's Anatomy Online*, http://www.bartleby.com/107/58.html)*

In basic biomechanical terms, our tissues respond to mechanical stress, a process known as mechanotransduction. What that means is that gravity, your posture, and your alignment all create a cellular adaptation in your body over time.[5] You know this because exercise, movement, and even playing an instrument changes the appearance, function, and strength of your tissues. The same is true for the feet, knees, hips, and spine in response to your sitting, standing, and walking habits, but more importantly, these changes are happening on a cellular level. Your body is constantly adapting to your movement choices and making changes accordingly. When women constantly wear high-heeled shoes or shoes with a small toe box, their feet adapt to the construction of the shoe by building bone (a bunion) in response to pressure on the MTP (metatarsophalangeal) joint,[6] decreasing range in the ankle, and shortening the plantar fascia of the sole of the foot, as well as increase the odds of back pain and lumbar lordosis.[7] Apply these same principles of adaptation to standing, and think of how the shoes you wear and the way you stand affect you the same way. If you turn out the left foot excessively (or both feet), the external rotators of your hip stay on tension every time you practice, which can cause soft tissue issues in the hip.[8] This position can also accelerate knee osteoarthritis,[9] especially if heeled shoes are worn. In addition, the pelvis often tucks under (called a posterior tilt) to support this movement, which can either force the spine into flexion or into a hyperlordotic curve, depending on the person.[10]

Manual tissue, movement teachers, and musicians often have conflicting perspectives on the ideal stance or posture, but ultimately your feet and legs are meant to point straight ahead, or slightly outward, not turned out like a dancer or military personnel.[11] Biomechanist Katy Bowman goes into great detail about this, but suffice it to say that the natural gait cycle is disrupted when both hips are externally rotated, or if one hips turns out more than the other.[12] In addition, this turn-out can affect the whole structure of the body. With one leg turned out more than the other, *it is almost impossible to balance your weight evenly on both legs*, and the tendency is to shift weight back and forth or favor the left leg. This often in turn elevates the left hip bone, causing the musculature of the low back and hip to contract as well, which can affect the whole left side alignment, a tissue called fascia, and left side musculature.[13] Contracted low back muscles can also

throw off the spinal alignment, shoulder alignment, and neck and jaw, which is a combination that no one wants! In addition, if one leg turns out more than the other, *the pelvis may also be facing a different direction than the chest, which can cause the spine to twist as well*, adding to that image of the contorted string player. Turning out one or both feet/hips affects gait, pelvic positioning, and spinal positioning, both in relation to playing the viola and with regard to other life activities. As Katy Bowman says:

> Though your body requires symmetrical use to function optimally, we tend to practice one-sided motions in our modern culture, like driving, writing, or dominant sided sports. These activities use one side of the body more than the other, and this affects how the musculature develops. These muscle patterns, in turn, can pull on our bones, even to the point of displacing them![14]

Thus far, I have focused primarily on the feet and hip positioning, because if the base is misaligned, the spine and shoulder positioning will never be optimal. With that in mind, the spine is ideally not flexed or excessively extended, and the head is not forward of the spine, clamping on the viola. The shoulders are not elevated in order to reach the shoulder rest or use the bow, and the head is not turned excessively to the left. For starters, stop wearing high heels, elevated dress shoes, or heeled boots, and find a position where the pelvis is directly over the feet. From there, start to explore pelvic positioning—try tucking the pelvis under (a posterior tilt), and then try the opposite (an anterior tilt). See if you can find a balanced center in which neither side of the hips elevate and the pelvis is in a neutral position. Elevated heels will prevent this from happening, forcing the hips into posterior tilt or extreme anterior tilt coupled with spinal flexion or extension.[15] From there, do your best to not tilt, twist, or contort the spine, allowing the ribcage to stack above the pelvis and skull above the heart (see Illustration 4).

One of my movement and yoga teachers, Jill Miller, describes standing as follows:

> Your feet are approximately 8 to 12 inches (hip socket width apart), and your toes are pointing forward as if you were wearing ski boots attached to downhill skis. . . . Your hips are over your ankles and your weight is evenly distributed. You are not putting more weight on one hip or the other, but are evenly balanced on both feet.[16]

Illus. 4: Try pointing your feet and hips in a more forward position, and see if you can balance your weight more evenly. This in turn can help keep your spine centered atop your pelvis and can prevent one-sided collapse or twisting.

