Journal of the American Viola Society
Volume 34 Number 2

Features:

Beethoven as Violist

Julia Klumpkey's *Lullaby*

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Journal of the American Viola Society

A publication of the American Viola Society
Fall 2018: Volume 34, Number 2

News & Notes

Feature Articles

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On the Cover:
Galya Bukova
Viola
Acrylic and Oil on Canvas, 20 x 24 inches

"Music is color! Music is life! We are on the road to recreation and harmony."

The artist Galya Bukova was born in city of Sofia, Bulgaria in 1978. She was raised in an artistic family of painters, writers and musicians, an atmosphere that was her primary influence in her development as an artist. She graduated from the Secondary School for Applied Arts and Painting in Sofia. While a teenage student, she turned to painting professionally full time. She works in several styles, such as cubism, realism, pop art and surrealism, and freely explores new media and new techniques. Just like nature, her art is continually changing and growing. She is a proud member of Mondial Art academy. The artist currently lives and works in Sofia. For more information, please email info@artbukova.com.

The *Journal of the American Viola Society* is published in spring and fall and as an online-only issue in summer. The American Viola Society is a nonprofit organization of viola enthusiasts, including students, performers, teachers, scholars, composers, makers, and friends, who seek to encourage excellence in performance, pedagogy, research, composition, and lutherie. United in our commitment to promote the viola and its related activities, the AVS fosters communication and friendship among violists of all skill levels, ages, nationalities, and backgrounds.

ISSN 0898-5987 (print)
ISSN 2378-007X (online)

JAVS welcomes articles from its readers. Submission deadlines are December 15 for the Spring issue, April 15 for the Summer online issue, and August 15 for the Fall issue. Send submissions to the AVS Editorial Office, Andrew Braddock *editor@americanviolasociety.org* or to Madeleine Crouch, 14070 Proton Rd., Suite 100 Dallas, TX 75244

From the Editor

Sometimes, when planning issues for this journal, I begin with an over-arching theme and find articles that fit into it. Other times, I am able to create a fantastic smorgasbord of seemingly unrelated articles that touch upon the many different corners of the viola world. This issue, at least from the planning perspective, is most certainly the latter. But, when all is said and done, it's hard not to find surprising and sometimes beautiful connections within this web of articles.

A persistent thread running through this issue is the American Viola Society itself. I promise that this was entirely unintentional, and I'm not interested in playing cheerleader for the AVS in this space (because, to be honest, the existence of this very journal is a testament to the lasting success of this organization). Nevertheless, several of these articles provided me a chance to reflect on the diverse and wide-reaching role of the AVS in the musical world.

As a starting point, the article that most obviously connects to the AVS is Lauren Burns Hodges's exciting review of the 2018 AVS Festival and Primrose International Viola Competition in Los Angeles. This was not a very difficult connection to make, but it still allows us to see one of the most fundamental goals of the organization: bringing violists together. In her review, you'll read about not only the bevy of lectures, recitals, and workshops, but also about the joys found in the gathering of a group of individuals with a common interest.

While some of the most cherished outcomes of Festivals like these are intangible (friendships, connections, musical partnerships, etc.), they can also result in tangible scholarship, such as the article by James MacKay published here. This article grew out of his lecture given during the 2018 AVS Festival, which I was lucky to be able to attend. Though Beethoven never wrote for the viola as a solo instrument, the piercing examination done by Dr. MacKay reveals Beethoven's astute attention to the viola, perhaps influenced by his own performing relationship with the instrument. That the AVS played some small part in the origins of this article and the scholarship behind it is a testament to the long history of the AVS in its role of promoting viola research in America.

Another of the AVS's initiatives was instrumental in providing the spark for our other featured article, Christina Placilla's investigation of Julia Klumpkey and her *Lullaby* for viola and piano. As she writes, the AVS's American Viola Project, which makes scores of American viola music available to our members, brought Klumpkey to her attention and jump-started her research project, resulting in this fascinating article. In another interesting connection, AVS Board member Andrea Houde included the *Lullaby* on her recently released recording, *The American Viola*.

It'd be disingenuous for me to force the rest of the articles in this issue into an AVS-related box, but they all deserve attention. Molly Gebrian's (also an AVS Board member) article on memorization and Anthony Parce's interactive presentation article will help you in making more dynamic and engaging performances. And Gregory Williams's in-depth review of three scores will give you the urge to put these newfound performing insights into action.

Finally, one of the important roles of the AVS, and perhaps its most permanent, is its active role in commissioning new works. Lauren Burns Hodges's description of the AVS commission of Garth Knox's *Not giants, but windmills!* makes me think back on one of the most successful commissions the AVS was involved in: George Rochberg's Sonata for Viola and Piano. The year 2018 was the centenary of Rochberg's birth, and 2019 is the 40th birthday of the Sonata. In celebration of both of these events, I'm very excited to share that our next issue will feature several articles about Rochberg and the Sonata. But more on that next issue!

In both current and future issues, many of our articles point to the wide-ranging significance of the American Viola Society. While the AVS by no means takes credit for all of the fantastic research and creativity in this issue, it's exciting to step back and find the myriad ways our organization interacts with all elements of the musical world.

Sincerely,

Andrew Braddock
Editor

News & Notes

Maurice Riley's Works Available Online

The History of the Viola by Maurice W. Riley is now freely available online. The Riley family has transferred control of the book's copyright to the Primrose International Viola Archive and its parent organization, Brigham Young University, with the proviso that the book be shared with the international viola community.

Dr. Riley, when doing the research that lead to his doctoral dissertation, noted the need for a history of the viola. He, with the aid of his family, painstakingly and lovingly worked on the first book over the course of many years. This volume was self-published in 1980, in time for release at the VIII International Viola Congress, held in Graz, Austria, July 2–6 of that year.

Dr. Riley continued research on the viola, resulting in the publication of volume two of this work in 1991, as well as an overhaul of the first book, re-released as volume one. There is also a supplement, which includes addenda and errata to volume 1.

The book has been scanned by Internet Archive and can be found at the following URLs:

https://archive.org/details/historyofviola01rile

https://archive.org/details/historyofviola1supp

https://archive.org/details/historyofviola02rile

Representing the Riley family, Dr. Riley's son George says, "We believe that this truly is something that our father, Maurice W. Riley, would be extremely happy about. It was his wish that these books be readily available for students. He kept prices very low to make this possible. Now with the books available on line, we continue to meet his desire. This is a great relief to us. I can picture his priceless smile giving his approval!!!"

Submitted by Myrna Layton

From the President

Hello my friends,

As I am sitting in my home office writing this message, I can look outside and see the snow coming down. We have had a lot of snow lately, especially compared to past years when it was very scarce. I have to admit I don't care much for snow or cold weather, but I live in Utah, and without the cold weather we couldn't have snow, and without the snow we couldn't have water. It's a small price to pay for living in a beautiful state.

We are in the process of redesigning and updating the AVS website. Adam Cordle, the Website Coordinator, and Brian Covington, our Webmaster are doing this. Soon we will have a website that has a new look and is more user-friendly.

In the meantime, have you visited the AVS website lately? There is so much to read and take advantage of on our website. Want to find a local viola organization, are you looking for a teacher, do you want to know what violists are members of the AVS? Go to the Community tab and look up the information you need.

If you are interested in the history, mission, bylaws, Youth Advisory Council, and more, just look under the AVS tab to find the correct link.

The Education tab has a wealth of information for you. From the Studio Blog, to the Teacher's Toolbox, to the Orchestral Training link, you can find a lot of interesting educational information.

The AVS sponsors four major competitions for violists, composers of viola music, and student viola scholars. Under the Competitions tab you can read about the Dalton, Primrose, AVS Festival, and Gardner competitions, and you will see there is a lot going on.

Do you have an upcoming event you would like listed under the Events tab? There is a submission form that is easy to fill out, and then your viola event will get listed.

Since you are reading this message you are of course aware of the *JAVS*. But if you go to the *JAVS* tab you will find that you can look up past issues and articles at the Archives link.

One of my favorite links is the Scores link under the Resources tab. Under this tab you can also find information on the Viola Bank (do you have a talented student who needs an instrument?), Recordings, Health and Wellness, and so much more. The Scores link has information about the American Viola Project, and many works for viola that you can download without cost.

Under the AVS Marketplace tab you can find information about selling an instrument, your recordings or books, and buying AVS swag (everyone needs at least on AVS t-shirt).

Do you need to contact the AVS for some reason? All the information is under the Contact tab. Also, under that tab you will find out how to contribute to the AVS to help keep our organization healthy.

And do you know the best part about checking out the website, everything on it is free to you as a member! There is lots of free music, recordings, and more that you can access with a click of your mouse or trackpad.

Of course, I would be remiss if I didn't remind you that we are hard at work preparing for the June 3–6, 2020 AVS Festival at the University of Tennessee-Knoxville. Our President-Elect Hillary Herndon is the professor of viola there, and she and her school are hosting us. The Festival Coordinator Ames Asbell and her committee are already working to make this a great festival.

Does your state, city, or local university have a viola organization? I would love to know about it so I can add it to our Local Viola Organizations page on the website. If you don't have one and would like help organizing one, contact me and I will send you some material to assist with the process.

As I close this letter I want to thank you personally for your continued support of the AVS. Membership is the lifeblood of any organization, and every member is equally important in sustaining this great organization that we call the American Viola Society.

Warm regards,

Mike Palumbo
AVS President

In Review: 2018 AVS Festival and PIVC

Lauren Burns Hodges

The courtyard at the Colburn School, Los Angeles.

Approximately 450 violists from all over the country converged in downtown Los Angeles in early June for the AVS Festival 2018, and like the event in 2014, it occurred in conjunction with the Primrose International Viola Competition at the Colburn School.

Although the festival proper didn't begin until Wednesday, I arrived in LA on Monday, June 11 and went directly into two days of intensive meetings as a newly elected member-at-large of the AVS board. There are great ideas in the works for how to better serve our membership with improvements to communication and offerings for students, professionals, teachers, and amateurs. It was a wonderful experience to plan, brainstorm and connect with this friendly and hard-working group of violists, and we enjoyed a fabulous Italian dinner together after the work was done!

Although the logistics for transportation and housing were tricky in downtown LA, I embraced the adventure of it, trying Airbnb and Uber for the first time and loading up on all of the international food options. I was a frequent visitor to the Grand Central Market down the hill from Colburn, a bustling marketplace with vendors from around the globe in business since 1917. Many of the other attendees visited the Museum of Contemporary Art, Disney Hall, and took the obligatory selfie with William Primrose's star on the Hollywood Walk of Fame.

AVS Board members enjoying a relaxing dinner after two days of board meetings.

William Primrose's star on the Hollywood Walk of Fame.

Vendors from all over the country set up displays beginning on Thursday morning. Although the exhibit hall was tucked away in the basement, good signage and fabulous hors d'oeuvres enticed participants downstairs to take a look. Yesterday Service Sheet Music had a comprehensive offering of viola music and books and many instrument shops, including William Harris Lee (Chicago) and David Brewer (Albuquerque), displayed a wide array of violas, many of which Elias Goldstein later played in a luthier demonstration. There were several shops with high-quality fractional violas (12–14 inches) and a representative from Frisch and Denig for custom chin rests.

The exhibit hall featuring a variety of instruments, music, and accessories.

The Festival

The four days of the festival were so jam-packed with recitals, lectures, panel discussions, masterclasses, competitions, and social events that I can at best provide some highlights and comment on a few of my favorite events. It was often hard to decide between simultaneous offerings, and I kept wishing that I could clone myself or send a video camera in my stead.

Events were already in full swing by the time of the official AVS Festival welcome on Wednesday evening. Michael Palumbo, President of the American Viola Society, gave opening remarks and presented lifetime achievement awards to Atar Arad, the featured performer of that evening's concert, and Heidi Castleman and Pinchas Zucherman in absentia. Kathy Steely received a service award and a warm ovation for her tenure as AVS President and for her tireless work in organizing the festival. Dan Sweaney then presented the awards for the youth, junior and senior division AVS competitions that had taken place that morning, and Julie Edwards presented the awards for the orchestral audition seminar. Winners received cash prizes and gifts from sponsors such as a Coda bow, BAM case, or KorfkerRest.

Junior Division
1st prize: Davin Mar, 2nd prize: Lawrence Chai, Honorable mention: Zoe Campbell

Senior Division
1st prize: Sophie Choate, Tie for 2nd prize: Joseph Skerik/ Sophia Ines Valentina

College Division
1st prize: Rachel Halvorson, 2nd prize: Tik Yan Joyce Tseng, Honorable mention: Sarah Hamrin

Orchestral audition seminar
1st place: Rachel Halvorson, 2nd place: Alexa Thomson, 3rd place: Megan Wright

These student opportunities were a welcome addition to the festival this year, and I was excited about seeing so many talented young people involved. Many of the young competitors

Winners and panel members from the AVS Competitions, presented by Daniel Sweaney, right.

were also able to participate in one of the masterclasses offered by Atar Arad, Roger Myers, Christopher Luther, Christiana Reader, and myself during the festival.

I particularly enjoyed watching Atar Arad's masterclass, largely because of his warm and generous spirit and many quotable one-liners! I'll list a few of my favorites below:

- When discussing intonation, he said that melodic and vertical intonation differ: vertical chords must be absolutely in tune, "as if the overtones are making love in the sky."
- Practice double stops with a full sound and correct the intonation with the bow, because "sound and intonation are a married couple."
- "Celebrate the dynamics!"
- "What is the definition of a violist? Someone who never vibrates the first or fourth finger or short notes after the long one!"

He also told the story of his first love at age 17, to a girl who didn't even know he existed. He memorized her schedule and would play for her as she passed his window every day, always trying to be more expressive, changing sound or repertoire until she would finally take notice. Ultimately his strategy didn't work, but he had learned so much by trying!

Lectures

A major part of the Festival was the wide variety of lectures presented by those from all around the viola community. Another example of student involvement was the excellent session entitled, "Three Violas and a Skillet: The Alternative to a Summer Music Festival" by Regina Vendetti, Abigail Dreher, and Douglas Temples, all current or former students at Illinois State University. Since many of today's college students face financial obstacles and are unable to attend a summer music festival, they shared creative ways to simulate the progress, motivation and inspiration at home. At their own initiative, these three students formed a weekly accountability group for meeting goals over the summer months. After choosing an etude book, repertoire goals, and a fun cooking/baking activity, they scheduled weekly deadlines for progress videos using Dropbox and social media. Weekly goals, comments, and personal reflections were organized into running Excel documents. I was impressed and hope that some of my own students replicate the idea next summer!

My favorite lecture of the week was given by David Bynog and focused on the 1919 Berkshire Festival Competition sponsored by the arts patron, Elizabeth Sprague Coolidge. Composers anonymously entered seventy-two newly composed large-scale works for viola and piano, and Coolidge herself cast the tie-breaking vote for the Bloch Suite as the winner over Rebecca Clarke's Sonata. Many of the other original entries have now been lost, but Bynog has been researching manuscripts and making some of these scores available in the American Viola Project section of the AVS website. Hillary Herndon, Daphne Gerling, and Katrin Meidell then demonstrated excerpts of seven possible entries, many of which would be worthwhile sonatas to perform or teach in this upcoming centenary of the event.

Hillary Herndon and Bernadette Lo performing in a lecture recital about the 1919 Berkshire Festival Competition.

I also attended a lecture on the emancipation of the viola in the Romantic orchestra by Carlos María Solare, the current president of the International Viola Society. Solare provided numerous examples where composers such as Mozart and Weber began to use the viola to show drama and unrest, with trills or syncopation that disrupt the otherwise peaceful environment set forth by the rest of the orchestra. He argued that the androgynous sound and unpredictability of the viola's timbre led Romantic composers Strauss and Wagner to feature it prominently in *Don Quixote, Die Meistersinger*, and *Siegfried*.

Many of the other sessions had a pedagogical focus. Sharon Tenhundfeld gave an interesting lecture about her 9-step method for teaching musical expression using activities inspired by the visual arts, theater and dance. Participants tried one activity from each category, experimenting with fabric swatches, lists of emotions, and movements matched to the pulse of an excerpt from Bruch's *Romanze.*

Using analogies to the characters in the *Peter and the Wolf* story, Anne Marie Brink of the Dallas Symphony spoke about helping students deal with performance anxiety. She recommended audition preparation modeled on a marathon training plan and regular exercise to improve heart function and mental health. She also spoke about the value of volunteer work for developing self-worth outside the realm of viola performance.

Yizhak Schotten's lecture demonstrated bow strokes such as collé, martelé, spiccato, and sautillé with several student models. His video "The Art of the Bow Arm" is available on the AVS website under the Teacher's Toolbox section.

Nancy Buck and Beth Oakes presented a session about rhythm in ensemble playing, using a good analogy about learning to read in a foreign language. Applied to music, it showed the importance of using recordings and score study when teaching chamber repertoire. In a technology session later in the week, Nancy Buck also demonstrated the features of her iPad for music reading.

Lecture-Recitals

Andrea Houde from WVU gave a lecture-recital on several of the first American Viola Works by Benjamin Cutter, Blanche Blood, Walter Piston, Julia Klumpkey, and Edna Frida Pietsch.

These are salon-style short pieces that could easily be used as teaching pieces to bridge the gap from intermediate-level repertoire to the big warhorse viola pieces such as the Walton Concerto and Brahms sonatas. Andrea provided useful pedagogical information about the technical and musical difficulties in each piece and gave her suggestions about where to sequence them in a student's musical development. Many of these pieces are available to AVS members on the website in the American Viola Project section, and her recordings will soon be released on her forthcoming CD.

Christine Rutledge spoke about works by Austrian composer Hans Gál and then performed two large-scale works for viola and piano, the Sonata Op. 101 and the Suite Op. 102b (also available for viola and orchestra). She described the pieces as quirky but accessible and rewarding—in the same vein as Hindemith sonatas. She plans to record these on her new CD this December and said that information about the sheet music, published by Boosey & Hawkes, is available via the Hans Gal Society.

In other notable lecture recitals, Amanda Wilton highlighted the Armenian composer Tigran Mansurian, and Hsiaopei Lee performed *Walimai* by Michael Djupstrom (grand prize winner in the 2012 AVS Gardner Competition) and other music inspired by Native American culture.

Recitals

Atar Arad was the first featured performer of the festival with a program of his own caprices, each entitled with the first name of a prominent composer for the viola. He said that these short pieces were his own personal thank-you notes to each of the composers listed, and many include a humorous quote at the beginning or end of the composition. As an encore, Arad performed the Vieuxtemps *Capriccio* and then launched into a thirteenth caprice in honor of this final composer.

Atar Arad performing his own compositions at the AVS Showcase Recital. Photo by Claire Stefani.

Many of the other recitals occurring during the AVS festival were in a potpourri style, including works for solo viola, viola and piano, small chamber ensembles, and viola choirs. I heard Elias Goldstein play lovely transcriptions of violin pieces by Amy Beach and Kreisler, and Yizhak Schotten performed several of Primrose's transcriptions.

My favorite chamber performance was a world premiere of a viola duet by Christian Colberg, performed by the composer himself and Karin Brown. This piece made use of extended techniques, often requiring the performers to mix in various percussive effects and pizzicato. The performance was very high energy and at times sounded like a wild klezmer band—it was hard to believe that the composite sound was coming out of only two violas! Unfortunately, I only caught this performance on the TV monitor as I waited for late entry into the hall, and I hope to hear it again one day!

On Friday evening, there was a PIVC juror recital featuring Roland Glassl (Germany) and Lars Anders Tomter (Norway). Glassl began with Milhaud's *Quatre Visages* followed by *Romance* by Benjamin Dale, Reger's Suite in G Minor and Hindemith's Sonata, Op. 11 no. 4. I was blown away by his buttery sound, clarity of articulation and variety of sound colors. His energy on the last page of the Hindemith sonata was breath-taking, bringing the audience to a standing ovation before the intermission break. Tomter took the stage for the second half of the program, beginning in pianissimo with an improvisatory-sounding *Fratres* by Arvo Pärt and then launching attacca into Grieg's Sonata, Op. 36. He mentioned that Norway was in the midst of celebrating Grieg's 175th anniversary with thirty hours of concerts beginning with opus one. Considering the time difference, he would be performing his arrangement of the cello sonata simultaneously! His performance was highly virtuosic and impressive, extending the full range of the viola. It was a real treat to hear Tomter, one of the viola heroes from my CD collection, live for the first time!

Roland Glassl performing on Friday evening's PIVC Juror recital.

On Saturday, there was a special mass viola ensemble performance of *Not giants, but windmills!* by Garth Knox, commissioned by the AVS for this event. As over thirty violists joined him onstage for the world premiere, Knox explained that the work was inspired by *Don Quixote* and

featured four viola parts, each representing a character from Cervantes's great novel. The first violas, with scordatura A-flat strings, represented Don Quixote and his distorted view of reality; the second violas ("old and tired") stood for his horse Rocinante; the third violas sang Irish tunes and represented Quixote's imagined love, Dulcinea; and the fourth violas, with a low B-flat string, played the role we all know well: Sancho Panza. As Knox conducted (his bow standing in for a baton), the work's initial lazily swinging mood quickly turned agitated, spurred on by the fourth violas' growling low B-flat. Quasi-heroic calls and parallel fifth harmonies ushered in a slow section that featured a broad and tuneful melody, punctuated by *sul ponticello* descant lines in the first viola.

Garth Knox leading a rehearsal of his new work, Not giants, but windmills! *Photo by Claire Stefani.*

With the music fading out, Knox turned to the audience as two pairs of violists holding bows emerged from the wings of the hall. Knox began to swing his bow in large circles in front of him, creating a remarkable "whoosh" sound. The two pairs picked up this gesture at staggered intervals—the effect was an unexpected but absolutely riveting windmill sound. As these groups continued swinging, the performers on stage reentered by bowing on their viola's C bouts to add another airy texture. While the whooshing windmill motions transformed into snappy bow swordplay, fragmentary tunes peppered the texture, halted by an occasional ensemble-wide stomp. Following one of the resultant pauses, a member of the fourth viola section turned to the audience and said "Señor, these are not giants but windmills," which elicited a knowing "oh" response from the rest of the ensemble. The work came to a close with a laterally bowed major chord and a concluding foot stomp.

It was a special experience to be in the audience experiencing the premiere of this charming and imaginative work. It exuded life and playfulness, with not a little bit of melancholy. A generous thank you goes to Garth Knox and the wonderful array of violists who performed the piece. For those who missed it, a recording from the live performance can be found on YouTube.

Primrose International Viola Competition

I would be remiss to leave out the performances that were in so many ways the main attraction of the week: the live rounds of the Primrose International Viola Competition. With so many simultaneous events occurring during the festival, I was happy that the Primrose Competition was recorded and most performances were available for streaming later on the PIVC Facebook page. Twenty-three quarter-finalists, ranging in age from 18–28 and representing 12 countries, began competing on Tuesday. By Wednesday, their numbers were reduced to eight semi-finalists to continue with a program of choice including a transcription. On Thursday evening, the three finalists were announced, and they went on to demonstrate their versatility in Saturday morning chamber music performances of the Brahms Trio in A minor, Op. 114 with Lynn Harrell and Jon Nakamatsu and Saturday evening concerto performances at the conclusion of the festival.

The three finalists, Zoë Martin-Doike, Hae-Sue Lee, and Leonid Plashinov-Johnson, all chose to perform the Walton Viola Concerto with the Los Angeles Chamber Orchestra. Martin-Doike, who eventually received second prize, began the evening's concert. She exuded verve and strength, pushing sound production and musical expression to the edge. Hae-Sue Lee, the eventual winner, followed with a technically brilliant performance that also earned the Audience Prize. Plashinov-Johnson played third, presenting a somber and reserved rendition of

Walton's masterpiece. Even though we heard the same work three times in a row, it remained a transfixing and fascinating concert with a wide variety of expression from the impressive finalists.

First prize winner Hae-Sue Lee performing at the Primrose International Viola Competition. Photo by Claire Stefani.

