

Journal of the American Viola Society

Volume 32 Number 1



Features:

Bartolomeo Campagnoli and
His 41 Capricci

An Afternoon at Skittles: On Playing
Mozart's "Kegelstatt" Trio Part I



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American Viola Society

Journal of the American Viola Society

A publication of the American Viola Society

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Ben Garrison
Viola
Oil on Canvas

The artist writes: "When I painted *Viola*, it was my intention to show the passage of time as well as the music itself. I wanted people to hear music when looking at the painting. As an amateur viola player, I've learned that many complex things must come together simultaneously when playing a stringed instrument, and it's far more difficult than I had imagined. The fingers move up and down while using memory to hit just the right note on the fingerboard, while at the same time the bow moves at various angles and pressures. This occurs while reading and processing the music itself. It's extremely hard to do, and it made me appreciate even more what professional musicians are able to accomplish. In this work I show this process, and it's occurring all at once." For more works by the artist, please visit: <http://www.bengarrison.com/about.html>



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Greetings, violists!

For many of us, spring is an incredibly busy season, and at the JAVS, we have been quite busy preparing this Spring 2016 Issue, which contains a plethora of interesting new articles from some wonderful authors.

I sincerely hope that

you enjoy the fruits of our labor! Since this is my first issue in my new role as JAVS Editor, I thought I would take a moment to introduce myself.

I am a composer and music administrator based in Athens, Georgia. I did most of my growing up in the Nashville, Tennessee area where I was heavily involved in music-related activities throughout high school. In 2004, I began college at Middle Tennessee State University as a recording industry management major with an emphasis in production/technology, but shortly thereafter I auditioned as a pianist to pursue a major in music theory and composition. While at MTSU, I studied piano with Lynn Rice-See and composition with Paul Osterfield. I graduated in the spring of 2009, and later that same year, I began my master's in composition at the University of Texas at Austin.

My years in Austin were some of the most exciting years of my life; at UT, I worked with incredible faculty and students, and grew immensely as a composer. I also spent two full years studying computer music, which fostered a deep interest in the use of technology within the context of music pedagogy; an interest I still hold and actively pursue today. Though I studied with all five of the current UT composition faculty, I spent the majority of my graduate years studying with Donald Grantham, Russell Pinkston, and Bruce Pennycook.

Incidentally, it was during my time studying under Don Grantham that I composed *A Day in Monroe County* for viola and piano, which was later selected as a finalist piece in the American Viola Society's Third Biennial Maurice Gardner Composition Competition (2014); this was first experience with anything AVS-related.

After I graduated from UT Austin, I worked in the vibrant Austin tech startup world, and was also a faculty member at Armstrong Community Music School where I taught piano and composition. My eventual departure from Austin would come two years later when I took a position with the University of Georgia (in Athens, Georgia) as the Director of Undergraduate Admissions and Recruiting for the Hugh Hodgson School of Music; a position I still hold today. In addition to my job at the Hodgson School and my newest position as JAVS Editor, I still actively compose new music, and I am in the early stages of writing the prototype of a new piece of music education software.

Finally, let me just say that I am incredibly honored to be here serving all of you in this new role as JAVS Editor; also, I owe a debt of gratitude to the many AVS members and staff who have welcomed me, and who have helped and supported me over the last several months. I am looking forward to having the opportunity to work with many of you to bring your research and other viola-related resources to JAVS readers.

Warm regards,

Chris Hallum
JAVS Editor

The David Dalton Viola Research Competition Guidelines

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

Eligibility:

All entrants must be members of the American Viola Society who are currently enrolled in a university or who have completed any degree within twelve months of the entry deadline.

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 another author's work. 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 violists and scholars will evaluate submissions and then select a maximum of three winning entries.

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

Submission:

Entries must be submitted electronically using Microsoft Word by May 15, 2016. For the electronic submission form, please visit <http://www.americanviolasociety.org/Competitions/Dalton.php>.

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



What is it about chamber music that intrigues so many violists? Is it the collaborative nature of this special form of music making? Is it the variety of roles the violist gets to play? Violists are often the glue that unites upper and lower voices in chamber music. As such, there can be great satisfaction in

bringing voices together to create a musical whole. The opportunity to play varied roles ranging from melodic lead to partner, accompanying voice, generator of rhythmic propulsion, or providing added layers of color allows us to bring our unique voice to the conversation, enriching the texture and fabric of the music.

Like chamber music, the American Viola Society is another great collaborative effort. In support of our mission, opportunities for leadership, collaboration, support, and generation of forward momentum are available to every member, from the grassroots to organizational leadership. Every role, every voice is important and brings a special quality and characteristic to our work together. We all have a role to play and important contributions to make. Like chamber music, active participation in the American Viola Society provides a wonderful opportunity for conversation among friends, as well as opportunities to work together to knit a communal fabric as we give and take, share ideas, inspire each other, respond to and build on each other's initiatives, and create something new to share with friends.

Chamber music will be prominently featured at the 2016 American Viola Society Festival which is just around the corner! From our evening performances featuring chamber works with rich and prominent viola roles to lectures and presentations exploring various aspects of the viola's role in chamber music and ensemble playing, there will be much to inspire! From the very earliest festival developmental stages, every step of the planning of this event has been highly collaborative. Our collaboration will continue as you join us in Oberlin to explore, create, present, and support the efforts of our colleagues. Whatever roles you will be playing at the festival, every role is important and enriches the experience for all in attendance. Even if you cannot attend, your support of and interest in the AVS plays a major role in the ultimate success of our organization. Thanks to each of you for your ongoing support and the special contributions that you make to the growth and development of the American Viola Society.

Finally, I want to take this opportunity to officially welcome our new JAVS Editor Chris Hallum! As a new member of our collaborative team, we are excited about the gifts Chris brings to this role and look forward to his contributions to the journal and to the AVS in the years ahead!

Kathryn Steely
American Viola Society, president

Letter from the Host of the 43rd International Viola Congress

Dear Colleagues, dear Friends,

We are very excited about hosting the first International Viola Congress to be held in Italy in Cremona, a fascinating town with a rich artistic and musical history. Loved by string players, Cremona witnessed the development of violin making resulting in modern stringed instruments. Its contemporary luthiers, flourishing violin makers' school, and the Violin Museum are internationally recognized landmarks.

The Municipality of Cremona, the Chamber of Commerce of Cremona, and the Violin Museum are collaborating with the Italian Viola Society (Associazione Italiana della Viola) toward the success of the 43rd International Viola Congress from October 4-8, 2016, with an extraordinary program for its participants and audiences. A unique event of the highest level with a focus on musicians of the younger generation, the congress intends to contribute to the richness, vibrancy, and diversity of contemporary musical life, leaving a lasting impression on participants and audiences from around the world.

The 43rd International Viola Congress focusing on "Connecting Cultures and Generations" will provide the Italian Viola Society with a context in which to fulfill its mission of offering support to young talent; promoting the expansion of viola repertoire, the development of viola pedagogy, viola performance, and research on the viola; and supporting collaboration among violists, with the goal of enriching all areas of knowledge of the instrument and improving viola standards.

Having received an overwhelming number of excellent proposals, we are able to present the finest international musicians in collaboration with young violists, viola teachers, and chamber ensembles, performing standard, new, and recently rediscovered viola repertoire in outstanding artistic events. Of great interest are the chamber-music ensembles, featuring musicians of international relevance together with younger performers. Among these, not to be missed are the concerts in the Arvedi Auditorium at the Violin Museum on Wednesday, October 5, in which we'll hear Bruno Giuranna and young musicians performing Brahms's Quintets with two violas and Tabea Zimmermann and young violists performing viola quartets!

The congress will provide participants with a wealth of concerts, recitals, lectures, lecture-recitals, and master classes. We'll also have two viola orchestras, an International Viola Competition, and will be able to socialize at a gala banquet. Most events will take place at the Auditorium and Sala Maffei at the Camera di Commercio and at the historic Teatro Filo.

We warmly invite viola students, teachers, orchestra members, chamber musicians, soloists, and amateurs to contribute to the success of the congress with their participation, and we look forward to seeing you in Cremona!

Associazione Italiana della Viola

info at ivcCremona2016@gmail.com
<https://43rdinternationalviolacongresscremona2016.wordpress.com>

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2016 American Viola Society Solo Competition Finalists Announced

Congratulations to the finalists in the 2016 American Viola Society Festival Solo Competitions! Finalists will be competing in the live final rounds of the competition which will be held on Wednesday June 8, 2016 at the Oberlin College Conservatory.

Representing the Collegiate Division: Monica Jensen, Alexander McLaughlin, Sergio Munoz, Daniel Spink, and Tik Yan Joyce Tseng. Representing the Senior (ages 15-19) Division: Serena Hsu, Jeremy Julio Laureta, Madison Marshall, Erin Pitts, Cameren Williams, and Samuel Zacharia. Representing the Junior (ages 14 and under) Division: Filippo Aldrovandi Reina, Natalie Brennecke, Sofia Gilchenok, Dorothy Junginger, Mackie Moore, and Nicolette Sullivan-Cozza. Congratulations to each of these fine students and to their teachers!

Dalton Viola Research Competition Reaches Endowment Target

We are pleased to announce that the endowment target of \$20,000 has been reached for the David Dalton Viola Research Competition. David Dalton has made monumental contributions to the viola over the years and we honor those contributions through the competition that bears his name. The DDVR Competition provides students with an important opportunity for publication at a critical time in their career development and a cash prize. Four former DDVRC prize winners will be speaking and performing at the upcoming AVS Festival, evidence that many of these students are continuing to research and promote the viola. We hope to continue to build the fund in the years to come, expanding publication and presentation opportunities as the fund allows. If you would like to make a contribution to the ongoing work of the AVS through the Dalton Research Competition or any of the various funds, please visit <http://www.americanviolasociety.org/Contact/Donate.php>

Support the AVS when Shopping on Amazon

You can easily support the American Viola Society through the Amazon Smile Program. It only takes a few minutes to sign up, and a portion of your qualifying purchases will directly support the AVS. Learn more about the program at <http://smile.amazon.com/>.

New William Primrose Transcriptions Series

In conjunction with William Primrose's estate, the AVS is pleased to announce the publication of a new sheet-music series featuring transcriptions based on recordings by the great Scottish-American violist. The first three titles in the series, featuring Primrose-inspired fingerings and bowings by Ron Strauss and Scott Slapin, are now available at: <https://www.americanviolasociety.org/Resources/Scores.php>

Freely Available:

Jules Massenet: *Élégie*, for voice, viola, and piano. AVS 036.

Members Only:

Fritz Kreisler: *Polichinelle: Sérénade*, for viola and piano. AVS 037.

Fritz Kreisler: *Allegretto in the Style of Boccherini*, for viola and piano. AVS 038.

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AVS Festival Host Letter



On behalf of the Oberlin Conservatory, I invite you to the exciting AVS Festival this coming June. Whether it's your first time attending an AVS gathering or your twentieth, I'm confident that the festival will leave you inspired, connected, and refreshed.

The AVS team has set up a dizzying array of events that will appeal to all levels—ambitious students, seasoned professionals, and enthusiastic amateurs. For four days you will be immersed in everything viola! You'll be able to hear inspiring performances by the world's greatest violists, learn from leading pedagogues, see the stars of the future in competitions, investigate the history of the viola repertoire, and make new discoveries about yourself through interactive performance sessions.

But perhaps the best part of the festival is the opportunity to be in close proximity with 300–400 other violists! While I can't promise a life-changing experience for everyone, I know of numerous teacher/student relationships and deep friendships that have started at past AVS events. The viola world is a fraternity filled with wonderful colleagues—I'm looking forward to spending time with long-time friends.

Oberlin Conservatory is the perfect setting for our activity. When you step on the campus, you'll be joining generations of Obies who have come to this utopian hamlet to escape the hustle-bustle of the world and interact in a deep and meaningful way with their art. While in Oberlin, you won't be tempted to run off campus to see the sights of the local metropolis—you'll be enticed to enjoy the tranquility of Tappan Square or explore the variety of local restaurants or enjoy the ambiance of a local coffee shop; Oberlin is a quintessential small college town.

Oberlin Conservatory is the country's oldest conservatory and is part of a college that has always been a leader in social issues, being the first to co-enroll women and blacks. There's nothing old and musty about our facilities, however, our famous Yamasaki-designed facilities have received fabulous renovations in recent years, and our new Kohl Building contains state-of-the-art recording studios. We have an amazing music library collection, and if you desire a respite from all-things-violata the Allen Art Gallery houses one of the finest college collections in the country! You'll be inspired by the Festival—and we have over 150 practice rooms waiting for you!

Oberlin's importance in the nation's musical scene was highlighted in 2009, when the school became the first conservatory awarded the National Medal of Arts. After traveling the world teaching and performing, I feel blessed to be able to call this inspiring hamlet my home. For me, Oberlin has become a place of rest and challenge, a place where isolation from the pressures of the world affords the opportunity to focus on the truly important, a place where relationships matter more than worldly goods, a place dedicated to the free interplay of ideas—in other words, the perfect place for violists to come together! I look forward to meeting you at the AVS festival this June!

Peter Slowik
2016 AVS Festival Local Host

Bartolomeo Campagnoli and His 41 Capricci: The Ever-Changing Role of the Virtuoso Viola and Its Technique

Alicia Marie Valoti



Bartolomeo Campagnoli (image courtesy of IMSLP)

The viola's story is one of relative obscurity followed by triumph; of abandon and disregard followed by sweet redemption. Though the viola's capabilities and personality flourished incredibly in the twentieth century, there are earlier tales to be recounted; other captivating moments that showcase the viola's brilliance. One such

example is that of the mysterious *41 Capricci*, for viola sola (c. 1827) by Bartolomeo Campagnoli (1751–1827). Though this work is shrouded in uncertainty and intrigue, it has proven to be a monumental pillar of viola technique and is a distinguishable component of the move to violistic virtuosity and independence.

Early Viola Pedagogy

The significance of the capricci stems from its curious appearance during a relatively barren period for viola pedagogy and repertoire. At the outset of the nineteenth century, the violin held a prominent place in the musical and performing environment while the viola, quite indifferently, was largely ignored. Though the violin could already boast a wealth of training materials, including thorough *étude* and method books by Francesco Geminiani, Giuseppe Tartini, and Leopold Mozart, the viola had little pedagogical material from which to glean its own technique. As aptly noted by Robin Stowell, “Compared with violinists, viola players through history have experienced a raw deal in respect of available pedagogical materials and opportunities.”¹ Although there were a few method books written specifically for the viola, they did little to elevate its status or capabilities. Michel Corrette's instructional book for the viola (1775) gave violists a rather general glimpse at its own technical practicalities, but its importance perhaps is overshadowed by the fact that Corrette was, in fact, an organist who wrote method books for several string instruments.² Of most distinction in this time period is Antonio Bruni's *25 Studi*, written specifically for the viola while Bruni resided in Paris. As a student of Gaetano Pugnani, and therefore in turn an inherent student of Arcangelo Corelli, one can imagine that Bruni's viola method employed several of the

characteristic Italian traits of violin playing of the day.³ Yet, his viola études do not possess any distinguishing idiosyncrasies and appear only to loosely bridge the gap between the virtuosic violin compositions and the slow, lacking viola methods of the time. Thus it became clear that without proper methods, clearly defined roles, or any concept of a musical identity, viola players of the late eighteenth- and early-nineteenth century did not exceed any virtuosic—or even moderately standard—expectations.

Bartolomeo Campagnoli, Pietro Nardini, and Campagnoli's ops. 21–22

In writing the *41 Capricci*, perhaps Campagnoli aimed to alter the sad state of viola playing and education, though his efforts went unnoticed and unappreciated for several years. Bartolomeo Campagnoli was an Italian violinist, composer, and pedagogue. His native city of Cento, in the heart of the Bologna-Ferrara-Modena triumvirate, would have been greatly influenced by the violin school of San Petronio in Bologna, and Campagnoli would have been therefore familiar with the legendary violinists and pedagogues Giuseppe Torelli, Tomaso Antonio Vitali, and Giovanni Bassani.⁴ Though Campagnoli originally studied with Dall' Ocha and Don Paolo Guastarobba, it was his work with Pietro Nardini in Florence that would leave the most lasting and formative mark on him as a musician and string instructor.

The Italian didactic lineage of violin performance and study was held strong by its pupils, and Campagnoli particularly revered Maestro Nardini and his violin methods. Pietro Nardini (1722–1793) had trained with Giuseppe Tartini and was his most beloved student, even attending to Tartini in his hour of death. Leopold Mozart was especially fascinated with Nardini's technique, as he commented in his diary: "As regards to a cantabile tone-quality, Nardini is unsurpassed; he also plays with beauty, perfect intonation and smoothness."⁵ Nardini's extraordinary technique, musicality, and teaching ability, absorbed from that of Tartini, was inherently passed on to Campagnoli. The affinity between Campagnoli and Nardini, both in personal terms and regarding violin technique, would later shape Campagnoli's penultimate composition, the op. 21 *Nouvelle Methode de la Mecanique Progressive du Jeu De Violon*, where Campagnoli honored and upheld Nardini's teaching,

insisting that violinists must similarly follow such a path in order to have success and technical proficiency in music.⁶

Campagnoli would carve a musical career for himself in many aspects and across many European borders. Beyond his performance periods in Rome and Dresden, he also served as a violin instructor in Stockholm between 1783–84 and, most significantly, *konzertmeister* of the Gewandhaus Orchestra in Leipzig (1797–1816).⁷ In 1801, Campagnoli sojourned in Paris, where he met and exchanged musical ideas with fellow string players and composers Rodolphe Kreutzer and Luigi Cherubini.⁸ In order to support his daughters' careers as opera singers, Campagnoli eventually relocated to Neustrelitz, where he lived out the last years of his life in moderate anonymity. In fact, though he died in 1827 his death was not "announced" until 1835 in the musical publication *Allgemeine Musiklaische Zeitung*, leaving the impression that Campagnoli's last years went unnoticed to the general public.⁹ Campagnoli's absence from musical society contributes to the mystery of the *41 Capricci*, since it is assumed that this, his last opus, was composed in Neustrelitz.