Overall setup for playing is a complex thing for every musician, viola instructor, and size of viola, and working with a movement therapist (Alexander Technique, Feldenkrais, and many other modalities) can be helpful to start to remap the body and find a "new" normal position.[17]

Observing and Changing Habits

It's easy to feel how playing an instrument is an essentially asymmetrical activity—we're applying different mechanical loads to the left shoulder and spine as compared to the right. It would certainly be more balanced for our body if we learned how to play viola on

both sides! Fortunately, we only have to learn how to play on one side and learn how to set ourselves up as best we can. Changing the way we stand can help to bring the body into a better place of balance and symmetry, both for playing viola and for life. Let's look at how to change such a habit, especially if you have turned out your hip (or both hips) for a long time. Going from a severe turnout to feet pointed forward might create issues in the hips, knees, and ankles, because your soft tissues have adapted to such a position. Start by having someone videotape a performance or rehearsal in which you stand and observe your motion patterns—standing and playing are not static positions. You will favor one leg, then the other, and maybe move your feet or upper body, or your knees.

Start by noticing what your "default" position is. Do you stick out one hip? Does one foot stand forward of the other? Where do the hips point while you play? Where is your torso pointing? Are you rotating your spine over your hips? Do you shorten one side of your spine? Do you lift your shoulder or clamp down with your neck?

With these suggestions in mind, try to gently bring the left leg pointed forward more over time. Can you point the hips and the chest in the same direction? Can you balance weight evenly over both legs? What do you notice with this shift? This is not to say that stance or standing is a static position—this is merely the beginning and a way to find a balanced home base from which to deviate. It's ok to shift weight or move the upper torso, but when we constantly use one unbalanced position as "home," we're setting ourselves up for tissue adaptation in the future.

Restoring Hypertonic Tissues

If you do have one-sided hip, back, or shoulder pain, you also want to address the current "tightness" of the tissues. While manual therapy is critical to restoring hydration and blood flow to overused and misused tissues, few musicians can afford weekly or regular sessions. I am an advocate of self-massage with stress transfer mediums, which can include balls, soft rollers, and other implements. I much prefer softer implements to hard ones (no golf balls, wood tools, or lacrosse balls), and there are wonderful teachers of this work, including Sue Hitzman, Jill Miller, and Kelly Starrett, each with their own tool of choice. There are many teachers of these methods around the world, as well as many supporting materials.

Awareness

Start to notice how you stand outside of the practice space, whether you're at line in the market or post office, or teaching a class. Observe the turn-out of the legs, and take note of the shoes that are the most comfortable for your hips and spine. While focusing on the lower body may seem disconnected from focusing on upper-body alignment, it's essential for whole-body music-making, standing, sitting, and walking. Observation of one's own habits (both in music and in life) is a challenging practice, but ultimately one that is profoundly rewarding, reminding us that we are

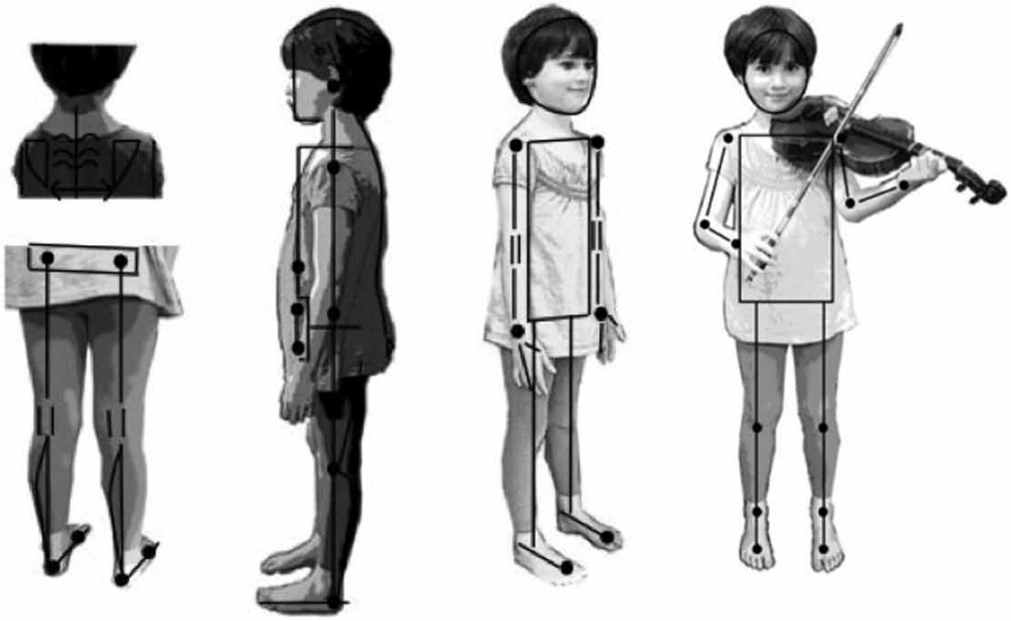


Illustration 5: Alignment of violin/viola players (reproduction permission generously granted from Christine Altman of Vital Gaitway, www.vitalgaitway.com)

complex and fascinating beings always capable of change and growth.

Kayleigh Miller is the newest addition to the San Antonio Symphony viola section, where she combines her love for music with teaching, anatomy, and movement. She is also a Yoga Tune Up® instructor and is training to become a Restorative Exercise Specialist under biomechanist Katy Bowman. She concurrently maintains a blog called Musicians' Health Collective on musicians' wellness and hopes to expand the level of anatomical understanding throughout the musical community.