The winners of the 2018 Primrose International Viola Competition are:

First Prize ($15,000): Hae-Sue Lee, 18 of South Korea
Second Prize ($10,000): Zoë Martin-Doike, 27 of the U.S.
Third Prize ($5,000): Leonid Plashinov-Johnson, 22 of the U.K.
Transcriptions Prize ($1,000): Zoë Martin-Doike
Audience Prize: Hae-Sue Lee

Conclusion

Overall, the AVS Festival 2018 was a tremendous success and it provided inspiration and personal connections that will last way beyond its short duration. Thank you to Kathy Steely and Ames Asbell for coordinating the festival as well as Madeline Crouch and Lewis Martinez for managing and taking care of the registration process. Last but not least, thank you to Michael Palumbo, AVS President, for his leadership.

Start planning now to attend the next AVS Festival, June 3–6, 2020 hosted by Hillary Herndon, President-elect of the AVS, at the University of Tennessee in Knoxville. I am excited that this next event will occur in the Southeast, and it is not to be missed!

Lauren Burns Hodges is currently Assistant Professor of Viola and Music Appreciation at the University of Florida. For six years prior to this appointment, she was Lecturer in Viola at Valdosta State University, Principal Viola of the Valdosta Symphony, violist of the Azalea String Quartet, and Director of the South Georgia String Project

Julia Klumpkey's *Lullaby* for Viola and Piano

Christina Placilla

The American Viola Society created an online database of scores called "The American Viola Project," spearheaded by Rice University's David Bynog, former editor of this journal. This database contains gems by American composers, particularly women such as Blanche Blood, the first-known American female composer to write for the viola, Jeanne Behrend, Alice Hong, Louise Lincoln Kerr, Edna Frieda Pietsch, Claudia Rowen, and Julia Klumpkey.

As a member of a viola-piano duo whose mission is to perform works by women and composers of color, I searched for works that would supplement concerts featuring works transcribed for the viola by Amy Beach to celebrate her 150th Birthday. This online collection helped me to discover a composer ignored by musicologists: Julia Klumpkey. This article will provide readers with an overview of Klumpkey's history, career, compositions, and provide an analysis of the work featured in "The American Viola Project": Klumpkey's *Lullaby* for viola and piano.

The Klumpke Family

Julia Klumpke* was born in the Mission District of San Francisco in 1870 to John Gerard Klumpke, California pioneer and real estate mogul, and Dorothea Matilde Tolle. John Klumpke, originally born in Suttrup, Hanover in 1825, traveled to New Orleans as a boy to seek his fortune. According an account by his daughter Augusta, he may have attended medical school while in New Orleans.[1] Once the gold rush struck in California, John left New Orleans with his friend and business partner John Pfeiffer in 1850. For a short time, the two tried to find gold in the San Francisco area, but found that the boot making business would be more profitable. The two young men eventually dissolved their partnership and John Klumpke turned to real estate in San Francisco.[2]

Julia's mother, Dorothea Matilda Tolle was born in Göttingen, Germany and immigrated to New York City in 1844 at the age of around nine years old with her family.[3] She moved to San Francisco with her sister, who was joining her husband there, in 1855. She met Klumpke in San Francisco and the two married on August 28, 1855. Between 1856 and 1861, three daughters were born to the couple: Anna Elizabeth, Augusta, and, Dorothea. From 1860 through 1861, Anna Elizabeth had two severe falls that caused her to develop osteomyelitis with purulent knee arthritis. In 1863, Mathilda, the fourth child was born.

In 1866, the mother Dorothea, after having sought medical help for Anna Elizabeth throughout the United States, realized that the only possible treatments for Anna's condition lie abroad. She took all four daughters with her to Europe, first to Paris, where they were not able to find adequate help for her condition and then to Berlin, where the family lived for a year and a half while the medical procedures attempted to cure Anna's leg. Unfortunately, the medical treatments were not successful which would leave Anna with a permanent limp. In the meantime, Anna was tutored privately and the younger girls received instruction in Berlin.

Sometime in late 1867 or early 1868, the family returned to San Francisco where the girls attended both public school and received private tutoring in German, music, and dance. It was then in 1868 that the twins, Johann "Willie" and George were born. George died on June 28, 1869. Julia's birth followed on August 13, 1870.

Shortly after Julia's birth in April 1871, her mother filed for separation from the father and obtained all legal rights to the children. Following the separation, she took

** Julia changed the spelling of her name to "Klumpkey" from the original "Klumpke". The reasons are unknown, however, she also liked to use pseudonyms in early manuscript compositions, such as "Thomery" and "Yremoht".*

the children to Europe. According to a memoir by her daughter, Augusta, "she would raise her daughters in a way that they could become self-sufficient."[4] The family moved to Göttingen where the mother's cousin cared for the youngest children while the mother returned to California to settle her divorce. The eldest two daughters were sent to attend a boarding school in Bad Cansatt, and the divorce was granted in 1873.

Over the next twenty years, the mother Dorothea found opportunities for all of her children to study throughout Europe; all would find chosen fields in which they would excel. Anna Elizabeth became a portraitist and exhibited paintings in Europe and America. The protégé and lover of the famed animal painter Rosa Bonheur, she would inherit Bonheur's estate outside of Paris.[5] After Bonheur's death, this became the family home. Augusta became the first woman medical intern in Paris and became a neurologist specializing in a specific paralysis of the arm, later named Klumpke's paralysis. Augusta married neurologist Jules Déjerine, and the two worked side by side. The daughter Dorothea would become an astronomer and the first woman to achieve the doctorate in mathematics from the Sorbonne. She also married an astronomer, Isaac Roberts, and after his death she continued her career. All three of these daughters would receive the Chevalier de la Légion d'honneur from the French government for their significant contributions to art, medicine, and astronomy. In addition to their contributions to their fields, the three eldest daughters and the mother ran a hospital for convalescent soldiers during World War I at the Rosa Bonheur home called the L'Hopital Benevole Rosa Bonheur.

The fourth daughter, Mathilda, was a pianist who studied with Antoine-François Marmontel in Paris, and was an accompanist to the violinist Eugène Ysaÿe. She chose a more traditional life and married a lawyer with whom she had three children. While caring for her children during a diphtheria outbreak, she contracted the disease and died from it in 1893. The brother Willie became an engineer, and while serving in World War I, died from spinal meningitis.

Figure 1. Photo from L'Hopital Benevole Rosa Bonheur for convalescent soldiers, 1917. Julia Klumpkey Collection, New England Conservatory of Music, Boston.

Figure 2. Julia Klumpke Playing the Violin. Closed Stores Iconographic, Wellcome Library, London.

Julia Klumpkey

Julia began her violin studies as a child and studied with Guillaume Rémy in Paris and Hugo Heerman in Frankfurt. Rémy wrote of her ability in a brochure she had produced to distribute as a marketing tool:

> Miss Julia Klumpke[6] has been a pupil of mine for several years; by reason of the immense progress due to her serious studies this young violinist is now capable of giving excellent lessons. Miss Klumpke has won great success in concerts in Paris, especially at Salle Pleyel, where her program was artistically composed.[7]

Julia is believed to have obtained her Bachelor of Arts degree from the University of California at Berkeley between 1888–1890.[8] In 1894, Julia was accepted to study at the New England Conservatory of Music. She studied violin with Emil Mahr and composition with Percy Goetschius, and received her diploma in 1895. During this time, she taught violin in the Boston area and was acquainted with Amy Beach.[9] Mrs. Beach wrote of her violin performance:

> Miss Julia Klumpke is a violinist of promise who has already accomplished much toward the command of her instrument. Her tone is full and brilliant, and she has profited by the able instruction she has received in the development of her technique. She is earnest, conscientious and enthusiastic, with a faithfulness to the slightest wish of the composer that is rare in young players.[10]

She returned to live with her family in Paris around the years 1895–1906, until she returned to the United States on November 24, 1906. In the 1907 academic year, she accepted the position as violin professor at Converse College, where she would remain on the faculty until 1911. In 1908, she was invited by Iola Ingols to Honolulu to perform a recital, which was well-received by *Honolulu Hawaii*:

> It was an inspiration to [hear] Miss Klumpke to play out in the open under a tropical full-moon, and a sky studded with myriads of stars, and she played with unusual freedom and charm. Her program covered a wide range, from the Suite in old style of Sinding to the Waltz Dance, the variety of color and sentiment in the smaller groups proved her versatility in interpretation. It is not too much to say that Miss Klumpke has one of the most graceful bow arms of living violinists. She is sincere, modest and always a seeker for the great truth and deep philosophies of the world's greatest composers.[11]

Between 1911 and 1914, Klumpke continued her studies abroad with violinists including Eugène Ysaÿe in Brussels, who wrote of her playing:

> Miss Julia Klumpke, who has followed my classes in violin, in Brussels, already possesses a solid artistic education; her talent is sufficiently ripe to warrant her in going alone in both artistic and professional careers. I am certain that she will appear to good advantage in musical recitals, concerts, also that her ability to teach will result in excellent training for her pupils.[12]

Julia returned to Spartanburg, South Carolina to resume her post as violin professor at Converse College in 1914, until the time when the United States become involved in World War I.[13] While in Spartanburg, *Musical America* listed her as the director of the Spartanburg Orchestra:

> The Spartanburg Orchestra gave a most creditable concert in the Converse Auditorium, the proceeds going to aid the Rosa Bonheur Hospital in France. The Orchestra is composed of violin students in the College aided by local talent in woodwinds, cellos, and basses. Julia Klumpke, professor of violin at Converse is director.[14]

In 1917, Julia requested a leave of absence from Converse College to join her mother and siblings in their work at the Rosa Bonheur Hospital. Following the war in 1920, Julia resumed her duties at Converse College as both violin professor and director of the Converse College Orchestra. On May 11, 1922, her mother died, and Julia returned to France at the conclusion of the Converse College academic year to continue her studies in violin, viola, and composition.

RÉPUBLIQUE FRANÇAISE
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PALAIS DE FONTAINEBLEAU

ÉCOLE DES HAUTES ÉTUDES MUSICALES EN FRANCE
AMERICAN CONSERVATORY

CERTIFICATE OF ATTENDANCE

THE DIRECTORS & PROFESSORS OF THE AMERICAN CONSERVATORY
CERTIFY THAT Miss Klumpkey Julia
HAS BEEN A STUDENT AT THIS SCHOOL FOR A PERIOD OF 2 MONTHS DURING THE
1929 SESSION

THE PROFESSORS. THE DIRECTORS.

Figure 3. Certificate of Attendance from the American Conservatory, 1929 Session. Julia Klumpkey Collection, New England Conservatory of Music, Boston.

In 1922, Klumpkey studied violin with Maurice Hewitt, violinist of the Capet Quartet, and composition with Nadia Boulanger at the American Conservatory in France. She additionally sought opportunities to study with violinists Leopold Auer and William Henley, as well as the violist Henri Benoit of Paris, violist of the Capet Quartet. She also studied composition with Annette Dieudonne, Nadia Boulanger's longtime personal assistant.[15]

Throughout the 1920s, Julia continued her studies and in 1928 participated in the "Floating University" through Columbia University. This was a worldwide excursion on an ocean liner that visited Cuba, California, Hawaii, Japan, China, India, the Middle East, Greece, Egypt, Europe, and New York. On this trip, Julia had the opportunity to see Gandhi while in India and wrote a memoir that captured the experience:

> Just after our arrival in Delhi, Doctor Ross, who usually arranged for conferences with educational celebrities whenever possible, informed us that Gandhi was passing through on the Bombay-bound train, and that there might be a possibility of our catching a view of the great Indian. In spite of our fatigue most of us hurried back to the little Delhi station in the hope of seeing Gandhi.
>
> After we had waited more than an hour under the tropic sun, protected from the intense heat only by our Manilla hats and umbrellas, the long looked-for train arrived. From a simple third-class compartment emerged a little man; his frail swarthy body was wrapped in a dark colored cloth; his head, arms and legs were bear [*sic*] and he was wearing sandals similar to those used by the common class of Indians.
>
> After Dr. Ross had greeted him in the American Floating University and had personally introduced several of our members, it became my privilege to step forward and shake the great man's hand. As I did so I looked at the small dusky head of Gandhi which seemed to me to be merely skin and bones; I gazed at the emaciated face which told of years of suffering and I read in the dark piercing eyes that held me spell-bound the deep great, immeasurable sorrow of India.[16]

In 1929–1930, she again attended courses at the American Conservatory in both violin and composition. In 1930, she moved to San Francisco to live with

her niece, Dorothea, daughter of her deceased sister Mathilda. By 1932, her compositional career took off in earnest and she composed works for violin and piano, viola and piano, voice and piano, and string trio. In 1935, with her sister Anna, she moved to Oakland, California, and they were both part of an Institute of International Relations held at Mills College. She continued to compose and became one of a cadre of American composers who are writing works for the Federal Music Project, later known as the WPA Music Program, a New Deal program that employed American composers to write musical works in the Depression Era.[17] She was given the opportunity to compose a work for the 1939 Golden Gate International Exposition in San Francisco to celebrate the completion of the Golden Gate Bridge. Her only large-scale orchestral work, *The Twin Guardians of the Golden Gate,* was performed as part of the exposition.[18]

Table 1: Chamber Music Works by Julia Klumpkey that include the viola. Works featuring the viola appear in bold.

Composition	Publisher	Date of Composition or Publication
Tempo di Minuet	Not published	1924
Quatre Pièces for Viola and Piano	**Maurice Senart, Paris**	**1932**
A Song for Flute, Harp, Mezzo-Soprano, and String Quartet	Not Published	1932
Adagio for String Trio	George Austin, San Francisco	1933
Second Suite for Viola and Piano	**George Austin, San Francisco**	**1935**
Lullaby for Viola and Piano	**Wesley Webster, San Francisco**	**1937**
String Quartet	Not published	1942
Exercise for String Trio	Not published	1946
String Quartet or Trio	Not published	1946
Habanera for String Trio	Not published	1948
String Trio IV	Not published	1948
Four Pieces for String Trio	Wesley Webster, San Francisco	1949
Suite for Viola and Piano "San Francisco Bay"	**Wesley Webster, San Francisco**	**1951**
Ave Maria for String Trio	Not published (incomplete-missing one measure)	Not notated in the manuscript
Miniature String Trio Built on a Five-Tone Scale	Not published, but submitted to Wesley Webster possibly	Not notated in the manuscript
Lullaby for String Trio	Not published	Not notated in the manuscript
Rondo for String Quartet, under pseudonym Dorothea Roberts	Not published	Not notated in the manuscript
Allegretto for String Quartet, under pseudonym "Thomery"	Not published, but copyright was applied for	Not notated in the manuscript
Petite String Quartet in Five Movements, under pseudonym "Yremoht"	Not published	Not notated in the manuscript
String Quartet II	Not published	Not notated in the manuscript
String Quartet III	Not published	Not notated in the manuscript

Klumpkey continued to work as a composer through the forties and the fifties. In her eightieth year, she moved back to San Francisco, and by the following year had written a work for viola and piano, *Suite for Viola and Piano, San Francisco Bay* (1951). Julia continued to compose, but with less fervor up until her death at ninety-one on August 23, 1961 in San Francisco. She was buried alongside her father and sisters, Anna Elizabeth and Dorothea, at the San Francisco Columbarium.

Julia Klumpkey's Chamber Music for Viola

Julia Klumpkey wrote a number of works that include the viola. Table 1 lists the work, the original publisher and date of publication. Her works are collected in her archive at the New England Conservatory and some may be obtained through interlibrary loan from the New England Conservatory and/or other libraries throughout the United States.

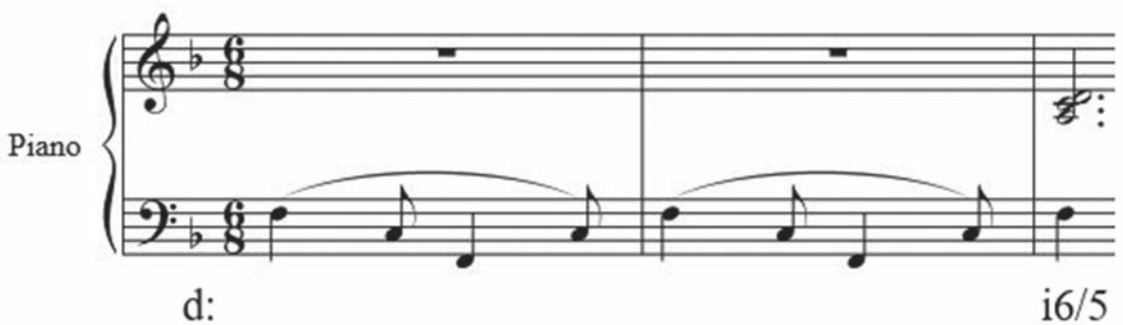
Julia Klumpkey's *Lullaby*

Klumpkey's *Lullaby* was originally published on February 5, 1937, by Wesley Webster of San Bruno, California.[19] The work is dedicated to Monique Sorrel Déjerine, the daughter of Yvonne Sorrell Déjerine, Julia's niece through her sister Augusta. Klumpkey creates the lullaby effect through the use of a mute for the viola throughout, producing a subdued tone that simulates a mother singing *sotto voce* to a child. The viola part mimics the range of a woman's voice with the lowest pitches being in the midrange of the viola, only reaching as low as middle C (C4), while its uppermost pitch goes as high as the harmonic A on the A string (A5). Additionally, Klumpkey chooses a rhythmic character that imitates a rocking motion, embodied throughout the entire work in the piano, with the 6/8 time signature of 6/8, dotted rhythms, and broken chords. Finally, the work ends in an unfinished manner, with the coda section not fully resolving, leading one to suspect that this is a snapshot of a mother rocking her child to sleep, quietly leaving the room without an abrupt ending that would have woken the child. Composed in an ABA form with a short introduction and coda, the *Lullaby* is in D minor with a foray into the key of B-flat minor in the B section (fig. 4).

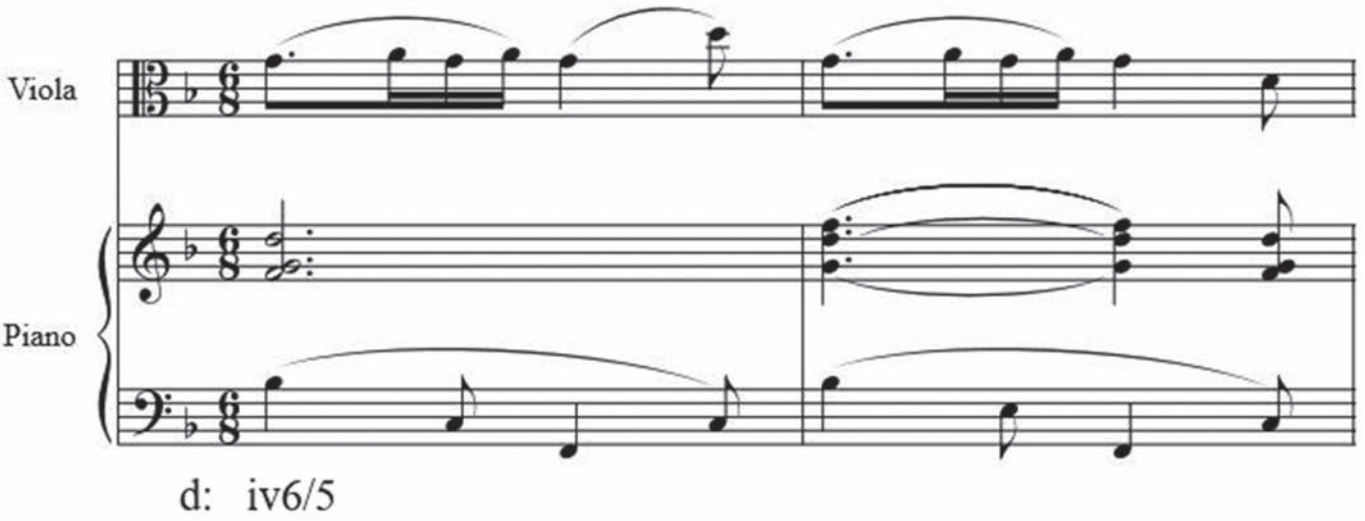
This work uses French harmonic language throughout the work that invokes Julia's compositional studies in Paris. The two-measure introduction presents an open fifth that seems to outline an F major or minor triad; however, on the downbeat of m. 3, this harmony is transformed into a minor seventh chord built on the work's tonic chord, D minor. Shape-shifting harmonies like this are prevalent throughout the work (ex. 1).

Figure 4. Lullaby for viola and piano (1937) form and key analysis.

Introduction	A	B	A	Coda
D minor	D minor	B-flat minor	D minor	D minor
mm. 1–2	mm. 3–10	mm. 11–26	mm. 27–34	mm. 35–end



Example 1. Julia Klumpkey, Lullaby, measures 1-2, piano part.

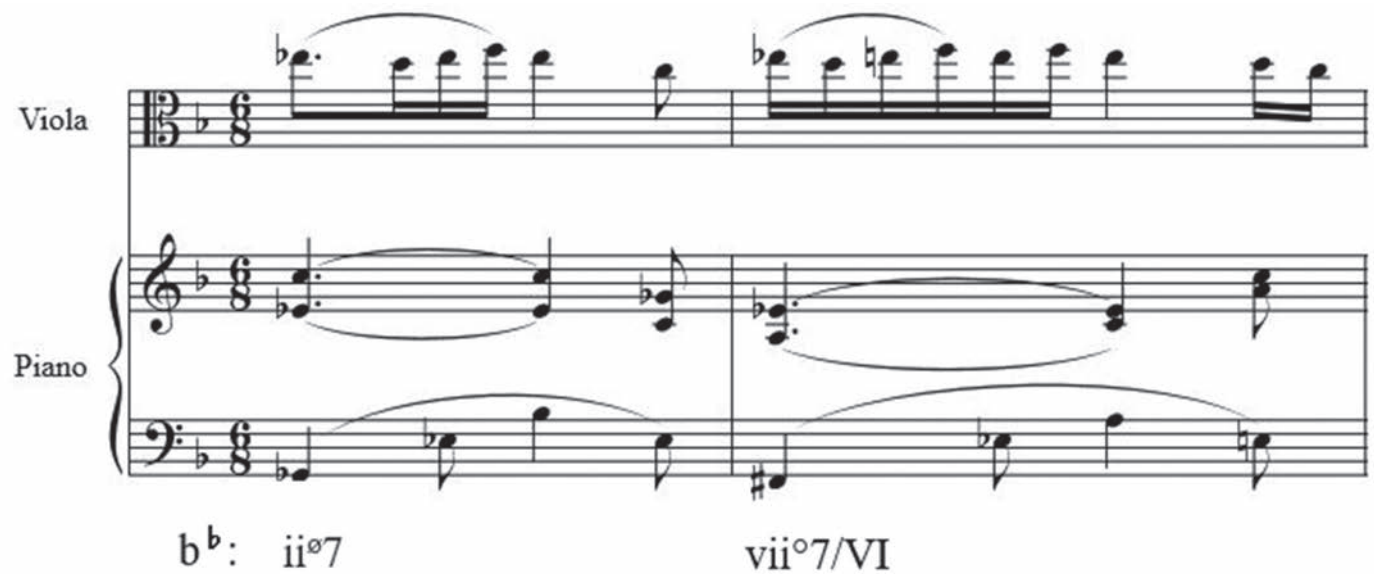


Example 2. Julia Klumpkey, Lullaby, *measures 5–6.*

Klumpkey also uses a number of seventh chords and non-harmonic tones that continue to create a haziness in the harmonic forward motion of work. Examples include the addition of sevenths and non-harmonic tones in mm. 5–6, as seen in the first inversion G minor seventh chord in example 2.

In a section at the pinnacle of the work that begins to return to the A section (mm. 22–25), Klumpkey focuses on the interval relationship of the tritone to provide tension that releases after a series of non-functioning harmonic chords. In this passage, we see the following: a C half diminished seventh chord (m. 23) and an F-sharp diminished seventh (vii°7/VI) on the downbeat of m. 24. This tritone relationship between the C and F-sharp diminished chords following creates an element of tension without clear directional function.