In addition to his fame as a concert violinist, orchestral leader, and violin professor, Campagnoli was also a moderately active composer, mostly writing for string instruments and particularly for the violin. George Hart describes Campagnoli as a composer of "rare ability," and adds:

Had he written nothing but the "Studies on the Seven Positions of the Violin" he would have left enough to mark the character of his genius. Happily he has bequeathed to us many other writings.¹⁰

Despite the numerous concerti and chamber works, Campagnoli's most significant writings were his very last: the *Nouvelle Methode*, op. 21, was Campagnoli's penultimate work, closely followed by the *41 Capricci per viola sola*, op. 22. Herein lies another layer of ambiguity: though there have been many attempts to chronologically and precisely place these last two works, their publication dates are heavily contested. New research conducted by Axel Aurin suggests that the *Nouvelle Methode* was published in 1824, which would logically leave the *41 Capricci* to center within the

1824–27 period before Campagnoli's death. These dates are critical, as they provide perspective into Campagnoli's possible motivations for writing a book of viola caprices so soon before his passing. In addition, the dedication of the *Nouvelle Methode* to Nardini, its proximity in composition to the capricci, and the utmost veneration for Nardini's technique also proffers the question: Are there elements of violin technique in the capricci? How much is transferred from Nardini's method to the viola? Though the viola was not a foreign instrument to Campagnoli, it is fittingly noted that with the exception of quartet parts, he did not write any specific literature for the viola preceding the *41 Capricci*. Given the overall deficiency of viola literature, lack of decent violists, the work's unconfirmed publication date, and Campagnoli's possible unfamiliarity with the instrument, the sole existence of the *41 Capricci* leaves many questions unanswered.



Image of a violin player from Campagnoli's Nouvelle Methode de la Mecanique Progressive du Jeu De Violon, op. 21

The 41 Capricci

Regardless of their exact composition or publication date, there are unmistakable and unprecedented elements of technical bravura, musicality, and supreme virtuosity requested of the violist in the capricci. Though they are dedicated to Francois Grassi, a violinist colleague from the Gewandhaus Orchestra,¹¹ Campagnoli makes no apologies for his unabashed technical viola “circus.” As a solo collection, they are often relegated to the category of études or method books; however, it is critical that the capricci are foremost seen and regarded as virtuosic showpieces (hence their name, caprice) and secondarily as works for technical development.

The capricci, at first glance, do not seem to have a viable connection or thread among the various pieces. There is no specifically interrelated key pattern, and each caprice often modulates throughout the course of the work, ending in a diverse, often glaringly remote tonality. In addition, the chronology of the caprices does not seem to have a clear path. Campagnoli does not begin with more simplistic technical facets to continue on to more complicated ones; instead, it seems that the capricci follow one another in random order, in lively tempi contrasted with slow ones, in various key and time signatures, and with a diverse expansion of the viola's technical elements in an arbitrary fashion. The insertion of the *tema e variazioni* caprices can be found indiscriminately within the mix, occurring as the seventeenth and twenty-fifth caprices. Campagnoli also has no qualms about modifying scale and arpeggio genres to fit a caprice's standard, and these examples are found in caprices nineteen, twenty, and thirty-seven. Perhaps only the forty-first caprice, which begins in a pompous, assertive C-major fugal fashion, can be viewed with the finality and conclusiveness that Campagnoli desired, much in the style of the last movement of Mozart's “Jupiter” Symphony. This caprice is joyous but stretches the realm of technical possibilities within the key, finishing with a resounding C-major triad and marking the end of Campagnoli's arduous technical journey for his violist.

Regarding bowing, Campagnoli employs many common articulations of the period, including *messa di voce*, *staccato*, and many *legati*. However, there is a complete absence of signals for preference of up- or down-bow within the capricci. At the turn of the nineteenth century,

many violinist-composers had begun (or continued) to supply specific instructions for both fingering and bowing, as it directly influenced the performance of the piece. Clive Brown and Duncan Druce comment on composers of the time, including Viotti, Spohr and Kreutzer, remarking:

In their later works, during the first decade of the nineteenth century, however, they began not only to include expressive as well as technical fingerings but also, occasionally, to specify bow direction. While a considerable degree of interpretative license for the individual performer was surely expected, the marked fingering and bowing was clearly deemed to be as important as the notes in delineating the broad stylistic parameters of the style and thus understanding the composer's expectations.¹²

Lastly, each of the capricci begins with Campagnoli's recommendation for tempo, but he is also perplexingly vague in his recommendations. Many of the capricci are designated with "Tempo a piacere," meaning quite literally, "Tempo as you like it." Even without direct instructions for performance, the capricci provided an unparalleled realm of viola virtuosity for the nineteenth-century

violinist. However, these indistinct technical expectations of bowings, fingerings, and exact tempi will be explored and scrutinized by later editors of the *41 Capricci*, who will use more precise language in order to achieve their own recommendations for the virtuosic viola.

The Further Editions of the *41 Capricci*

Following the initial publication of the *41 Capricci* in approximately 1827 by Breitkopf and Härtel in Leipzig, many editions of the caprices followed. Each editor modified fingerings, bowings, tempi, and articulation to suit his own facility and needs, be they technical, musical, or performance-based. In addition to their

musical value, several editors also utilized the capricci as a didactic tool for viola pupils and purposefully changed, included, or augmented prior technical requests in order to better "serve" viola students and bring them to technical mastery of the viola (as will be the case with William Primrose). The editions that came to light after Campagnoli's original set of the *41 Capricci* are listed in Table 1.

Further special editions include Alexander Tottmann's version with piano accompaniment (Litoloff, Braunschweig, 1890), and Michele Penniello-Roudon and Jean Roudon's version for four violas (Hortensia, Paris, 1990).

The modifications found in each edition reflect what the editor thought would best suit (and train) the violist-

Table 1: Further editions of Campagnoli's *41 Capricci*

Editor	Publisher Name	Publisher City	Date of Publication
S.n.	S. Richault	Paris	1840/1860
Hans Sitt	Peters	Leipzig	1890
Carl Hermann	Peters	London	1892, 1958, 1978
Emil Kreuz	Augener	London	1900
August Schulz	Litoloff Verlag	Braunschweig	c. 1910
Louis Fournier	Durand	Paris	1933
Samuel Lifschey	Schirmer	New York	1944
William Primrose	International	New York	1958
Giorgio Consolini	Ricordi	Milan	1977
Luca Sanzò	Ricordi	Milan	1995
Jean-Phillippe Vasseur	Fuzeau	Courlay	1999
Paul Fleury/Sitt	CreateSpace Independent Publishing Platform		2013

performer. Though initially only violinists took on the capricci as an editing project (including Hans Sitt and Carl Hermann), several cellists have also added themselves into the editing mix (Louis Fournier and Paul Fleury). Alongside their violin and cello colleagues, many violists (including Samuel Lifschey, Jean-Phillippe Vasseur, and Luca Sanzò) ultimately wished to personalize the capricci using their own fingerings, bowings, and the like, providing further contrasts. Certainly it is interesting to consider the editorial diversity of a viola work provided by players of different string instruments. Here a parallel can be made to Michel Corrette, who likewise wrote many method books for instruments that were not principally his own. With each subsequent edition, new ideas have been

proposed by the editors on varying issues of viola technique. As previously discussed, Campagnoli's music does not provide many indications to the player, and thus the addition of any fingerings, bowings, or dynamics can produce dissimilar, and, at times, contradictory results from the original intentions of the composer. However, at the will of the editor, ordinary bowings or fingerings have sometimes been expanded to provide more difficult technical challenges, and thus the violist is compelled to lay aside his comfort level while increasing the dominion of technical virtuosity. For example, Hans Sitt's version "spells out" several fingering and bowing choices, which were perhaps anticipated by Campagnoli but never printed. Conversely, Louis Fournier alters some of the fingerings provided by Campagnoli and reproduced in other editions. Luca Sanzò, however, at times continues the traditions of using fingerings and bowings from his previous editor colleagues, yet elsewhere he strays, presenting other, diverse options.

William Primrose, the legendary Scottish violist of the twentieth century, seemed intent on developing extreme viola virtuosity through his edition of the capricci. Primrose published his own edition (under the International Publishing House of New York) of Campagnoli's *41 Capricci* in 1958, citing in his preface:

In re-editing these unique and highly original works by Campagnoli I have approached the task from the point of view of what I like to believe is that of the "present day" violist . . . The fingerings, I dare to think, explore the realms of the virtuoso.¹³

Primrose did not exaggerate in his description of the "realms of the virtuoso"; in fact, his fiendishly difficult fingerings and position changes border on the impossible at times. Primrose later defended his choices, explaining:

Some of my most outlandish fingerings are included in my editions of the Campagnoli Caprices. . . . I wanted to get the violist away from sticking around in "safety" positions . . . This was done especially to get students into a way of thinking and playing of a virtuoso fashion and away from the conventional.¹⁴

Here it is evident that Primrose not only embraced the concept of the viola "caprice," in its inherent ability to showcase viola technique and bravura, but he also sought

to extend the possibilities for twentieth-century violists, pushing the viola population to become more technically proficient and incredibly dazzling.

Primrose's edition supplied extraordinarily diverse alterations of articulations, fingerings, and bowing changes. Primrose was also the only editor to fashion metronome markings for the capricci, and his demands are not for the faint-hearted. An example can be found in the thirty-eighth caprice, which is made up entirely of modules of snaky sixteenth notes; here Campagnoli specifies an *Allegro assai*, while Primrose adds that the quarter note should equal 132! From this example, and many others, it is clear that Primrose used Campagnoli's capricci as a fitness regimen for his students. Those whom were able to play the capricci, as Primrose required them, were fit to tackle any kind of viola repertoire, especially the more virtuosic and difficult works, and these were the key elements required by Primrose to shape the modern and capable viola player. Primrose's edition was wholeheartedly embraced by some, including Joseph de Pasquale, former principal violist of the Philadelphia Orchestra. When discussing viola technique, De Pasquale commented:

By the way, I give my pupils the Primrose version of the Campagnoli Caprices and they don't like it because it goes all over the fingerboard. I say, "Do it. It's good for you!" All this built my technique.¹⁵

Though each edition contains elements that remain true to Campagnoli's original score and also elements that take a new direction, Primrose's edition displays a stark contrast to all editions that both precede and follow it. The following examples serve both to demonstrate the expansion of technique from the original and other later editions as well as to illustrate the boldness of Primrose's edition.

The opening of Caprice 41 can be seen in example 1. Campagnoli offers a simple, resounding statement, which is later embellished with double stops. As seen, there are no fingerings, bowings, or indicative language given by the composer, but in its absence, one can assume that this section would be played in first position.

Example 1. Bartolomeo Campagnoli, 41 Capricci, op. 22, no. 41, mm. 1–8 (original edition).



Example 2 shows the same section from Hans Sitt's edition (1890). The triangles show a duration modification—here Sitt has decided to shorten Campagnoli's quarter note to an eighth, changing the idea of the double stop, as now only one upper eighth note is played alongside the bottom note. In addition, Sitt adds staccato markings in m. 6 (as indicated by the rectangle), which was most likely an oversight by Campagnoli, as they appear in other instances of this pattern. Lastly, Sitt changes the slurring in m. 8, which Campagnoli leaves unmarked, and this is noted in the circle.

A relevant example of Primrose's attempt to modify Campagnoli to the extremes—as well as his “outlandish fingerings”—can be seen in example 4.

The first of Primrose's alterations is found next to the tempo marking. While all of the preceding editors simply maintained the *Allegro maestoso* marking, Primrose gives a precise metronome indication of 84 for the quarter note: this makes for a challenge, given the sixteenth-note passages that follow further into the caprice. In addition (as denoted by the triangles), Primrose follows Sitt's and Fournier's lead in reducing lower quarter notes to eighth

Example 2. Bartolomeo Campagnoli, 41 Capricci, op. 22, no. 41, mm. 1–8 (Sitt edition).



Similarly, the edition of Louis Fournier (1933) has a few modifications made to the original score. In fact, Fournier borrows the changes of Sitt and replicates them exactly (ex. 3).

notes. But Primrose goes even further, shortening almost all of the quarter notes that are in a double-stop position. His correction of the staccato markings and slurs follow the preceding editors' choices.

Example 3. Bartolomeo Campagnoli, 41 Capricci, op. 22, no. 41, mm. 1–8 (Fournier edition).



Example 4. Bartolomeo Campagnoli, 41 Capricci, op. 22, no. 41, mm. 1–8 (Primrose edition).

It is in the modification of fingerings where Primrose makes a grand decision to vary from other editions. As seen in the excerpt, Primrose requests that all three initial statements of the theme (m. 1, m. 3, and m. 5) have a 1, 2, 1 fingering pattern, therefore requiring the violist to travel up each string instead of crossing over. This would not be so troublesome if it were not for the double-stop chords, which necessitate extra attention for good sound, intonation, and a comfortable hand position even in a low position. The high positions suggested by Primrose transform this simple phrase into a difficultly managed block of shifts and double stops.

The edition by Luca Sanzò (1995) includes a mix of new and previously utilized modifications (ex. 5). Sanzò does not follow Primrose's lead regarding fingerings, opting to maintain an almost blank palette of fingering choices, save for a few chords. Nor does Sanzò preserve Primrose's suggestion of a metronome marking. He does, however, use Primrose's suggestion of shortened quarter notes, likewise editing them down to eighth notes, as indicated with the triangles. Though not revolutionary, Sanzò is the only editor who provides clear bowing choices, and therefore he adds in several carefully placed up-bows, which ensure that the phrase begins on a down-bow

for each statement. Sanzò prolongs the traditions of the staccato markings in m. 6 as well as a change of slurring in m. 8.

As seen in these examples, each editor chose to concentrate his energies on one or more specific technical facets, and the resulting editions display a range in technical facility. William Primrose expanded most on the capricci and their virtuosity, obliging the violist to extend beyond the required and to expand into an incredible realm of artistry and dexterity. No longer embarrassed by their lack of repertoire, potential, or competence, violists finally could use the *41 Capricci* both for technical development and musical showmanship.

Conclusions

With each new edition, Campagnoli's message of virtuosity to violists has been further strengthened among the viola community, and contemporary violists continue to benefit from his *41 Capricci* today. As for the mystery of their composition? Though further research is needed, perhaps a connection lies within Campagnoli's 1801 visit to Paris and his meeting with Kreutzer (the numerology also tells a tale: Kreutzer's *42 Études* and Campagnoli's *41*

Example 5. Bartolomeo Campagnoli, 41 Capricci, op. 22, no. 41, mm. 1–8 (Sanzò edition).

Capricci . . .). Perhaps Campagnoli, nearing the end of his life, was cognizant of a prosperous future for violists. In any case, the 41 *Capricci* of Bartolomeo Campagnoli has greatly factored in the long road of independence for the viola as a soloistic instrument and the newfound approval of its proficient abilities.

Though she originally began at Indiana University as a pianist, Alicia Marie Valoti has further studied viola at McGill University, the Conservatorio di Firenze, the Scuola di Musica di Fiesole, Rice University, RNCM, and Stony Brook University, where she is an instructor and advanced doctoral candidate. She has taught at Sam Houston State University, the University of Houston, Lone Star College, Liaocheng University, and Wuhan Conservatory, where she was named a "Distinguished Professor." Valoti will present her research on Campagnoli at the upcoming IVC 43 in Cremona, Italy.

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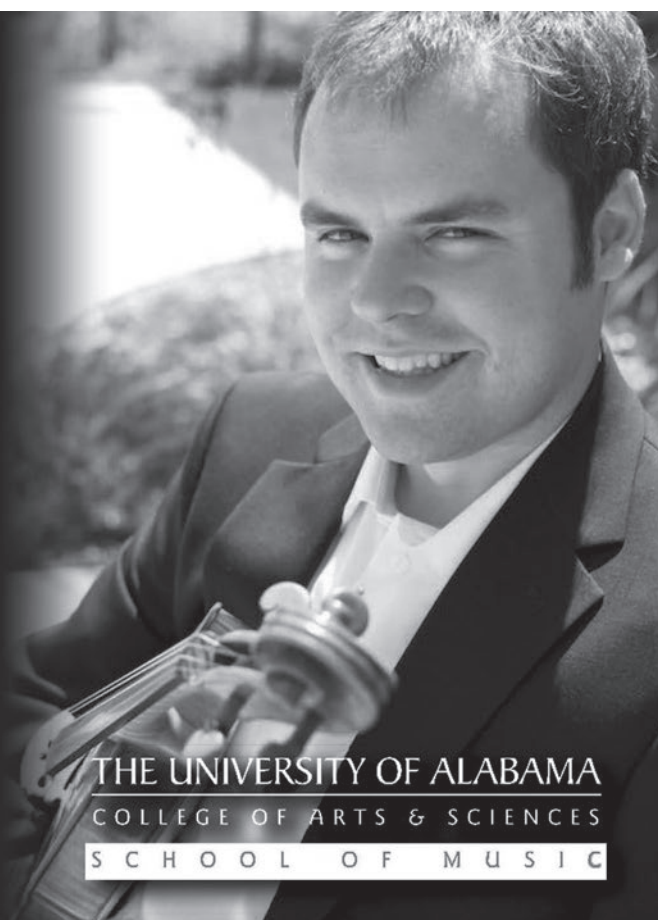
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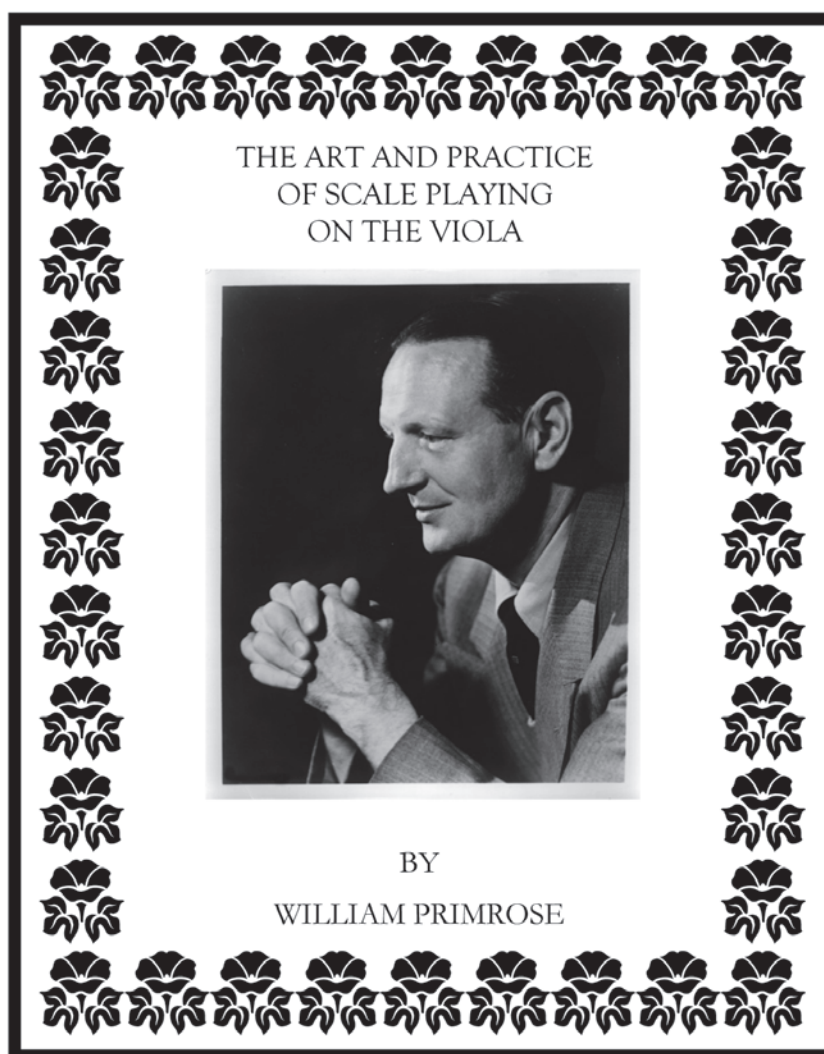
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An Afternoon at Skittles: On Playing Mozart's "Kegelstatt" Trio

Part I: A Trio for Signora Diniminimi, Nàtschibinìtschibi, and Pùnkìtìtìtì

Edward Klorman

"In the meantime, have the skittle-alley [*kugelstadt* (*sic*)] in the garden ready because my wife is a great enthusiast of the game."