Resources

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Bowman, Katy. *Every Woman's Guide to Foot Pain Relief: The New Science of Healthy Feet.* Dallas, TX.: BenBella Books, 2011.

Bowman, Katy, and Jason Lewis. *Move Your DNA: Restore Your Health through Natural Movement.* Carlsborg, WA: Propriometrics Press, 2014.

Cimelli, Sonja N., and Sarah A. Curran. "Influence of Turnout on Foot Posture and Its Relationship to Overuse Musculoskeletal Injury in Professional Contemporary Dancers." *Journal of the American Podiatric Medical Association* 102, no. 1 (2012): 25–33.

Cowley, Emma E., Thierry L. Chevalier, and Nachiappan Chockalingam. "The Effect of Heel Height on Gait and Posture." *Journal of the American Podiatric Medical Association* 99, no. 6 (2009): 512–18.

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Miller, Jill, and Kelly Starrett. *The Roll Model: A Step-by-step Guide to Erase Pain, Improve Mobility, and Live Better in Your Body.* Las Vegas, NV: Victory Belt, 2014.

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Russell, Brent S. "The Effect of High-heeled Shoes on Lumbar Lordosis: A Narrative Review and Discussion of the Disconnect between Internet Content and Peer-reviewed Literature." *Journal of Chiropractic Medicine* 9, no. 4 (2010): 166–73.

Shull, Pete B., Rebecca Shultz, Amy Silder, Jason L. Dragoo, Thor F. Besier, Mark R. Cutkosky, and Scott L. Delp. "Toe-in Gait Reduces the First Peak Knee Adduction Moment in Patients with Medial Compartment Knee Osteoarthritis." *Journal of Biomechanics* 46, no. 1 (2013): 122–28.

Starrett, Kelly, and Glen Cordoza. *Becoming a Supple Leopard: The Ultimate Guide to Resolving Pain, Preventing Injury, and Optimizing Athletic Performance.* Las Vegas, NV: Victory Belt, 2013.

1. A recent study identified asymmetrical instruments as increasing the prevalence of misaligned posture in music students, with 66% of students having

a postural disorder. M. Ramella, F. Fronte, R.M. Converti, "Postural Disorders in Conservatory Students: The Diesis Project," *Medical Problems of Performing Artists* 29, no. 1 (2014): 19.

2. Andrew Biel, *Trail Guide to the Body: How to Locate Muscles, Bones and More*, 4th ed. (Boulder, CO: Andrew Biel, 2010), 336–62.

3. The primary muscles of external rotation are the gluteus maximus and a group of muscles sometimes called the "deep six," including the piriformis, the gemellus superior, the obturator internus, gemellus inferior, quadratus femoris, and obturator externus.

4. Sonja N. Cimelli and Sarah A. Curran, "Influence of Turnout on Foot Posture and Its Relationship to Overuse Musculoskeletal Injury in Professional Contemporary Dancers," *Journal of the American Podiatric Medical Association* 102, no 1 (2012): 25–33.

5. Katy Bowman and Jason Lewis, *Move Your DNA: Restore Your Health through Natural Movement* (Carlsborg, WA: Propriometrics Press, 2014), 10–19.

6. Ward Glasoe, David Nuckley, and Paula Ludewig, "Hallux Valgus and the First Metatarsal Arch Segment: A Theoretical Biomechanical Perspective," *Physical Therapy* 90, no. 1 (2010): 110–20.

7. Brent Russell, "The Effect of High-heeled Shoes on Lumbar Lordosis: A Narrative Review and Discussion of the Disconnect between Internet Content and Peer-reviewed Literature," *Journal of Chiropractic Medicine* 9, no. 4 (2010): 166–73.

8. The piriformis is an external rotator muscle that is sometimes responsible for sciatic nerve pain through something called piriformis syndrome.

9. Pete B. Schull Et al., "Toe-in Gait Reduces the First Peak Knee Adduction Moment in Patients with Medial Compartment Knee Osteoarthritis," *Journal of Biomechanics* 46, no. 1 (2013): 122–28.

10. A recent study of dancers revealed, "Dancers attempting to achieve greater turnout assume a hyperlordotic pelvic posture, causing the femoral head to become increasingly prominent anteriorly and the iliopsoas tendon to snap over it." C. Laible et al., "Iliopsoas Syndrome in Dancers," *Orthopaedic Journal of Sports Medicine* 1, no. 3 (2013). Accessed January 28, 2015.

11. Katy Bowman, *Every Woman's Guide to Foot Pain Relief: The New Science of Healthy Feet* (Dallas, TX: BenBella Books, 2011): 27–28.