In the coda, we find that Klumpkey again uses non-functional tonal language within a tonal framework though a plagal cadence at the close of the piece. The Coda begins with a minor six triad (B-flat minor), not the major six chord or tonic chord that would be expected, and the passage continues with i6/5. This B-flat minor triad echoes the B section of the work; so, though it is unexpected in this section, it is does not seem out of sync with the rest of the work in this vague harmonic language. In this final passage, there is no dominant function present, but rather a plagal cadence (mm. 37–38).

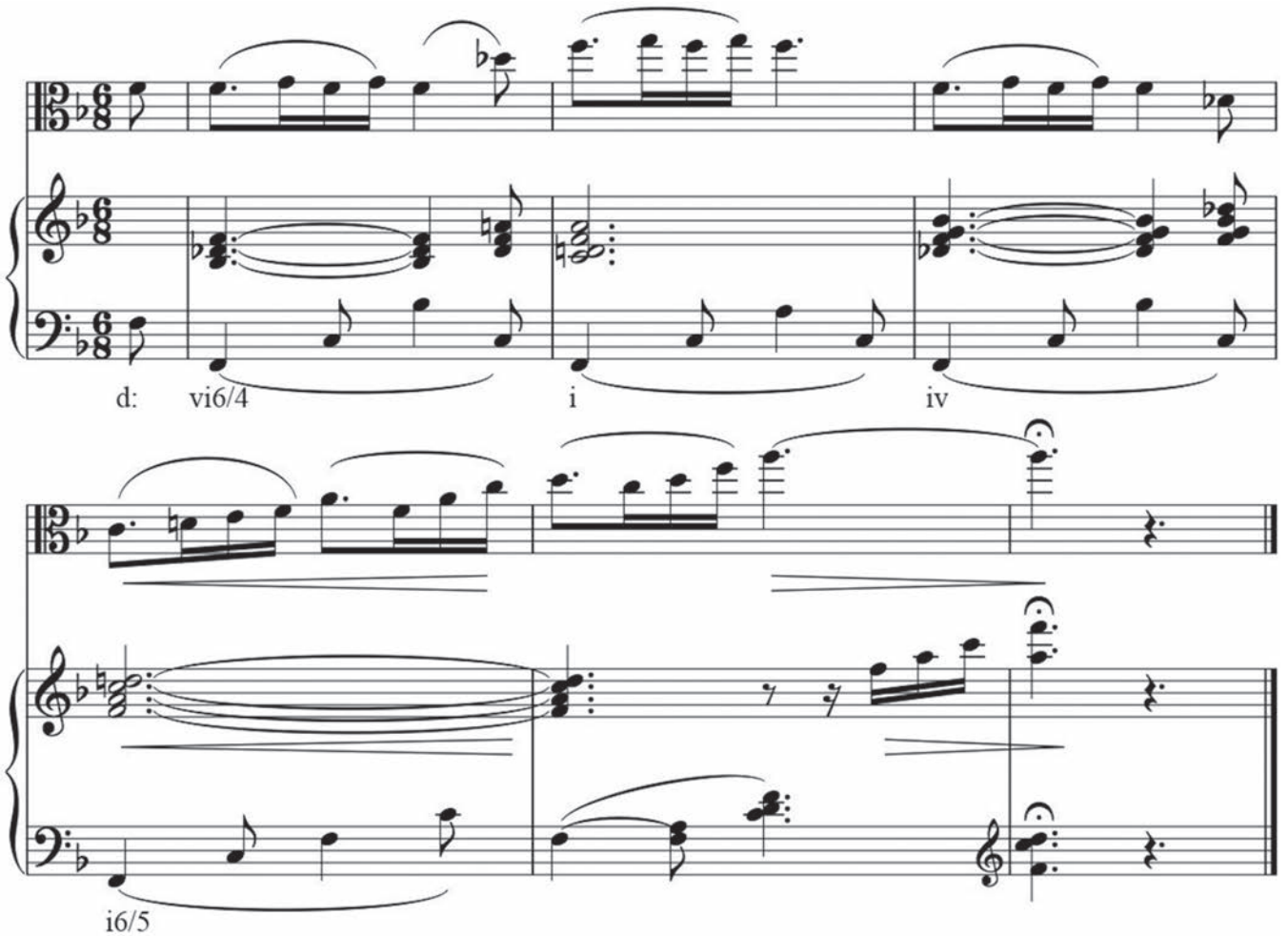


Example 3. Julia Klumpkey, Lullaby, *measures 23–24.*

As previously discussed, this works within the story of the work, with presenting a more ambiguous ending, the "mother" can sneak out of the room as the baby sleeps on (ex. 4).

The life of Julia Klumpkey is fascinating and most worthy of further research. Upon finding this work in the American Viola Project, my duo partner and I have decided to investigate her life and analyze her works more fully so that she can come out from the shadows and her music will not be another footnote in American musical life.[20] It begs the question, how many other composers can be "discovered" by examining the works in this commendable project?

Dr. Christina Placilla is a Professor of Music at Winston-Salem State University in Winston-Salem, North Carolina where she teaches courses in string performance, string pedagogy, musicology, and is director of the chamber orchestra. She performs in the Placilla-Thompson Duo, a viola and piano duo whose mission is to perform and research works by composers of color, women, and Americans.



Example 4. Julia Klumpkey, Lullaby *mm. 35–41.*

Notes

[1] Julien Bogousslavsky, "The Klumpke Family – Memories by Doctor Déjerine, Born Augusta Klumpke," European Neurology 53, no. 3 (2005): doi:10.1159/000085554. At the time he would have been pursuing higher education, the only medical school granting degrees in New Orleans was the Medical College of Louisiana.

[2] J. Terry White and G. Derby, *The National Cyclopædia of American Biography*, vol. 31 (New York, NY: J. T. White & Company, 1930), s.v. "John Klumpke."

[3] Bogousslavsky ,"The Swiss connection of Augusta Déjerine-Klumpke," Schweizer Archiv für Neurologie und Psychiatrie 162, no. 01 (2011): xx, doi:10.4414/sanp.2011.02222.

[4] Bogousslavsky, "The Klumpke Family – Memories by Doctor Déjerine, Born Augusta Klumpke".

[5] Laurel Lampela, "Daring to Be Different: A Look at Three Lesbian Artists," Art Education 54, no. 2 (2001): xx, doi:10.2307/3193946.

[6] See the note on p. 13 concerning the spelling of her last name.

[7] Julia Klumpkey Brochure, date unknown, Julia Klumpkey Collection, New England Conservatory of Music, Boston.

[8] Kibler, Lillian A. *The History of Converse College 1889-1971*. (Spartanburg, SC: Converse College, 1973).

Ibid.

[10] Julia Klumpke Brochure, date unknown, Julia Klumpke Collection, New England Conservatory of Music, Boston.

[11] Ibid.

[12] Ibid.

[13] Kibler, Lillian A. *The History of Converse College 1889–1971*. (Spartanburg, SC: Converse College, 1973).

[14] Julia Klumpke Brochure, date unknown, Julia Klumpkey Collection, New England Conservatory of Music, Boston.

[15] *Archives of the Glbtq Encyclopedia Project* accessed April 10, 2018, http://www.glbtqarchive.com/arts/boulanger_n_A.pdf.

[16] "A Lasting Memory of My Trip Through India", date unknown, Julia Klumpke Collection, New England Conservatory of Music, Boston.

[17] "Federal Music Project (FMP) (1935)," Living New Deal, accessed April 11, 2018, https://livingnewdeal.org/glossary/federal-music-project-fmp-1935-1943/.

[18] *Certificate of Attendance from the American Conservatory, 1930 Session*, 1922, Julia Klumpkey Collection, New England Conservatory of Music, Boston.

[19] *Catalog of Copyright Entries: Musical compositions, Part 3*. Washington, D. C.: Library of Congress, 1938. p.166. This work is currently available through the "American Viola Project." The American Viola Society. Accessed March 13, 2018. http://www.americanviolasociety.org/Resources/American-Viola-Project.php.

[20] In addition to working together on this project, we are involving our undergraduate research students in this endeavor- Tierre Dempsey and Demarcus Oglesby.

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Beethoven as Violist: Virtuosity in his String Quartet, op. 59, no. 3

James MacKay

Introduction

Ludwig van Beethoven, though primarily known for his skill as a virtuoso pianist, improviser, and composer, was also a serviceably good violist. He was proficient enough on the instrument to support his family by playing the viola in two different orchestras during his late teenage years in Bonn. Due to his practical experience as a violist, Beethoven lavished more than the usual attention on the instrument as he began his career in Vienna in the 1790s, as composer, improviser and performer.

As a preliminary phase, this paper will explore some of Beethoven's works from ca. 1795–1800 that give unprecedented prominence to the viola, with examples drawn from his string trios, his early quartets, and his whimsical Duo for viola and cello, "With Two Obbligato Eyeglasses," written for a cellist friend, with whom Beethoven himself might have played the challenging viola part. Finally, to illustrate how the new emphasis of the viola in Beethoven's early chamber music played out in works of his maturity, we will examine in depth the finale of his String Quartet in C major, op. 59, no. 3. In this rapid-fire movement, the viola is the first to present the quicksilver fugue subject. Since this material is then taken up by the rest of the performers in turn (as is customary for a fugue), the violist has the daunting responsibility of setting not only the tempo, but also the overall tone and character of this challenging movement, a leadership role that is normally occupied by the first violinist.

The Viola's Expanded Role in Beethoven's String Trios

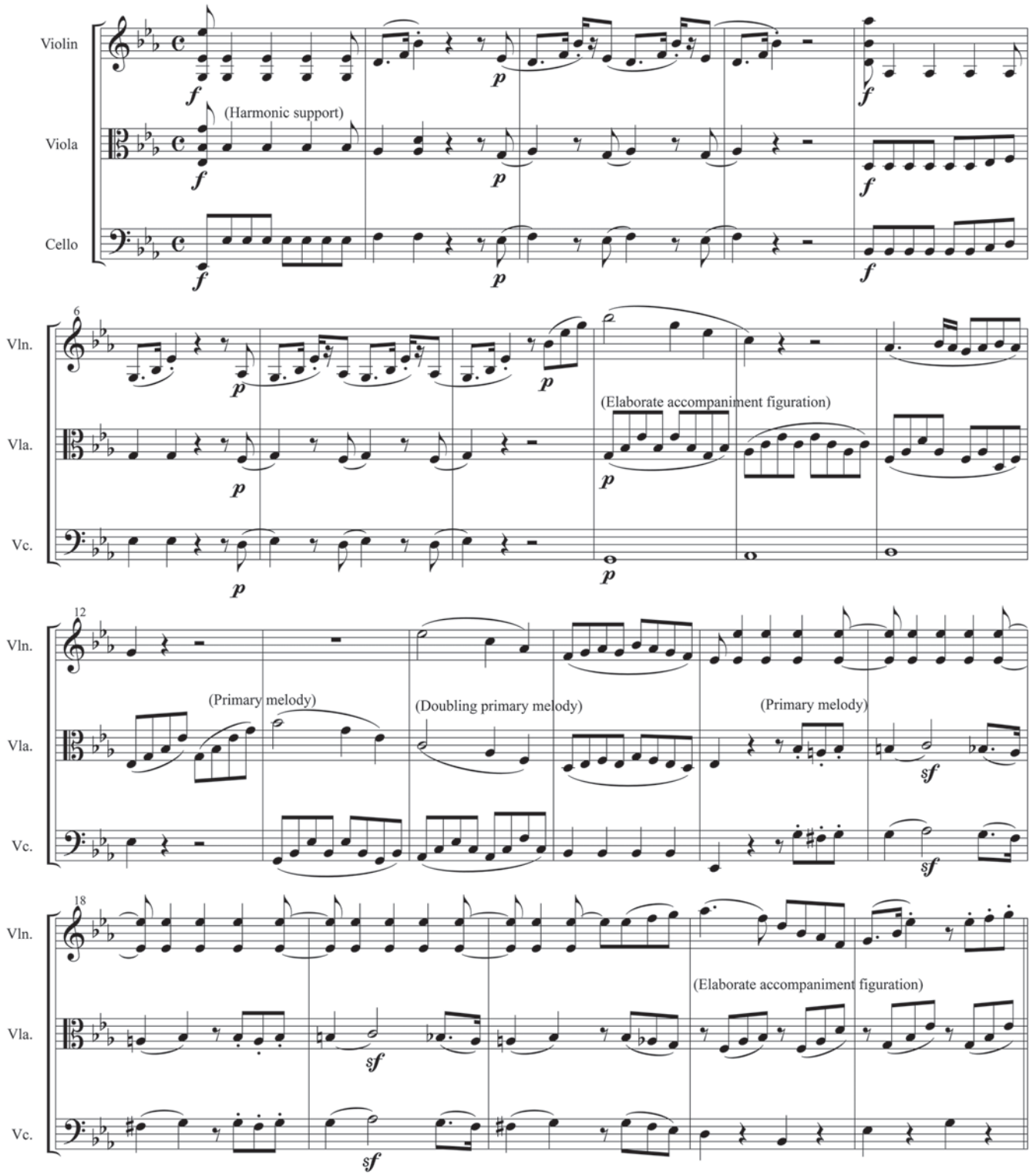
The virtuoso writing for viola in the finale of op. 59, no. 3 did not come out of thin air: Beethoven's practical experience as a violist while in Bonn influenced how he wrote for the instrument from his earliest years as a composer. This new emphasis on the viola became evident from a series of works for string ensemble that began to appear in print during Beethoven's initial years in Vienna, where he relocated in late 1792. We can begin with the string ensemble on which Beethoven lavished the most attention in the late 18th century: the string trio. Following his three piano trios, op. 1, and three solo piano sonatas, op. 2, Beethoven's third opus was a string trio, for a previously underutilized combination of instruments: violin, viola and cello.

The novelty of this unusual scoring is borne out by how seldom it appeared prior to Beethoven: the only substantial work written for this combination was Mozart's Divertimento in E-flat major, K. 563, published in Vienna in 1792. Beethoven would compose five trios for violin, viola and cello in the 1790s, each of them evincing the viola's prominent role in the ensemble, not merely technically, but also intellectually. Though Beethoven typically gives the primary melodic role to the violin, and the primary harmonic role to the cello, it falls to the violist, occupying the middle position in the texture, to cover everything else. Consequently, the viola parts in Beethoven's string trios include not only a wealth of accompaniment figures of different types, but also a number of mid-register melodic lines (either as a solo, or in dialogue with one of the outer voices).

Beethoven's Trio in E-flat major, op. 3, dates from 1792 (around the time he might have encountered Mozart's musical precedent in the same key). A manuscript copy soon found its way to England during the dislocation and confusion that resulted from the French Revolution. British hymn composer (and sock manufacturer) William Gardiner participated in a read-through of the work in 1794 in Leicester, about which he later spoke glowingly:

How great was my surprise on playing the viola part of the Trio in E-flat, so unlike anything I had ever heard. It was a new sense to me, an intellectual pleasure which I had never [hitherto] received from sounds. . . a language that so powerfully excited my imagination, that all other music appeared tame and powerless.[2]

The initial measures of this opus (ex. 1) aptly illustrates the reason for Gardiner's high praise. Though Beethoven generally treats the viola as a supporting instrument in this opening theme rather than as a primary melodic one, its contribution to the passage's overall effect is substantial. In the opening measure, the viola's role is *purely* supportive: it completes the violin's tonic chord,

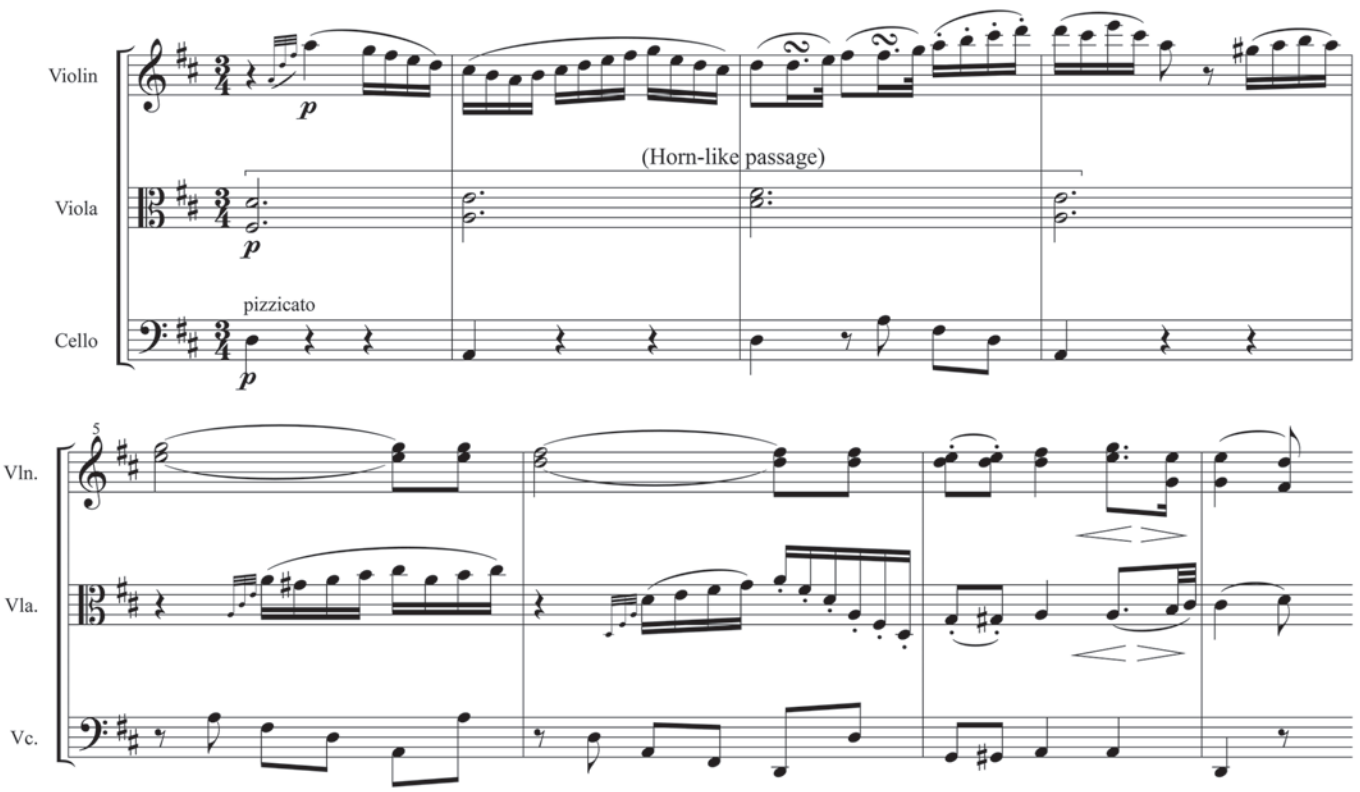


Example 1. String Trio, op. 3, mvt 1, mm. 1–22. Varied roles of the viola in main theme.

supplying the missing fifth. However, the following measures reveal its growing melodic importance in the unfolding of the main theme: Beethoven leads the viola in parallel thirds with the cello for the remainder of the phrase. In m. 9, the second phrase begins with a lyrical violin line, while the cello, sounding one note per measure, provides harmonic support. Occupying the middle register, the viola contributes an elaborate eighth note accompaniment to flesh out the harmony. This accompaniment ascends into the viola's upper register, linking to a reprise of the melody from mm. 9–10 as the next phrase begins (comprising the viola's one chance to shine as a melodic instrument in this passage), then falls back into an accompaniment role, doubling the violin at the lower tenth. Subsequently, Beethoven presents a new theme, beginning in m. 16. Here, the viola finally gets the melody for an extended period, doubled at the lower third in the cello, while a syncopated tonic note sounds at the top of the texture in the violin.

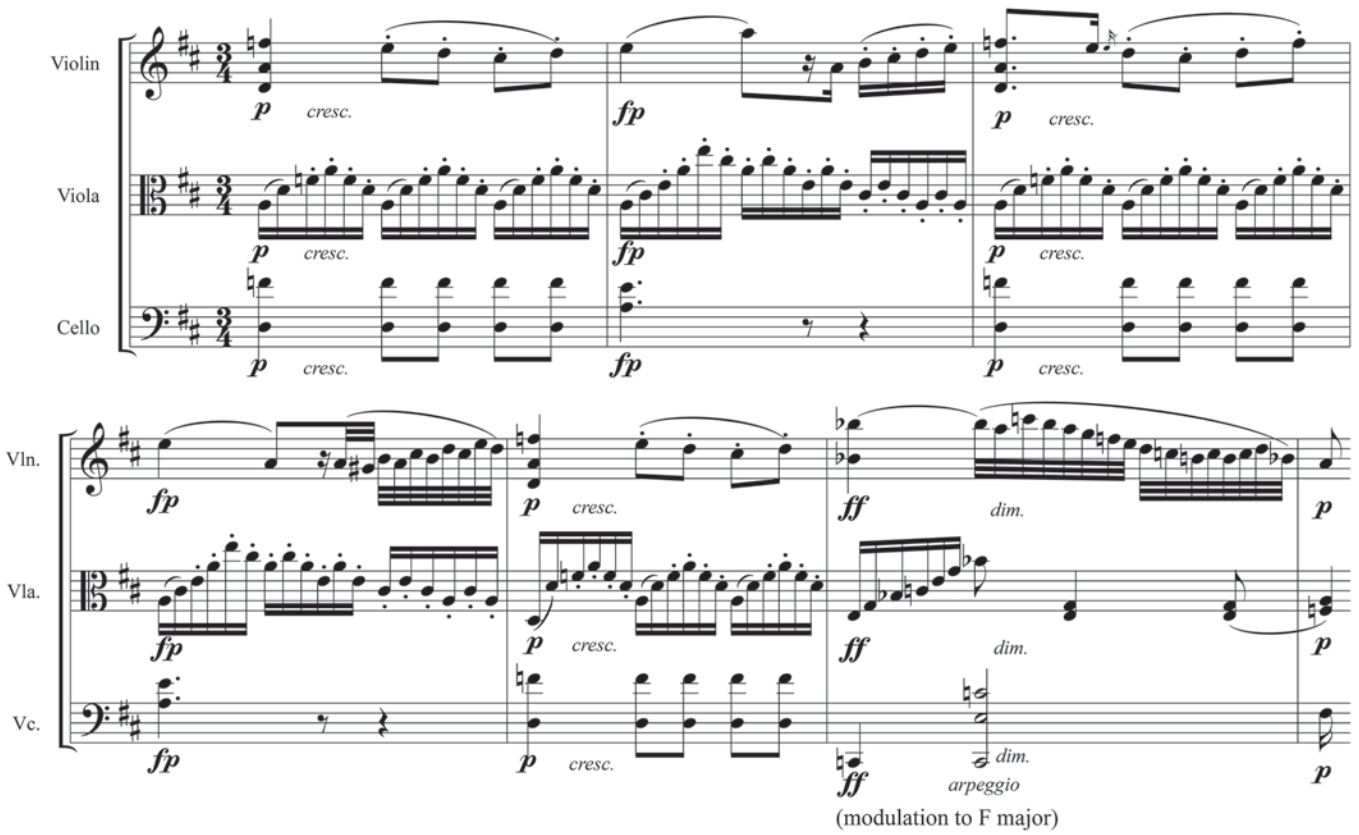
This early work, the first of Beethoven's works for string ensemble to see the light of day, effectively sets the tone for the prominent use of the viola in his later chamber music. Perhaps inspired by his hands-on experience with the instrument as a performer, Beethoven entrusts the viola with a far more substantial role than was typical of his time. In addition to its supporting role in supplying a variety of accompaniment figures, the viola participates extensively in the presentation of primary melodic material.

The viola's increased prominence is a common musical feature of Beethoven's string trios in general. His next work for this combination, the Serenade in D major, op. 8, appeared in 1797. Intended as light music for entertainment (possibly as background music for a dinner, or an evening party), this work gives the viola multiple opportunities in the spotlight. We shall look at one such passage from the opening movement, an elaborate bit of writing that borders on virtuosity (ex. 2a).