—W. A. Mozart, letter to Leopold Mozart (Vienna, July 12, 1783) before a visit to Salzburg¹

Among Mozart's chamber compositions are several that were in some way inspired by or occasioned through social relations. The composer's friends, colleagues, and patrons were in some cases so deeply intertwined with a particular composition as to become effectively part of its moniker; Mozart's clarinet quintet—which he commonly referred to as *Stadler's* quintet, after the clarinetist Anton Stadler—and the set of six "Haydn" quartets, dedicated to Joseph Haydn, are but two examples among many that permanently link specific individuals with the music that Mozart composed for them. And it stands to reason: chamber music was, at the time, understood as a fundamentally social activity, typically played in domestic settings among familiars and often for the enjoyment of the players themselves rather than for any "audience" in the modern sense. To play a chamber composition together in a salon was to animate a lively musical interplay among the players that at once *simulated* convivial social relations and—by providing an occasion for friends to gather—also *stimulated* them. The British composer Richard Henry Walthew beautifully captured this notion in a published lecture that described chamber music as the quintessential "music of friends."²

Mozart's "Kegelstatt" Trio is a case in point, since the specific combination of friends for whom the piece

was composed led him to adopt the unprecedented combination of clarinet, viola, and keyboard.³ Whereas he might have approached the composition of a new string quartet or keyboard-and-violin sonata using certain generic conventions as creative touchstones, the unorthodox instrumentation of the "Kegelstatt" Trio draws from no obvious tradition. As the piece goes along, it seems to invent the terms of engagement among the parts, written for three unlike instruments. Perhaps the novelty of this formation, and the lack of a precedent to draw from, left room for Mozart to capture something of the original players' musical personalities in the trio that he composed for them.

This study begins by examining the social milieu that gave rise to the trio. Then, in Part II (to be published in a later issue), I turn to an analysis of its score to show how sensitivity to musical sociability and the intercourse among the three parts can inform how we listen to, think about, and perform the trio. Simply put, this study encourages those who *play* the "Kegelstatt" to seek out its inherent spirit of *play*.

The Game

The trio draws its name from skittles (known in German as "Kegelspiel" or simply "Kegel"), a form of nine-pin bowling in which a player throws, rather than rolls, a wooden ball in order to knock over the pins. "Kegelstatt" is the Viennese term for the outdoor alley where the game is played, typically in a garden setting. Although an indoor form of the game has survived to the present day, the fact that Mozart's skittles-related letters and

compositions date from summer months point to the outdoor version, which is more commonly depicted in historical documents and images (see illustrations 1 and 2).

But the traditional title designation “Kegelstatt” is rather a misnomer, since only a tenuous connection links the Trio in E-Flat Major, K. 498, to the game of skittles. The nickname seems to originate through a mix-up with another composition completed around the same time: the twelve horn duos, K. 487, whose manuscript bears the inscription: “July 27, 1786, while playing skittles [untern Kegelscheiben].”⁴ It is entirely plausible that these modest duos could have been composed while playing the game; indeed, composing for instruments associated with the outdoors while indulging in sport even makes a certain sense. But exactly how and when the moniker “Kegelstatt” came to be associated with the K. 498 trio—a far more ambitious, intricate, and innovative composition—remains unclear.

The nickname “Kegelstatt” for K. 498 first appears in Ludwig von Köchel’s 1862 thematic catalog. Reports of Mozart composing while playing games had already become something of a fascination in nineteenth-century Mozart reception, since they accord with images of Mozart’s total absorption in music at all hours and his ingenious capacities for mental composition. Georg Nikolaus von Nissen—Constanze Mozart’s second husband and author of an influential, early biography—has Mozart composing numbers from *Die Zauberflöte* while playing billiards in a coffeehouse and numbers from *Don Giovanni* while playing skittles in his friend Josefa Duschek’s garden.⁵

This trope continues to influence popular depictions of Mozart (as in the 1984 film *Amadeus*) and scholarly treatments alike. For instance, Konrad Küster writes: “What is open to discussion is not so much whether Mozart played skittles while he composed (implying that his attention to the music would have been only

Illustrations 1 and 2: These illustrations conjure the sort of festive, summertime scenes in which Mozart would have enjoyed playing skittles (Kegel), perhaps along with the invigorating beverages that accompanied its play.



Illustration 1: Untitled gouache (1736) from the Privatalbum by the Viennese blanket maker Johann Franz Hörmannspurger, private collection.



Illustration 2: Die Kegelgesellschaft (1834), oil on canvas, by Friedrich Eduard Meyerheim, Staatliche Museen zu Berlin, Nationalgalerie.

superficial), but the complementary question: could he have stopped composing while he played skittles?—and that seems likely to deserve the answer ‘No.’”⁶

It may be that Mozart was particularly keen on skittles during the summer of 1786 and composed more than one piece while playing the game, but it is more likely that anecdotes postdating the composer’s lifetime confused or conflated the K. 487 duos and the K. 498 trio, and the latter’s spurious nickname has endured.⁷

The Players

Even if the association of this trio with sport stems from an uncorroborated myth, the nickname nevertheless

captures a certain spirit of “play” that pervades the piece and reflects the social environment in which it was conceived. The trio was written for the Wednesday-evening musical salons hosted by the family of the eminent botanist Nikolaus von Jacquin.⁸ An account of the vivacious atmosphere among the younger attendees at these gatherings comes from the Viennese novelist Caroline Pichler, who in her youth had been a member of the Jacquins’ circle:

Some sixty or seventy years ago, the family of the celebrated Baron von Jacquin was already a shining beacon for the scholarly world [both] inside and outside of Vienna and was also sought out by many on account of their agreeable social relations. Whereas the scholars and would-be scholars [*gelehrt*

seyn Wollenden] sought out the distinguished father and his [elder son, Joseph Franz, also a botanist]... the younger attendees likewise gathered around the younger son, Gottfried, who possessed a lively, educated mind and an excellent talent for music linked to his pleasant voice, . . . and around his sister, Franziska. . . . Franziska played the clavier admirably and was one of the best female students [*Schülerinnen*] of Mozart's, who composed the trio with clarinet for her, and she moreover sang nicely. . . . *Wednesday evenings* were dedicated in this house to conviviality [*Geselligkeit*]. . . . Learned conversation took place in the father's rooms, and we young people chatted away, joked, made music, played little games, and had a great time.⁹

Pichler thus documents that the “Kegelstatt” Trio was written for none other than Franziska von Jacquin, no doubt to play with the clarinetist Anton Stadler and the composer on viola. Mozart's growing preference for playing viola (rather than violin) in chamber settings is documented in interviews that Vincent Novello conducted in 1829 with individuals closely connected to Mozart. Novello's notes from his interview with Joseph Henickstein, the Viennese banker who was a prominent musical patron and amateur performer, state: “Mozart played the Violin very well and the viola still better, he [Henickstein] often heard him play that part in pieces of his own writing.”¹⁰

Mozart likely encountered Anton Stadler shortly after moving to Vienna in 1781, but their first documented collaborations date from the 1784 season. In that year, Stadler organized the premiere of Mozart's “Gran Partita” Serenade, K. 361, as part of a benefit concert he organized at the National Court Theater, and soon after he performed in the premiere of the Quintet for Piano and Winds, K. 452, with the composer at the keyboard. One report of Stadler's benefit concert offered the following glowing praise:

My thanks to you, brave virtuosos! I have never heard the like of what you achieve with your instrument. I should never have thought that a clarinet could be so capable of imitating a human voice as closely as it was imitated by you. Indeed, your instrument has so soft and lovely a tone that nobody with a heart can resist it.¹¹

Besides his expressive tone, Stadler was also known for cultivating the clarinet's low (*chalumeau*) register. He opted to play second clarinet (under his clarinetist brother, Johann) in the emperor's *Harmonie* wind octet, and he was influential in the development of a new instrument (now known as a basset clarinet) that extended the instrument's low range by a third. These two qualities for which Stadler was renowned—his singing, “human” sound and his penchant for exploring the clarinet's full range—deeply influenced the many prominent clarinet parts that Mozart composed for him, some of which were tailored specifically for Stadler's basset clarinet and must be adjusted for performances on standard instruments.¹² Mozart, Stadler, and Theodor Lotz (the Royal Instrument Maker who developed the basset clarinet for Stadler) were all members of the Palm Tree Masonic Lodge, and the three “brothers” performed together on various occasions in connection with Masonic events.¹³

Mozart was likewise on intimate terms with Gottfried von Jacquin and counted Franziska von Jacquin among his finest pupils. A well-known letter from Mozart to Gottfried—written from Prague in the winter of 1787, some six months before the “Kegelstatt” Trio was composed—offers a glimpse of these relationships. After an effusive report of *Le nozze di Figaro*'s popularity in Prague (and of the beautiful ladies who had danced to arrangements of *Figaro* at a ball the previous evening), Mozart closes the letter by christening his travel companions with nonsense (mock Czech?) nicknames: Mozart himself was Pünkitititi, his wife Schabla Pumfa, their dog Gauckerl, Anton Stadler Nàtschibinitschibi,¹⁴ and so on. Equally silly monikers were given to Gottfried von Jacquin (Hinkiti Honky), his brother Joseph Franz (Blatterizi), and his sister Franziska, about whom Mozart wrote as follows:

I kiss the hands of your sister—Signora Dinimininimi—100,000 times, with the request that she practice diligently on her new piano—but this reminder is unnecessary as I must confess that I've never yet had a female student who was so diligent and who shows so much zeal—in fact, I'm already looking forward to teaching her again in my own inadequate fashion.¹⁵

It is tempting to speculate possible meanings implicit in these absurd nicknames. “Blatterizi” seems to refer

to Joseph Franz's profession as a botanist (from the German "Blatt," meaning "leaf"), whereas "Gauckerl" suggests an onomatopoeic dog bark appended with a diminutive suffix from Viennese dialect. The name "Dinimininimi" could refer to the fast notes and virtuoso passages that Mozart composed for Franziska, possibly deriving from "diminutio" (a variation with fast note values) or the rhythmic value "minim," the equivalent of naming a student "Miss Hemidemisemiquaver" or "Mr. Fastfingers." The salutation "Signora," as opposed to "Signorina," seems a curious choice for a young lady of seventeen years.

Mozart's effusive enthusiasm for teaching Franziska is striking. Whereas he seems to have viewed teaching certain students as a chore necessitated by financial circumstances, some combination of Franziska's personal and musical qualities made theirs a particularly rewarding teacher-student relationship, and she remained Mozart's student until his death.¹⁶ Mozart was known to have lavished attention on his favorite students while treating others with relative indifference. The Viennese banker Henickstein opined that "Mozart would not take pains in giving Lessons to any Ladies but those he was in love with."¹⁷

The greatest evidence of Mozart's esteem for Franziska's musical gifts is to be found in the technically demanding passages in the scores that he composed for her, notably in the rondo-finale of the "Kegelstatt" Trio and throughout the four-hand Sonata in C Major, K. 521.¹⁸ That Mozart composed a four-hand piano piece to play with Franziska may, in itself, bespeak some desire to become closer to her—musically, socially, and perhaps even physically.¹⁹

A further example of Mozart's amiable musical relationship with the Jacquins is his *Musical Game in C*, K. Anh. 294d/516f, which he composed for them. The game, which is a kind of composition puzzle, survives in an autograph manuscript, and Mozart's sample solution has been shown to be based on the spelling of Franziska's name.²⁰

Considered against the backdrop of the Jacquins' salons, the "Kegelstatt" Trio takes on a particular kind of social meaning as a "friendship piece" (*Freundschaftsstück*).²¹ In the same sense that Mozart conceived his clarinet quintet

as *Stadler's* quintet, the "Kegelstatt" Trio is very much *Jacquin, Stadler, and Mozart's* trio—or, perhaps better, *Signora Dinimininimi, Natschibinitschibi, and Pünkititi's*. Its setting for the unlikely combination of keyboard, viola, and clarinet—the last an instrument that few, if any, dilettantes could play—reflects its conception as an occasional piece for these three friends to enjoy together rather than as a commercially viable publication.²² In this respect, the "Kegelstatt" Trio resembles, for example, the comic terzetto *Liebes Mandel, wo ist's Bandel*, which Mozart composed to sing with his wife and Gottfried von Jacquin.²³ The terzetto, which sets an original text in Viennese dialect by Wolfgang, may be based on a true incident involving a search by the Mozarts and Jacquin for Constanze's lost ribbon.

Scores for such friendship pieces stand in some ways as scripts for a musical/social exchange among a particular group of friends, born of their real-world, non-musical relationships and of their particular social milieu.²⁴ But this is not to say that other musicians playing the "Kegelstatt" Trio are somehow impersonating the roles of Jacquin, Stadler, and Mozart or that their performances are mere imitations of some bygone original. Rather, the very act of playing the trio sets into motion a dynamic exchange among the three players—or more precisely among the three musical characters that they seem to create afresh in each performance.²⁵ Embracing such a spirit of musical play—which surely also characterized the Jacquins' salons—offers something valuable to modern-day musicians who have come of age in a musical world of formalized concert protocols and in which live performances are evaluated relative to the technical standards of digitally edited recordings.

But what would a "playful" analysis of the trio look like (if, indeed, such a concept is not an oxymoron)? I take up the challenge of developing such an approach in Part II.

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Notes

1. In Wolfgang Amadeus Mozart, *Briefe und Aufzeichnungen: Gesamtausgabe*, ed. Wilhelm A. Bauer and Otto Erich Deutsch, vol. 2, 1777–79 (Kassel: Bärenreiter, 1962), 280. Unless otherwise noted, all translations of German sources are my own.
2. Richard Henry Walthew, *The Development of Chamber Music* (London: Boosey and Hawkes, 1909), 42. The phrase is most likely his original coinage, although association of chamber music and sociability dates back to Mozart's time, if not further. For a broad examination of musical friendships and their influence on how Mozart's chamber music was composed, performed, and conceived, see Klorman, *Mozart's Music of Friends: Social Interplay in the Chamber Works* (New York: Cambridge University Press, 2016).
3. Martin Harlow describes the "Kegelstatt" Trio as "a creative consequence of biographical stimuli" that was "rescued for biography through an anecdote and a nickname." Harlow, "The Chamber Music with Keyboard in Mozart Biography," in *Mozart's Chamber Music with Keyboard*, ed. Harlow (New York: Cambridge University Press, 2012), 23.
4. The "Kegelstatt" Trio was completed about a week later. Mozart's personal works list (*Verzeichniß aller meiner Werke*) includes an entry dated August 6, 1786, for "Ein Terzett für Klavier, Clarinett und Viola," with a four-bar incipit. The above-referenced manuscript of the horn duos contains only three of the twelve duos now catalogued as K. 487. Since Mozart did not include them in his personal works list, it is unclear whether the remaining nine are indeed by him; all twelve were published posthumously as *Douze Pièces pour deux Cors composées par W. A. Mozart*, Oeuvre posthume (Vienna: Bureau d'Arts et d'Industrie, [1802]). These duos are often erroneously described as being for *basset* horns or violins. See also Dietrich Berke's preface to the *Neue Mozart-Ausgabe* VII/21, ix–xii.
5. Georg Nikolaus von Nissen, *Biographie W. A. Mozarts* (Leipzig, 1828), 559–61. Mary Novello's notes from her 1829 interview with Constanze Mozart likewise make mention of composing at the billiard table; see Vincent and Mary Novello, *A Mozart Pilgrimage: Being the Travel Diaries of Vincent & Mary Novello in the Year 1829*, ed. Rosemary Hughes (London: Eulenburg Books, 1975), 95.
6. Konrad Küster, *Mozart: A Musical Biography*, trans. Mary Whittall (Oxford: Clarendon Press, 1996), 237. The idea of Mozart being totally engrossed in music at all hours stems from an exaggerated reading of his remarks in a letter to Leopold Mozart dated Paris, July 31, 1778 (quoted in translated version in *ibid.*).
7. Cliff Eisen warns that the story of the trio's composition during a game of skittles should be treated with "great caution"; see Hermann Abert, *W. A. Mozart*, trans. Stewart Spencer and ed. Cliff Eisen (New Haven: Yale University Press, 2007), 708n93. A somewhat more open-minded treatment of the issue appears in Küster, *Mozart: A Musical Biography*, 234–39. Küster notes that, sometime before 1786, Mozart had taken up skittles, billiards, and riding as forms of physical exercise on the advice of the Viennese doctor Sigmund Barisani, who had treated him for various ailments. For additional context, see also Colin Lawson, "A Winning Strike: The Miracle of Mozart's 'Kegelstatt,'" in *Mozart's Chamber Music with Keyboard*, 123–37.
8. For an overview, see Hedwig Kraus, "W. A. Mozart und die Familie Jacquin," *Zeitschrift für Musikwissenschaft* 15, no. 4 (January 1933): 155–68.
9. Caroline Pichler, *Denkwürdigkeiten aus meinem Leben* (Vienna, 1844), 1:179–81. Apropos the vivacious atmosphere among the younger attendees, Pichler's remarks recall another account (attributed to her) of an episode at her own salon in which Mozart impulsively interrupted her playing in order to improvise a duet together and, once he tired of the music, began leaping and somersaulting about the room while meowing like a cat. Anton Langer, "Ein Abend bei Karoline Pichler," *Allgemeine Theaterzeitung* (Vienna) 168 (July 15, 1843): 750; quoted in translated version in Otto Erich Deutsch, ed., *Mozart: A Documentary Biography*, trans. Eric Blom, Peter Branscombe, and Jeremy Noble (Stanford: Stanford University Press, 1965), 556–57. However, it should be emphasized that this account was not written by Pichler. Like her memoirs, it is a posthumous publication representing a mid-nineteenth-century recounting or mythologizing of long-past events.