12. Ibid., 24–25.

13. Most manual and movement therapists will talk about something called fascial continuity and kinetic chains, which relate to a connective tissue called fascia. Previously ignored by medical practitioners, fascia is an aqueous connective tissue that exists throughout the body and is an essential part of tissue health and movement. There have been numerous publications about fascia, but I particularly recommend Andrew Biel's *Trail Guide to Movement* and Thomas Myers' *Anatomy Trains,* both of which discuss the properties of this connective tissue in detail.

14. Katy Bowman, 28.

15. Emma E. Cowley, Thierry L. Chevalier, and Nachiappan Chockalingam, "The Effect of Heel Height on Gait and Posture," *Journal of the American Podiatric Medical Association* 99, no. 6 (2009): 512–18.

16. Jill Miller and Kelly Starrett, *The Roll Model: A Step-by-step Guide to Erase Pain, Improve Mobility, and Live Better in Your Body* (Las Vegas, NV: Victory Belt, 2014), 84–85.

17. Many different violists and instructors have conflicting views about where the viola should sit—in front, to the side, etc.—and how high the shoulder rest/chin rest should be and where the head should be. Different bodies require different positions, and no one position is perfect for everyone. Nonetheless, certain basic parameters are helpful.

30 Years of *JAVS*: 30 Years of Editors

From pre-desktop publishing days to online content, this journal has been part of a changing world over the past three decades. Four editors have been at the helm of an evolving publication: pioneer David Dalton (1984–1999), Kathryn Steely (1999–2004), Matthew Dane (2004–2008), and David Bynog (2008–2014). All four remain connected to our organization. Current editor Andrew Filmer asks them to look back over their tenures, and share their reflections.

We begin with a choice of one of the following questions: What surprised you most about the process of being an editor? In what way do you feel you gained the most from being the editor?

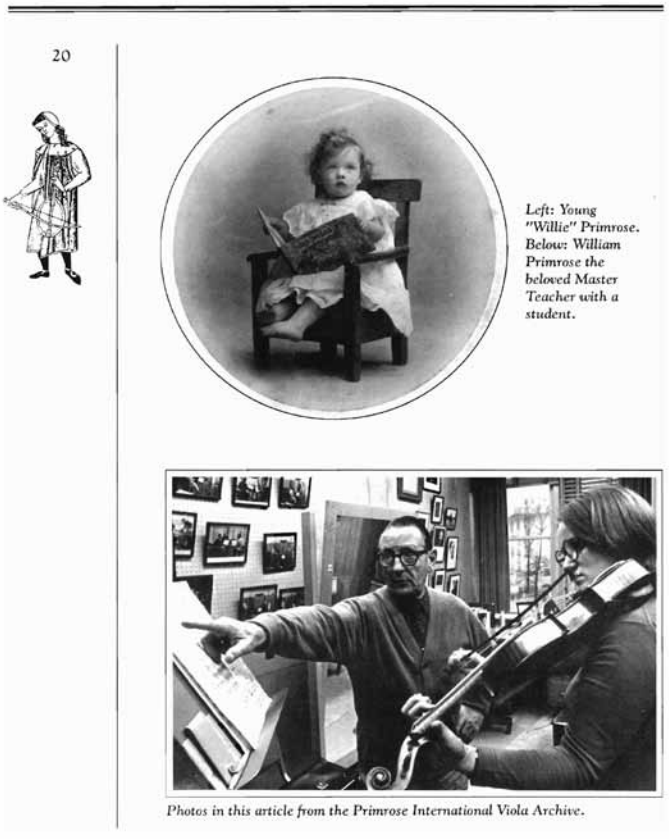
David Dalton: I was surprised as to how difficult it was, especially in the beginning years. The challenge of getting the issues to the post office on time for mailing was considerable. Sometimes we had three pairs of eyes, including those of a professional editor, survey the "blue line." But I believe there was almost always a mistake of some sort (i.e., typo or layout). I usually spotted these the first time I thumbed through the copy right off the press.

I got acquainted with many violists I had not known through working with them and also because of their contributions to the publication. It was good and necessary really to make *JAVS* a peer-reviewed journal. Colleagues were very ready and helpful in assuming different roles in the publication. *JAVS* was not a one-man band.

Kathryn Steely: One of the real benefits of serving as *JAVS* editor fairly early in my career was that the position enabled me to meet and work with a broad range of people who are passionate about the viola, its music, and pedagogy, and who work together to promote the viola in many different ways. While I certainly learned a great deal serving in this position, I think gained the most from the connections and friendships I was able to make through serving in this position.

Matthew Dane: I felt quite lucky to not be very surprised when I began editing—Kathy Steely was super-helpful and prepped me very well, plus it was very reassuring to work with both Madeleine Crouch and Mark Bedell.