Example 2a. Serenade, op. 8, Adagio, mm. 1–8. Prominent role of the viola.

The extended *adagio* middle section in D major at first evokes a pastoral atmosphere: the violist begins the section with a melody in double stops that mimics French horn writing, which Beethoven sets in relief with a flowing line in sixteenth notes in the violin, and sparse pizzicato accompaniment by the cello. Shortly thereafter, the viola embarks upon an elaborate melodic line that unfolds in sixteenth notes below chordal support in the violin. As the second half of the adagio ensues, Beethoven shifts to the tonic minor, and further increases the intricacy and difficulty level in the viola part (ex. 2b). From the outset, he gives the violist an elaborate sextuplet accompaniment that adds a frenetic character to the tempestuous D minor tonality, and to the subsequent move to the relaxed, pastoral F major.

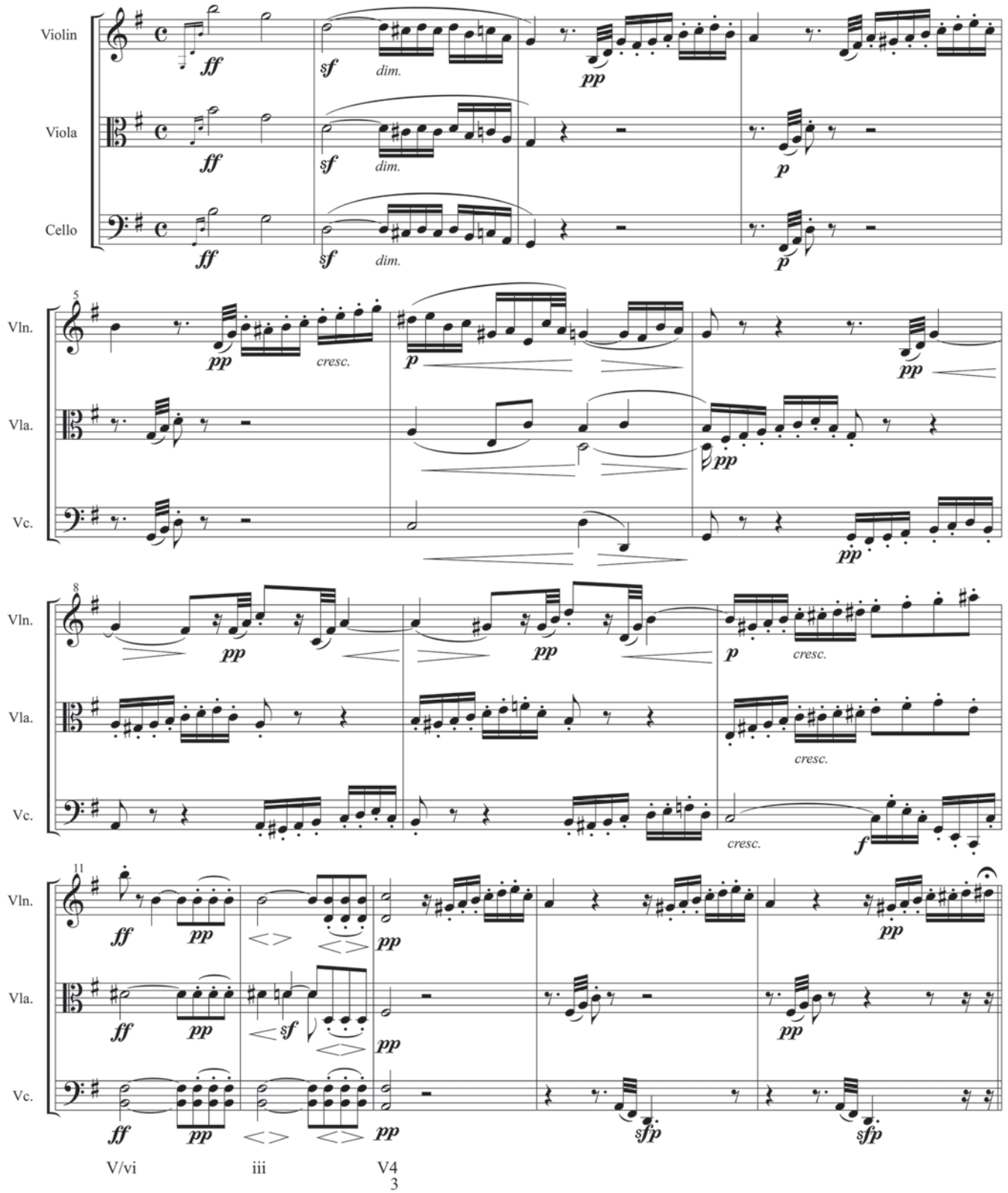


Example 2b. Serenade, op. 8, Adagio, mm. 29–34. Elaborate viola accompaniment in D-minor passage.

Finally, we will turn to Beethoven's last three string trios, op. 9, composed in 1797–1798. The vast gulf between the divertimento-like op. 3 and 8, and this ambitious new set of works is considerable. Nearly symphonic in length and scope, Beethoven ranked these works as his best compositions to date. Their creative use of form, texture, and register lead directly to the innovations of his op. 18 quartets, many of which he was working on around the same time. In keeping with their seriousness of intent, these trios display a greater cultivation and command of imitative polyphony than hitherto, a natural outgrowth of the composer's recently completed study of species counterpoint with Joseph Haydn and Johann Albrechtsberger.[3]

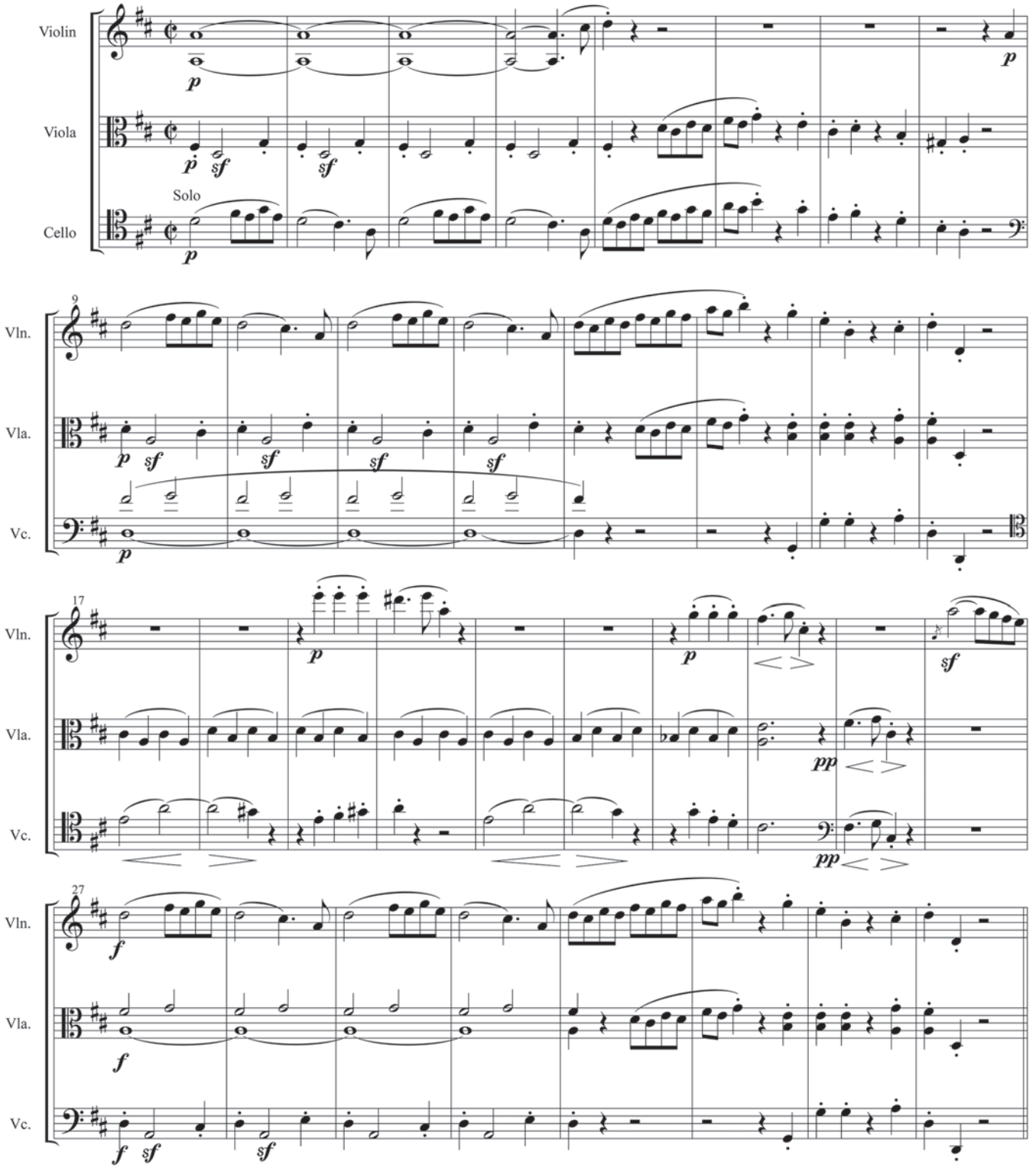
We can begin with the first work of the set, the Trio in G major, op. 9, no 1, whose fourth movement is an early prototype for the *perpetuum mobile* finale of op. 59, no. 3. The work's opening page, a symphonically conceived slow introduction that prepares for an expansive sonata-allegro movement, sets the tone for the creative and varied distribution of melodic material in all three trios (ex. 3). Beethoven begins with a forceful unison presentation, marked at first *fortissimo*, followed by a *sforzando* in the second measure for emphasis. Beethoven then gives the violin the lead role (with viola and cello interjecting a subsidiary line), as a hushed second phrase follows in mm. 3–6. On this quiet, lyrical passage's repeat, beginning in m. 7, Beethoven divides the melody between viola and cello, with the violin, unusually, taking the subsidiary line. A chordal passage then equalizes the contribution of the three performers in mm. 11–12, but the viola has the critical role of changing the chord's

quality from B major (the dominant of E minor) to B minor (the mediant of the home key), thus setting the stage for the extended dominant pedal (V of G major) as the introduction concludes.



Example 3. String Trio in G major, op.9, no. 1, mvt 1, mm. 1–15. The viola's varied roles in the slow introduction.

Turning to the second trio of the set, op. 9, no. 2 in D major is notable for its frequent exploration of the viola's lowest register, often permitting Beethoven to free up the cello to play melodies above it in the tenor or alto register. This reversal of register between viola and cello has a famous precedent: Haydn prominently featured it in many passages from his "Sun" Quartets, op. 20, of 1772, most notably in the opening phrases of op. 20, no. 2, in C major. This strategy allows the viola and cello both to play in their most distinctive registers: the cello can utilize the slightly nasal A string, while the viola can make prominent use of its equally characteristic C string.

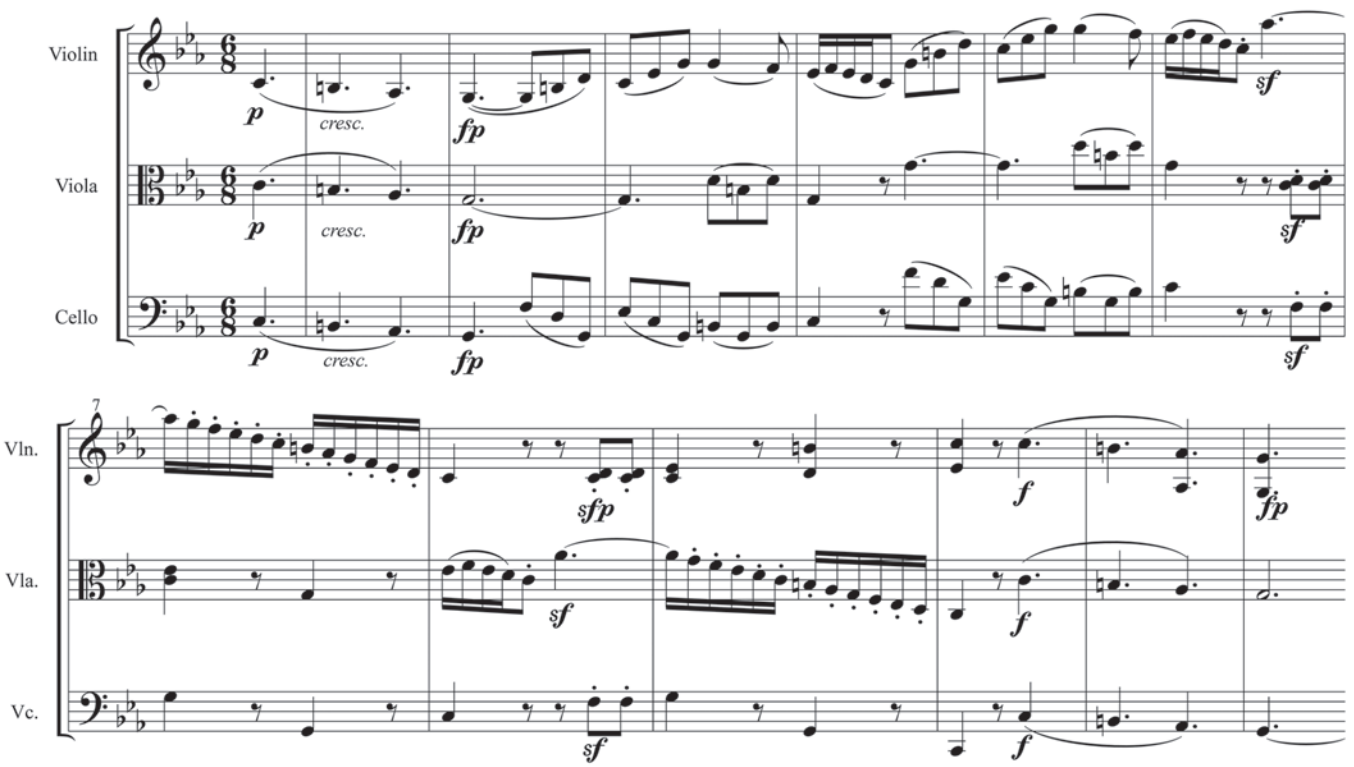


Example 4. String Trio in D major, op. 9 no. 2, mvt IV, mm. 1–34. Viola as bass to upper-register cello melody.

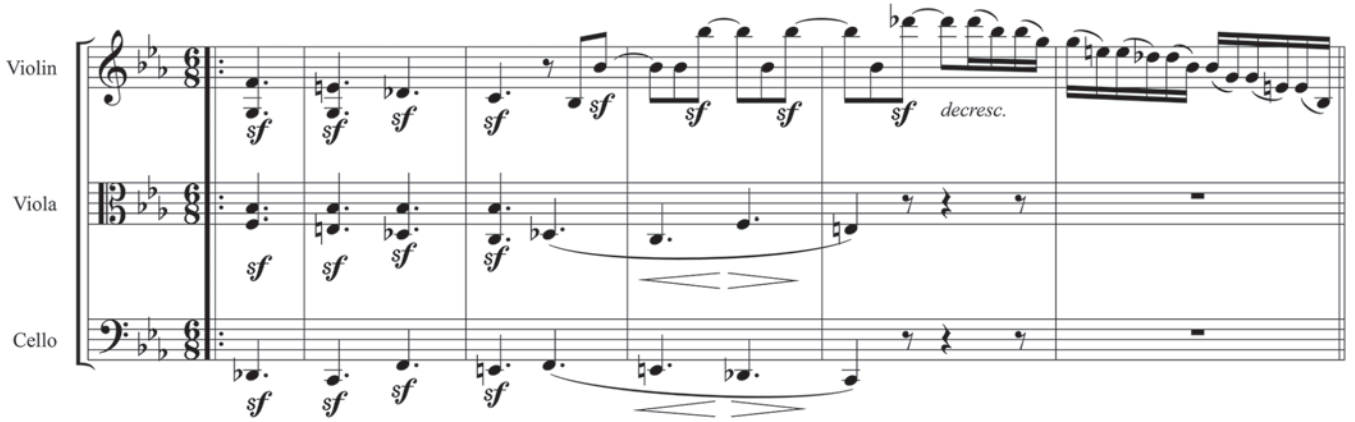
Beethoven studied the "Sun" Quartets to prepare for his foray into quartet writing in the late 1790s, and transcribed one of them into full score (op. 20, no. 1)[4]: thus, it is not surprising that this technique of registral reversal looms large in these trios as well. Though Beethoven uses this distinctive arrangement in multiple movements, an example from the finale, a melodically appealing rondo, will suffice. In the opening measures, the viola plays a sparse (but musically vital!) supporting bass below the cello's lyrical melody (as shown in example 4). Beethoven begins the theme with the reversed register version (with the viola on the bottom), then restates the theme with the more conventional spacing: the violin takes on the melody, and the viola moves back to its customary middle register. The theme's middle section proceeds similarly: on first statement, the cello presents the melody in its upper register while the viola supplies the bass below it. Subsequently, Beethoven repeats this phrase with the violin on top and the viola in the middle, once again normalizing the instrumental roles by giving the violin the melody.

Let's conclude our exploration of op. 9 by examining the opening movement of Beethoven's fifth (and last) string trio, op. 9, no. 3 in C minor, whose main theme, like the passages examined above from op. 9, no. 2, exploits the viola's distinctive lower register (ex. 6a). After a unison presentation of a foreboding melodic line in mm. 1–2, the opening theme ends with a descending scale in the violin, echoed an octave down by the viola, which leads rapidly and precipitously downward to the open C string. The boldness of the viola writing at this brusque cadence is very much in keeping with Beethoven's oft-cited "C minor mood."

Beethoven reuses this striking theme as the development begins (ex. 5b). He restates the opening motto, intensified by double stops in the violin and viola, and further marked by biting *sforzandi* on each chord. The passage once again highlights the viola's lowest register, leading down to the open C string. In the following two measures, the viola picks up the cello line from the development's opening measures, once more in its low register, while the violin provides a syncopated countermelody.

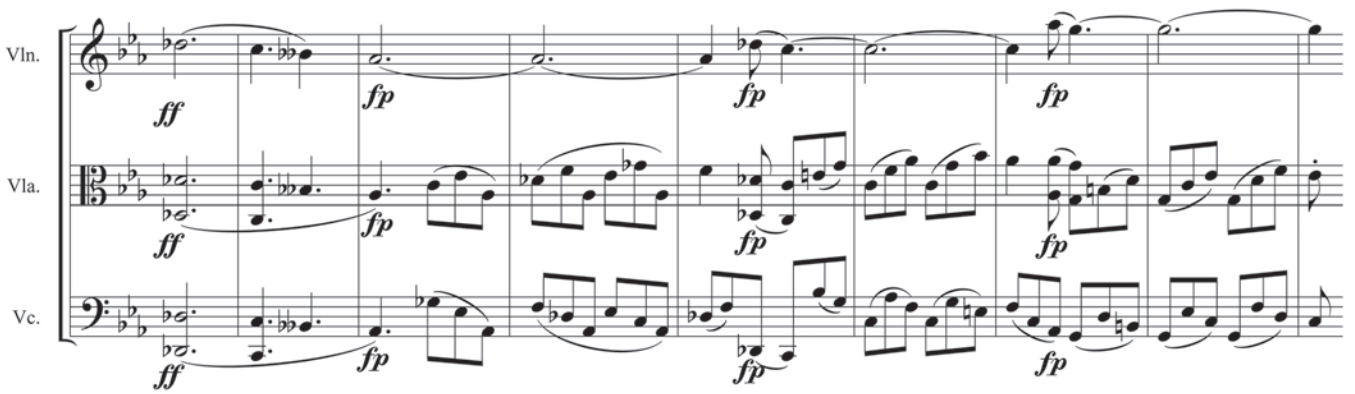


Example 5a. String Trio in C minor, op. 9.no. 3, mvt 1, mm. 1–12. Use of the viola's lower register.



Example 5b. String Trio in C minor, op. 9, no. 3, mvt. 1, mm. 75–79. Beginning of the development.

Finally, as shown in example 5c, the coda begins once again with the movement's opening gesture, yet again plumbing the depths of the viola's lowest string. Thus, the viola's contribution to this passage in multiple prominent locations is both thematic and coloristic, exploring the distinctive tone of the C string. It is here that the



Example 5c. String Trio in C minor, op. 9, no. 3, mvt. 1, mm. 188–96. Beginning of the coda.

advantage of Beethoven's scoring (with the viola as the sole instrument in the middle, rather than sharing the mid-register role with a second violin) is most in evidence, as the viola's distinctive timbre contrasts effectively with the violin and cello around it. Although Haydn and Mozart supposedly favored the viola as performers, this is only rarely evident from their use of the instrument in their chamber music.[5] In contrast, Beethoven's experience as a performing violist seemed to have a major impact on how he wrote for the instrument in a chamber music setting. In all five of Beethoven's string trios, the viola contributes on an equal footing with its compatriots, playing a more prominent role in the works' melodic and harmonic shape, and participating more fully in virtuosic display.

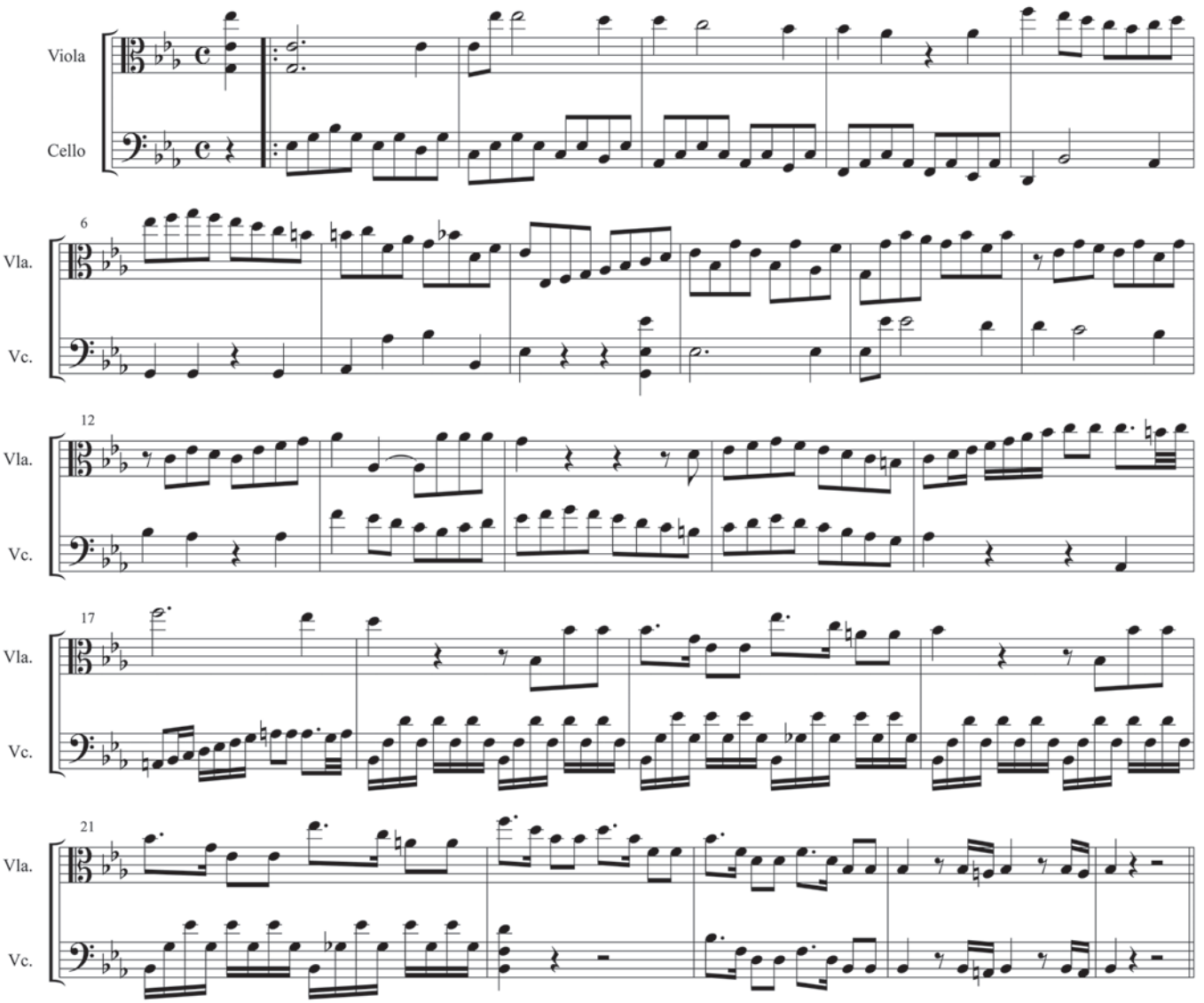
"Eyeglasses" Duo, WoO 32: A Study in Virtuosic Viola Writing?