10. Novello, *A Mozart Pilgrimage*, 144. The Abbé Maximilian Stadler (no relation to the clarinetist Anton) recounted playing second viola in Mozart's quintets with the composer and Haydn taking turns at the first viola part (ibid., 347n123).
11. Johann Friedrich Schink, *Litterarische Fragmente*, vol. 2 (Graz, 1785), 286.
12. For details, see Pamela L. Poulin, "The Basset Clarinet of Anton Stadler," *College Music Symposium* 22, no. 2 (Fall 1982): 67–82; and Erich Hoeprich, *The Clarinet* (New Haven: Yale University Press, 2008), 100–22.
13. The affable relationship that Stadler seems to have enjoyed with Mozart over several years of musical collaborations is somewhat at odds with the unflattering portrait suggested by the composer's widow (who accused him of selling several Mozart autographs that Stadler claimed were stolen from him during a tour) and by her second husband Nissen (who claimed that Stadler never paid Mozart a promised commission fee for the Clarinet Concerto). Hoeprich concludes that Stadler was "at best irresponsible, and at worst, conniving" (*The Clarinet*, 118), noting that Stadler likewise failed to pay Lotz for an instrument that he had commissioned from him and, after Lotz's premature death, took sole credit for the invention of the basset clarinet. Despite this and other evidence of Stadler's questionable character, from Mozart himself there is no record of anything but fondness toward Stadler.
14. Mozart later used other nicknames for Stadler in letters to his wife, including "Stodla," an (affectionate?) misspelling of his surname, and "Ribisel-Gesicht," literally meaning "red-currant faced," perhaps a cheeky reference to his countenance during performances. The reference to "Stodla" appears in the letter dated Vienna, October 7–8, 1791, and references to "Ribisel-Gesicht" appear in two letters written in Frankfurt, dated September 30 and October 8, 1790; see Mozart, *Briefe*, vol. 4, 1787–1857 (Kassel: Bärenreiter, 1963), 113, 118, and 157.
15. W. A. Mozart to Gottfried von Jacquin, Prague, January 15, 1787, in Mozart, *Briefe*, vol. 4, 11.
16. Konstanze Mozart, *Briefe, Aufzeichnungen, Dokumente, 1782–1842*, ed. Arthur Schurig (Dresden: Opal-Verlag, 1922), xxxviii.
17. Novello, *A Mozart Pilgrimage*, 144. Henickstein's remark is consistent with Otto Jahn's portrayal of Mozart's good humor with his female students as opposed to his more reserved or casual approach with certain male students, including Thomas Attwood, whom Mozart sometimes invited to play billiards instead of having a lesson, and Franz Jakob Freystädler, whose theory lessons regularly took place at a table adjacent to—what else?—a game of skittles. Otto Jahn, *W. A. Mozart*, vol. 3 (Leipzig, 1858), 192–200. English translations of these and other anecdotes appear in Hermann Abert, *W. A. Mozart*, 708–10. For a more even-handed appraisal of Mozart's attention to his male students, see also Daniel Heartz, *Mozart, Haydn, and Early Beethoven: 1781–1802* (New York: W. W. Norton, 2009), 159–60.
18. Mozart completed the K. 521 four-hand sonata on May 29, 1787, and was evidently quite eager to play it with Franziska. He sent a message to Gottfried requesting that he "be so good as to give this sonata to your sister with my compliments. She should tackle it right away, as it is rather difficult" (undated letter quoted in Mozart, *Briefe*, vol. 4, 48). When the sonata was published the following year, Mozart re-dedicated it to Nanette and Babette Natorp, daughters of a wealthy Viennese merchant and members of the Jacquin circle. Babette was also a student of Mozart and later married the elder Jacquin son, Joseph Franz.
19. It goes without saying that men and women playing four-hand duets engaged in a rare degree of physical contact that tested the limits of acceptable decorum in polite society.
20. Hideo Noguchi, "Mozart: Musical Game in C, K. 516f," *Mitteilungen der Internationalen Stiftung Mozarteum* 38 (1990): 89–101; a web version of Noguchi's article is available at www.asahi-net.or.jp/~rb5h-ngc/e/k516f.htm.
21. I borrow the apt neologism "Freundschaftstück" from Harald Strebel, "Mozarts 'Kegelstatt'-Trio in Es-Dur KV 498 und seine Besetzung," *Mozart-Studien* 15

(2006): 165. Mozart once used a similar expression—but as a pejorative, referring to the ballet music that he composed for Jean-George Noverre as merely a “Freundstück,” since the composition led neither to payment nor professional advancement. W. A. Mozart to Leopold Mozart, Paris, July 9, 1778, in Mozart, *Briefe*, vol. 2, 397. Mozart’s usage probably means “a token of friendship” (similar to the more common word “Freundesdienst”) but could also be read as a pun meaning “a piece of music [*Stück*] composed as a favor for a friend.”

22. Artaria published the piece in 1788 under the title: “Trio per il Clavicembalo o Forte Piano con l’accompagnamento d’un Violino e Viola, Opera [*sic*] 14,” with an annotation on the title page in small print stating that the violin part may also be played on clarinet. As Küster notes, “Presumably this was done with Mozart’s permission, even if only commercial considerations drove him to give it.” Küster, *Mozart: A Musical Biography*, 235.
23. The three vocal staves are labeled “Constanze,” “Mozart,” and “Jacquin” in the surviving autograph score fragment, reproduced in the *Neue Mozart-Ausgabe* X/30, pt. 4, 131. This verifies that the piece was indeed written for Gottfried von Jacquin, rather than Gottfried van Swieten, as reported in some sources, including Jahn, *W. A. Mozart*, vol. 3, 332.
24. Among other Mozart-related compositions belonging to the Jacquin circle are a number of vocal pieces written either for or with Gottfried, who was an amateur composer and singer. A collection of six songs published as Jacquin’s (*Des Herrn von Jacquin 6 deutsche Lieder bey dem Klavier zu singen* [Vienna, 1791]) included two that were actually by Mozart: “Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte,” K. 520, and “Das Traumbild,” K. 530. The autograph of the former, a setting of a poem by their mutual friend Gabriele von Baumberg, is inscribed, “May 26, 1787, W. A. Mozart in Herr Gottfried von Jacquin’s room, Landstraße.” The bass aria *Io ti lascio, oh cara, addio*, K. Anh. 245, may be mainly by Gottfried with violin parts added by Mozart. For a complete overview, see Kraus, “Familie Jacquin”; and Peter Clive, *Mozart and His Circle: A Biographical Dictionary* (New Haven: Yale University Press, 1993), s.v. “Jacquin, (Emilian) Gottfried von,” 79.

25. I develop this idea more thoroughly in *Mozart’s Music of Friends*, chapter 4.

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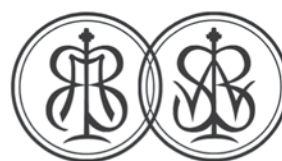
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A Golden Era for New Viola Repertoire

Michael Hall



Pictured above: author Michael Hall (photo courtesy of Nantpipat Vutthisak)

We, as violists, are living in the midst of a “golden era” of composition for our instrument. Alfred Schnittke, György Ligeti, Chinary Ung, Betty Olivero, Jennifer Higdon, Shulamit Ran, Nico Muhly, and many others have written outstanding works for the viola. Despite this, there seems to be a notable divide between work of living composers and the vast population of violists. In a technological era where we have instant access to information and content from around the world, such a divide seems improbable; though, I think the reason for the separation is due, in large part, to the fact that most violists are not actively seeking out and performing new music. This article is intended to highlight some of the significant composers who have made recent contributions to the viola literature.

The reader will notice that works introduced in this article do not often use common titles like “Sonata” and “Étude.” Rather than the old custom of naming a piece based on its structural form, the titles of works presented below have been chosen by each composer to convey the nature and character of the piece. When available, I have included links to performances and websites from which the score can be purchased.

1. James Mobberley: *Subject to Change without Notice* (2013)

Instrumentation: solo viola

Duration: six-and-a-half minutes

Publisher: self-published by the composer

Listen to *Subject to Change without Notice* here: <https://goo.gl/wqrmIK>

James Mobberley’s approach to writing for solo viola in *Subject to Change without Notice* (2013) is evidence of his magnificent sense of humor as a composer. Through its constant shifts and interruptions of thematic material and its rhythmic irregularity, the piece presents a quixotic journey for both the performer and audience. The piece is a caricature of an improvisation performed by a very talented and highly eccentric musician, whose mental state is certainly in question throughout the performance.

Audiences tend to love the high-energy pyrotechnics of *Subject to Change without Notice* as thematic material is rapidly exchanged back and forth in an off-kilter manner throughout the work. Some extended techniques used in this piece include *jeté* bowing, extreme and sudden changes in register, left-hand pizzicato, glissandi, and extended passages in high registers with double stops. Though these extended techniques require diligent work, the key to a successful performance is maintaining the arch and flow of the piece, while still leaping from subject to subject.

2. Matthew Burtner: *Wooden Dance in Fourteen Time* (2013)

Instrumentation: viola, electronics, and woodblock

Duration: five-and-a-half minutes of raucous fun

Publisher: self-published by the composer

Purchase the score and hear the electronic part here: <http://goo.gl/QviKks>

Matthew Burtner's *Wooden Dance in Fourteen Time* (2013) begins with an unusual instruction to the violist: to play woodblock while already holding the viola. This five-and-a-half minute piece reaches high-octane levels of energy by building upon a relentlessly driving electronic accompaniment, consisting largely of woodblock sample, viola pizzicato, and the occasional sonic squiggle. The fast tempo and dramatic entrances of the viola, in combination with the woodblock and the exciting electroacoustic element, give this work an incredibly joyful character. The composer even instructed me to "Sing like Donna Summer!" as I prepared the piece's soaring lyrical lines before its premiere.

3. Stacy Garrop: *Torque* (2005)

Instrumentation: viola and piano
Duration: thirteen minutes
Publisher: self-published by the composer

Stacy Garrop's *Torque* (2006) is dark and intense, filled with riveting, pyrotechnics and incredibly poignant moments that tend to greatly affect the audience. With tempo markings in the score like "Frenzied" and "Twisting out of control," one begins to understand the magnitude of energy being requested. The first movement, titled "Momentum," is thick and loud and sets up a conflict between C-sharp and D, which the composer uses to establish musical tension—an audible sensation not unlike that of springs being wound more tightly over time. Though many time signatures appear throughout the work, Garrop continuously returns to 5/8 and often ties the fifth beat over the bar line, which results in a wonderfully off-kilter effect. The first movement also contains many highly active and interlocking rhythmic gestures between the piano and viola, requiring the utmost attention to detail from both performers. "Stasis," the second movement, which starkly contrasts the first, replaces the highly active counterpoint and strongly punctuated articulations of "Momentum" with longer and slower hyper-meter passages; these passages are sustained by long, soaring lyrical lines written in the high registers of the viola. The piece ends quietly with a sense of openness and peace. I love this work!

4. Mara Gibson: *Canopy* (2011)

Instrumentation: viola and electronics
Duration: fourteen minutes
Publisher: self-published by the composer
Listen to *Canopy* here: <http://goo.gl/En6HFS>

Having composed notable viola works such as *Canopy* (2011) for viola and electronics; *Moments* (2013) for clarinet, viola and piano; and *Folium-prime* (2015) for viola, electronics, video and audience, Mara Gibson has significantly championed new music for viola during the past five years, and while I have performed all of these pieces numerous times, *Canopy* is by far my favorite.

Canopy was commissioned by the renowned Nelson-Atkins Museum of Art in Kansas City to commemorate the installation of *Ferment*, a fifty-six foot stainless steel dendroid sculpture by artist Roxy Paine, the funding for which was a retirement gift to heralded curator Martin Friedman from the Hall Family Foundation.

Canopy's electronic part features sounds Gibson imagined the artist making during the process of creating the immense tree-like sculpture. Gibson's electronic track also incorporates sounds that one might imagine the tree itself making during its lifetime (e.g., rustling wind, burning embers, and an occasional bird).

The viola part can be broken into three sections, each section representing different stages of climbing the massive tree. In the middle section, the electronic accompaniment steps aside to allow the viola an opportunity to sing out in a provocative and beautiful cadenza, which gives the listener the impression of seeing the tree from an elevated view. As the cadenza comes to a close, the electronic part returns with pre-recorded viola parts; this results in a memorable moment where the soloist plays within a quartet of violas. In the thirty-three performances I have given of this work, audiences have consistently remarked at how emotionally moved they are by its beauty, and at approximately fourteen minutes in length, *Canopy* is an ideal cornerstone piece for any recital program.

5. Shulamit Ran: *Perfect Storm* (2010)

Instrumentation: solo viola

Duration: ten-and-a-half minutes

Publisher: Theodore Presser

Listen to *Perfect Storm* here: <https://goo.gl/g3usXS>

New CD Release: <http://goo.gl/KFJBv4>

Shulamit Ran, whose music is largely a celebration of life, is one of the most admired and vetted composers of the last half-century. Her solo viola piece, *Perfect Storm* (2010), is a ten-minute tour de force, which, among other exciting elements, contains luscious lyrical lines, ferocious references to Luciano Berio, and even dance-like references to a fiddle tune. Audiences frequently remark that *Perfect Storm* is an incredibly effective work for solo viola, that the piece makes a striking musical statement, and that it truly alters one's perception of time.

I am delighted to report that in October of 2015 violist Melia Watras released the premiere recording of *Perfect Storm* on the Sono Luminus label. The link to purchase this recording is listed above.

6. Narong Prangcharoen: *Antahkarana* (2010)

Instrumentation: solo viola

Duration: five minutes

Publisher: self-published by the composer

Listen to an excerpt here: <https://goo.gl/03ja1u>

Narong Prangcharoen, a native of Thailand is a recipient of a Guggenheim Fellowship and a Barlow Prize. While Prangcharoen grew up in Thailand, he received most of his musical development in the United States studying with the outstanding composition faculty at UMKC in Kansas City, Missouri. A former composition student of Chen Yi, Zhou Long, Jim Mobberley, and Paul Rudy, Prangcharoen's music embraces his Thai heritage, yet places it within the Western ensemble and structural models.

Prangcharoen wrote *Antahkarana* (2010) for me as a gift for participating in his festival, the Thailand International Composition Festival. An *Antahkarana* is an ancient healing symbol drawn on a piece of cloth, which is traditionally placed on the affected area of an ill person's body. Prangcharoen wrote *Antahkarana* at a time when Thai-

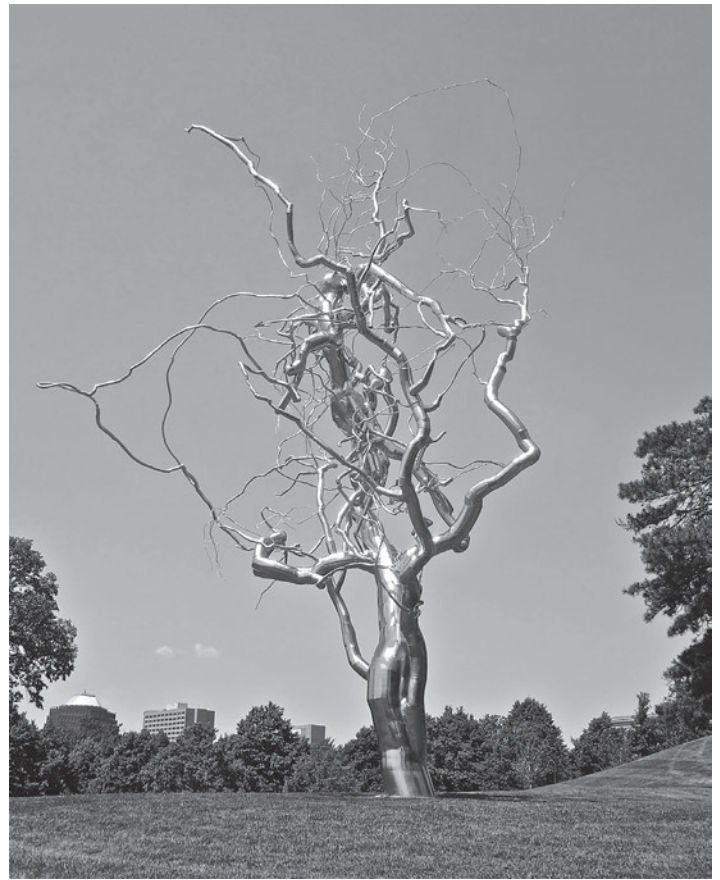


Illustration 1: Roxy Paine's Ferment, the inspiration behind Mara Gibson's Canopy (photo courtesy of the author)

land was experiencing intense political upheaval, resulting in extended riots in the heart of Bangkok. The composition does not chose sides, but instead is intended as a musical symbol of healing for the country of Thailand.

Stylistically, *Antahkarana* alludes to Thai melodies without directly quoting them. Sounding like a brave testament against strong opposing forces, the opening viola line bursts onto the scene with a declamatory high C. Highly ornamented with perfect fifth double stops and trills, the line soars much like a heroic figure calling for action. The line falls into a more lyrical section before it yields to a series of dramatic double-stop harmonics. The calmness brought on by this harmonic section is then interrupted as the viola leaps into a call to action via rapid double stops both accelerating and ascending in range, until they reach a climactic gesture purposely recalling the opening high C as the works roars to an end.