David Bynog: After being named to the position, I read several books on editing journals and was surprised to see a frequently cited reason why people wanted to edit a publication was for the power. I had suspected there was a level of respect that went with the position but underestimated the amount of influence involved (I still don't like the word "power"). This influence extended not only to selecting content and determining the course of the publication, but to influence in people's careers. As editor, I wrote numerous letters in support of tenure and promotion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Left: Young "Willie" Primrose. Below: William Primrose the beloved Master Teacher with a student.

Photos in this article from the Primrose International Viola Archive.

A page from the 1992 Primrose commemoration issue, with David Dalton as editor.

and even one letter to help an author obtain a work visa here in the United States (that was definitely a surprise).

Were there surprises or insights from reading past articles/issues?

KS: My initial review of all past issues was a wonderful way to get a broad view of the work of the American Viola Society over time, in particular the early years. While I had been a member ever since Heidi Castleman introduced her studio to the AVS and *JAVS* as a resource every violist must have access to, I had not had access to the early issues. Let me just put in a word here to encourage all of my fellow studio teachers to continue to follow in that example—introduce your students to the AVS and to *JAVS*. It is easier now than ever before with all of our *JAVS* issues online, many of which are freely available.

Reviewing the whole scope of publications revealed the breadth of contributions and hard work by so many dedicated violists, people who had a vision for how violists should unite and support each other, and a passion for research into what had previously been an area of research that few people pursued.

MD: The deeper I got into *JAVS* and its history, the greater my amazement and deeper my appreciation grew for Dwight Pounds and David Dalton. It helped me see just how much each of them has done both for *JAVS* and the AVS on the whole.

DB: I joined the AVS in 1990 and have been a regular reader of the *JAVS* since, so my surprise came in reading the pre-1990 issues and discovering a series of interviews that Rosemary Glyde did with various violists (Jesse Levine, Scott Nickrenz, William Magers, etc.). I LOVE violists, and I have greatly admired Rosemary Glyde since I was a boy, so reading these interviews was very meaningful to me and indicative of the place that the *JAVS* has had in preserving the viola's history.

What were the most significant challenges, and how did you get around them?

DD: Trying to get a satisfactory printer at the most reasonable price was an ongoing quest. From 1991–1998 I was able to solicit more help from different offices at Brigham Young University. Except for not always being able to rely on delivery dates, these offices helped produce a more professional looking product.

Rather early I took on a challenge I created for myself. I was not asked by any of the officers to do it: make *JAVS* financially self-sustaining. This could only be done through increased advertising in its pages. I never quite made it, but it was a good try. Harold Klatz, Rosemary Glyde, and Donna Dalton were helpful in soliciting advertisements, contributing their time. Toward the end, I recruited a good secretary to take over this important task, and she earned a commission, a set percentage from the proceeds that came in. That worked well. As AVS membership rose to over a thousand and *JAVS* increased to near one hundred pages, printing costs also rose. It became a Sisyphean task to try and finance *JAVS* purely and completely through advertising.

KS: Two things come to mind—the first being simply learning the details of the job, while on the job. While David Dalton and others at BYU were more than happy to answer my many questions, there was a lot of review of old journals and past practices, as well as sorting through many boxes of materials that were sent to me from BYU. Since the journal was moving from BYU, I had to find a new place to store all back issues and materials related to the production of the journal over the years and for the first several years; all of this material found a new home in my office at school. Boxes of back issues were stacked along the walls, and those stacks grew with every issue we produced. The second challenge was the never-ending need to grow the advertising base for the journal. After I took on the editor position, I also had to take over collection of advertising commitments, collection of ad copy, invoicing, etc. This was a huge task in itself but necessary and needed for financial support of the journal. My intention was to get graduate assistants involved, but first I had to learn the system and, in the end, just ended up doing it all myself.

MD: Learning to copy edit consistently and learning how to help writers clarify his/her ideas without doing so myself were a couple of them. Also, I had to learn to set deadlines for others and be comfortable following them! The obvious change was the development of the online issue. This was the first time we were able to include direct online links and musical examples, among other

things—and therefore had to consider copyrights and permissions in a new way.

DB: There were all manners of formatting headaches, with authors submitting material using a variety of software and styles and with much of their formatting requiring considerable alteration. Even after I formatted everything how we needed it for publication, the issue would come back from layout or from the printer with content formatted differently, requiring me to reformat it yet again. I am simplifying the problem here, but believe me, this was a constant and major frustration. I got around these challenges by taking a lot of deep breaths and drinking a lot of coffee (and wine).

How did it feel to be in that part of the research process, as contrasted to writing an article?

KS: Once an article passes the peer-review process, it really becomes a collaboration between the editor and the author on preparing recommended changes, additions, or deletions of content and discussing basic text adjustments. Authors were very willing to make suggested changes, and I found this part of the process enjoyable.