Along with the multiple works with opus numbers that feature prominently the viola in a chamber music setting, Beethoven did leave us a fragmentary work for viola and cello, comprising a complete opening movement and minuet (though lacking dynamics or expression marks), and a few sketches for a slow movement. Written in 1796 or 1797, around the same time as the op. 8 and 9 trios, this work, described by Beethoven as "Duett mit zwei obligaten Augengläsern" (Duo with two obligatory pairs of eyeglasses), is a whimsical foray into using the viola as a primary melodic instrument, comparable to the first violin's role in the string quartet. The sole surviving copy of this two-movement work is from a collection of autographs known as the Kafka Sketchbook, which includes other works from ca. 1796–1797. The jocular title alludes to a pair of bespectacled performers, thought to be Beethoven's cellist friend Prince Nikolaus Zmeskall von Domanovecz, with the nearsighted Beethoven himself playing the viola part.[6]

The formidable first movement (whose opening measures appear as example 6) begins with a triple stop in the viola to get the listener's undivided attention (and possibly the cellist's as well?), after which the main theme begins with an ascending octave leap, over an arpeggio accompaniment in the cello. Beethoven balances this opening leap with a slow, lyrical descent that makes repeated use of a sighing motif. (Fans of Beethoven's string quartets may recognize this opening gesture as a variant of the second theme from op. 18, no. 4, in C minor; Beethoven often recycled his most promising musical ideas at this point in his career.)

deliberately awkward counterpoint. This double statement of opening material in mm. 1–16 sets the tone for the entire movement. The thematic and registral play between the instruments, the overwrought dominant pedal of mm. 18–25, and the mock virtuosity it encompasses, all suggest a convivial atmosphere. The musical equivalent of boisterous joking between friends that Beethoven evokes aptly establishes an unbuttoned mood, far removed from the air of learned conversation already seen as the textural ideal of the string quartet.

As the exposition unfolds (ex. 7), certain technical features stand out as a repudiation of the viola's

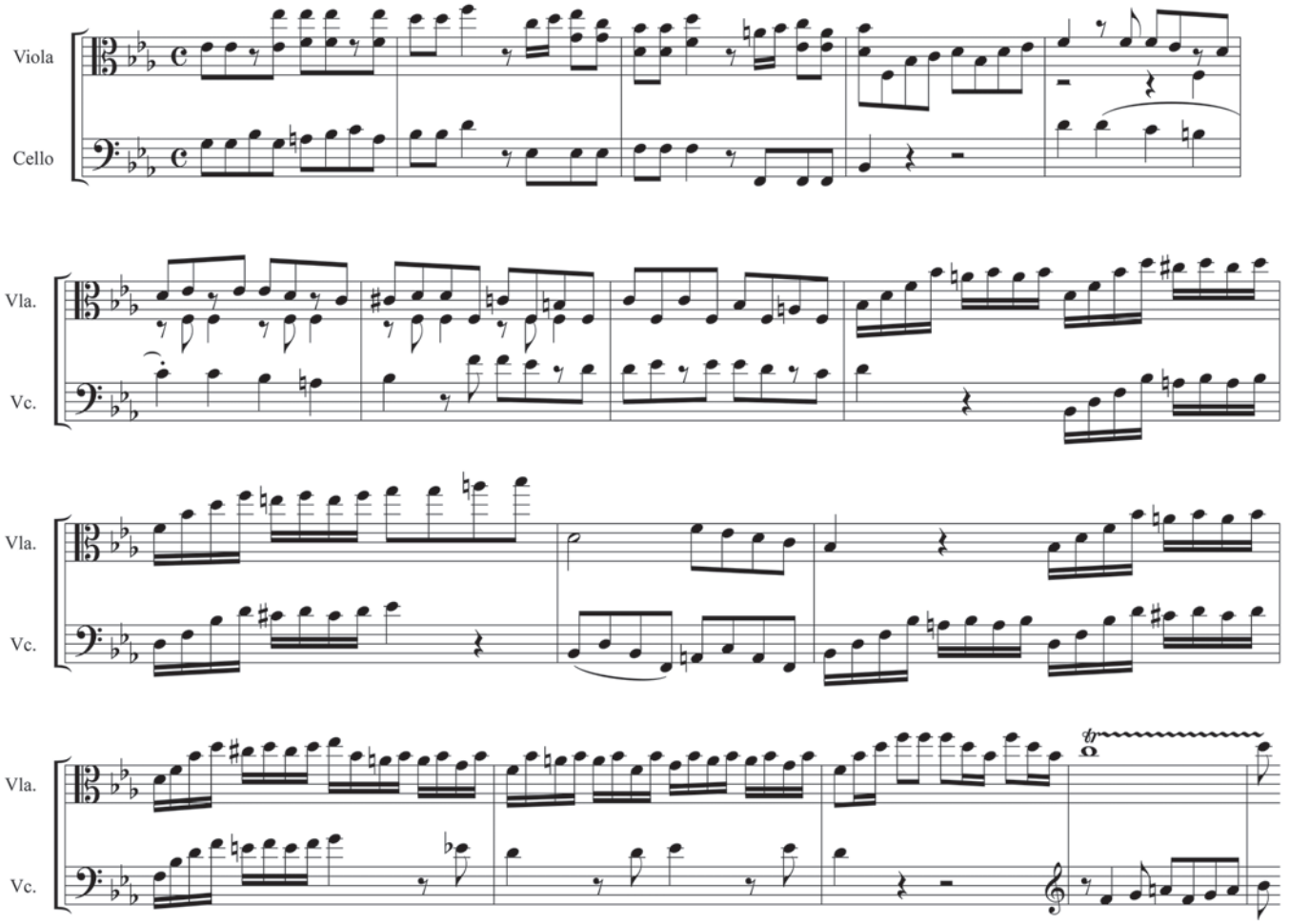


Example 6. "Eyeglasses" Duo, mvt. 1, mm. 1–33. Beginning of the exposition section.

A brief cadence in m. 8 links to a varied reprise of the opening measures: here, the cello takes over the melody, while the viola plays a misplaced bass line above it as a

conventional role as a supporting instrument. Its frequent excursions into the upper register, typically the provenance of the violin; challenging double stops in mm.

39–45; and, most noticeably, the concerto-like brilliance in both instruments beginning in m. 47, as the exposition nears its conclusion. (This passage in rapid-fire sixteenth notes acts as a parody of a double concerto—without orchestra.) This movement can easily be understood as the composer's teasing tribute to his cellist friend, a friend who supplied him with quills for his piano, editorial and proofreading help, and perhaps more crucially, a copious supply of wine. Furthermore, if Beethoven wrote the viola part for himself (as is often surmised), his participation in the work as a performer would only add to the jocularity.



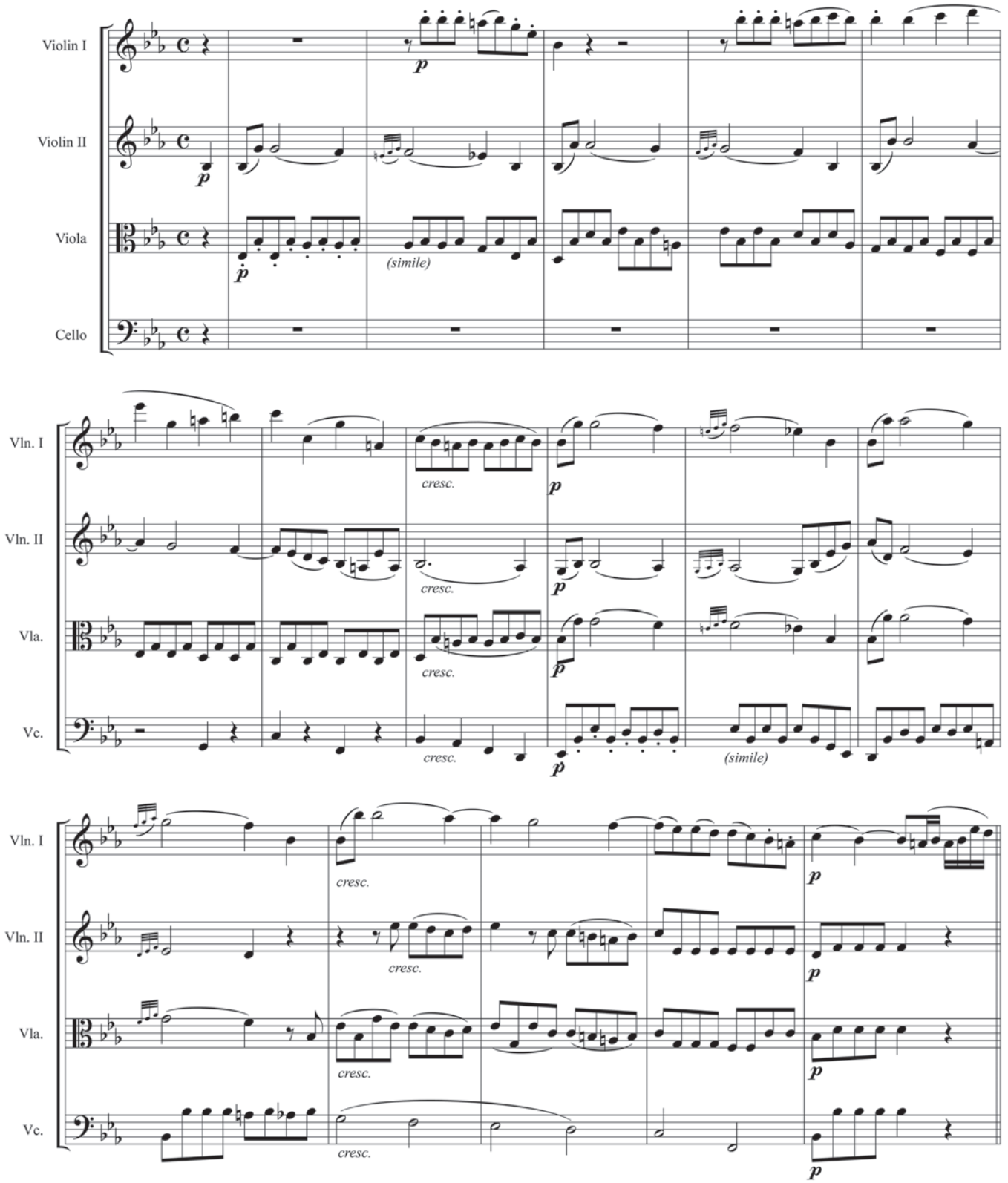
Example 7. "Eyeglasses" Duo, mvt. 1, mm. 39–55.

Beethoven and the Viola, ca. 1800: The Opus 18 String Quartets

With the possible exception of the Opus 9 trios, the works examined above are all in a lighter vein, which provided greater latitude for all instruments to participate in the display. What Beethoven discovered in these works served him well when he turned to the string quartet in the late 1790s, a serious chamber music genre at which Mozart excelled, and to which Haydn was still contributing many fine examples. Contrary to the general practice of Haydn and Mozart, for whom the viola served mainly as a supporting instrument, Beethoven's first six string quartets, written in the late 1790s, and published in 1800 as his op. 18, continued to privilege the viola as a melodic instrument. To be certain, the viola's importance is proportionately lower in a work for four instruments than it would be in a work for two or three instruments; however, Beethoven still entrusts the violist with vital thematic material, including both primary melodies and important countermelodies, much as he had done in his string trios.

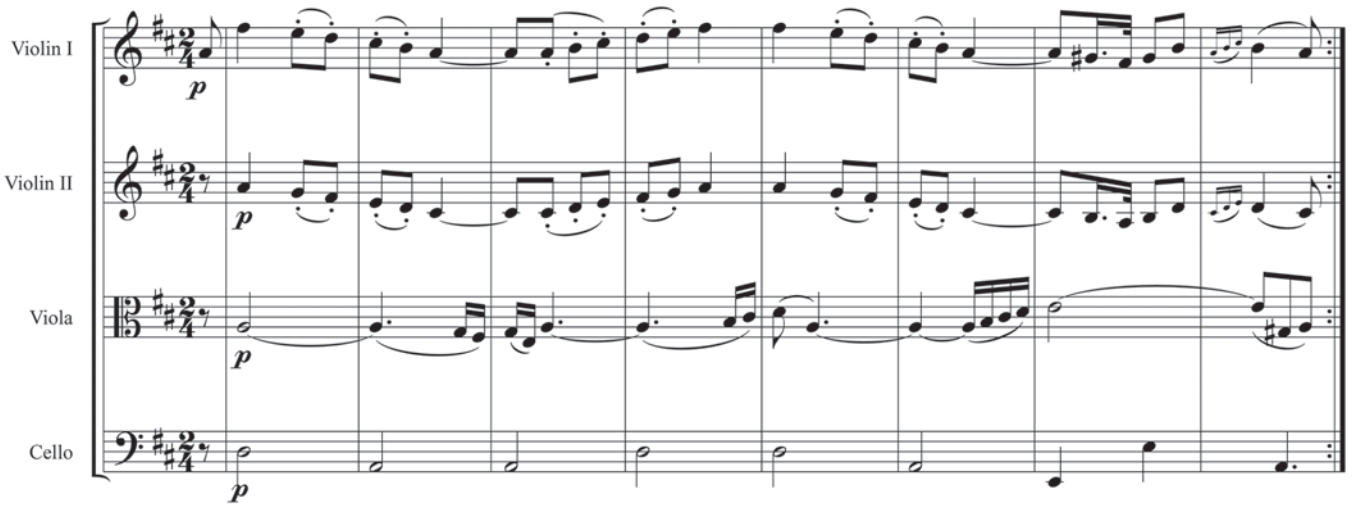
As a link with the previous discussion, it is hard not to mention Beethoven's String Quartet in C minor, op. 18 no. 4, in this regard: the opening movement's subordinate theme (ex. 8) closely resembles the main theme that begins the "Eyeglasses Duo." The two passages share the

same key, further cementing their obvious resemblance. Contrary to the prominent melodic role the viola plays in the earlier duo, the violist must wait their turn before Beethoven provides them their moment in the sun. The second violin gets the initial honor of presenting the tune (with viola supplying the bass in its lowest register), though when the section continues with its second phrase, the violist gets the melodic lead, doubling the first violin at the lower octave.



Example 8. String Quartet in C minor, op. 18. no. 4, mvt. 1, mm. 34–49. Start of the subordinate theme.

In his early keyboard sonatas, and especially his piano concertos, one can easily imagine Beethoven the composer visualizing himself as the performer. Is it possible that he also envisioned himself as an active participant in his string quartets? (As we have seen, he was proficient enough on the viola to aspire to playing an ambitious work like the Eyeglasses Duo, even if he only played it for private fun.) To be certain, within the more collaborative, dialogue-based milieu of the string quartet, any virtuosic display would be, by necessity, more subtle and restrained. However, I think we could read the third movement of his String Quartet in D major, op. 18, no 5, a theme and variations in andante tempo, in this light, given the musical content of the four parts (ex. 9).



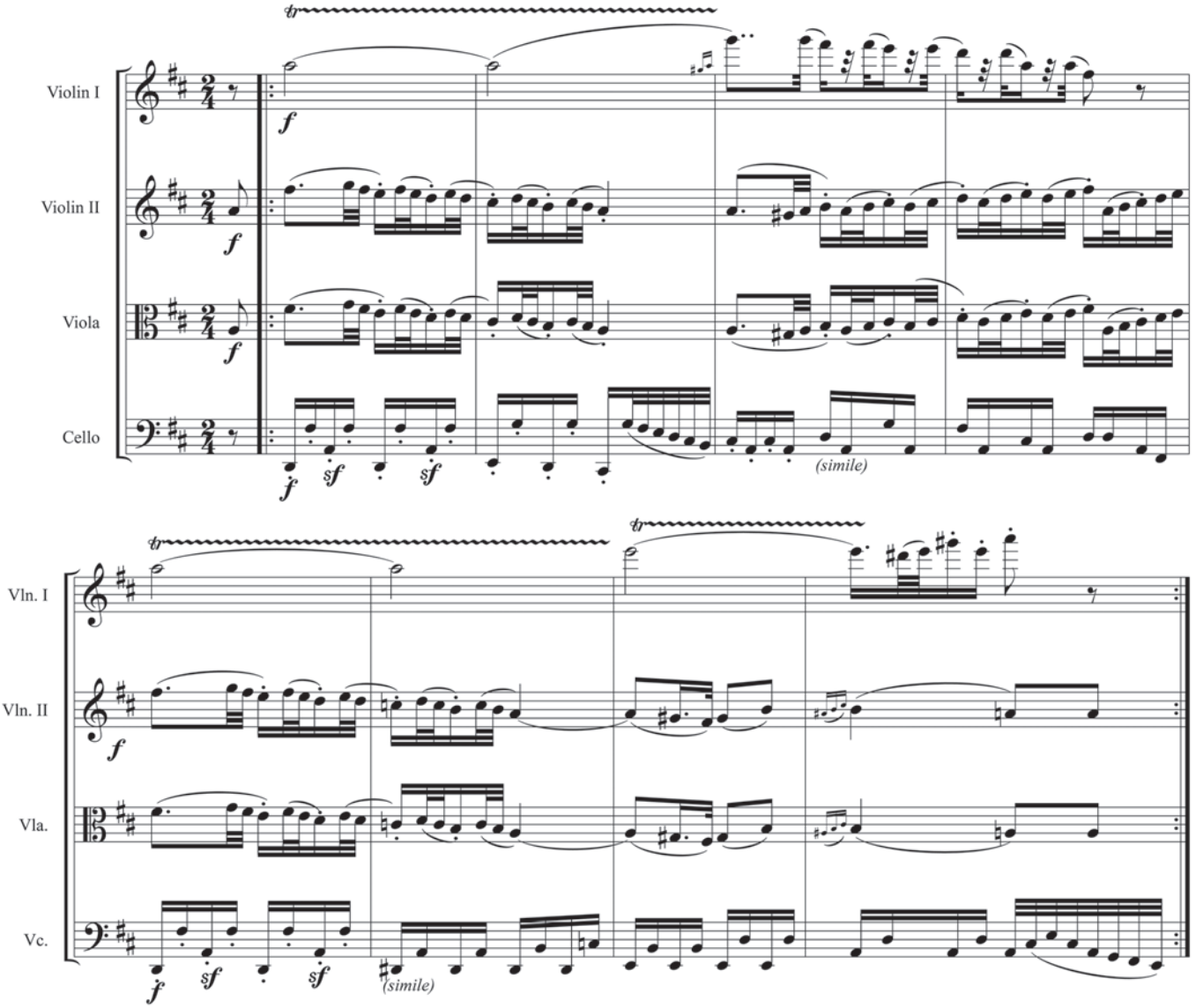
Example 9. String Quartet in A major, op. 18, no. 5, mvt. 3 (Theme and Variations, Andante cantabile), mm. 1–8. Viola as the composer's voice with its elaborate countermelody.

The theme itself is very basic, even for Beethoven, who was fond of building the most complex musical content from the most straightforward of sources; its opening measures are virtually minimalistic in character and content. The first violin's melody moves up and down the scale in a straightforward rhythm, concluding with a turning figure on the dominant; the second violin follows at the lower sixth; while the cello must be content with three notes: the tonic, the dominant, and scale degree 2 (the dominant of the dominant). Meanwhile, the violist, personifying the composer, has the theme's only truly interesting melodic line, whose varied rhythm and gentle syncopation provides a tuneful, elaborate counterpoint to the two violins' scalar theme. Here, Beethoven the composer and Beethoven the lead performer work hand in hand to express the musical idea.

Later on, Beethoven the violist (and his partner in crime, on second violin) play the main tune for the vast majority of the fifth variation (ex. 10). A rollicking musical romp that would not be out of place in the beer garden, this variation reverses the string quartet's usual pecking order, foregrounding the two supporting inner parts while relegating the cello and first violin to a secondary, accompaniment role. This boisterous passage does not evoke the image of the Beethoven that walked through the woods communing with Nature, nor the Beethoven that frequented coffee shops to consume his favorite daytime beverage: this is Beethoven the socialite, relaxing with friends at the local Rathskeller over multiple servings of his adult beverage of choice.

The Violist's Crowning Moment: String Quartet, op. 59, no. 3, Finale

As is evident from the works for strings examined above, Beethoven tended to give the violist more to do, musically, than his predecessors generally did, even at the earliest stages of his career. However, the crowning moment for any violist in the Beethoven quartet literature is surely the finale of his String Quartet in C major, op. 59, no. 3.[7] Composed in 1806 during one of his most successful and prolific periods as a composer, the quartet concludes with a fugue-like movement in which the viola has the primary thematic role. Table 1 lists all subject/countersubject entries.



Example 10. String Quartet in A major, op. 18, no. 5, mvt. 3, Variation 5. Melody in viola and second violin.

The movement is the central focus of an interesting anecdote, concerning a performance of this work by the world-famous Guarneri Quartet. As author (and violinist) Arnold Steinhardt relates:

> The [quartet] ends with a fugue of driving energy and speed. [Violist] Michael Tree, backstage, during intermission had said: 'I just want to warn you. I'm going to try a slower tempo for the last movement.' (I gave little thought to this announcement. He has the first entry by himself, so he controls the tempo. Whatever he does, we will follow.) The last note of the [preceding] third movement settled into a final chord—four voices poised tranquilly at the water's edge before diving one after another into the whirlpool. But Michael miscalculated. In an effort to

Table 1. String Quartet, op. 59, no. 3, mvt. 4. Subject and Countersubject Entries

Measures	Subject	Countersubject 1	Countersubject 2
1–10	**Viola**		
11–20	Violin II	**Viola**	
21–30	Cello	**Viola**/Violin II	
31–40	Violin I	**Viola**/Cello (8ves)	
210–219	**Viola**		Violin I
220–229	Violin I		Cello/**Viola** (3rds)
230–239	Cello		Violin II/Violin I
240–249	Violin I		Cello

slow the fugal theme, he overshot the mark, and it emerged something like a fast practice tempo. . . . No whirlpool here! This was a hot tub that each of us entered with leisure, with a glass of Chardonnay in hand.

Such is the brilliance of the fugue, that even when played somnolently, it makes an impression. The audience clapped enthusiastically. [The quartet decided] 'We really should play an encore. And the encore will be--the same movement, but faster, Michael!' 'Yes, faster!' We heard Michael, already halfway onto the stage, [mutter], 'All right, all right. I'll start it faster.' There was an edge to his voice that should have warned us. We had hardly seated ourselves when he bolted out of the starting gate—it was the fastest tempo I had ever heard. We looked at each other in disbelief, but one by one, we were sucked into the maelstrom. The Guarneri Quartet achieved the speed of light.