Antahkarana is highly charged with emotion and carries with it direct political references to the Thailand power struggle. Its historical significance, the timbres explored,

and the sudden shifts that take place within it make *Antahkarana* a great piece with which to showcase one's musicality. Plus, it will stand as a strong contrast to many works on your program.

7. Marta Ptaszyńska: *Elegia in memoriam John Paul II* (2005)

Instrumentation: solo viola
Duration: eleven minutes
Publisher: PWM Edition
Purchase the score: <http://goo.gl/2TnQcr>
Listen to *Elegia in memoriam John Paul II*: <https://goo.gl/Gpk2Yo>

Marta Ptaszyńska holds a dear spot in my heart, and was the first internationally recognized composer to write a piece for me. In 2005, I requested the University of Chicago composer to write a solo viola piece for me to premiere at the International Viola Congress in Iceland. Initial sketches were under way but were abandoned once Ptaszyńska heard news of the passing of Pope John Paul II. Ptaszyńska reworked the piece, and the result was a work of immense technical and emotional power. While most elegies adhere to a lugubrious character, *Elegia in memoriam John Paul II* alternates between sorrowful lines and highly acrobatic sections. The acrobatic sections reflect Ptaszyńska's recollections of the pope when he was a teenager full of energy; a boy who had plans of growing up to become an actor or gymnast. Bold prolonged lines in the lowest reaches of the viola alternate with "butterfly-like" acrobatic passages in the highest registers of the instrument. Few viola pieces written in the last decade can match the Bach-like implied voices and contrapuntal writing Ptaszyńska creates through extended double stops, extreme register changes, *moto-perpetuo* passages and left-hand pizzicato. Audiences are left breathless as the viola is called upon to levels of virtuosity rarely experienced in the repertoire. Every time I play Ptaszyńska's *Elegia* I recall the opening lines of Dylan Thomas's landmark poem, "Do not go gentle into that good night."

8. Antonio Celso Ribeiro: *Syrian Requiem* (2014)

Instrumentation: viola and piano
Duration: fourteen minutes
Publisher: self-published by the composer
Listen to *Syrian Requiem* here: <https://goo.gl/CfJOdg>

Brazilian composer Antonio Celso Ribeiro wrote *Syrian Requiem* (2013) for viola and piano shortly after we met at the Thailand International Composition Festival in Bangkok. The composer describes the work as "A cry for help for all the people suffering from the Syrian Civil War, but especially the children."

The first movement is titled "Almacbar," which is Arabic for cemetery, and opens with the solo viola playing double stops, to be played "Slightly out of tune, like a folk instrument." In this movement, Ribeiro makes use of melodic modes called *maqams*, which are used in Arabic music. Little or no vibrato should be used in this section. The score suggests playing all sharps a little higher and all flats a little lower than normal to emulate the *maqam* style. Another striking feature of the first movement is that only the viola plays in the first half of the movement, and only the piano plays in the second half of the movement.

The second movement is titled "forgotten hamlets" and at times calls for the viola to use a stronger bow pressure (scratch tone) such that the pitches become pure noise. The score indicates that the violist should "accomplish here a beautiful ugly sonority full of poetry and verve." By contrast, throughout "forgotten hamlets" the piano is marked *pianissimo* and acts not as an accompaniment, but as a ghost-like rhythm section—the pianist is instructed to double the viola voice by knocking on the cabinet of the piano with the knuckles and the flat of the hand; a hauntingly effective technique!

In the third movement, titled "... in the cold light of dawn, the embers burned out . . .," Ribeiro writes a calm chorale texture in the piano, while the viola surrounds the open A string with double stops, which seem to be struggling to escape unisons via half-step motion—the combined effect of these two textures is overwhelming disquietude. This uneasy mood is soon interrupted by a punctuated piano accompaniment, which is played against a folk-like melody in the viola. The movement reaches a

climactic moment when the viola boldly sings out with quintuplet figures in fourth position and then seemingly runs out of energy in a descending chromatic line.

“Broken windows—swallowed anger,” the fourth movement of *Syrian Requiem*, immediately assumes an aggressive

tone with the viola and piano playing unison lines. Both parts rise and accelerate in 5/4, 7/8, and 4/3 rhythms before reaching a climactic high E via thirty-second notes. Ribeiro then rhythmically unifies all lines into a terrifying, yet defiant march in 5/4. The march, however, quickly unravels: after the viola reaches a high F, it crashes to the G string playing a slightly out of tune G/A-flat double-stop.

Concurrently, the piano returns to the ghost-like percussion gesture found in the second movement.

The fifth and final movement, “under the rubble lies an old rag doll . . .,” starts with the piano continuing the ghost-like percussive effect in the left hand, while the right hand plays a compressed and rhythmically irregular version of the viola’s melody from the first movement. The piano continues until the viola finally enters in dramatic fashion rising from the C-sharp to D on the A string (a reference to the second movement) and immediately rises up to a high F in tenth position. Meanwhile, the piano quietly continues the ghost-like percussive line under the effusively emotional and soaring viola line. After this zenith is reached, the viola, seemingly exhausted, chromatically descends from a high F to a perfect fourth on A and open D. As the viola part dies away, the ghost-like sounds of the percussive piano part can still be heard; these sounds also fade until the end of the piece.

The table below is merely a starting place of additional works to explore. Hundreds of additional composers have written works that are waiting for violists to discover and champion.

Additional works to investigate:

Title	Composer	Instrumentation	Listen
<i>Variations on a Theme of Béla Bartók</i>	Karim Al-Zand	viola and piano	https://goo.gl/EdvzKR
<i>The Viola Had Suddenly Become A Voice</i>	Chester Biscardi	viola and piano	https://goo.gl/nKxREz
<i>Figment IV</i>	Elliott Carter	solo viola	https://goo.gl/vPh17V
<i>Temple Bell Still Ringing In My Heart</i>	Kee Yong Chong	solo viola	https://goo.gl/l6nMTN
<i>Convergence</i>	Andrea Clearfield	viola and piano	http://goo.gl/NdH4uc
<i>Montegar</i>	Kim Diehnelt	viola and strings	https://goo.gl/aV20du
<i>Ottava Rima</i>	Michelle McQuade Dewhirst	clarinet, viola, piano	https://goo.gl/24ZaA2
<i>and the world, opening</i>	Christian Ellenwood	viola and piano	http://goo.gl/rbfjsZ
<i>Hooked on the Silver Screen</i>	Daniel Felsenfeld	solo viola	http://goo.gl/IVtCCm
<i>Sonata for Viola and Piano</i>	Eric Malmquist	viola and piano	https://goo.gl/DeuWRL
<i>Lachrymae</i>	Tigran Mansurian	soprano saxophone and viola	https://goo.gl/kAWvjL
<i>Keep in Touch</i>	Nico Muhly	viola and electronics	https://goo.gl/jl6iLC
<i>Viola Concerto</i>	Nico Muhly	viola and orchestra	http://goo.gl/rqLh1J
<i>At Rome Around Jovian Moons</i>	Paul Rudy	viola, improviser, electronics	https://goo.gl/DvTxez
“Xian Shi” Viola Concerto	Chen Yi	viola and orchestra	https://goo.gl/XAqi7Y
<i>Taohuayuan</i>	Yu Pengfei	viola and piano	https://goo.gl/w0EzIL

Michael Hall is Assistant Professor of Viola at VanderCook College of Music in Chicago. He is also co-founder and Director of Education for the Bandung Philharmonic in Indonesia and serves on the Board of the American Viola Society. Hall received his Doctorate from the University of North Carolina at Greensboro, Masters at the University of Cincinnati College-Conservatory of Music, and Bachelors at Ball State University. Primary teachers include Michelle LaCourse, Scott Rawls, and Peter Kamnitzer.

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BLUME Haiti: Creating a Better Future

Janet Anthony and Carolyn Desroisers



A group of cellists from the Cemuchca Institute of Music in Haiti

Music is deeply embedded as a central component of cultural expression in Haiti, and this has enabled a burgeoning number of music programs in recent years. The success of these programs has provided to outsiders a very positive view of Haiti, countering some of the preconceived notions that they may have. More importantly, in addition to the many benefits of music education—of which we musicians are aware—these programs also give Haitian youngsters the opportunity to envision a much broader range

Though it is only nine hundred miles from Tampa, for newcomers, Haiti often feels a world apart. Many don't realize that Haiti, born in revolution, was the world's first black republic and the second modern nation, after the United States, to rebel successfully against European colonialism. In our day, most people, if they think of Haiti at all, conjure images of disasters—natural or man-made—but there is so much more to our neighbor to the south. Its vibrant, multifaceted culture, with a lively mix of African, French, and Latin influences, combined with the immense creativity of its people, provides a solid foundation for the power of music education and performance.

of possibilities for their futures. In the words of a former Minister of Culture, "To encourage children to thrive by practicing music is one of the surest ways to give them confidence and make them respectable citizens."

Founded in 2012 by a group of like-minded musicians and professionals, and including four Haitian nationals, BLUME Haiti (**B**uilding **L**eaders **U**sing **M**usic **E**ducation in Haiti) now serves over twenty music programs reaching fifty-five hundred students in eight of Haiti's ten departments.

The schools that BLUME Haiti serves are highly varied in character. From the quite large (the *Dessaix-Baptiste Music*

School in Jacmel, with over twelve hundred students) to the fairly small (the *Cadans* program in Port-au-Prince, with about forty students); from the oldest music school in the country, the *Holy Trinity Music School* in Port-au-Prince, to the very new *School of the Arts of Nippes* in Petite Riviere de Nippes; urban and rural; secular and church-affiliated; in the capital and in far-flung provinces—these music programs serve a very diverse population of students and all have a specific focus on music as a means toward positive social change.

domestic service (*restaveks*). These children, often terribly mistreated, are able to go to school, learn a trade, and—through music and arts education—begin to have more confidence in their capacity to learn and to become more self-sufficient.

Over and over again we hear from administrators of these music programs that their goal is to put instruments in the hands of children instead of guns; to give kids other, positive options for their lives.



Young violinists from the Holy Trinity Music School, Haiti's oldest music school

For example, the *Dessaix-Baptiste Music School* in Jacmel, Haiti, seeks to “provide a healthy alternative to guns, gangs, violence, and prostitution for the youth of Jacmel.” This school has over three hundred children on full scholarship, and it has helped a number of children leave their life on the streets of Jacmel. The administrators of this school feel very strongly that music is a way to “give these children back their dignity” and give them the life skills needed to help them stay in or go back to school and to become valued, contributing members of their community.

Another of our partner schools, the *Foyer Maurice Sixto*, located in the hills above the Port-au-Prince suburb of Carrefour, was created to serve the needs of children in

Given what we know about the positive impact that music education has on the development of life skills and academic achievement, and taking advantage of the important role that music plays as a key pillar of expression in Haitian culture, BLUME Haiti seeks to use music as a tool to change the life trajectory of Haiti's children. Our objective is to strengthen both established and emerging music programs throughout the country to help restore purpose in the lives of young Haitians, to help develop their leadership skills, to help create an environment where they feel safe and challenged, and ultimately to help produce leaders who will one day be able to contribute to rebuilding their nation.

BLUME Haiti employs four main strategies to achieve our objectives and to further advance this distinctive mix of social, civic, economic, and musical collaboration with young musicians. We:

1) Support Teachers and Staff

- Offer supplemental salary support at four schools
- Focus on developing the pedagogical skills of Haitian teachers and teaching assistants during summer visits when many board members teach in Haiti

2) Fund Educational Opportunities

- Offer scholarships to twenty to thirty students every year
- Support short-term professional development for key Haitian teachers in the United States. (Since 2012 four key teachers at a variety of schools in Haiti have studied at Lawrence University as non-degree seeking students. Taking courses such as Music Theory, Music Education, Conducting, Composition, lessons, and ensembles, these teachers are part of our efforts to create a critical mass of well-trained teachers who are able to share their skills widely. In 2016, Deborah Etienne, flute teacher and head of the Wind Department at the Holy Trinity Music School in Port-au-Prince, will complete the *Every Child Can* class and Suzuki Book I training for

flute. She will return able to share her newly acquired knowledge with colleagues at the Holy Trinity Music School and elsewhere.)

3) Provide Instruments and Materials

- Supply instruments as we are able (in 2015 we sent over one hundred instruments to Haiti now being used in more than twenty programs)
- Supply music and accessories as we are able (in 2015 we sent over one thousand pounds of music and supplies)
- Facilitate instrument repair workshops (in 2015 twenty-four students from thirteen different programs were able to learn the basics of string and wind instrument repair enabling their home programs to become more self-sufficient)

4) Strengthen Curriculum

- Train Haitian teachers to teach music theory and ear training (some of these teachers are now developing into fine composers in their own right)
- Work with music programs on curriculum development

BLUME Haiti Board members have spent considerable time teaching at our partner institutions over the years. Our first-hand knowledge of the music programs we support enables us to ensure that our partnerships with



Fritz Bernadin, a former student who now teaches at the Holy Trinity Music School

the various institutions are sustainable and that the resources we invest are put to good use. Though BLUME Haiti is a small organization with an all-volunteer board and limited funds, our influence belies our size. We see more and more the impact that our work, and the work of many others, has had on the social, civic, and economic life of many communities throughout Haiti. There is a real blossoming of artistic activity throughout the country, and increasingly our former students, now colleagues, are not only making their living teaching and performing, but they are also sharing with the next generation the power of music education. We are thrilled to see our former students become teachers in their own right and leaders in their communities, working hard to create a better future for themselves and others.

For more information, please visit: <http://www.blumehaiti.org/>.

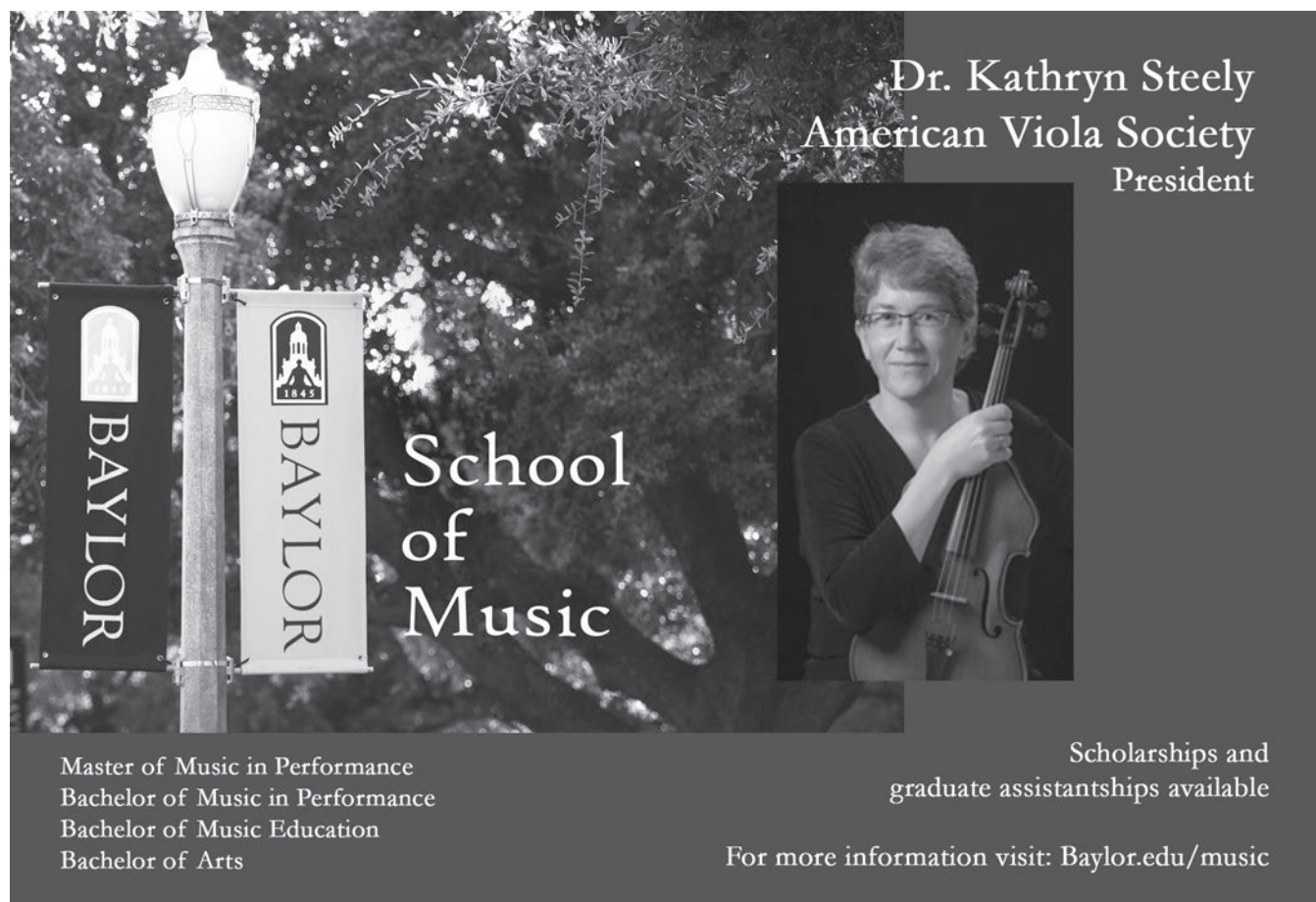
If you have instruments in playing condition that you wish to donate or are interested in volunteering to teach in one of the many music programs, please contact Janet Anthony at: janet@blumehaiti.org.

Follow us on Facebook @BLUME-Haiti

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Janet Anthony, the George and Marjorie Olsen Chandler Professor of Music at Lawrence University, made her first trip to Haiti to teach in 1996. She has returned every year since then to work with students and educators in that country. A founding member of BLUME Haiti, she now serves at its president. janet@blumehaiti.org

A founding member of BLUME Haiti, Carolyn Desroisers has a long history of work with non-profit organizations. Currently the Steward of Annual Giving for Goodwill Industries NCW, she also serves on the boards of a number of local non-profits. As a student at Lawrence University, Carolyn and her colleague Stephan Anunson made Kenbe La—Hold On, a well-received film about music education in Haiti both before and after the devastating 2010 earthquake. info@blumehaiti.org



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Paving the Way: The University of Texas Viola Ensemble in the 1950s

David M. Bynog



The UT Viola Ensemble received an official sendoff from Texas Governor Price Daniel prior to their Carnegie Hall recital in 1958, from left, back row: Lee Kull, William Wilson, Karrell Johnson, Zeke Castro, Jim Pescor, and Frank Musick; front row: Governor Daniel, Albert Gillis, and Louis Guerrero (photo courtesy of Zeke Castro)

Viola ensembles are more popular than ever. “Viola Days” routinely feature mass viola-ensemble sessions; educators at every level have organized their students into small ensembles or large viola choirs; and long-established groups, including the Absolute Zero Quartet, Tertis Viola Ensemble, and Penn State Viola Ensemble, continue to thrive. Of course, all of these groups need music to play, and violists have enjoyed a corresponding surge in ensemble music—both original works and arrangements.