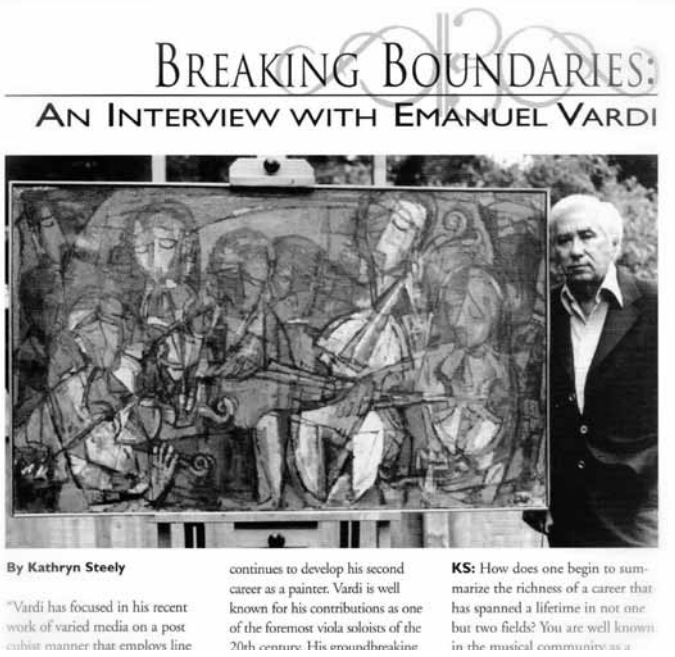
MD: It seemed a lot like being a coach—being supportive, encouraging, and hopefully inspiring once in a while.

DB: Academic librarians typically have a supportive role helping faculty and students in the research process, so I was accustomed to being in this role. One major difference, however, is that when you are researching and writing an article, you may occasionally have firm deadlines, but you more often have flexibility in when you can complete it and submit it for publication. Editing a journal offers no such flexibility; if you don't have a complete issue of the *JAVS* ready to go every four months, there is nothing for members to read. That takes a substantially different level of organization and time management than writing an article.

Could you discuss some of what goes on behind the scenes, that readers may not be aware of when reading the journal?

KS: Readers may not understand the number of behind-the-scenes processes involved in putting a publication together. These include continually seeking out potential content, encouraging people to share their research with the AVS community through writing articles, shepherding submitted articles through the peer-review process (which is an important component), and determining which articles may fit together well in a particular issue. Once content is selected, tasks include working through text editing, working through revisions with authors, making sure all the pieces are in place before needed deadlines for submission to the layout artist, timetables that have to be met for the proofing process, and so forth. In addition to those processes, there is also the advertising that has to be collected, cover art determined, and so forth. These are the basic processes. However, there is also long-term planning and visioning for ongoing development, and this takes time as well.

MD: Putting together the advertising component was very important—the journal is expensive to produce, and part of my responsibility as editor was to make every effort to keep soliciting support for it. The peer-review element is a very interesting part of *JAVS*—I enjoyed the interactions with our peer readers and learned much from them. I appreciated the opportunity to think broadly about how the various departments of *JAVS* could come together to create each distinct issue.



BREAKING BOUNDARIES:

AN INTERVIEW WITH EMANUEL VARDI

By Kathryn Steely

"Vardi has focused in his recent work of varied media on a post cubist manner that employs line

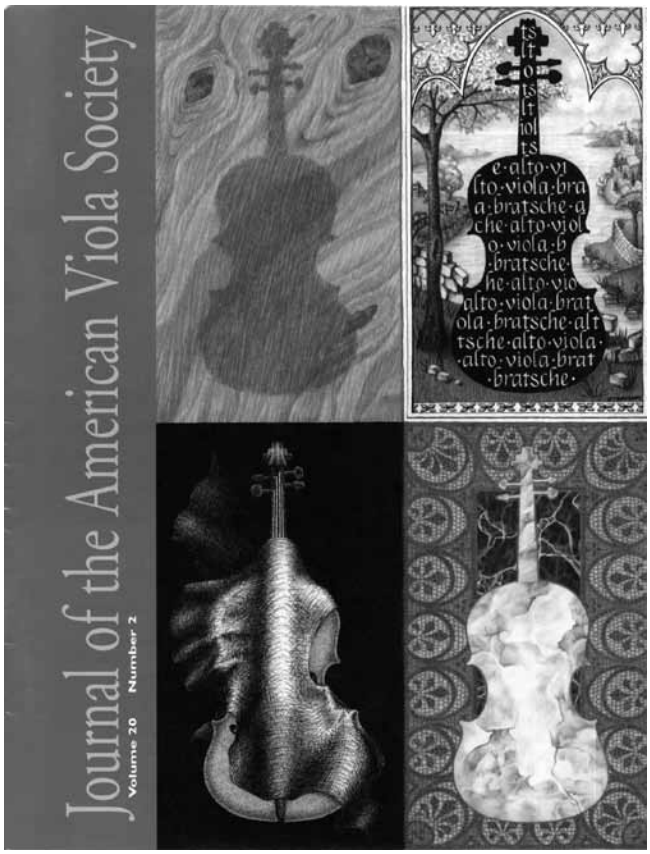
continues to develop his second career as a painter. Vardi is well known for his contributions as one of the foremost viola soloists of the 20th century. His groundbreaking