Meanwhile, in another part of the universe, Beethoven is listening. 'They have finally played my tempo,' he exults with a smile. Or perhaps not. Maybe, with furrowed brow, 'That tempo doesn't work. I really ought to change the metronome mark.'[8]

Fugue is the most democratic of genres, in which everyone has an equal opportunity to present primary melodic material. In this work, the fugue subject is a toccata-like *perpetuum mobile* that unfolds in a whirlwind of eighth notes within a 2/2 meter, a virtuosic passage that tests the technique of the best of violists. As the subject passes to the second violin, the viola continues with a less technically demanding (though no less musically important) countersubject, as the pervasive eighth notes gradually subside to staccato quarter notes. This melodic-rhythmic pattern in the viola part (running eighth notes supporting the fugue subject's opening measures, followed by staccato quarter notes as the subject concludes) replicates itself when the cello takes the lead with a subject entry in the bass register, followed by a fourth and final subject entry in the upper register by the first violinist. Beethoven, however, chooses not to maintain the fugal texture: the movement alternates fugue-like passages with looser, more homophonic textures. Consequently, he fuses the salient features of fugue and sonata in the finale, creating a unique musical hybrid that provides a satisfying amalgam of Baroque texture and Classical form. (See Table 2 for a formal analysis.)

Beethoven's emphasis of the viola has implications for the overall shape of the movement. The viola remains vital to the presentation of important material later on as well. Measure 92 begins a passage in E-flat major, in which the subject's head motive (in the second violin) combines with its melodic inversion in the viola. Later, the viola initiates a new polyphonic passage in mm. 136–138, restating a motive that Beethoven had first introduced in m. 102, and combining it with the subject's head motive.

Table 1. String Quartet, op. 59, no. 3, mvt. 4. Formal Analysis.

Measures	Formal Region	Comments
1–47	Main Theme	Fugue exposition
47–91	Transition→Sub. Theme 1	
92–136	Sub. Theme 2→Codetta	Viola leads, E-flat major
136–176	Development, Part 1	Viola leads, d minor
176–209	Development, Part 2	Ends with V pedal
210–256	Main Theme	Fugue exposition
256–304	Transition→Sub. Theme 1	
305–328	Sub. Theme 2 (abbrev.)	Ends with V pedal
329–388	Coda, Part 1	Viola leads (with CS 2)
389–429	Coda, Part 2	Cadential phrases

These measures initiate an extended model-sequence passage that spans 40 measures and forms the centerpiece of the development, in which the new motive passes freely and equally among the four performers.

The recapitulation begins in m. 201, starting a new fugal exposition, in which the four performers, starting with the viola, state the fugue subject in the same order as they had on the opening page. The viola's primacy is reestablished, though there is one distinct difference: Beethoven introduces a new countersubject, proceeding entirely by half notes, in the second violin, giving the viola's subject clear harmonic support from the outset. This new countersubject initiates the extended coda in m. 329, once more introduced by the viola, then passed among the other performers in turn as the section develops, and leads to the quartet's triumphant conclusion.

The viola writing of op. 59, no. 3 serves as a culmination of Beethoven's efforts to raise the visibility of the viola in his string writing. As a violist himself, he had a personal stake in succeeding at this endeavor. Recalling Haydn's fugal finales in op. 20 "Sun" Quartets, Beethoven creates a texture and an atmosphere in this finale in which all four performers can contribute on an equal footing. Yet at the same time, he transforms fugue as a genre by combining it with the harmonic and thematic plan of the sonata. Within the equality intrinsic to fugal writing, Beethoven further foregrounds the viola by giving it the first say in presenting the subject and countersubject, and an equally prominent and vital role later in the work. Beethoven the composer employs Beethoven the

violist as his mouthpiece in this movement, using the viola to present his most crucial musical thoughts. In this movement, the violist is not merely an equal of the other performers, but actually the *de facto* leader of the ensemble.

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Notes

1 An earlier version of this paper was read at the 2018 Primrose International Viola Competition, Los Angeles, CA. The author would like to thank the attendees, and the anonymous reviewers of this journal for their interest in the topic.
2 Watson 2012, 51–52.
3 Mann 1970, 711–26.
4 Solomon 1998, 99.
5 Keller 1986, 69
6 Henle 2009, Preface, IV.
7 Though not included here, freely available scores of this movement are available online.
8 Steinhart 1998, 98–99.

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Performing from Memory Doesn't Have to be Terrifying: How Understanding the Science of Memory Can Help

Molly Gebrian

The tradition of performing from memory is a relatively recent one. When Clara Schumann performed the Beethoven Piano Sonata op. 57 from memory in 1837 (at age 17), it marked a turning point in solo performance practice. Musicians had performed from memory before this, but it was considered arrogant and actively discouraged. By the end of the 19th century, however, it became unusual to see pianists in particular performing *with* the score.[1] Today, of course, this is a standard part of live performance. But nothing is more terrifying to performers than the prospect of having a memory slip. Understanding the science of memory can help us prepare better for live performance and significantly reduce the likelihood that our knowledge of the music will desert us when we get on stage.

We tend to think of memory as a unitary concept, but there are actually many different types of memory, all of which are distinct and separate from each other (fig. 1). One division in memory is between explicit (or declarative) memory and implicit (or procedural) memory. An aspect of implicit memory is what musicians call "muscle memory"—the memory of how to do something, which does not require conscious awareness. Your enduring ability to ride a bike, even if you have not done so for many years, is because of implicit memory. Most likely, you cannot explain very well how to ride a bike—you just know how to do it. On the other hand, explicit memory consists of your knowledge of the world and your own experiences. This type of memory can be further divided into two types: semantic memory (memory for facts, concepts, and ideas) and episodic/autobiographical memory (memory for specific events that you have experienced). These memories are explicit because you are consciously aware of them, and could write them down or explain them to someone else.

Both explicit and implicit memory belong to our long-term memory store, yet another division in the way the brain handles memory. These are memories we have acquired at an earlier time in our life that are stored in our brain in a relatively stable manner so that we can recall them, on demand, whenever we want. Opposite this is short-term memory: the type of memory you use when trying to remember a phone number if you don't have a way to write it down. If you get distracted before you write it down, you will likely forget the number because short-term memory storage is very fragile and short-lived. In addition to long- and short-term memory, we also use something called working memory. Working memory allows us to simultaneously hold information in mind and use it at the same time. When you sight-read, you call on working memory to remember and execute any accidentals present in the bar; since these get reset at the bar line, you have to constantly update your memory of what notes have received modifications. Working memory is very taxing for the brain, has limited capacity, and tends to break down under pressure, an idea we will return to below. Understanding that these different types of memory exist and how they function differently is critical to training yourself to perform from memory confidently and consistently.

When a musician performs from memory, they are calling on several different forms of memory at once, all of which must work together seamlessly. We rely on *implicit memory* (motor memory) for fingerings, bowings, etc.: how does it feel to play this piece? We rely on our *auditory memory*: how does this piece sound? And we rely on *explicit semantic memory*: what is the structure of this piece? What are the actual notes, rhythms, dynamics, etc.? For most of us, one of these three is stronger than the others and comes more easily. But if we only rely on

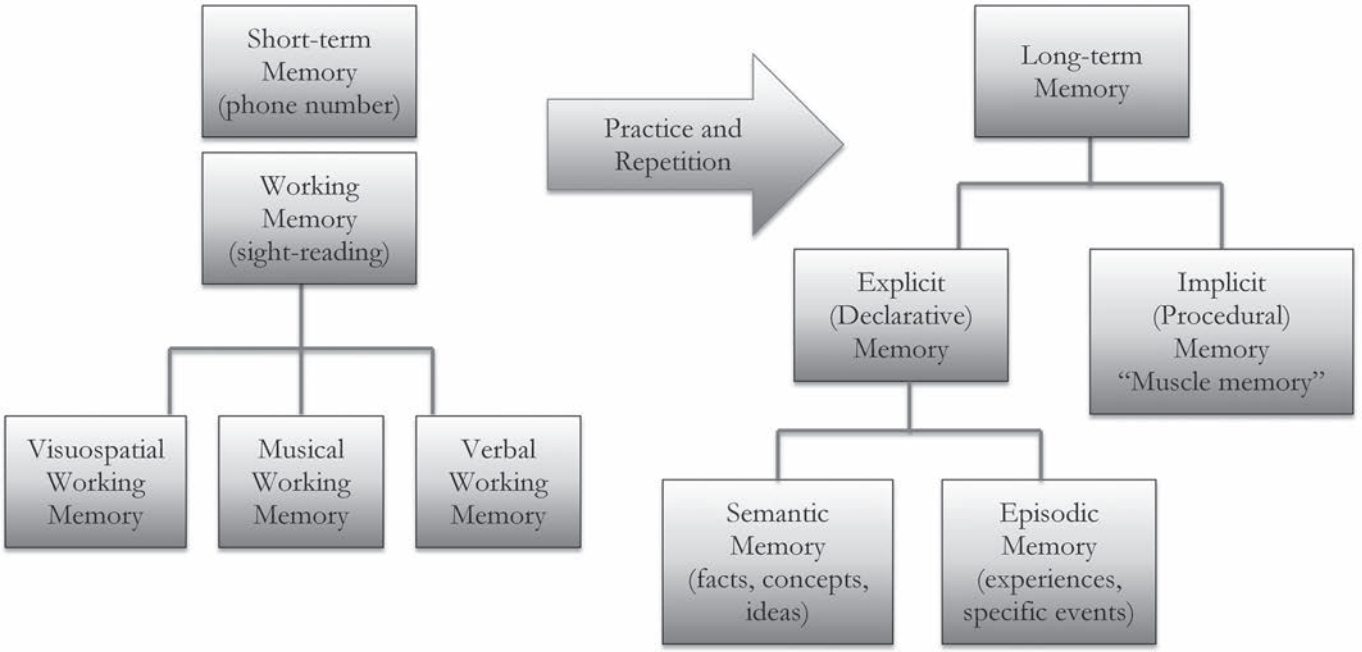

Figure 1. Different types of memory.

one type of memory and it breaks down when we are on stage, we have nothing to fall back on. We need to make sure all three types of memory are equally strong, both so that we have a back up in case one system fails, but also because they all reinforce each other.

In addition to different types of memory, researchers have identified three different stages of memorization: encoding, consolidation, and retrieval. Encoding is how information gets into your brain: if encoding is weak or inefficient, retrieval will be difficult to impossible. Consolidation is how information makes its way from temporary memory stores to more permanent, long-term stores. Sleep appears to be critical to this process. Retrieval is how you get information back out again when you want to use it. If retrieval hasn't been practiced well, this will make remembering on demand very difficult.

One of the most consistent findings on encoding is that deeper encoding makes for better retrieval: deeper in this case means elaborating on the information to be learned and connecting it to what you already know. A classic study on encoding asked research subjects to look at a word list. Some had to say the last letter in each word, while others were asked to give a definition for each word.[2] Later, they were given a pop quiz to see how many of the words the remembered. Those who had defined the words were able to remember many more from the list because encoding had been deeper for them. On the retrieval side, the best way to improve retrieval is to . . . practice retrieving. This may sound like a truism, but said another way: the best way to study for a test is to take a test. When you your brain has to come up with information from scratch, this further solidifies the information in your mind, making it that much easier to remember the next time. For remembering facts, reading over your notes is not going to do much to help you on the test because you are not practicing retrieval. Taking a practice test is much more effective. For music, playing with the music over and over again isn't as effective as forcing yourself to play from memory to see what you remember and what you don't. To make sure our muscle memory, auditory memory, and explicit semantic memory of the score are all equally strong, we need to be certain that we encode each one equally well and that we've practiced retrieving each one, independently from the others, particularly for whichever type of memory is weakest.

Chunking

The scientific research on memorization provides many insights on how to improve each stage of the memorization process. One of the most consistent and powerful findings is on the importance of chunking: packaging information into meaningful units, rather than memorizing isolated, discrete pieces of information. For instance, put on a timer and give yourself five seconds to

memorize the following letters: I B F A S U A I C. Now give yourself five seconds to memorize these letters: C I A U S A F B I. The second list was likely much easier. Why? The second list is three acronyms you already know: CIA USA FBI. It's three pieces of information, rather than nine pieces, and you can easily connect each one to information you already have stored in your long-term memory. The first list was seemingly just random letters (it's actually the second list backwards), and therefore much more information to retain. Research on experts in many different fields emphasizes the importance of chunking, particularly for feats of memorization. When a novice has to perform a memorization task, they don't have any information chunks yet and researchers have found that activity in areas of the brain involved with working memory is very high. As the novice gains expertise, chunks are formed, and activity in working memory areas goes down, while activity in long-term memory areas goes up. At the expert level, even more information is contained in the chunks (called knowledge structures), and these knowledge structures are housed in long-term memory stores. When an expert performs a memory task, they have much less activity in working-memory areas and much more activity in long-term memory areas. This is why experts in a particular field seem to perform memory feats so effortlessly: as mentioned before, working memory is very taxing for the brain and tends to break down under pressure. It also has a limited capacity. Experts are essentially able to vastly augment their working memory store because they can pull from extensive knowledge and experience stored in their long-term memory.[3]

This, in a nutshell, is why we practice technique and why we study music theory. Practicing scales, arpeggios, exercises, etc. helps us create larger, more detailed, and more flexible chunks (motor memory chunks, auditory memory chunks, and explicit memory chunks) that we can store in our long-term memory. A child just learning to play viola likely doesn't know what an arpeggio is yet, and so the opening four notes of May Song (D–F-sharp–A–D) may be difficult to remember because they are four separate, unrelated notes. For someone more advanced, it's trivial because it's just a D major arpeggio. Studying music theory (i.e. how notes work together and the relationship between keys and harmonies) allows us to know what to expect, enabling us to fit the music into a larger framework. This is also the reason why contemporary music may appear more difficult to memorize: we don't have pre-established chunks for the language of the particular piece we are working on, so we have to create new chunks. But for all kinds of music, as much as we can group notes into larger patterns, the easier it will be to play and remember.

The importance of musical structure

Knowledge of music theory and the structure of the piece we are trying to memorize can also help us in other ways. Since antiquity, one of the most commonly used mnemonic devices is called the method of loci. In this strategy, the learner is asked to remember a familiar route (their drive to work, the layout of their home) and to mentally place each item to be remembered at various spots along the route that will trigger their memory for the item. Then, to remember each item, the person mentally walks through the route, passing each item as they go. In music, we have a built-in method of loci: the structure of the piece itself.

Roger Chaffin, a psychologist at the University of Connecticut, has done extensive studies on musicians preparing for memorized performance and his research reinforces the importance of using the form of the piece to aid memory. In many of his studies, he works with a single professional musician who is proficient at performing from memory to document the process of preparing a piece for memorized performance. Through his analysis of this process, he has identified four different performance cues that professional musicians use to trigger memory: *structural cues* (drawn from the formal structure of the piece: the recapitulation, the beginning of the second theme, etc.), *expressive cues* (the emotions the performer wants to express at a particular part of the music), *interpretive cues* (changes in tempo, dynamics, etc.), and *basic cues* (technical issues like fingering or bowing). Around two years after each study, he surprises each musician with a pop quiz: write out the entire piece from memory. What he has found is that the most durable memory cues are structural cues and expressive cues. These are the best at cueing recall for the actual notes and rhythms of the piece. Interestingly, basic cues (fingerings, bowings, etc.) are the weakest cues and may even negatively impact performance in some cases.[4]

All of the musicians he has worked with emphasize the importance of knowing exactly where they are in the piece at all times so that if something goes wrong in

performance, they can get right back on. Often young children learning an instrument will say they can only start at the beginning of the piece. This is because they only know it by rote and if they make a mistake in the middle, they won't be able to keep going. The musicians Chaffin studied also emphasized the importance of practicing the retrieval of their performance cues so that this recall is instantaneous and automatic. Often, not enough time is given to practicing playing from memory, which means our retrieval structure is not in long-term memory and therefore likely to break down under pressure.

Start memorizing early

So when should we start practicing from memory? A study done by Jane Ginsborg in 2002 looking at classically trained singers suggests the earlier the better.[5] She recruited a mix of students, amateurs, and professional singers to learn a new song over the course of six 15-minute practice sessions. At the final session, they had to perform as much as they could from memory. She found that the singers could be divided into two groups: fast, accurate memorizers and slow, inaccurate memorizers. Interestingly, there were students, amateurs, and professionals in each group. The most important finding from this study is that the accurate memorizers started testing their memory in the very first practice session. They only attempted to sing a little bit from memory, but they attempted *something*. In the second session, they attempted much more from memory. The inaccurate memorizers only began to test their memory in the second session, and attempted much less than the accurate memorizers had in the first session. The accurate memorizers made more errors early on than the inaccurate memorizers, but by the final session, they were able to perform the song from memory much more accurately than the inaccurate memorizers were, by a very wide margin. This is because the accurate memorizers had more opportunity to practice retrieval and to test their memory, correcting mistakes early on. Waiting until a week or so before a concert to start playing from memory is a mistake. Playing something, even one bar, from memory during the very first practice session will pay off in the performance.

The benefits of interleaved practice

Another aid to memory is interleaved (or random) practice. I wrote an entire article on this for the Fall 2016 issue of this journal (volume 32, no. 2)[6] and I encourage interested readers to refer to that article for a more comprehensive understanding of this practice strategy. Briefly, massed (or blocked) practice is the method of playing something over and over again, or for a long block of time. Random (or interleaved) practice asks the practicer to switch quickly between different tasks. This type of practicing simulates a performance much more closely because it requires the brain to reconstruct from scratch exactly how to play a given passage, without getting to do it a couple of times to "get it back in the fingers." This method of practicing has been shown, repeatedly, to result in better performance success. There are several ways to use this idea to help memorization. First, don't always start from the beginning when practicing playing from memory. Start in various places throughout the piece to make sure you can start anywhere. Second, in the middle of practicing something completely unrelated, switch to playing, from memory, the piece you are trying to memorize, either a portion of it or all of it. Do this starting at various points in the piece. You can use an interval timer to do this more systematically (described in the Fall 2016 article), or you can just switch gears whenever you feel like it.

The role of sleep

The final insight on improving memory comes from the field of sleep research. During the day, information we are attempting to learn is stored in the hippocampus, a structure in the middle of the brain, one in each hemisphere. The hippocampus has limited storage, so at night while we sleep, the information in the hippocampus is transferred to the neocortex (the bumpy outer part of the brain) for more permanent storage. This is the process of consolidation, the middle stage of memory formation. If we don't sleep, this information is not transferred and it gets lost. For motor memories, this transfer happens during REM sleep. For declarative memories, this happens during non-REM (NREM) sleep. Sleep researchers define a full night of sleep as eight hours and getting any less than that will mean getting less REM and/or NREM sleep than the brain actually needs and memory consolidation will suffer as a result. In addition to this transfer of memory storage, it is well known

that performance improves following a night of sleep. Matthew Walker and his colleagues found, in a series of studies in the early 2000s, that if they trained people to do a motor task and then sent them home to sleep, the next morning they would be much faster and more accurate than they had been the night before. It didn't matter how many times they practiced on day 1: there was always a big boost in performance on day 2.[7]

Sarah Allen decided to test this on pianists learning to memorize a brief melody.[8] She also wanted to see if memorizing two melodies at once impaired memorization in any way, using four different groups of pianists. Group 1 worked on memorizing melody A, went home to sleep, and in the morning were tested on how well they could play melody A from memory. Group 2 worked on melody A, but then worked on memorizing melody B. They went home to sleep and in the morning their memory for melody A was tested. Group 3 learned melody A and melody B like group 2, but then they got a mini-practice session on melody A once more before sleeping. In the morning, they performed melody A. Group 4 learned melody A, went home and went to sleep and then came back in the morning and learned melody B. After that, they were tested on their memory for melody A.

Group 1 (melody A, sleep, melody A) showed a boost in performance just like in Matthew Walker's studies. When they came back in the morning, their memory for melody A was better than it had been the day before. Group 2 (melody A, melody B, sleep, melody A) showed no overnight improvement: they were the same the next day as they were when they left. Group 4 (melody A, sleep, melody B, melody A) showed the same result as group 2: no increase in performance. Interestingly, group 3 (melody A, melody B, short refresher on melody A, sleep, melody A) *did* show improved performance the next day, just like group 1. This means that you will enhance your memory if you practice something last thing in the day and then first thing the next morning, before you practice anything else. Obviously, musicians are often working on several pieces simultaneously, but this is a good strategy for that especially tricky passage that just won't stick with you.

Auditory/motor connection

Trying any one of these strategies will improve your ability to perform from memory. Doing all of them will drastically improve your abilities. At the beginning of the article, I noted that performing from memory relies on muscle (implicit) memory, auditory memory, and explicit semantic memory and that it is important to strengthen all of these. In addition to the strategies discussed above, there are specific activities you can incorporate into your practice that will target each of these areas individually.

For improving muscle memory, put on headphones (with no music playing) and finger through your piece while playing "air bow." The point of the headphones is so that you don't hear the pitch that your fingers will produce while tapping on the strings. Peter Slowik at Oberlin Conservatory advises detuning your instrument and then playing from memory this way. It sounds terrible, so it's a real test of your muscle memory! To test your auditory memory, practice singing from memory out loud (even better: do it on solfege). To practice explicit semantic memory, practice writing out the score from memory.

One final thing you can do that will strengthen both auditory and motor memory is to finger silently while you sing out loud. Carol Rodland at Juilliard also advocates saying aloud solfege, finger number, and/or note name, or singing each note out loud before playing it. These strategies will help associate the sounds with how it feels to make them. In fact, this auditory/motor connection seems to be a hallmark of professional musicians. Martin Lotze and his colleagues took a group of violinists, both amateurs and professionals, and had them play the opening of Mozart's Third Violin Concerto silently from memory in an fMRI machine (which shows the areas of the brain that are active when someone is doing a particular task). What they found was that even though there was no sound, the auditory cortex was active in the professional musicians, but not the amateurs.[9] In a related study in 2001, Haueisen and Knösche found that when professional pianists listened to a piece they knew how to play, their motor cortex was active exactly as it would be had they actually been playing.[10] Practicing to help forge this connection between the auditory and motor areas of our brain will increase our ability to play from memory because the auditory becomes a cue for the motor information and vice versa.

Preventing memory slips

A performer's worst fear when performing from memory is that they will have a memory slip and go blank in front of hundreds of people, unable to continue performing. All of the strategies discussed above are very protective against memory slips. The world of sports research, however, has done a lot of work investigating what makes someone "choke" under pressure and how to prevent it. When the phenomenon of choking (that is, performing worse under pressure, despite good preparation and ability) was first being investigated, there were two theories as to why this happens: 1) distraction: pressure distracts from the task at hand and overwhelms working memory; or 2) explicit monitoring: thinking explicitly about each individual component of executing the skill instead of relying on implicit memory (muscle memory). To determine the culprit, researchers did a series of experiments. If it is due to distraction, having someone do a distracting task while they perform under pressure should make them do worse. If it is due to explicit monitoring, videotaping the person and telling them that the video would be sent to a top coach in their field to evaluate their form should make them do worse because it would cause them to focus on and monitor each individual component of the skill even more. The verdict? Researchers have consistently found that providing a distraction actually helps people do *better* under pressure, whereas increasing their self-consciousness by video recording causes them to do worse, so it seems that explicit monitoring is the culprit.[11]

Of course, the minute to tell yourself *not* to think about something, that is all you will think about. Telling yourself not to think about each individual note, or exactly where your fingers should go when you are on stage will cause you to fixate on precisely these things. Researchers have found that a powerful way to protect against explicit monitoring during performance is to video record your practice sessions.[12] This enables you to get used to the idea of being watched so it won't affect you so much in performance.

Having athletes think in terms of analogies and of things outside themselves (rather than paying attention to internal processes) also helped protect against choking. For us, this means thinking about expression, sound, phrasing and bigger picture musical things, rather than fixating on every single note we are playing. This

is probably advice you have heard before, but now we know why: fixating on individual notes and technique while performing will make it more likely that you will get in the way of automatic memory processes. But like anything else, it is imperative to *practice* thinking this when you play from memory in the practice room. You can't expect this way of thinking will kick in when you get on stage if you haven't practiced it beforehand.

The big picture

Memory is a complex and multifaceted aspect of cognition. From encoding to consolidation to retrieval to protecting against memory slips, here is a list important advice to remember:

- Study your score.
- Practice playing from memory early in the learning process.
- Get enough sleep.
- Practice what you are trying to memorize last in the day and then first thing the next morning.
- Use interleaved practice to test your memory.
- Make sure motor, auditory, and semantic memory are all equally strong.
- Practice playing from memory while thinking about expression, sound, phrasing and not technique or specific notes.
- Video record yourself playing from memory often.
- Perform from memory for others often before a concert/audition.