Anyone who has played in a viola ensemble owes a debt to Tom Tatton, who has researched, published,

and promoted music for multiple violas extensively since the mid-1970s. But contemporary groups also owe a debt to another less familiar source: The University of Texas (UT) Viola Ensemble.

The brainchild of Albert Gillis, the UT Viola Ensemble was formed in 1956 and is considered the earliest established viola ensemble in the United States. Gillis had come to Texas in 1948 to serve as the Director of the University of Texas Program for String Teacher Preparation. Tasked with improving string enrollment at the university level and

string education at the primary and secondary levels, Gillis helped to found the Junior String Project (now the University of Texas String Project), an innovative training ground that has had a profound effect on the education of string players in Texas and throughout the United States. He also founded *Texas String News* in 1949, one of the precursors to ASTA’s *American String Teacher* journal.¹

Gillis, who had received his training at Juilliard and Yale (where he studied with Paul Hindemith and Quincy Porter), was influential in promoting the viola in Texas as both a soloist and educator. He played solo and chamber

recitals throughout the state and appeared many times as soloist with orchestras and other instrumental ensembles. As a teacher, he built up an impressively large studio of violists: “There were about sixteen violists at the height of Gillis’s work,”² according to Karrell Johnson, one of the original members of the UT ensemble, a remarkable number for the time that lends credence to rumors that no other university or conservatory in America had a viola studio that size.³ “Most of us had gone through high school playing violin with Gillis and switched to viola in college. He viewed getting viola players as part of his job in establishing the string program, and he was really a mentor and father figure to his students.”⁴

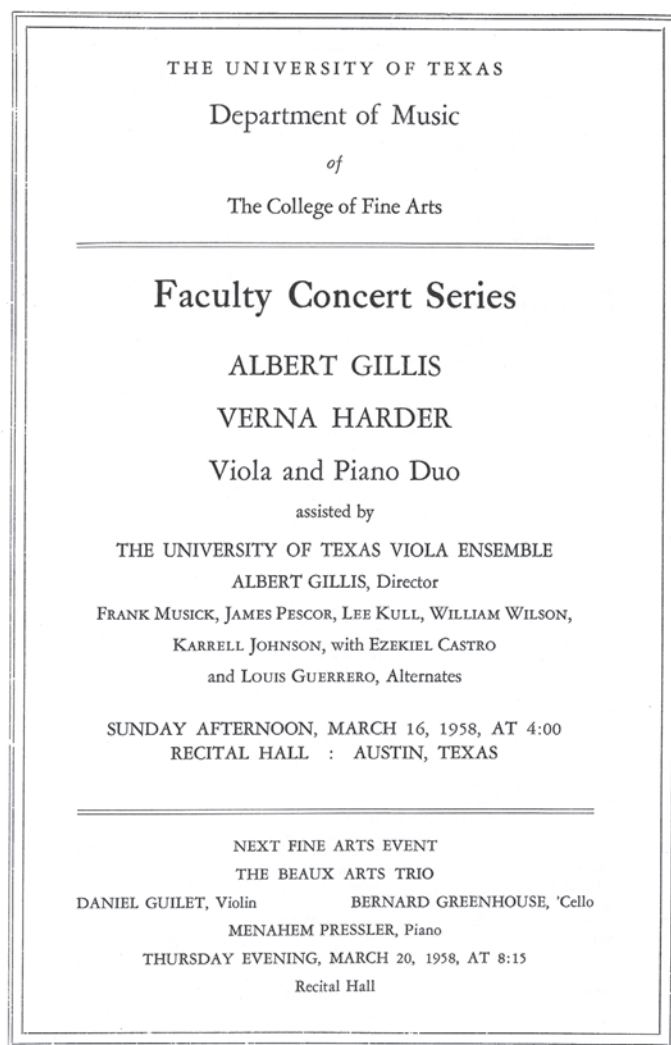
With such a large studio of violists, it seems only natural that Gillis—never one to do things by halves—would look for ways to showcase them. “Several of us in the ensemble had grown up through the String Project, right from the start,” said Zeke Castro, who joined the ensemble in 1957 during his freshman year. “If you have a lot of good students, you want to show them off. I

think Gillis saw the ensemble as a way to demonstrate the success of his work with the project.”⁵ Gillis was also likely influenced by two similar groups that already existed at UT: a harp ensemble and the Britt Cello Ensemble. But he clearly viewed the viola ensemble as a way to further promote the instrument and to create additional educational and performance opportunities for his students. “Our concerts typically included a performance by the ensemble as well as Gillis playing solo pieces,” said Johnson. “Gillis wanted the viola-ensemble students to be able to hear good viola playing as part of this setup.”⁶ From the outset Gillis had as high of expectations from this ensemble as from his other groups, and they practiced together three times per week with long nighttime rehearsals in addition to their other school commitments.⁷

During the ensemble’s second year, they received an invitation from the New-York based Violin, Viola, and Violoncello Teachers’ Guild to perform at a Gala String and Orchestra Festival in Carnegie Hall on April



Original members of the UT Viola Ensemble, from left to right: Ben Gomez, Frank Musick, Jim Pescor, Lee Kull, Louis Guerrero, and Karrell Johnson (photo courtesy of Karrell Johnson)



Albert Gillis recital program from March 16, 1958, featuring the UT Viola Ensemble

13, 1958. This concert also featured four pre-college groups—three symphonic orchestras and one string ensemble—from around the country. In conjunction with this recital, Gillis arranged for a full performance tour with additional stops elsewhere on the East Coast, including Yale University, Montclair State University, and at a private residence.

For a group of young violists from Texas, the tour was a momentous occasion, “I had never been on a plane before,” said Castro, “and when we got to New York, it was all abuzz. The trip was overwhelming; all these events just unfolded out in front of us.”⁸ Local leaders were proud of the opportunity to show that culture was alive and well in Texas, and publicity about the ensemble and their Carnegie Hall appearance was extensive. The group even received an official sendoff from Price Daniel,

the Governor of Texas. Funding for the trip came from diverse sources, with the students also playing a part:

Everything during the tour had been paid for except the airline tickets. We wrote a letter to C. R. Smith, who was the president of American Airlines and a UT alum, asking for complimentary tickets. We received a reply that this was against company policy, but Smith enclosed a personal check to help offset the costs. He went even further arranging for a special dinner on the flight, announcing to other passengers that we were honored guests, and literally rolling out the red carpet for us when we exited the plane. We decided that we needed to play for him as a thank you, and we marched to the airline’s headquarters without so much as an appointment and played for him for about twenty minutes.⁹

Using personal connections, Gillis arranged many other opportunities for his students during the tour, including a private performance for Virgil Thomson, the composer and influential critic; dinner with famed string-instrument dealer Rembert Wurlitzer; and an evening at the opera in Mimi Vanderbilt’s box. And in true Texas fashion, Gillis carried out an assignment from Governor Daniel naming John Corigliano an honorary citizen of Texas, “So that the state could claim the concertmaster of the New York Philharmonic as a Texan.”¹⁰

For the Carnegie Hall recital, Gillis commissioned his UT colleague Paul Pisk to compose a special work, the *Ballade for Viola Sextet*. Pisk had studied composition with Arnold Schoenberg in his native Austria and was highly regarded as a musicologist and composer. The *Ballade* was completed less than a month prior to its University of Texas premiere on March 16, 1958, and the work’s complexity speaks to the high level of technical and musical proficiency that the ensemble had attained. Other works played by the group during the tour were Beethoven’s Trio, op. 87¹¹ and Paul Hindemith’s choral work “The Swan,” from his *Six Chansons*, arranged by ensemble member Louis Guerrero.

Reviews of the Carnegie recital were glowing, with the *New York Times* reporting that the “group covered itself with glory,”¹² and the *Musical Courier* remarking that Pisk’s “exciting piece received a scintillating performance.”¹³ Other sources commented on

the ensemble's distinctive instrumentation: "This unusual group has to be heard to be believed. Superb musicianship, balance, and impeccable intonation place them in the top rank. This is undoubtedly one of the finest ensembles in the country."¹⁴ The organizer of the festival, Blanche Schwarz Levy, was more direct in pointing out the challenges that faced a viola ensemble:

When the announcement was forthcoming that this would be *only* violas, there was not a little consternation and incredulity (even from long time viola players!) as to how colorful such an ensemble could be and how it could hold the attention of the audience for an entire program but, from the moment they opened their program there was no longer the least doubt whatsoever. One heard on every side the query "Why cannot there be more such ensembles" since this is the only one of its kind in the concertizing field.¹⁵

The East Coast tour, however, would prove to be the pinnacle of achievement for the UT Viola Ensemble. Albert Gillis left the University of Texas at the end of the 1958 school year, taking a job with the Paganini String Quartet. And with the driving force gone, the ensemble ceased to exist. But what a great run the group had in its brief two years. Far ahead of its time, the group brought respectability and prominent national recognition to the genre of the viola ensemble—no small feat—adding a true gem to the repertoire in Pisk's *Ballade* along the way. With their successful Carnegie Hall appearance, the group also ably demonstrated that within a span of just ten years, Albert Gillis had transformed string music performance and education in the state of Texas. The totality of the group's achievements was concisely summed up by UT alumna Harriett Emerson:

But it was actually the ensemble's performance that brought pride into the hearts of the Texans in the Carnegie Hall audience—the kind of pride that the University of Texas and all Texans everywhere can take in these young men who have brought honor to themselves, their teacher, their school and their state, not to mention their art.¹⁶

The author is grateful to Zeke Castro and Karrell Johnson for sharing their memories of the UT Viola Ensemble.

In collaboration with the American Composers Alliance, the AVS is pleased to provide a new edition of Paul Pisk's Ballade, available to members at: <https://www.americanviolasociety.org/Resources/Scores.php>.

David Bynog routinely researches and publishes on topics related to the viola in Britain and America from the eighteenth through twentieth centuries. A librarian by profession, he is an active freelance violist in the Houston area and has taught graduate musicology courses at the Shepherd School of Music, Rice University, and the Moores School of Music, University of Houston.

Notes

1. Anne C. Witt, "Fifty Years of Training String Teachers on the UT Austin Campus: An Interview with Phyllis Young," *American String Teacher* 48, no. 4 (November 1998): 45.
2. Karrell Johnson, telephone conversation with the author, September 25, 2015.
3. Phyllis Young, "The University of Texas String Project: The History of Its First Fifty Years, 1948–1998," in *The University of Texas String Project: Fiftieth Anniversary*, comp. and ed. William Dick (Austin, Texas: [Texas String] Project, 1998), 4.
4. Johnson.
5. Zeke Castro, interview with the author, December 15, 2015.
6. Johnson.
7. Ibid.
8. Castro.
9. Johnson.
10. Ross Parmenter, "Youth Has Its Day at Carnegie Hall," *New York Times*, April 14, 1958.
11. Originally for Two Oboes and English Horn, Lionel Tertis's arrangement for three violas was published by Bosworth in 1952. The UT ensemble's performance used two violas on each part.

12. Parmenter.
13. "Violin, Viola, Violoncello Teachers Guild Concert," *Musical Courier*, May 1958, 21.
14. Edna McEachern, quoted in Frank McClung Crockett Jr., "An Analysis and Evaluation of the University of Texas Program of String Teacher Preparation" (DEME diss., University of Illinois, 1960), 47. This quote refers to the group's performance at Montclair State University.
15. Blanche Schwarz Levy, "A Plea for Junior Viola Study," *Violins and Violinists* 19, no. 4 (July–August 1958): 175.
16. Harriett Emerson, "Viola Ensemble: Carnegie Hall Debut of UT Group Hailed," *American-Statesman* (Austin) [April 1958].



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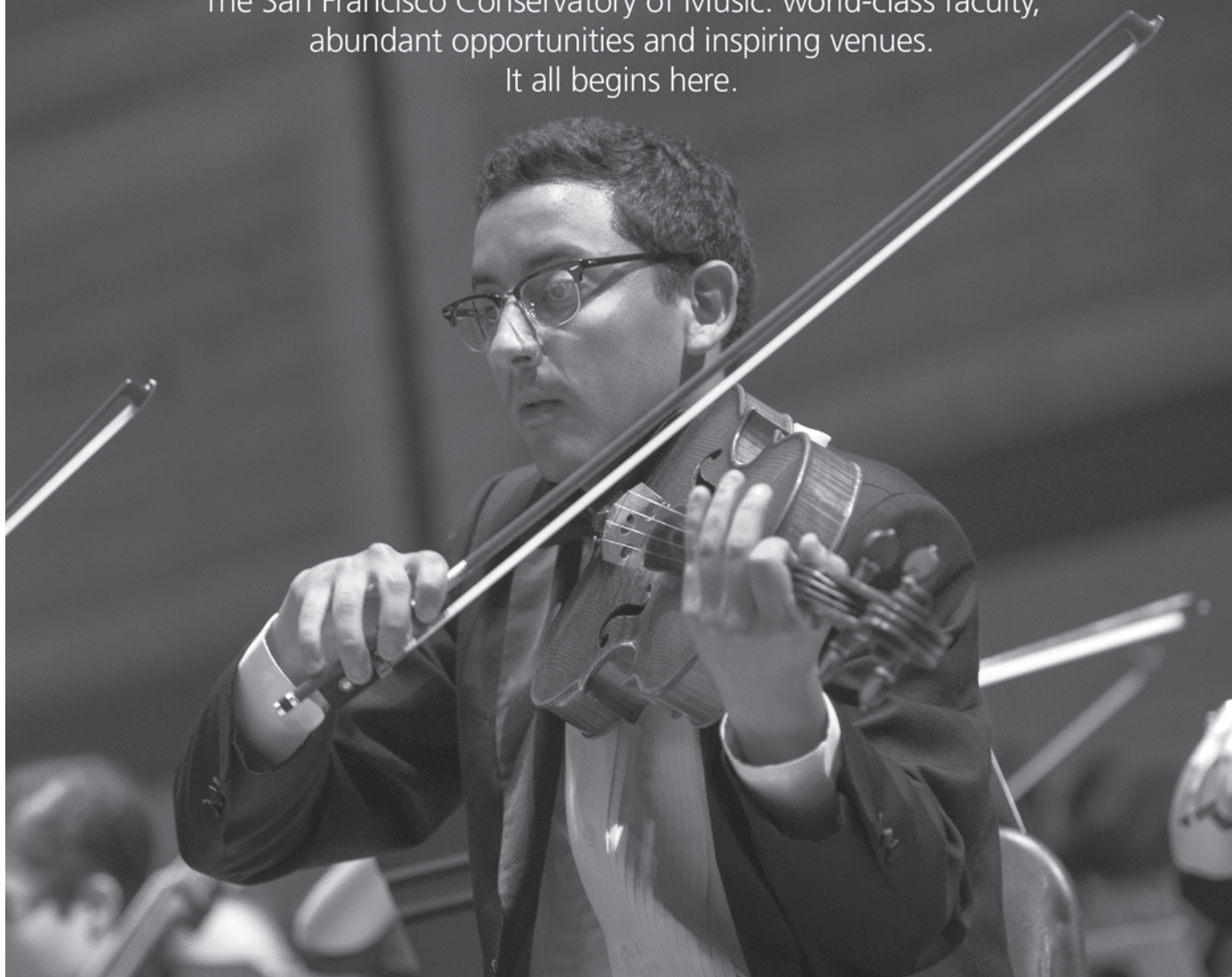
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The Viola as Ariadne? From Choral Work to Viola Concerto

Zhangyi Chen



From left to right: author Zhangyi Chen with Eric Whitacre

Inception

Nearing the end of the summer of 2011, I received a call from Eric Whitacre telling me that the London Symphony Orchestra (LSO) and the Eric Whitacre Singers would record my *Ariadne's Love*. The recording session was to feature the principal violist of the LSO, Edward Vanderspar, with Whitacre at the podium. Following the most momentous recording experience of my life at Abbey Road Studios, the BBC Radio 3 aired *Ariadne's Love* and dubbed it “music from a choral voice of the future.” In its press release, Abbey Road Studios noted “the delicate string and vocal textures of Zhangyi Chen’s *Ariadne's Love*.”

At Abbey Road Studios, both Whitacre and the recording artist, Jonathan Allen, raised the notion that *Ariadne's Love* could work very well as the slow middle movement of a viola concerto. The lyrical expression and leisurely pacing of *Ariadne's Love* were some of the reasons for this suggestion. The viola’s innate cantabile quality is particularly well suited to deliver music of vocal origins in *Ariadne's Love*, yet its potential for instrumental virtuosity could be further explored in the setting of a concerto, implying a variety of tempi and expression. The opportunity to expand *Ariadne's Love* into a viola concerto became apparent a few years later.

Overview

What began as a work for choir and orchestra, with a prominent viola solo performed by the principal violist of the London Symphony Orchestra, ended up as a viola concerto. This article explores the journey of this composition and the multiple roles the solo viola portrays as it tells the ancient Greek mythological story of Ariadne, Theseus, and Bacchus. The work was commissioned and premiered by the National University of Singapore Symphony Orchestra to commemorate my alma mater’s 110th anniversary.

In the newly composed movement “Saving Theseus,” the versatility of the viola is showcased, and I tried to tap into the unique quality of the instrument as having a very similar frequency to that of the human voice, using its versatility to portray gender and character. In the lyrical “Ariadne’s Love,” the solo viola represents Ariadne; in “Saving Theseus,” the viola portrays a masculine Theseus. Imagine the solo viola, representing Ariadne, singing over a cushion of muted orchestral strings in a dreamscape. The lyricism in this movement casts the viola as Ariadne,

Example 1. Chen, *Ariadne's Love*, mm. 1–8. (Opening solo viola line.)

Dream-like, spacious (♩ = 56)
con sord.

1 31

pp *sempre dolce* *p* *n* *p* *3* *mp* *p* *senza sord.*

who awakens on the island of Naxos and finds herself abandoned by her lover Theseus. It may be useful at this stage to look back at the story in more detail.