KS: How does one begin to summarize the richness of a career that has spanned a lifetime in not one but two fields? You are well known in the musical community as a

Kathryn Steely's article on Emanuel Vardi during her term as editor, with the artwork that adorned the issue's cover

DB: In recent years the *JAVS* has been able to offer support to authors in creating musical examples, obtaining illustrations, and obtaining permissions to reproduce those illustrations, much more support than other journals offer. The amount of work involved in these activities varied greatly, but was usually no small task. For the article on the United States Marine Chamber Orchestra (Fall 2012), we wanted to use an official White House photo. This turned out to be easy: I phoned the White House, was quickly transferred to the correct person, and received permission (and the photo) within thirty minutes. But for the interview between Nadia Sirota and Nico Muhly (Spring 2013), we wanted to use a photo from one of their recent concerts, and it took weeks of searching, with three photographers turning me down, before I found suitable photos.

Could you relate what within the experience you remember most? Was there a favorite article in your tenure?



Vol. 20, No. 2, with artwork by Jerrica Troy, during Matt Dane's tenure as editor

DD: I was happy with the commemorative issue on the 10th anniversary of Primrose's death, Volume 8, No. 1, in 1992. I had requested tributes from not a few around the world. Included were those from violists, former students, and colleagues; violinists and cellists; historians and luthiers. I was very much impressed, and at times moved, by the outpouring. One of the first tributes received, and a fine one, was from Dwight Pounds. My heart sank when glancing through the printed issue to discover that for some inexplicable reason, it had been left out! I approached Dwight with this dolorous news in proverbial sackcloth and ashes. Such is the liability of an editor. (Also in the same issue were reminiscences by violists on the death of Francis Tursi, who happened to be my first viola teacher.)

KS: There were a couple of issues that I particularly enjoyed working on. Of course, the first issue in the new format, Volume 19, No. 1, in Spring 2003, was a beautiful project to work on and really a culmination of much work, dreaming, research, and preparation for a major overhaul of the journal. Manny Vardi's generous contribution of cover art, "Homage to a Great Violist," really allowed us to start the new format with a wonderful burst of color. I enjoyed getting to know him through the interviews I conducted with him and his wife, Lenore, in preparation for the published interview that was included in this issue. The other issue is, of course, the Primrose anniversary issue, Volume 20, No. 1, that appeared in Spring 2004.

MD: Answering this question gave me a good reason to look back at all the printed *JAVS* of my tenure—and it was a great pleasure to do so! I was particularly happy to publish Rachel White's Icelandic Congress review, Julia Adams's and Myron Rosenblum's reviews of Lillian Fuchs's works, Karen Ritscher's Collé article, Philipp Naegele's *Musings*, Spencer Martin's article about Barbara Westphal, and Patricia Heller's memorial to Tom Heimberg, as well as reproducing Ann Woodward's article about the 1919 Coolidge Competition. With each of these I felt a particularly close connection to the writers and their subjects. If I had to choose a single, favorite article, though, it would have to be David Bynog's on Cecil Forsyth—his diligence and passion made me hopeful that he might succeed me as editor, and we're all fortunate that he did! I also enjoyed finding cover art and was happy with how each of them turned out; but my

THE STORYTELLER

SALLY BEAMISH'S VIOLA CONCERTOS

by Sally Beamish

Early Career

I have been fascinated with the concerto form since my first violin teacher, my mother, put a Vivaldi concerto in front of me to try and revive my waning interest at the age of nine. I had been playing the piano since age five, and it was strongly linked to composing. The violin was more of a struggle and didn't come naturally. But when Mum told me what a concerto was, I was hooked. It was something about the drama of it: the soloist, like an actor or a storyteller, standing in front of the orchestra, relating to orchestra, conductor, and audience as protagonist and central character; an immediate focus to the music, unlike the impersonal back view of a conductor, or the diplomacy and politesse of chamber music.

Sally Beamish (photo courtesy of Ashley Coombes)

orchestra. "A concerto!" I begged, breathless with excitement. At the

"winging it" for the first few rehearsals by guessing the notes. I

The article on Sally Beamish's viola concertos, in David Bynog's tenure as editor

very favorite was probably my first, Volume 20, No. 2, drawn by Jessica Troy.

DB: The most enjoyable part of the job was working with authors to bring subjects they were passionate about to the attention of our readers. Of the many enjoyable experiences working with authors, the three I remember most fondly are Sally Beamish (Spring 2009), Brett Banducci (Spring 2010), and Annette Isserlis (Spring 2010). Working with each of those authors was a sheer pleasure—in decidedly different ways.

Looking back, how did the journal change in the time that you were editor? Once again, looking back at the first issue you handled, and then the last, do you think the role of editor changed you in some way?