Performing from memory can be an exhilarating, freeing experience when you aren't tied to looking at the page in front of you. Hopefully the suggestions in this article will give you greater courage and confidence to perform without aid of the printed page.

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Notes

[1] Jennifer Mishra, "Performing from Memory: Historical Roots," College Music Society Fifty-Sixth National Conference, St. Louis, MO, 2014.

[2] Fergus I. M. Craik and Endel Tulving, "Depth of Processing and the Retention of Words in Episodic Memory," *Journal of Experimental Psychology: General* 104 no. 3 (1975): 268–294.

[3] Alessandro Guida et al., "Functional Cerebral Reorganization: A Signature of Expertise? Reexamining Guida, Gobet, Tardieu, and Nicolas' (2012) Two-Stage Framework," *Frontiers in Human Neuroscience* 7 (2013): 590.

[4] Roger Chaffin and Gabriela Imreh, "'Pulling Teeth and Torture:' Musical Memory and Problem Solving," *Thinking and Reasoning* 3 no. 4 (1997): 315–336; Roger Chaffin and Topher Logan, "Practicing Perfection: How Concert Soloists Prepare for Performance," *Advances in Cognitive Psychology* 2 no. 2–3 (2006): 113-130; Roger Chaffin and Gabriela Imreh, "Practicing Perfection: Piano Performance as Expert Memory," *Psychological Science* 13 no. 4 (2002): 342–349; Roger Chaffin et al., "Preparing for Memorized Cello Performance: The Role of Performance Cues," *Psychology of Music* 38 no. 1 (2010): 3–30.

[5] Jane Ginsborg, "Classical Singers Learning and Memorising a New Song: An Observational Study," *Psychology of Music* 30 (2002): 58–101.

[6] Molly Gebrian, "Interleaved Performance: The Best Practice Method for Reliable Performance," *Journal of the American Viola Society* 32 no. 2 (2016): 37–42.

[7] Matthew Walker et al., "Practice with Sleep Makes Perfect: Sleep-Dependent Motor Skill Learning," *Neuron* 35 (2002): 205–211.

[8] Sarah Allen, "Memory Stabilization and Enhancement Following Music Practice," *Psychology of Music* 41 no. 6 (2013): 794–803.

[9] Martin Lotze et al., "The Musician's Brain: Functional Imaging of Amateurs and Professionals During Performance and Imagery," *NeuroImage* 20 (2003): 1817–1829.

[10] Jens Haueisen and Thomas R. Knösche, "Involuntary Motor Activity in Pianists Evoked by Music Perception," *Journal of Cognitive Neuroscience* 13 no. 6 (2001): 786–792.

[11] Brian P. Lewis and Darwyn E. Linder, "Thinking About Choking? Attentional Processes and Paradoxical Performance," *Personality and Social Psychology Bulletin* 23 no. 9 (1997): 937–944; Sian L. Beilock and Thomas H. Carr, "On the Fragility of Skilled Performance: What Governs Choking Under Pressure?" *Journal of Experimental Psychology: General* 130 no. 4 (2001): 701–725.

[12] Ibid.

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, 2019. 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

Planning an Interactive Presentation

12 Questions to help shape your work in the Community

Anthony Parce

The author (right) with a League City student as he narrates to an original group composition. The teacher said it was the most she had ever heard the student contribute in class before. Photo courtesy of the Houston Symphony.

Why questions? While serving in my job as a Community-Embedded Musician, I had lots of opportunities to reflect on my style and priorities. My job had me splitting my time between playing subscription, education, and family concerts in the viola section of the Houston Symphony, working in area schools from pre-k up to college, collaborating with social services, and presenting in hospitals and healthcare centers. This experience made me realize the value of asking the right questions while presenting. There are many things about music that can be taught with one right answer but my objective as a teaching artist is to help the community create personally relevant connections to music. Encouraging your audience to have a moment of introspection and reflection about the music can only be done through asking questions that inspire discovery. When planning a presentation, the majority of my preparation is structured around which questions I will be asking, how they will provide opportunities for my audience to participate, and how I can encourage their curiosity. Good questions have no right answer, are not preferential, can be explored, and offer the audience the opportunity to express themselves.

Who is your audience? Having a good idea of who makes up the audience you will be working with will allow you to better target their interests, abilities, and expectations. If you aren't clear on what the cognitive differences are between, say, 3rd and 6th graders, visit the school beforehand or explore online resources such as edutopia.com where you can find video of real classroom activity. Seeing classrooms, rather than reading about them, is an invaluable experience. While there are many activities that I could use with both elementary students and adults, I cater to the ability level of

In the field (ITF): *When working in hospitals, most in-patients are on their floor a fairly long time and have much less control over many of the regular details of their lives. When I plan my visits, I make sure to include as much personal choice into my activities as possible. This can be as simple as letting a bedside patient pick which piece I will play next out of the complete Bach cello suites, or letting a volunteer for a group session have a "magic remote" that controls our volume, speed, channel (style), and can even mute certain instruments as we play.*

each group with how much modeling and scaffolding I need to use. Beyond activities, being able to play an example from Moana or Frozen might win the heart of a 7-year-old, while pointing out the use of ostinato in a song by Kendrick Lamar that is no longer popular with high-schoolers might lose your street cred.

Who are you? When working in the community, I often feel like I am portraying a character. I wouldn't recommend trying to act like anyone else (kids have a sixth sense for dishonesty); rather, I like to imagine a hyperbole of myself exactly as I want to be. Walking into the room with an instrument already pitches you close to super-hero status in many situations, so this can be an opportunity for you to do some reflection about the kind of presenter you want to be. While enthusiasm, energy, and a projecting voice are beneficial, don't feel that you need to be someone you aren't. I have a colleague who identifies as an introvert but in many situations plays up her insecurities and what she considers to be awkward about herself to create a dynamic, unique personality that quickly endears her to an audience and builds trust. Think about what you like about yourself, what you think are your greatest assets, and magnify them to create your presentational superpowers.

***ITF**: When working with a young patrons group of the symphony, I wanted to encourage them to be more comfortable talking about details of music at their events. Your average 35-year old is likely a foodie, or at least an Instagram food stylist, so I wanted to activate their authority in being able to pick out subtle flavors when tasting something (aesthetics!). By partnering with Houston's Karbach Brewery, I paired 4 pieces of chamber music with 4 custom beers that their brewmaster made for our event. The audience was encouraged to look for "synesthetic" commonalities between the music they were hearing and the beer they were drinking. After a while I challenged them to figure out why I chose the pair, guessing at similarities between flavors and musical features. It was fun to see them engage each other about how the parings really made sense, but I loved the brave few who said "this one made complete sense, but that one I totally disagree with, Mendelssohn would go better with the saison!"*

How is your audience an authority? No matter who you are working with, your audience can be an authority upon which you can draw inspiration. Each group will have a unique area of specialty, it could be fluency with theme songs of common superheroes, the experience of spending weeks living in a cancer ward, or the perspective of what it's like to be a high-schooler in 2018. When you engage your audience to share their informed opinions and use those opinions to reflect or manipulate some concept in the music you are presenting, the audience will feel like the music you are presenting is now something they are entitled to. Use your audience's contributions to inform how you should perform a piece and it becomes their piece too.

What excites you about the music? What will excite your audience? Where is the intersection? You might not always have the freedom to decide exactly what repertoire or concepts are the targets for your presentation, but an essential right of being a teaching artist is deciding what angle, approach, or focus suits you. It's your decision how to use your time and you should absolutely use it to play, talk, and explore music or a concept that is very exciting to you. Your excitement will be contagious! However, it's also important to consider the perspective of the audience. The intersection between what you find interesting and what excites your audience can lead to true collaboration.

***ITF**: How can your love of Beethoven's motivic economy in his 5th symphony be exciting to 5th graders? Perhaps it's time to let the class explore the chorus of Luis Fonsi's Despacito (very hot right now for 5th graders), exploring the rhythmic motif that gets repeated. After gaining fluency drumming and singing the motif, have students listen to Despacito to try to describe how Fonsi uses the motif to stitch together the melody of his chorus. After this activity, my students were willing to throw themselves into the Beethoven to see how a composer did the exact same thing 200 years ago.*

How are you pushing yourself? Whenever a musician comes to present for an audience it is a special occasion. Unfortunately, if this is the 15th time you have given this presentation, being able to keep your material fresh will be a substantial challenge that most audiences (especially children) pick up on it. We can combat

this challenge by always including elements in your presentation that will challenge you as a performer. I try to always have at least one piece that pushes my technical limits. Striving for quality with something at the peak of your ability is easy to appreciate and will make the audience feel valued. Another way to foster fresh challenge is to include ways for the audience to substantially alter what you have prepared. Performing the Stamitz concerto is hard, but trying to interpret it five different ways based emotion or style suggestions from the audience will challenge you to your utmost. No matter how strange the suggestion is, throw yourself into trying to make it work. In many ways, the best possible outcome in this situation is for you to fall apart or make mistakes; positively acknowledging screw-ups with an audience shows them you are willing to be vulnerable in front of them, which will go a long way to encourage their own participation later in the presentation.

How specific can you be? I had a teacher at the New England Conservatory who said her least favorite term papers had titles like "The Viola in Baroque French Music," a subject that would be almost impossible to do justice to without a 300-page dissertation. She advocated for a more detailed, narrowed approach that would allow you to zoom out only as much as is relevant to your topic, such as "The Evolution of Tonal Complexity in Byrd's *In Nomine* Settings for Viola da Gamba Consort." When you focus on the essential nugget of what you think is important about a piece, you give yourself the time to thoroughly explore it with enough depth. Your audience will appreciate and feel mastery over it.

ITF: *Most audiences will be overwhelmed by a prompt to "notice the really cool orchestration choices in a performance of* Rapsodie espagnole*," but would be excited to trace a single melodic line as in courses through 5 instrument groups. After a demonstration of just that line, they would likely be willing to reflect on how the character of the line changes depending on what instrument plays it and a subsequent listening of the movement might be an invitation to the possibility of finding other such lines, sneaking up on Ravel's orchestrational genius by zooming out.*

Where is the peak of your presentation? It can be difficult to be able to estimate how much material is enough or how long a particular group will want to take with an activity. Over-planning helps me sleep a lot better the night before a presentation. When I over-plan, I know that I can fast-forward through an activity that is not landing as strongly as I had hoped while still having quality material in reserve. With this in mind, I always make sure that the strongest or most essential activity of my presentation falls midway through. This way, I know that even if I run out of time to do everything I had planned (which is the norm), I will have still covered the most important part of the experience. In concert planning, we always like to end with the exciting finale but interactive presentations are less scripted, so it's better to have the most essential activities midway through in case time runs short.

How are you using a variety of learning modes in your presentation? If you've never explored the science behind how different people learn, there is an amazing amount of fascinating research about the different modes (styles) that effective presenters utilize to get maximum impact from their teaching. There are a variety of labels for them, but a pretty standard set is: visual, aural, verbal, physical, logical, interpersonal (working with others), and intrapersonal (looking within yourself). The goal need not be to use every mode in a given presentation, but knowing which modes you are using in one part of your presentation can inform what modes you could seek to incorporate later. If, for example, your presentation has used a dance moves (physical) to coincide with an

An interactive concert with a mixed ensemble of Community Embedded Musicians. Photo courtesy of the Houston Symphony.

ITF: *While working with middle-schoolers on how melody and accompaniment can play together to create style, I will avoid using substitution words such as tune, theme, haupstimme, etc. for melody (or ostinato, groove, background, backup for accompaniment). The concepts that I want the students to have command over are melody, accompaniment, and style. Each time I specifically use that wordI offer another opportunity for that student to grasp the concept without confusion.*

important theme and marking a diagram with where in the context of the piece that theme takes place (visual), perhaps it's time to turn to a neighbor and interview them about how else they think it could be fun to express the theme (interpersonal). Many activities use multiple modes—and that's great! It can also be very helpful for variety's sake to have a healthy mix between the moderator speaking, the ensemble performing, the audience reflecting/speaking, the audience participating, and examples explored. Even changes in the tone or volume of your voice can refocus an active audience.

What ties it all together? Teaching artists use many terms such as *learning objectives*, *targets*, *entry points*, and *lines of inquiry*. All of these relate the process of naming what will be the central focus of your presentation. In any case, I suggest keeping it simple, specific, and easy to explore. When trying to figure out what will be the essential nugget of learning I want my audiences to get, I always start from the music. What is common between many examples? Why do I like playing them? What is challenging about them? How do they work? How do the composers/techniques/styles/origins relate to each other? It can be helpful to start with a "brain dump" where you just get all of your ideas on a page and see which ones stand out the most. Once you have arrived at your concept, be consistent with your language and repeat the essential terms or concepts *with the exact same wording* as much as you can.

Where are you scaffolding learning? The key to audience participation is breaking down a complex activity into easy to manage steps that build sequentially. So much is possible if you can structure scaffolds whereby each new step is within reach but adds enough challenge or complexity that is also exciting. As an exercise, it can be fun to imagine the peak of what you would like your audience to accomplish and then see how many ways you can break down that skill or activity into components. You might find steps within steps—the more the merrier. Look back at the accumulation of steps you could take to build a skill, then construct a path through the most interesting steps that is both challenging and accessible.

ITF: *For one presentation, I wanted middle school students to be able to explore how musical style relates to the kinds of accompaniments a composer uses.I had them analyze what kind of instruments and figures were used to accompany rap, ranchero, pop, country, etc. Once we identified them, the class turned a melody by Dvořák into that style by recreating the components of the style with their classroom instruments while I played the Dvořák into the texture. I then compared the Dvořák melody to style in a fashion, likening it to a white button-down shirt. We looked at ten different pictures of fashion icons wearing button down shirts and argued about what effect the other clothing the model was wearing had on the white button down shirt. I assigned small groups to come up with musical equivalents to the other clothes in a given picture to construct a new accompaniment for me to play the Dvořák. These activities took place over two classes with a concert of Dvořák 8 in the middle. Each activity had at least 5 or 6 steps scaffolded in, such as: Step 4. "Once you've found your group of 3 or 4, have a quick discussion with them about which model looks like they could be the most interesting accompaniment. What ideas are starting to formulate about how you would turn that shiny belt buckle into a musical gesture?"*

How can your topic be creative? We would always like our presentation topics to be exciting and novel, but sometimes we need to balance this desire against what the group most needs to learn or work on. In situations like this, I strive to find a way of teaching the topic that inspires creativity and fun in the learning process. If you need to teach a specific technical skill, is it possible to have the first implementation of the skill be part of some artistic decision making? Finding ways to use skills to inspire from the very beginning will encourage the creative student musician to take pride in her aesthetic decisions while practicing the basics.

ITF: *I was asked by a teacher at a partner school to work on sound production and tone with their high school orchestra students for a One- hour workshop. We started by having them challenge me to sound like any other instrument aside from the viola. By exploring the fun and different colors (timbres) the viola is capable of, I started identifying bow speed, weight, and contact point as the variables I am manipulating to make those colors. I encouraged the students to plot where each color would land on the graph we created of speed vs. weight with symbols for contact. I then played three examples of viola rep with consistent bow strokes. While I played, I had a volunteer try to paint a free association picture reflecting how I sounded (think VERY abstract art). I skewed the results a bit by having the volunteer paint with watercolors for Debussy, oil paints for Brahms, and a paint marker for Hindemith. I had half of the class paying attention to what the volunteer painted and the other half noticing how the volunteer used their arm, wrist, and fingers. After we graphed the stroke, the students reflected on what they observed, and I connected their observations of body movement to bow exercises that developed flexibility and control of each joint. The students were very excited by the whole process, I have enjoyed being able to reference these concepts in subsequent clinics with their orchestra, and the paintings they created are still up on their wall!*

How can you learn more? (Bonus Question!) Learning to be a community-embedded musician has been a long process for me, one that started well before I got the job. I have gained so much from working with amazing teaching artist trainers such as Eric Booth, Hilary Easton, Andrew Roitstein, David Wallace, and Tanya Maggi. A lot of what I have said here is directly influenced by their wisdom (decent artists copy, great artists steal). If you are looking for a first step, Booth's book *The Teaching Artist's Bible* and *Reaching Out* by David Wallace are incredible resources. The teaching artist community is made up of wonderful spirits who love to share. Learn as much as you can by watching good (and not so good) presentations, always considering how you would make that concept fit your personal style. Finally, there is no replacement for real world experiences; I have gotten so far in life by answering the question, "Can you/have you ever/would you be willing to try _____,"with an enthusiastic "Sure!"

Anthony Parce is a violist, teaching artist, and a new member of the Nashville Symphony. He was formerly a Community Embedded Musician with the Houston Symphony as well as a fellow at the New World Symphony. He holds degrees for Rice University and the New England Conservatory, studying with James Dunham, Roger Tapping, and Karen Ritscher.

Music Reviews

Gregory K. Williams

Brett Dean
Intimate Decisions
Boosey & Hawkes
$10.06

Brett Dean is an Australian-born violist, conductor, and composer. Dean studied at the Queensland Conservatorium of Music in Brisbane, Australia, where he worked with Elizabeth Morgan and John Curro.[1] In 1984, he moved to Berlin, where he studied with Wolfram Christ. Within a year, he became a member of the viola section of the Berlin Philharmonic.[2]

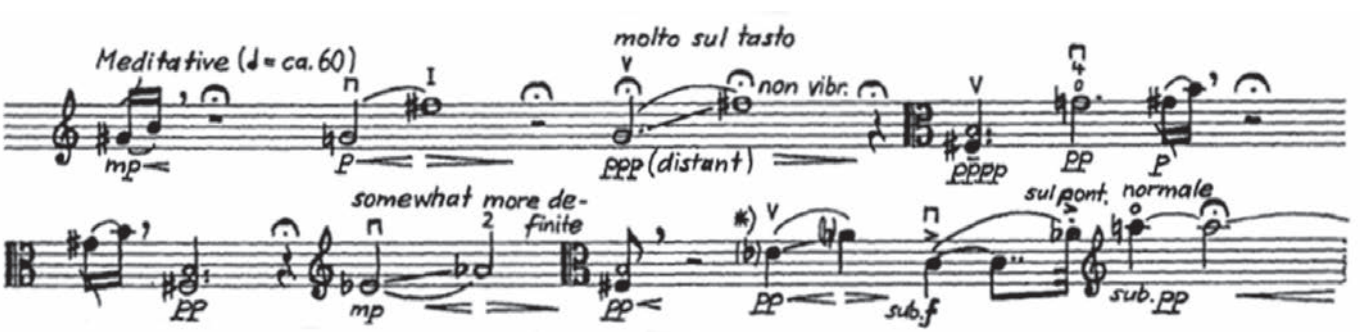
Dean spent much of his career splitting his time between Berlin and in Australia. He has been a central figure in the contemporary music scene, premiering works by composers such as Hans Werner Henze, György Kürtag, Wolfgang Rihm, and others. He began composing in 1988, initially spending time on transcriptions and independent film projects in Australia. He has completed several works that prominently feature the viola, including his *Viola Concerto* (2004), *One of A Kind* for viola and mixed tape (1998/2012), *Skizzen für Siegbert (Sketches for Siegbert)* (2011), and *Rooms of Elsinore* for viola and piano (2016).[3] He has also composed *Testament- Music for Twelve Violas* (2002), which was premiered by the viola section of the Berlin Philharmonic, and which was inspired by Beethoven's noteworthy declaration, the *Heiligenstadt Testament.*[4]

Intimate Decisions (1996) was Dean's first work for solo viola. Composed when he was 35, this work is a powerful piece meant for advanced violists.[5] Dean gave the first performance of the work in Leicester, England on June 21, 1997; the American premiere took place on May 15, 2000, at the Aratani Japan America Theater in Los Angeles.

Intimate Decisions is a ten-minute work divided into three sections. The first section, "Meditative," is unmeasured, slow and rhapsodic. Initially, three musical figures appear within the opening line: a clipped pair of sixteenth notes (G♯4 and B4); a major seventh (G4 and F♯5), with a glissando on the second iteration of the major seventh; and a pair of harmonics (F♯5 and G4) (see Example 1).

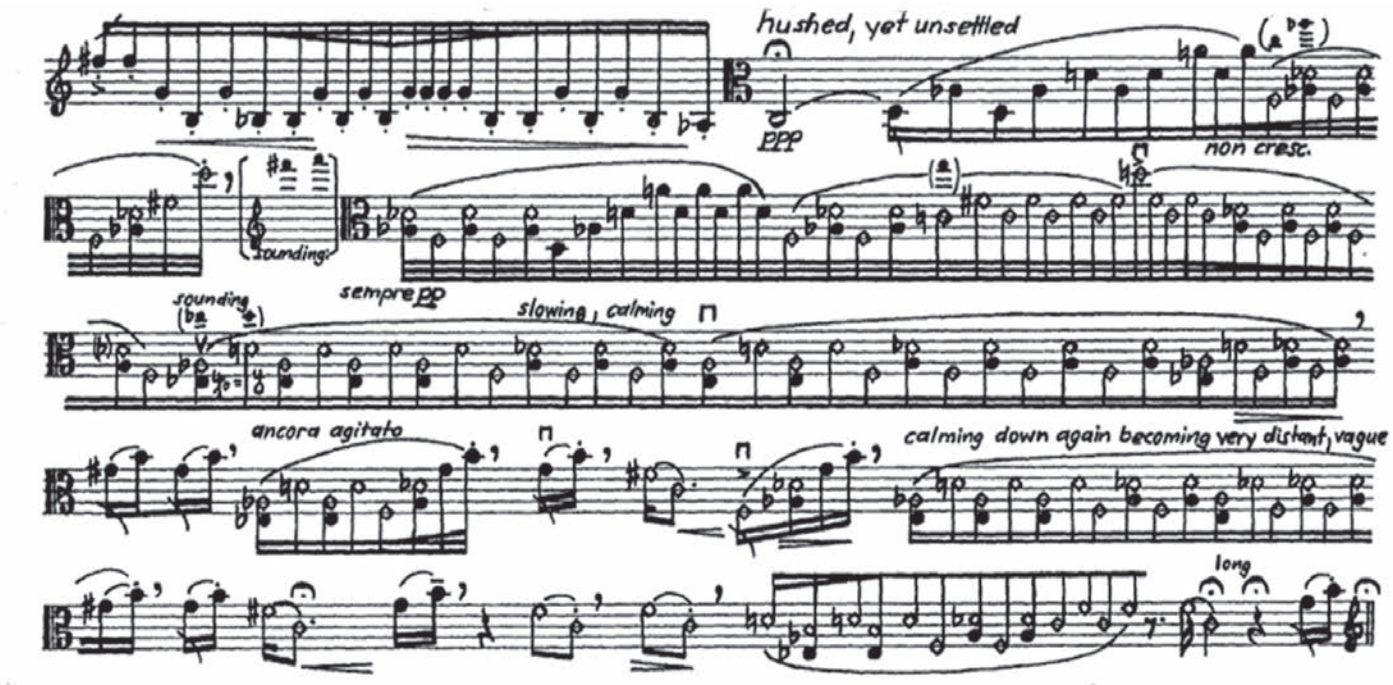
All three of these figures appear frequently, with harmonics (natural and artificial) appearing for lines at a time. The repetitive harmonics are probably the greatest innovation in this work— they require exacting stillness from the left hand, while the right hand makes frequent string crossings (see Example 2).

The second section, "Broadening maestoso," borrows from the thematic material at the beginning of the piece, such as the intervals (sevenths and diminished ninths) and alternating harmonics from the first section. Unlike the first section, this part is metered, but with frequent meter changes. A new rhythmic motive appears in this section: several groups of quintuplet sixteenth notes (see Example 3).