Mythology Surrounding Ariadne

As there are multiple versions of Greek mythology surrounding Ariadne, the series of notable musical works inspired by the subject are numerous. The list includes Monteverdi's *Lamento d'Arianna*, Haydn's cantata *Ariadne auf Naxos*, and Richard Strauss's opera of the same title.

Ariadne, the daughter of Minos, falls in love with Theseus, who was offered as sacrifice along with his fellow Athenian youths to the Minotaur. After the slaying of the Minotaur, Theseus finds his way out of the labyrinth aided by Ariadne's thread, and Theseus pledges his love to Ariadne. Leaving Crete, they arrived on the island of Naxos—this part of the story is referenced in the title of Richard Strauss's opera *Ariadne auf Naxos*. Theseus sails off while Ariadne is asleep, giving up love for his greater mission.

Ariadne awakens and finds herself abandoned, stranded on the shore of Naxos. She laments over her lost love and her plight.

In the midst of her despair, Bacchus discovers and embraces Ariadne. Falling in love with her at first sight, Bacchus decides to wed her. Bacchus glorifies her eternally by setting her crown in the sky as a constellation.¹

Various Guises of the Viola

One of the many joys of writing for the viola lies in its versatility to portray both the male and the female voice, or simply—the human voice. The cantabile quality allows the viola to sing beautifully at times, and its depth of sonority imparts a masculine authority. The viola's position as an inner voice combines the best of both

worlds, reconciling the agility of the higher strings and the richness of the low strings. We will now look at how the viola played not only two characters, but also the role of narrator.

Viola as Ariadne

Even before its incarnation as a work for choir and orchestra, there was an original *a capella* choral version, a commission for a work based on the character of Ariadne. The choral writing of this original version, mostly comprised of vocalization, only employs two words, which express Ariadne's increasing sense of loss as she awakens realizing that she is abandoned on the island of Naxos: "Where" and "Theseus." The nuanced meaning of the single word 'where' transforms from that of the half-conscious "where am I?" to the painfully tragic "where are you?"

In the string orchestra version of *Ariadne*, the solo viola naturally takes over the role of the lead female character. The viola serves to portray the emotional trajectory of Ariadne from awakening to despair and, eventually, lament. To the effect of a lament, the mezzo voice of the lone viola made more sense to me than casting a solo violin or cello as female protagonist. Nevertheless, the gender issue of a string instrument can be a topic of lengthy discussion.

At the opening address of the International Bartók Festival in 2015, the eminent maestro Peter Eötvös was asked whether his second violin concerto (*DoReMi*, written for Midori) was a woman's concerto, as the soloists who had performed it thus far were all female. From my memory, Eötvös tactfully acknowledged the truth that only female soloists had performed the work, yet he left open the possibility of a male violinist performing it.

The gender identity of the viola remains ambiguous, and aptly so. As mentioned earlier, the beauty of writing for

the viola lies in its potential to portray the human voice, whether feminine or masculine.

Viola as Theseus

In “Saving Theseus” (the added first movement), the solo viola part requires totally different qualities of sound and character. It presented a new challenge for me to create music that exhibits outward strength, which is the opposite of the lyricism present in “Ariadne’s Love.” Before I started working on the new movement, I spoke to my soloist, Lim Chun. He had received the solo part from the existing “Ariadne’s Love,” and he voiced the concern that it was generally written quite high in the viola’s range. I vividly recall that he patted his own abs swiftly to ask, “what about this?” He was referring to the depth and richness of the viola’s lower register that I had yet to explore in “Ariadne’s Love.”

I took this cue and began another draft of this new movement. An almost unrelenting amount of double and triple stops to personify Theseus, calling for a richness of tone and the depth of sonority eventually became a musical necessity.

The persistent multiple-stop writing and the predominantly low registers of the solo viola cadenza portray the masculinity of Theseus, whose mission it was to rescue the Athenian youths from the half-man, half-bull Minotaur. That agility and strength is communicated musically through the virtuosic demands of the solo violist (ex. 2).

Example 2. Chen, “Saving Theseus,” mm. 3–8.

The musical score for Example 2, Chen, “Saving Theseus,” mm. 3–8, is presented in two systems. The first system (measures 3-5) is in 3/4 time and features a solo viola part. It includes dynamic markings such as *f* impetuous, *più f*, *mp*, *ff*, and *mf* con gravitazione. The second system (measures 6-8) is in 6/4 time and includes dynamic markings such as *f*, *più f*, *ff*, *fff*, *mf* sub. espress., *più f*, and *ff*. The score also includes articulation marks like accents, slurs, and triplets, and the phrase “poco ricochet” above measure 6.

While the strength of Theseus’s music is marked by multiple stops, a sense of agility is depicted through the wide range of articulation—from strong accents to *tenuti* and *ricochet*. Most importantly, the viola’s potential to portray masculine qualities is explored through gravitating toward the rich lower register of the instrument.

However, Theseus’s music is not merely an outward expression of strength; it is balanced with a more thoughtful and rational side. Orchestration-wise, to reflect the apollonian rationality of Theseus, the harp was often employed with the solo viola in this movement.² Also, phrases often begin strong but take a reflective turn to express both sides of what I imagine to be Theseus’s complex temperament (see m. 8 of ex. 2).

The “impetuous” theme is marked by double stops in contrary motion and the accelerating rhythmic motif (see example 3, m. 23 and m. 27). The contrary motion symbolizes the conflict within Theseus, and viscerally I attempted to create an impression of impetuosity with the accelerating rhythm. These qualities of impetuosity are further accentuated by the deliberate use of dissonances, crescendo dynamic shapes, and a carefully delineated range of articulation.

Taking Rinuccini’s lead, out of necessity,³ I had to re-imagine the details in my interpretation of the mythology. At least, I had to work out at each important juncture of the narrative what was the *affekt* of the character.

Example 3. Chen, "Saving Theseus," mm. 23–28 "impetuous theme."

23 4

f suave *molto* *sfz* *fff* *ff* *f* *mf*

26 12

sfzmf *ff* *f* *molto* *ff* *mf*

Thus, the emotional trajectory of the new first movement ("Saving Theseus") begins with the grand multiple-stop chords depicting Theseus as the suave alpha male, to the accelerating-motif of Theseus as an impetuous warrior. As a sacrifice offered as tribute to the Minotaur in the labyrinth, Theseus sinks into a depressed state that exhibits a fragile moment of self-doubt. At least, before he figures out a way out of the Labyrinth through Ariadne's thread.

These halting, sighing figures are built on intervallic content that leans toward the minor mode. The desired effect here is the restless and imprisoned emotional state of Theseus as a captive.

Intuitively, these thread-like arpeggios weave through time in written-out rubato, symbolizing Ariadne's thread. Each harmony is led seamlessly to the next sonority over a common tone, often connected by a tie across the bar-

line. This kind of harmonic intertwining is most apparent at mm. 122–23, where the enharmonic change occurs. (See exs. 5a and 5b.)

Depiction of the labyrinth-like environment is created by having the orchestral viola section interact with the solo violist in this passage of intertwined writing. The potential of the viola as a source of timbral subtlety and warm sonorities is explored here. The conductor, Lim Soon Lee,⁴ himself an accomplished violist, specifically expressed his liking of this passage where the lines of the solo viola and orchestral viola are intricately connected. Here, the use of the *sordino* in the orchestral viola is crucial in maintaining sonic balance and nuance of color. In consideration of the similar instrumental timbre and overlapping range of the two viola lines, the prominence of the un-inhibited solo voice would be effectively contrasted with the muted orchestral viola in this interweaving passage.

Example 4. Chen, "Saving Theseus," mm. 67–72. (Solo viola part "restless; imprisoned.")

67 12

mf restless; imprisoned *mf* *mf*

70 1

ppiii *f* *mf* *mp* *p* dim.

Example 5a. Chen, "Saving Theseus," mm. 120–27. ("Ariadne's Thread.")

Example 5b. Chen, "Saving Theseus," mm. 120–28. (Interaction between solo violist and orchestral viola.)

As Theseus emerges from the labyrinth alive, the juxtaposition of Theseus's gratefulness is contrasted with Ariadne's guilt of betraying her father. A flashback to the moment of frailty of Theseus's part is reflected in m. 152, "doloroso." The couple flees Crete to Naxos. The first movement of the concerto ends with Theseus sailing off without Ariadne, abandoning her on the island of Naxos. This leads quietly to the second movement—"Ariadne's Love."

Viola as Narrator?

Ariadne's Love began with the viola representing Ariadne's voice and projecting her emotional journey. As the work expanded, the solo viola also personified Theseus in the

added movement "Saving Theseus." For the unwritten finale, the viola will portray Bacchus, envisioned with violent flurries and wine-induced fervor (see ex. 7).

By traversing all three characters of Theseus, Ariadne and Bacchus, the solo viola really plays the role of a narrator. In effect, this creates a vicarious experience for the solo violist. It is quite possible that the audience partakes in the cathartic process of this narrative.⁵ Of course, the story-telling occurs in the orchestral commentaries as well, similar to that of the art songs of Schubert where the piano commentaries move the narrative along. The current narrative of the first two characters (and movements) involves the musical interaction between the

music of Theseus and Ariadne; adding Bacchus into the picture only serves to heighten the dramatic play between all three characters.

Baroque Performance Practice and Collaboration with Edward Vanderspar

The study of Baroque ornamentation considerably influenced the viola writing in “Ariadne’s Love”—in particular, the Italianate “goat trill” incorporated within the solo viola cadenza. The homage to Monteverdi’s *Lamento di Arianna* was intentional, in which the ornament, also known as *trillo* or “Monteverdi trill,” was employed as a subtle reference (see ex. 8). As someone who plays the violin and the viola (as well as their baroque predecessors), I was interested in the interaction between the string writing and choral textures in *Ariadne’s Love*.

During the recording session, the LSO principal violist Edward Vanderspar played the solo viola part exquisitely.

Vanderspar generously obliged to my request of the rendition of the above baroque ornament, which requires a slight acceleration of the bow while playing the repeated notes, articulating with brush-like *portato* up-bow strokes (m. 72, last beat).

I was particularly interested in the resonance of open strings as a baroque violinist and violist. In the score, I had given the fingering suggestion that maximizes the use of open strings (in m. 74), despite it being slightly counter-intuitive. Although Vanderspar came prepared with an alternative fingering, he was kind enough to explore the fingerings I provided during the recording session.

My idea was to excite the three open strings C–G–D, before stopping the e’ on the third finger, and the G harmonic on the G-string. The idea was to leave the C and D strings ringing, while E–G was played, leaving the open C and D strings untouched and resonant.

Example 6. Chen, “Saving Theseus,” mm. 142–60. (Solo viola part, “thankful.”)

The musical score for Example 6 consists of four systems of music for the solo viola part. The first system (measures 142-146) is marked "Timeless" with a tempo of quarter note = 48, starting with a *p* dynamic and the word "thankful". The second system (measures 147-151) shows a change in tempo and dynamics, with *mp* and *mf* markings. The third system (measures 152-155) is marked *p* and "doloroso". The fourth system (measures 156-160) includes a *fff* dynamic marking and ends with a *mp* marking. The score features various musical notations including triplets, slurs, and dynamic markings.

Example 7. Chen, "Bacchus," sketch (solo viola part).

Violent flurries



Rewriting Ariadne

In 2011, *Ariadne's Lament* first began life as a choral piece commissioned by the Chamber Singers of Haverford College and Bryn Mawr College through Ng Tian Hui. Subsequently, I rewrote *Ariadne's Lament* for the Singapore-based ensemble *re: mix*. The result was a string-orchestra version of *Ariadne's Lament* that featured a prominent viola solo. Over that summer, I combined both versions and renamed the work *Ariadne's Love* for the submission to the Abbey Road Studios Eightieth Anniversary Anthem Composition Competition.

Three years after the Abbey Road Studios competition, the opportunity to expand *Ariadne's Love* into a viola concerto became apparent. Lim Soon Lee, music director of the National University of Singapore (NUS) Symphony, commissioned me to expand the work into a two-movement viola concerto. The premiere on March 21,

2014, at the NUS Arts festival featured Singaporean violist Lim Chun,⁶ a good friend and constant musical inspiration.

Lim Chun's performance of the viola concerto was aptly suave in the first movement ("Saving Theseus") and was delivered with impeccable sound, intonation and character. His beautiful cantabile, at times tastefully adorned with *portamenti* in the latter movement, *Ariadne's Love*, brought to the movement a sense of nostalgia that unmistakably reflected Ariadne's unrequited love. It was most interesting to hear his 'older' style of playing in a 'newer' style of music. To say the least, it was a virtuoso performance aided by the responsive orchestral support led by Lim Soon Lee.

Listen to *Ariadne's Love*, winning work of the Abbey Road Studios Eightieth Anniversary Anthem Composition Competition, recorded by the London Symphony Orchestra and Eric Whitacre Singers (<https://goo.gl/J3b6od>).



Figure 1. Evelyn De Morgan, *Ariadne in Naxos* (1877)

Listen to *Ariadne's Lament*, performed by Singapore-based string orchestra *re: mix* (<https://goo.gl/YvTLkn>).

Chen, Zhangyi serves as lecturer of Compositional Engagement at the Yong Siew Toh Conservatory of Music, National University of Singapore. His orchestral music often features the viola as solo or section (for example, in Rain Tree, performed by the Tokyo Philharmonic Orchestra). He recently completed a new work, of an ethereal symphony, for Singapore Symphony Orchestra's 2016 Europe tour to music festivals in Dresden and Prague. Zhangyi is also an avid violinist/violist and conductor of new repertoire.

Notes

1. See Tim Carter, "Lamenting Ariadne?" *Early Music* 27, no. 3 (August 1999): 396. Carter compares Ovid's concise account of the story with the libretto of Monteverdi's *Arianna*. Ottavio Rinuccini's expansion of the mythology surrounding Ariadne is necessarily adorned with dramatic details in eight scenes; the well-known *Lamento* is in the sixth scene.
2. "On the chest of Kypselos (575–550 B.C.) Ariadne was shown with a wreath and Theseus with a lyre (in preparation for the dance celebrating the victory over the Minotaur)." See T. B. L. Webster, "The Myth of Ariadne from Homer to Catullus." *Greece & Rome* 13, no. 1 (April 1966): 24.

Example 8. *Chen, Ariadne's Love*, mm. 71–75. (Early 17th century ornament: Italian goat's trill (or trillo) in the solo viola part.) (quasi-baroque, "goat trill")

3. Ottavio Rinuccini, librettist of Monteverdi's opera *Arianna*.
4. A former student of Atar Arad.
5. There is interesting research by Ai Kawakami that explores the relationship between music and what she and her colleagues term "vicarious emotion." Their hypothesis springs off the idea of Aristotle's metaphor of catharsis, why "sad" music would evoke a pleasant feeling by differentiating "felt emotion" from "perceived emotion." See Ai Kawakami, Kiyoshi Furukawa, and Kazuo Okanoya, "Music Evokes Vicarious Emotions in Listeners." *Frontiers in Psychology* 5:431. Doi: 10.3389/fpsyg.2014.00431.
6. A founding member of The Orquestra de la Comunitat Valenciana, Palau de les Arts Reina Sofia.

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Recording Reviews

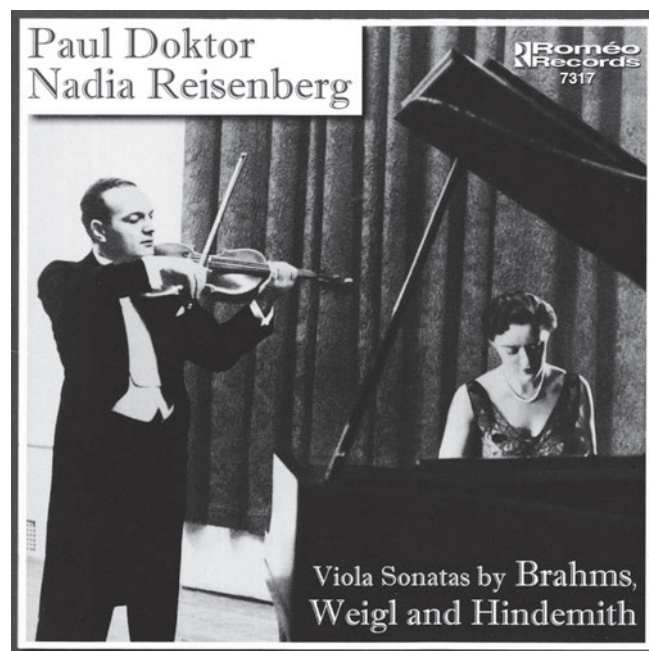
Carlos María Solare



Romance oubliée – Hans Sitt: *Album Leaves*, op. 39; Alexander Glazunov: *Elegy*, op. 44; Louis Vierne: *Two Pieces*; Henri Vieuxtemps: *Elegy*, op. 30; Henryk Wieniawski: *Rêverie*; Franz Liszt: *Romance oubliée*; Fritz Kreisler: *Romance, Aucassin et Nicolette*; Zoltán Kodály: *Adagio*. Tabea Zimmermann, viola; Thomas Hoppe, piano. myrios classics MYR014.

Tabea Zimmermann approaches the admittedly light fare included in the recording with typical seriousness, consistently uncovering in the process detail after telling detail of compositional craft, backed to the hilt by Thomas Hoppe's always revealing pianism. Hans Sitt's *Album Leaves* is a collection of character pieces of almost Schumannesque quality; one includes a "Gypsy" middle section, another looks forward to Fauré, yet another is a breathless *perpetuum mobile*. Zimmermann takes due note of Sitt's performing indications, using natural harmonics and "su una corda" playing to idiomatic effect, thus underlining the piece's peculiar timbre. Very different colors are needed for Louis Vierne's music: while *Le soir* breathes the perfumed atmosphere of a *fin de siècle* French salon, his *Légende* strikes a note of faux-folk simplicity, prompting a diametrically different sound from Zimmermann.

By taking the "con moto" marking of Vieuxtemps's *Elegy* at face value, the players avoid this piece's potential sentimentality, but even they can't quite redeem its bombastic ending. Glazunov's piece of the same name, Wieniawski's *Rêverie*—his last composition—and Kodály's *Adagio* radiate a calmer atmosphere. Kreisler's *Aucassin et Nicolette* is treated to an impish rubato worthy of the violinist-composer himself. The title track is one of those futuristic late Liszt pieces; here Zimmermann and Hoppe cast a trance-like spell. Although elegiac melancholy has the upper hand (or perhaps because of that!), this lovingly produced recital would be a beautiful addition to every violist's library.