KS: I instituted a number of significant changes to the journal during my time as editor. Of course, the most significant change at that time was simply having a new editor after David Dalton had admirably filled that role for many years. As the second editor of *JAVS*, I was, of course, very aware of the footsteps I was following as David Dalton laid such important groundwork for *JAVS* during his tenure as editor. I appreciated his willingness to provide help if I needed it and also his gracious support of new initiatives and directions. He made it clear to me that I should feel free to take the journal in whatever direction the board wanted to move and to put my stamp on it. I appreciated that freedom and, at the same time, wanted to make sure that we continued to honor his many contributions. To that end, I had the idea of beginning a new research competition to encourage contributions to the body of viola research and to name it the David Dalton Viola Research Competition. Over the years, that competition has provided an opportunity to young scholars to gain publication through prize-winning research, and I believe the competition has served the AVS well over time.

When I took over as editor, the AVS needed to find a new publisher for *JAVS* as it would no longer be able to use the services of BYU as it had during David's tenure. One of my first tasks was to seek out a new publisher. Some inquiries had already been made, and the board was looking into moving publication to A-R Editions in Madison, Wisconsin. I made a quick trip to Madison to meet the staff and discuss possible transition details. As I was not yet ready to make major format changes, we had A-R Editions publish the journal for the first several years of my tenure. After combing through other peer organization member magazines in my university library, I noticed that the International Society of Bassists' journal was produced through Don Dillon Associates in Dallas, and I followed up with a trip to Dallas to visit with Madeleine Crouch about the possibilities. This was really the start of bringing a whole new look and feel to the journal.

Over time, the board had been discussing the possibility of moving the journal toward the look and feel of a membership magazine, much like our peer organizations publish. We didn't want to diminish the research component, but at the same time wanted to present a vibrant and inviting feel that might appeal to a broad membership. It was at that time that I instituted a move toward changing cover art and the new layout for the journal. I also instituted a number of new departments—the idea was that we wanted to get more people involved in generating content and also find a way for the membership to be represented in new ways.

MD: The journal did not change so much in my time—Kathy Steely instituted some large-scale changes shortly before I began, so in my four years the changes were

basically on the small-scale, such as specific departments.

DB: We retooled existing departments and introduced new ones, notably Student Life during my tenure as editor. Owing to support from the AVS board, including a redesigned website, we were able to offer supplemental content for articles, including sheet music and audio and video recordings.

For those who are completing their studies or engaged in a research project and have not yet submitted research to a journal: what advice might you have in encouraging them to submit an article?

DD: A student writing a research article should have a mentor who evaluates the final product. The submitter should follow any rules outlined by the publication. If satisfied, the student should then submit! Don't pre-judge the judge, or judges, by telling one self, "Who am I anyway? They won't want this article." Submit it and let them arbitrate. Yours may not be accepted, but on the other hand, it might. You won't ever know unless you try. I've had students who submitted articles to *JAVS* and were exhilarated to find themselves in print. Some didn't stop there and later found themselves in the pages of *The Strad* and *Strings.*

DB: I like to compare the preparation for submitting an article to the preparation for playing a major recital: you wouldn't sit down two weeks prior to a solo recital at Carnegie Hall and open the music for the first time, would you? In preparing for a recital, most of us spend many months, if not years, practicing a piece of music, playing if for teachers and friends, and constantly revising and improving our interpretation. The process for writing an article should follow a similar path of preparation, with the completed submission representing your best work. How do you get an article submission ready? Review submission guidelines (and adhere to them) closely. Read articles from recent issues of a journal to see what types of things they are publishing. Contact the editor before you get far in the writing process to see if he or she thinks your article idea has merit and would find a suitable place in the journal. Block out time to research, write, and revise the article, just as you would block out practice time. Have more than one trusted person offer thoughts along the way and read through drafts of the article, offering critiques.

Voices from the Past

Béla Bartók's 44 Duos
& Original Field Recordings
(transposed for two violas)

CLAUDINE BIGELOW & DONALD MAURICE

CONTAINING BOTH THE OLD AND THE NEW, this recording features not only Béla Bartók's *44 Duos* but also all the existing original field recordings made in the early 20th century of the folk music that inspired them. The purpose of this compilation CD is to connect the listener to these original folk melodies. The field recordings appear here—for the first time together on one album—with permission from the varied sources that house them in Austria, Slovakia, and Hungary.

In placing the field recordings and Bartók's compositions side by side, surprising details are revealed that are otherwise not evident from looking at Bartók's score alone. Nuances in rhythm, expressive pitch, color, articulation, emphasis, language, and even humor abound. These rich elements have inspired and influenced our musical choices as performers, and they have helped us know the music better. We feel that anyone wishing to play these duos would benefit from access to the same inspiration.

— Claudine Bigelow and Donald Maurice

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—Terry Robbins, The Whole Note

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(Continued on page 2)

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