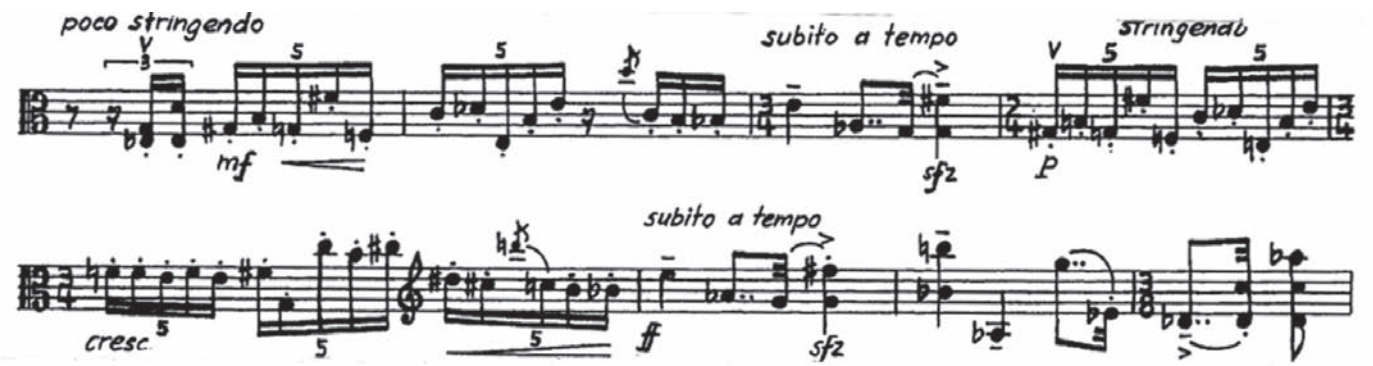


Example 1. Brett Dean, Intimate Decisions, page 1, lines 1–2

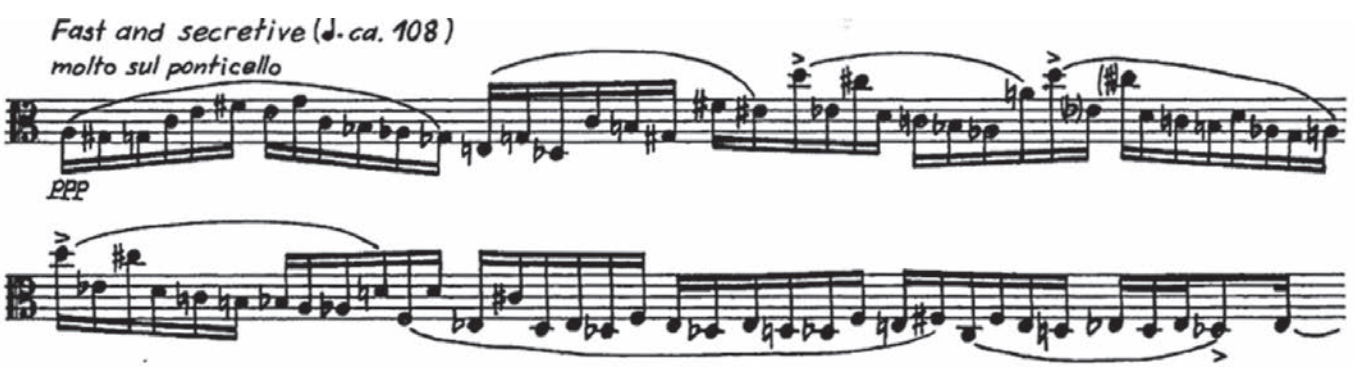
The third section, "Fast and Secretive," is a whispering perpetual motion to be played *sul ponticello*. Dean uses repetitive patterns with extended phrase lengths, reiterated using octaves. Like the opening of the piece, this section is unmetered, with metric organization beginning after the "molto tenuto!!" section (see Example 4).



Example 2: Brett Dean, Intimate Decisions, page 1, lines 4–8



Example 3: Brett Dean, Intimate Decisions, page 3, lines 4–5



Example 4: Brett Dean, Intimate Decisions, page 3, lines 9–10

The piece ends with a passage marked "very slow, delicate," which reinforces the harmonic patterns found at the beginning of the piece. Among the technical challenges in this work are the harmonic patterns, as well as several intricate double-stops. Dean also utilizes the extremes of the viola's range, using the higher positions on the D and A strings after hovering on lower pitches on the C string.

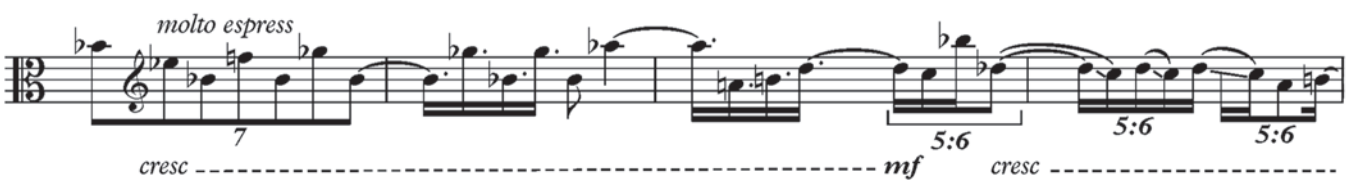
Although *Intimate Decisions* is an early work by Dean, it is evident that he was already an adept composer. He describes this work as a personal and introspective piece. In 1997, he wrote, "As the title implies, this is music of a private nature, and I must say I found the task of writing a work for a single string instrument strangely akin to writing a personal letter or having an intense discussion with a close friend." *Intimate Decisions* is an open letter to all violists interested in exploration using tactile and aural senses.

James MacMillan
***Viola Concerto* (2013)**
Boosey & Hawkes
$34.00

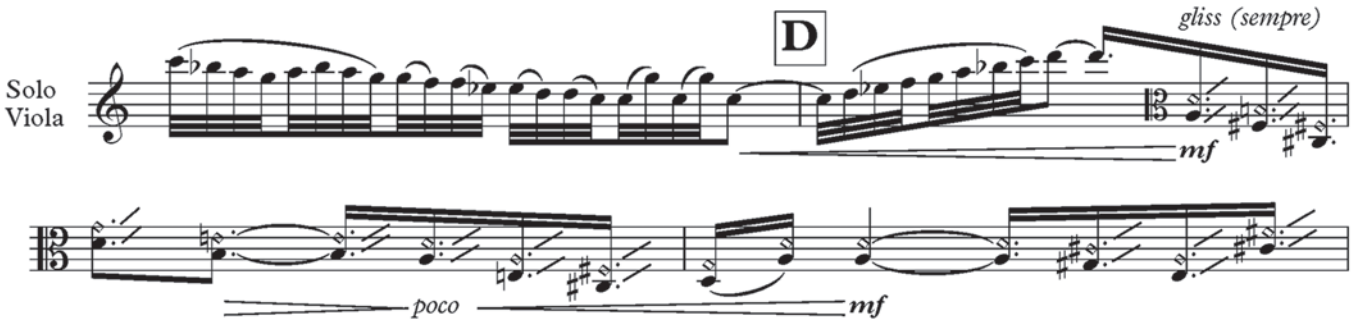
James MacMillan (b. 1959) is considered one of the preeminent Scottish composers of his generation. He is respected internationally not only for his compositions, but also for his work as a conductor. His compositions often combine elements of his Scottish heritage, his Catholic faith, and global musical influences of Celtic, Scandinavian, Eastern European and far-Eastern origins.[6]

Although MacMillan has an extensive catalogue, the *Viola Concerto* is his first work for viola. James MacMillan composed his *Viola Concerto* in 2013 while in his early 50s. Although one can argue that Brett Dean and James MacMillan are from the same generation, the two composers completed these pieces twenty years apart, and on different continents. The concerto was premiered on January 15, 2014, with violist Lawrence Power (to whom the piece was dedicated) as the soloist, accompanied by the London Philharmonic, Power will be performing this concerto five times in the 2018–19 season: in Rotterdam, The Netherlands; twice in Gothenburg, Sweden; and twice in Mainz, Germany.[7] To date, recordings of this concerto are not publicly or commercially available. MacMillan's *Viola Concerto* is a three-movement concerto with the form resembling traditional concerti. The first movement borrows from typical sonata form, and the first theme is transposed in the middle of the piece. Although MacMillan creates his own unique take on the viola concerto genre, it is clear that he had in mind the works of Walton, Bartok, Clarke and Hindemith while writing the piece. As MacMillan writes in his program notes, the solo part is fixed around diatonic, dominant and tonic progressions, but the accompaniment frequently incorporates clashing, non-harmonic tones. An example of this occurs in measures 68–73, when the viola plays a series of A's and B-flats against a pedal fifth of G-sharp and D-sharp in the bass and celli with descending chromatic scales in the violas.

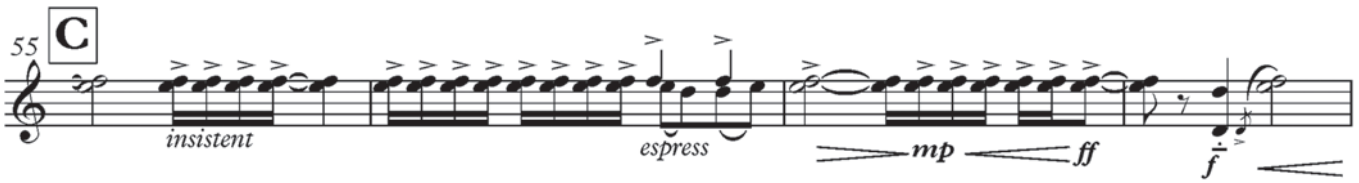
The second movement exemplifies the slower, introspective characteristics found in the second movements of many other concerti. The 6/8 used here gives a pastoral feel with steady accompaniment that is frequently interrupted by glissandi and metrical dissonances— the metrical dissonances between the solo viola part and the orchestra include patterns such as 7 sixteenth notes against 6, 5 sixteenth notes against 6, 9 sixteenth notes against 12. MacMillan also incorporates glissandi on false harmonics, creating a fascinating aural effect (ex. 5a and 5b).



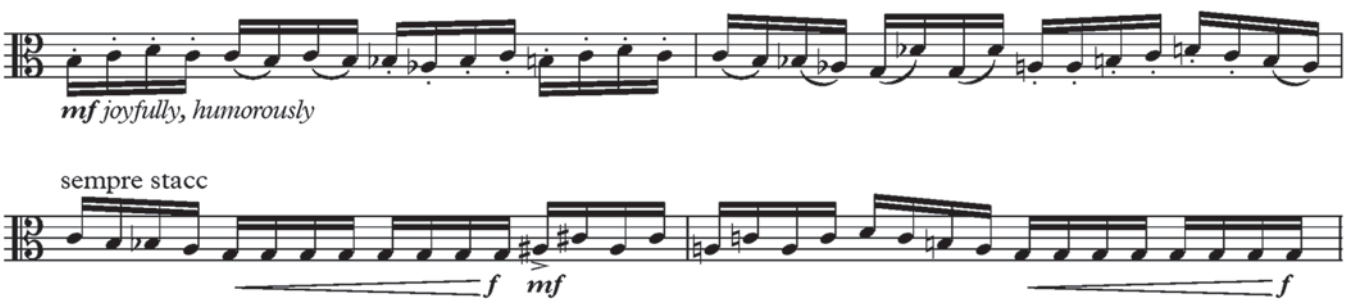
Example 5a, James MacMillan, Viola Concerto, mvt. II, mm. 23–27 (solo viola part only)



Example 5b, James MacMillan, Viola Concerto, mvt. II, mm. 47–50



Example 6a, James MacMillan, Viola Concerto, mvt. III, mm. 55–58.



Example 6b, James MacMillan's Viola Concerto, mvt. III, mm. 237–240.

The third movement has subtle references to the third movement of Bartok's *Concerto for Viola and Orchestra,* using streams of energetic sixteenth notes in a folksy manner. The violist's entrance occurs seven bars into the movement on the C string, ironically marked "joyfully, humorously." The form of the movement subtly resembles a Rondo, with clashing minor seconds in the solo part (at measure 55, rehearsal letter C). Next, the solo part is centered on an E-flat minor tetrachord—seven measures before rehearsal letter L (measure 190)—which gradually broadens at measure 236, when the piece returns to its joyful and humorous primary theme (ex. 6a and 6b).

It is too soon to tell if this work will take hold as a leading 21st-century concerto for viola, but this fun and refreshing work will likely gain traction as soloists like Lawrence Power begin to record this piece.

Elliott Carter
***Figment IV* (2007)**
Boosey & Hawkes
$12.58

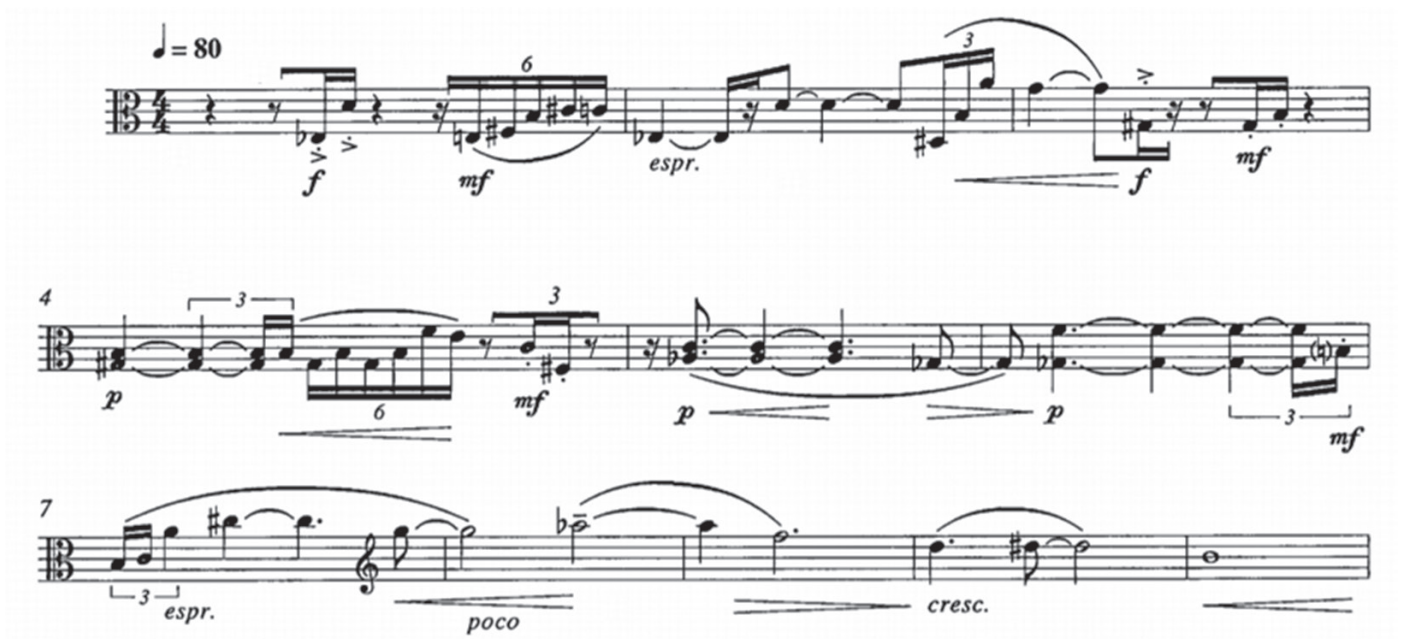
Elliott Carter is one of the most influential American composers of the second half of the twentieth century and the beginning of the twenty-first century. Carter was born in New York in 1908, and his career as a composer spanned more than seven decades. Although one can argue that his greatest innovations as a composer took place earlier in his career, more than a third of his compositional output took place after he turned 90, and he continued composing until his death in 2012.

Figment IV was Elliott Carter's final work for solo viola. Previous works for viola were his *Pastoral* for English horn or viola and piano (1940), an arrangement of his *Elegy* for viola and piano (based on an earlier draft from 1943, revised and premiered in 1963), and *Au Quai,* for bassoon and viola (2002).[8] While the veteran composer explored writing music for the viola several times in his life, *Figment IV* was Carter's first and only work written for solo viola.

Carter wrote a total of six *Figments*: *Figments I* and *II* were written for solo cello (1994 and 2001, respectively), *Figment III* for contrabass (2007), *Figment V* for marimba (2009), and *Figment VI* for oboe (2011).[9] Each of these works are brief. The first two *Figments* are approximately five minutes in length and the two final *Figments* are only two minutes long.[10]

Elliott Carter completed *Figment IV* on June 18, 2007—revisions were completed on July 18, 2007, while he was 98 years old. *Figment IV* was first premiered by Samuel Rhodes at the Salle des Concerts de Cité de la Musique in Paris on January 22, 2008.[11] Mr. Rhodes also gave the American premiere on March 18, 2008, at the Freer Gallery in Washington, D.C.

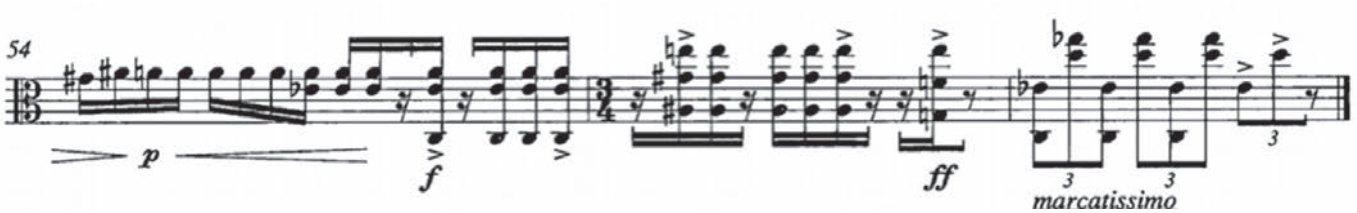
Figment IV is a through-composed work with of only fifty-six measures, which lasts around three minutes. Carter's obsession with sevenths, diminished ninths, and semitone relationships are what make this work interesting. The piece begins suddenly with an accented E-flat3–D4, an interval that is reiterated and prolonged in the second measure. The piece alternates between dissonances of sevenths in louder passages and minor thirds in softer, more consonant sections, as is the case between mm. 1 and 6 (ex. 7).



Example 7, Elliott Carter, Figment IV, mm. 1–11

The melodic secondary theme is introduced at the anacrusis of m. 14. This is followed by another section in which larger dynamics coincide with an increased intervallic range (m. 17). The piece lands on an E-flat3 (a focal point in this work), and ascends using expanding intervals: m. 19 uses an augmented sixth (C–A-sharp), while in m. 20 the interval grows to a minor seventh (B–A), extending to an augmented octave (B-sharp–C-sharp) in m. 21.

Intensity builds towards the end of the piece beginning at m. 38, and by m. 40, ***f*** *con intensitá* appears, as the secondary theme is revisited. The piece reaches its most ferocious moment in m. 51, at the beginning of a challenging bariolage passage across all four strings. The only meter change in the entire piece occurs in the final



Example 7, Elliott Carter, Figment IV, mm. 54–56

two measures (mm. 55–56), in which the violist performs a series of chords, followed by triplets reinforcing the seventh introduced at the beginning of the piece, but here an octave higher and marked *marcatissimo* (ex. 8).

Given the impact that Elliott Carter had on the musical world during his lifetime, it is undoubtable that this piece will find its way into the canon of solo viola literature. Although the piece has a few challenging passages, it should accessible for most advanced violists, and a fun addition to recital programs.

Gregory K. Williams is on the viola and chamber music faculty at the Aaron Copland School of Music at Queens College, City University of New York (CUNY), and has cultivated a viola studio in the New York metropolitan area. He is also on the chamber music faculty at the Mountain Springs Music Festival in Orem, Utah, and is the Assistant Principal Violist of the Hudson Valley Philharmonic, Principal Violist of the Berkshire Opera Festival, and a member of the Golden Williams Duo.

Notes

1 Brett Dean, *Biographical Notes,* introduction to *Intimate Decisions,* Berlin: Boosey & Hawkes, 2000.

2 Ibid. He was a member of the orchestra for fourteen seasons.

3 Brett Dean, "Intimate Decisions," Boosey & Hawkes, https://www.boosey.com/cr/music/Brett-Dean (accessed August 15, 2018).

4 Ibid.

5 "Brett Dean– Composer and Performer," BIS Records, http://bis.se/composer/dean-brett/brett-dean-composer-and-performer (accessed August 21, 2018). Brett Dean recorded *Intimate Decisions* and his *Viola Concerto* on a 2008 album titled "Brett Dean– Composer and Performer."

6 "Sir James MacMillan." Intermusica, https://www.intermusica.co.uk/artist/james-macmillan/about (accessed August 19, 2018). According to his webpage, MacMillan first came to international prominence as a composer with the premiere of *The Confession of Isobel Gowdie* at the 1990 BBC Proms.

7 "James MacMillan: Viola Concerto." Boosey & Hawkes, http://www.boosey.com/cr/music/James-MacMillan-Viola-Concerto/52597 (accessed August 19, 2018).

8 Felix Meyer and Anne C. Schreffler, *Elliot Carter– A Centennial Portrait in Letters and Documents* (Woodbridge, Suffolk: The Boydell PRess, 2008), 352–358. This appendix gives a comprehensive listing of the compositions completed by Elliott Carter from 1936–2010.

9 "Compositions," The Amphion Foundation, https://www.elliottcarter.com/compositions/, (accessed August 14, 2018).

10 Ibid.

11 Meyer and Scheffler, 358.

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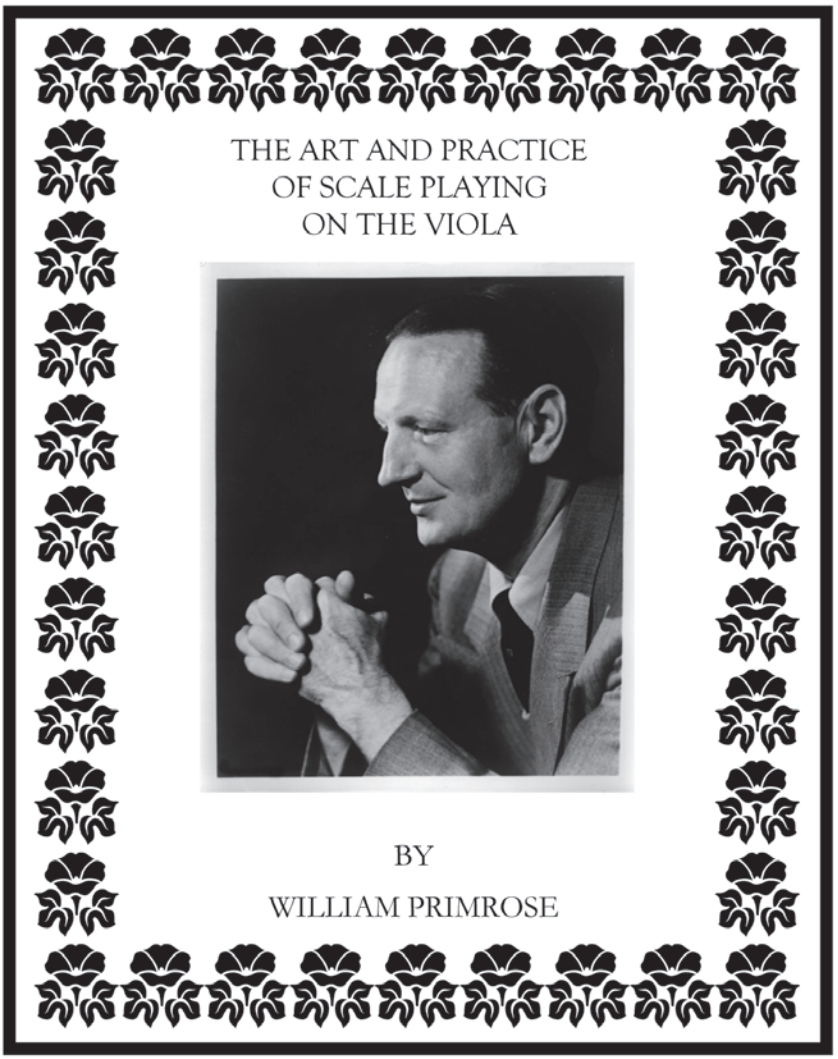

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