Johannes Brahms: *Viola Sonatas*, op. 120; Karl Weigl: *Viola Sonata*; Paul Hindemith: *Viola Sonata*, op. 11, no. 4. Paul Doktor, viola; Nadia Reisenberg, piano. Roméo Records 7317.

The Viennese violist Paul Doktor (1917–1989) was an important force in the American music scene for over forty years, from the time he moved to the United States in 1947 until his death. For these delicious, old-world readings, recorded around sixty years ago, he joined forces with the

Vilnius-born pianist Nadia Reisenberg, with whom he builds a wonderfully well-attuned duo. The main drawback is the recording quality, which is not downright bad but doesn't meet the best mid-1950s standards. (Since Seth B. Winner is credited as transfer engineer, we can be sure that everything possible has been done to ameliorate the sound.) Nevertheless, I am grateful for having these muscular, forceful readings of the Brahms sonatas from a violist who grew up in a Vienna where the composer was still—if only just—a living memory. Doktor makes sensible choices from both the viola and clarinet versions of the two sonatas without adhering strictly to either. Both he and Nadia Reisenberg are larger-than-life musical personalities. They lay out the music's structure before the listener with a clarity that is rewardingly beautiful in itself—a blessing after so many self-indulgent readings all of us could name.

Hindemith's Sonata was taken "live" from a 1963 recital at the Mannes College of Music, where both players were members of the faculty. The tape recorder was started too late and the first few notes are missing, but the publishers were right to include it: the piece develops an overwhelming momentum thanks to the players' attention to the long line and their reluctance to dally over the purple patches. Karl Weigl's Sonata, written in 1940 after the composer's immigration to the USA, was enthusiastically championed by the present players, who edited it for publication after the composer's death. Being themselves reluctant emigrants, Doktor and Reisenberg audibly identify with the music's rueful melancholy and its backward glances to lost happiness, giving it their most heartfelt interpretation. Robert Sherman, Reisenberg's son and well known in his own right as a writer and broadcaster, contributes informative, lovingly written program notes to the richly illustrated booklet.

Bohuslav Martinů: *Rhapsody-Concerto*, *Three Madrigals*, Duo No. 2, Sonata. Maxim Rysanov, viola; BBC Symphony Orchestra; Jiří Bělohlávek, cond.; Alexander Sitkovetsky, violin; Katya Apekisheva, piano. SACD BIS-2030.

This recording conveniently gathers Martinů's most important compositions for the viola, with the exception of the *Divertimento* (aka *Serenade No. 4*) for violin, viola, and chamber orchestra, for which there might have been just enough room left. Interestingly, all the pieces included here were composed while Martinů was living in the USA in the aftermath of World War II. The *Rhapsody-Concerto* was written in 1952 for Jascha Veissi, a Ukrainian-born



player who was concertmaster of the Cleveland Orchestra in the 1920s and—after switching to the viola—became a member of the Kolisch and Coolidge Quartets. The other pieces on this CD were inspired by the artistry of violist Lillian Fuchs and her violinist brother, Joseph.

In his teens, Bohuslav Martinů seemed to aim for a career as a violin virtuoso. Although his vocation turned out to lie in the compositional field, his playing abilities helped him to write for strings in a uniquely idiomatic way. In characterful readings, Maxim Rysanov seizes gratefully the many chances to shine that Martinů's music affords him. Supported by Jiří Bělohlávek's close understanding of the composer's idiom, he and the BBC Symphony Orchestra achieve the naturalness of expression that is usually the preserve of native Czech players. The irregularly lilting rhythms of the *Rhapsody-Concerto* swing along in a completely convincing, effortless manner. Rysanov shapes the piece's numerous cadenza-like passages with an ideal mixture of fantasy and formal rigor, and the recording balance places him in a believable perspective.

Martinů wrote the *Three Madrigals* for violin and viola in 1947, after hearing a performance of Mozart's duos for the same instruments played by Joseph and Lillian Fuchs. Both in this piece and in its "sequel," the Duo No. 2 from 1950, Rysanov has a perfect match in Alexander Sitkovetsky; both players relishing Martinů's virtuoso writing. A few years later, in 1955, Martinů wrote a piano-accompanied Viola Sonata for Ms. Fuchs, which he optimistically labelled "No 1" (unfortunately,

he would never compose a successor). Rysanov and Katya Apekisheva dispatch it with great fire, ending this program on a triumphant high note.



Poetry in Motion – Adrienne Albert: *Doppler Effect*; Dan Locklair: *Dream Steps*; Claude Debussy: Sonata; Manuel Moreno-Buendía: *Suite Popular Española*; Sonny Burnette: *Cruisin' with the Top Down*. Fire Pink Trio – Debra Reuter-Pivetta, flute; Sheila Browne, viola; Jacquelyn Bartlett, harp. MSR Classics MS 1511.

The Sonata for Flute, Viola, and Harp by Claude Debussy is, of course, the archetypical composition for this particular instrumental combination, and it duly occupies the center of this thoroughly enjoyable recital. The musicians of the Fire Pink Trio—named after the North-American wild flower—give a muscular reading that uncovers the old styles and forms (Pastorale, Tempo di menuetto) hidden beneath Debussy's new harmonic language. The music's nostalgic looking back is understood and realized by the three players with the same conviction as its dancing joy.

Written in 1985, the *Spanish Popular Suite* by Manuel Moreno-Buendía is a melodious piece in the tradition of Joaquín Rodrigo. Echoes of the latter's music are very much to the fore, but Moreno-Buendía adds a modicum of modernity with his use of bi-tonality and more daring harmonies than his predecessor's. Dan Locklair calls his *Dream Steps* “a dance suite” and welcomes choreographed versions of it, but the piece stands well on its own as a

concert item. Inspired by Langston Hughes's *Lenox Avenue Mural*, Locklair's beautifully crafted music covers a wide variety of moods throughout its five-movement span, quoting traditional spirituals along the way. The CD is bookended by two short items of Americana improbably inspired by moving traffic. Although purportedly reflecting life on the road in Italy, Adrienne Albert's *Doppler Effect* exudes West Coast snugness, while Sonny Burnette's *Cruisin' with the Top Down* is all urban sophistication, with jazz, blues and Latin music all part of the mix.

The members of Fire Pink Trio, given a most life-like recording at University of North Carolina's Watson Hall, are engaging advocates of their chosen repertoire. The three instruments are realistically balanced, with Sheila Browne's viola a *prima inter pares*. She obviously enjoys playing at being a Spanish guitarist in Moreno-Buendía's *Suite* and elsewhere finds invariably the right inflection for the various folksy idioms at hand, all the while letting the beautifully dark sound of her viola flow generously. Browne is a positive, pro-active partner to her colleagues, and together they consistently achieve great heights of expression. The trio has been active since 2008; this is their first recording, and I for one can't wait for the “sequel”!



Morton Feldman: *Rothko Chapel*; Erik Satie: three *Gnossiennes*, two *Ogives*; John Cage: *Four²*, *ear for EAR* (*Antiphonies*), *Five*, *In a Landscape*. Kim Kashkashian, viola; Houston Chamber Choir; Robert Simpson, cond.; Sarah Rothenberg, piano. ECM New Series 2378.

Although it includes just one viola-related piece, it would be a pity if this recording were to pass *JAVS* readers by.

Morton Feldman was among the guests when the non-confessional chapel in Houston, Texas, that carries painter Mark Rothko's name was inaugurated in 1971. Just as they had commissioned Rothko the fourteen haunting murals that hang in the chapel, the art collectors John and Dominique de Menil asked Feldman to compose a musical pendant to them. The resulting, almost half-hour-long meditation for wordless choir, celesta, percussion, and viola, titled *Rothko Chapel*, was premiered there a year later. As was Feldman's wont, the piece is an exercise in sustained sound fields, dynamics at the soft end of the range, and subtly varying rhythmic patterns. In the composer's words, just as "Rothko's imagery goes right to the edge of his canvas," the music should "permeate the whole room and not be heard from a distance."

ECM's extremely close recording certainly achieves this intended immediacy, albeit at the cost of a dynamic range far upward of the *ppp* that predominates in the score. This is, however, a price happily paid for a performance of such intensity as the present one. Kashkashian's opening paragraph is beautifully modulated across the viola's range, with even the highest notes warm and expressive. I would only disagree with her extremely free way with rubato that occasionally obscures Feldman's irregular rhythms. The central section—for soprano, viola, and timpani—almost makes time stand still, dramatic tension bridging the frequent silences. For the closing, folksong-like strains, Kashkashian strikes an ideally simple manner (I do wish they could have brought the accompanying vibraphone down to somewhere near to the—admittedly unrealistic—degree of softness marked in the score). This is a particularly hard piece to bring off, especially on a recording, but I enjoyed this performance very much (however, another reviewer with more experience in modern music has found it much too eventful for Feldman).

The CD also includes choral pieces by John Cage and piano music by Cage and Erik Satie. The Houston Chamber Choir, conducted by Robert Simpson, prove themselves again excellent interpreters of a particularly exacting kind of choral writing. In this context, Satie's piano morsels—passionately performed by Sarah Rothenberg—positively acquire palate-cleansing qualities. A beautifully produced booklet includes numerous pictures, new and old, of Rothko's paintings, the chapel, and the artists concerned.



A Tribute to Rudolf Barshai. Robert Schumann: *Märchenbilder*, op. 113; Sergei Prokofiev: *Five Pieces from Romeo and Juliet*, op. 64 (arr. Barshai); Cecil Forsyth: *Celtic Song*; Frédéric Chopin: *Étude in F minor*, op. 25, no. 2 (arr. Barshai); Edvard Grieg: *To Spring*; Maurice Ravel: *Pavane pour une infante défunte* (arr. Borisovsky); Claude Debussy: *Sonata for Flute, Viola, and Harp*, *La Fille aux cheveux de lin*, *En bateau*; Johann Sebastian Bach: *Partita No. 2 in D Minor*, BWV 1004; Paul Hindemith: *Sonata for Solo Viola*, op. 25, no. 1, *Trauermusik*; George Frideric Handel/Henri Casadesus: *Concerto for Viola and Orchestra* (arr. Barshai); Revol Bunin: *Sonata for Viola and Piano*, op. 26, *Concerto in G Major for Viola and Orchestra*, op. 22; Vladimir Kryukov: *Sonata for Viola and Piano*, op. 15; Ivan Khandoshkin: *Concerto for Viola and Orchestra*, et al. ICA Classics ICAB 5136 (20 CDs).

This collection of studio and live recordings is a timely tribute to the many-sided career of an uncompromising interpreter who always made music from the heart, while consistently upholding the most exacting standards. Following his emigration from the Soviet Union in 1977, Rudolf Barshai worked exclusively as a conductor (I feel privileged to have played for him in performances of Verdi's *Requiem* in Berlin and Paris in 1994). However, in his native country he had been a viola player of amazing virtuosity and shared the stage with the greatest string players of his time. Space precludes a detailed commentary of the more than twenty-four hours of music included in this set, so I will force myself to concentrate on the first few CDs, which feature Barshai as violist in solo and chamber music.

Rudolf Barshai (1924–2010) studied the violin with the Auer pupil Lev Zeitlin but soon switched to Vadim Borisovsky's viola class with the express intention of starting a string quartet. In 1945, he became a founding member of the ensemble that would later become the Borodin Quartet. The oldest recording in this set, made live at a concert on June 3, 1951, features Rostislav Dubinsky; Barshai's first wife, Nina; Barshai himself; and Valentin Berlinsky in a fresh reading of Shostakovich's First Quartet that is quite free from the mannerisms that would creep into the Borodin's later interpretations; the performance is immensely enhanced by the twenty-six-year-old Barshai's heroic playing in the viola-led slow movement. At the same concert, they were joined by the composer for the Piano Quintet. The source material appears to have been particularly intractable here, resulting in a compromised sound quality that, however, can't conceal the white-hot intensity of the performance (which is further sabotaged by an editing that ignores some crucial "attacca" markings).

Shortly after the group performed at the funerals of Prokofiev and Stalin on the same March day of 1953, Barshai left to become a member of the newly-founded Tchaikovsky Quartet, an amazingly virtuosic ensemble that lasted only a couple of years before the tragically early death of its leader, Julian Sitkovetsky. Their recording of Beethoven's First Rasumovsky Quartet is so precisely etched that you could write down every nuance in the score from it, but doesn't yet plunge its depths as, say, the Busch Quartet could. Shostakovich's Third and Fourth string quartets are also included, the latter being for me the plum of the ensemble's precious few recordings.

Barshai also played in an all-star string trio with Leonid Kogan and Mstislav Rostropovich, represented here by two Beethoven trios—op. 3 and op. 9, no. 1—that in their hands achieve an unsuspected monumentality, not least through their observance of all repeats, even second-half ones. Emil Gilels (Kogan's brother-in-law) joins the group for Fauré's First Piano Quartet. The legendary recording of Tchaikovsky's *Souvenir de Florence* led by Kogan in 1956—one of the greatest examples of Russian string playing at its best—is also included; the other players are Elizaveta Gilels (Kogan's wife), Barshai, and Genrikh Talalyan on viola, and cellists Sviatoslav Knushevitsky and Mstislav Rostropovich.

Barshai had another long-standing musical partnership with the pianist Tatyana Nikolayeva. In 1952 they recorded Vladimir Kryukov's Sonata, a multi-sectional, one-movement

piece in the style of Scriabin that had been written for and premiered by Borisovsky. Five years later they set down the sonata by Revol Bunin (named after the Russian Revolution by some unusually enthusiastic parents). Bunin studied composition with Shostakovich and later became his assistant. Barshai was an enthusiastic champion of his music and also recorded his somewhat long-winded Concerto, a colorful exercise in Socialist Realism *à la* Dmitri Kabalevsky.

Throughout these recordings, Barshai emerges as a virtuoso in the grand manner. He certainly deserved being loaned the 1715 Stradivari viola from the Russian State Collection, the dark, large sound of which is nowhere better heard than in Bach's unaccompanied Second Partita, crowned by a majestic, organ-like Chaconne. Barshai's Bach is perhaps short on Baroque rhetoric—and, more painfully, on cadential trills—but it has a fascination of its own; the dances that precede the Chaconne are rhythmically alive and achieve a nice momentum. Barshai makes every note matter and every semiquaver sound even at top speed, as in Chopin's Étude, op. 25, no. 2, one of several virtuoso showpieces included. His tonal imagination comes to the fore in Borisovsky's arrangements of Ravel's *Pavane* and Debussy's *En bateau*, as well as in the latter's Sonata for Flute, Viola, and Harp. The *Five Pieces from Romeo and Juliet* prove Barshai to be a resourceful arranger himself. He has a keen ear for what the viola can do best, and these Prokofiev transcriptions compare well with the better-known ones by Borisovsky.

Impressed by a visiting ensemble from Germany, in 1955 Barshai founded the Moscow Chamber Orchestra, coaching its members individually to achieve a homogenous sound and a distinctive style for music of the Baroque and Classical eras. Their Bach and—especially—Vivaldi can sound heavy-handed by today's standards, but there is some gorgeous solo playing to be heard from the likes of Kogan and David Oistrakh, not to forget the staunch leader of the orchestra, Evgeny Smirnov, who contributes among other things an imaginative reading of the *Four Seasons*. Kogan's celebrated recording of Vivaldi's G-Minor Concerto, RV 319, suffers from an "improved" orchestration and sluggish pace. Of course, the viola concertos by "Handel" and "Khandoshkin"—written in the early twentieth century by, respectively, Henri Casadesu and Mikhail Goldstein—don't require historically informed performance practice, but, whatever their pedigree, Barshai makes an eloquent case for these two concoctions. The classic partnership of Barshai and Oistrakh in Mozart's Sinfonia Concertante is represented by a live recording from 1959, one of several

concert performances that have been chosen ahead of studio recordings of the same pieces.

Although he initially led the Moscow Chamber Orchestra from the first viola desk, Barshai gradually gravitated toward the podium. In 1969, he premiered Shostakovich's Symphony No. 14 with them (reportedly after more than sixty rehearsals) and performed it repeatedly with varying permutations of soloists over the following years. The present set has a previously unknown (to me) version from 1971, featuring the legendary Zara Dolukhanova and Yevgeny Nesterenko. Several live performances of Mozart symphonies are also included, all of them characterized by lively rhythms and crisp articulation; all the repeats are taken, much to the music's benefit.

The sourcing of material for this compilation must have been problematic, since most of Barshai's early recordings were suppressed when he left the USSR. The situation is much better as far as his later years are concerned: we can hear recordings of Barshai conducting the Bournemouth, West German Radio, Tokyo Metropolitan, and Taipei National Symphony Orchestras. Mahler's Tenth Symphony, a piece to the completion of which Barshai dedicated countless hours of work over many years, is included in a version he recorded at a concert in Tokyo in 2003. Another CD reflects Barshai's championship of the composer Alexander Lokshin, whose music was proscribed in the USSR. The last CD of the set ends with a shattering

performance of what is perhaps Barshai's best known work: his arrangement for string orchestra of Shostakovich's Eighth String Quartet, passionately played at a 2012 concert held in his homage by the strings of the Taiwan National Symphony Orchestra, with whom he had worked on many occasions.

As can only be expected from recordings spanning more than half a century, the sound quality throughout these CDs is wildly variable, but never (well, hardly ever!) less than adequate. The technical refurbishment has been for the most part well done, although some of the oldest sources do show their age. The booklet, lovingly produced by Barshai's widow, Elena Raskova Barshai, quotes extensively from his reminiscences and includes many archive photographs. But even twenty CDs are too few to make justice to the legacy of such a dedicated and versatile musician. Some notable studio recordings of Barshai as violist that are missing from this set are the Mozart duos with the Oistrakhs (No. 1 with David, No. 2 with Igor), Beethoven's C-Minor String Trio with Kogan and Rostropovich, the Glinka Sonata with Nikolayeva, Berlioz's *Harold in Italy* conducted by Oistrakh sr., and a handful of short showpieces listed in François de Beaumont's discography, *The Viola and Its Interpreters*. Here is hoping for a sequel including all this, and also Barshai's completion and orchestration of Bach's *The Art of the Fugue*, which was—alongside Mahler's Tenth—a life-long preoccupation of his.

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