

Journal of the American Viola Society

Volume 37 Number 1



Features:
Widmann's Postmodern *Harold*
Harbison's New Viola Sonata

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Journal of the American Viola Society

A publication of the American Viola Society

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On the Cover:
Esther Peretz-Arad
A Violist, Drawing on paper, 19x14"



My mother, Esther Peretz-Arad, was an unstoppable virtuoso. So unstoppable that even while listening to concerts at the Israeli Philharmonic's Mann Auditorium or at the Tel Aviv Museum's Chamber Music series, she would discreetly draw a great number of studies and sketches of musicians in action. In 1959, she was the first woman ever to be invited for a solo exhibition at the museum. Her oil painting *The Pianist* won the prestigious Dizengoff prize in 1956 and is a part of the museum's permanent collection. She loved telling me how much she wanted her pictures to sing, and sing they do. -Atar Arad

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When I need a quick break from staring at a screen, I enjoy leafing through *Brewer's Dictionary of Phrase and Fable*. Every page of this old book teems with bits and pieces of facts, sayings, and, most importantly, the tantalizing threads of stories. Myths and religious stories, tales from history and literature, idioms and

sayings all comingle within its pages. As my pandemic-era days have become oversaturated by screens, I find myself reaching for *Brewer's* more and more. Though I wasn't seeking out the Siege of Masada or wanting a rhetorical refresher on zeugmas, I'm happier for knowing these stories, and for how they tug unexpectedly at my imagination. Far from being a mere record of events or fanciful diversions, stories teach us. The lessons we learn from stories, often absorbed indirectly, are so much more profound and memorable than if we had just been told what to do.

Storytelling again came to the forefront of my mind when putting together this issue, this time by way of the painting featured on the cover. The last name of its extraordinary creator—Esther Peretz-Arad—is familiar to violists. She is the mother of two great artists: the designer Ron Arad, and the violist Atar Arad. I'm lucky enough to have studied viola with the latter—and to have sat on the capricious stainless-steel sofa made by the former.

The depth and beauty of Atar's teaching is too vast to be covered here, but in addition to his many admirable qualities, he is a master storyteller. Stories punctuate his teaching, instructing through suggestion and imagination, rather than details and minutia. But Atar's stories aren't just to avoid going through Arpeggione

for the ten thousandth time; they speak in a direct and emotional way, to the heart rather than the mind.

Take for instance, this one. Upon arriving in Toledo, Ohio for a performance, Atar couldn't find his part for Smetana's Quartet no. 1. Someone rushed to the library, checked out the music, and handed it to Atar just before they walked on stage. When he opened it for the first time, he saw that a student had scrawled the words "PLAY LIKE ATAR" above the opening viola melody. Imagine, as you dive into one of the most passionate and snarling viola melodies in chamber music, the pride, importance, and sense of purpose you would feel knowing that your work has inspired someone. Atar doesn't share this story to flatter himself, but rather, this vivid illustration urges his students to commit fully to whatever they do; to perform, write, or teach with such a passion that moves others. It's something that I remember to this day, and I do my best to inspire my own students as Atar did for me and so many others.

This issue, at its heart, is simply a collection of stories. We call it a *journal*, as in, a book where we write things down, stories about our instrument, our people, and our music. To name but a few in this issue: Angela Kratchmer's Dalton prize-winning article unpacks a piece where storytelling takes centerstage; Roger Chase will draw you in with personal stories from a life in chamber music; and John Concklin weaves a story about inclusion, language, and the unquantifiable quality of musical communication.

As happens to me whenever I open *Brewer's*, I hope the stories here will tug at your own imaginations in delightful, and unexpected ways.

Sincerely,

Andrew Braddock
Editor



Dear Friends and
Colleagues,

This year marks the
50th anniversary
of the founding of
our American Viola
Society. We hope
that you will join
us at one of our
many upcoming
events to celebrate
this momentous
occasion—perhaps
at our first online
Festival to be held

June 2–5, 2021. While we all were hoping we could meet in person, we are thrilled to be able to offer an online experience that will allow us to gather, interact, listen to wonderful performances, learn the latest research, and honor all that our colleagues and students have to offer. The silver lining in the online experience is that those who might not have been able to travel to attend in person can join all the activities. In addition, the online platform will allow participants to log in and watch sessions at a later date so you won't miss any of our wonderful planned content. We've made sure to keep registration rates low, including offering an extra-special "studio rate" for students who sign up from a studio together. We hope to see some new faces at the 2021 online Festival!

The AVS began our new Greenroom Series in January. Held live at 1 p.m. Eastern the last Saturday of each month, host Steven Tenenbom interviews prominent violists in a "fire-side chat" style discussion. This event

is free for members and available to watch after the fact behind the membership wall of our website if you can't tune in live—but do try to make it as you can participate in the live Q&A with our guests. Our first events with Nobuko Imai and Teng Li were great successes, and there are still incredible guests to come this year, including Misha Amory, Heidi Castleman, AVS Founders Myron Rosenblum, David Dalton, Tom Tatton and Dwight Pounds, as well as Drew Forde (aka "that viola kid"), and many others!

In the midst of all this good news, we have a goodbye to say as well. This will be *JAVS* Editor Andrew Braddock's last print edition as our Editor. It has been a pleasure to work with Andy, and his hard work on our journal has been appreciated by all. In my many interactions with members from all over the world, it is clear that one of our most appreciated benefits is the journal. The quality of each issue is entirely due to the tireless efforts of Andrew Braddock and his team. On behalf of the AVS, I'd like to thank him for his excellent work and dedication these past years.

This Golden Jubilee year, let's celebrate our history and those who shaped us while we look forward to another 50 years of a vibrant American Viola Society!

In friendship,

Hillary Herndon

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Fifty Years of the AVS: Golden Jubilee

By Dwight Pounds

*In accordance with actions by the General Assembly of the VFG on **May 22, 1971**, in Kassel, a **separate section of the VFG for the United States** was founded under the name, “Viola Research Society.” Their chairman is **Myron Rosenblum**. As a result we hope that the work of the VFG in the United States can be considerably intensified. To the extent that this affiliate of the VFG is successful, we can foresee the establishment of additional [international] sections.*

The acronym VFG is critical to understanding the above paragraph. It represents the Viola Forschungs-Gesellschaft, the name of the first successful viola organization in any country. Translated from German into English, this title would be “Viola Research Society.” American involvement in the VFG dates back to its founding in 1968—early membership consisted of Germans, Austrians, Swiss, one Hungarian, and a scattering of Americans, notably Myron Rosenblum, the American Society Founder and first president. Other prominent American violists listed among the founding VFG membership included William Primrose, John Graham, Margaret Farish, Daniel Thomason, and Karen Phillips.

The opening paragraph was printed in *VFG Newsletter No. 3* and documents the founding of its first international section, an American section of the society under its own translated name, “Viola Research Society,” on May, 22 1971. This original name remained in effect for seven years and through the first two American international viola congresses (IVC III in Ypsilanti, MI, 1975, and IVC V in Rochester, NY, 1977). Society president Myron Rosenblum felt the need to appeal to a wider spectrum of violists—performers, teachers, symphony violists, students and luthiers in addition to scholars—and applied to the VFG to change to a more inclusive name, “American Viola Society (AVS).” This was approved by the VFG Presidium on October 21, 1978. As the American chapter quickly grew, the VRS agreed to send a small percentage of

its dues to the VFG periodically. This helped the smaller VFG considerably to support its activities, in particular their International Viola Congresses.

Given that the date, May 22, 2021, will mark 50 years since the founding of our Society, we hereby declare that 2021 to our 50 Year Jubilee! It will be celebrated in our Virtual Festival this June and with related articles in the JAVS by Thomas Tatton and Dwight Pounds on our leadership and formative years. Mark your calendars now: 2021—AVS GOLDEN JUBILEE!

Editor’s note: We welcome input from anyone who has thoughts or memories to share about the AVS during this Jubilee year. Please contact editor@americanviolasociety.org

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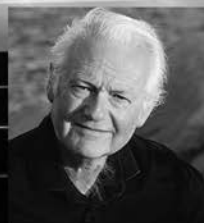
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Color in Music: Joan Tower's Purple Works for Viola

By Kasey Calebaugh

Color is a term used primarily in visual arts, but it has been used to describe music dating back to Ancient Greece. Developing theories and contemporary synesthesia research into color and music reveal humans' natural predisposition to describe the environment using our senses. Composers throughout history have made repeated associations to color through programmatic titles and depictions of tone in scores while offering little in terms of how a performer might project these colors to audiences. Joan Tower is no exception. It is clear that her depiction of color is dependent on numerous factors, including varying timbres, textures, and melodic or harmonic layers of sound. An in-depth analysis of her works for viola—*Wild Purple* (1998), *Purple Rhapsody* for viola and orchestra (2005), *Simply Purple* (2008), and *Purple Rush* (2016)—reveals uniquely purple elements. By analyzing Tower's treatment of pitch, rhythm, and musical texture, a violist can better project the color purple to audiences.

Color Theories in Music

Color theories developed as a means to explain the science of seeing color and how colors affect our emotions. Aristotle's color wheel is considered to be the first known theory of color. He labeled the elements air, water, earth, and fire with red, yellow, black, and white, respectively. Even back then, individuals debated the colors. The first modern scientific investigation of color came from Isaac Newton who tried to solve the problem of color perception by assuming that musical tones and color tones have frequencies in common. His discoveries in the 17th century included the spectrum of visible light by using a prism to refract light onto a wall. Later, Newton assigned seven colors to the spectrum in

an analogy to the musical scale, and he was not the last to create color theories in music. The concept of the visible spectrum became more definite as individuals discovered light outside the visible range. The violet wavelength is the highest frequency and highest energy, occurring right before non-visible ultraviolet wavelengths. Heinrich Hertz was the first to produce and measure electromagnetic waves, leading to the discovery of the frequency of light in the early 19th century.

Another notable theory of colors came from J.W. Goethe, who explored the physical nature of colors and how people perceived them. His color wheel includes aesthetic qualities for each color, such as red ("beautiful"), orange ("noble"), yellow ("good"), green ("useful"), blue ("common"), and violet ("unnecessary").¹

Visible Light - Wavelength

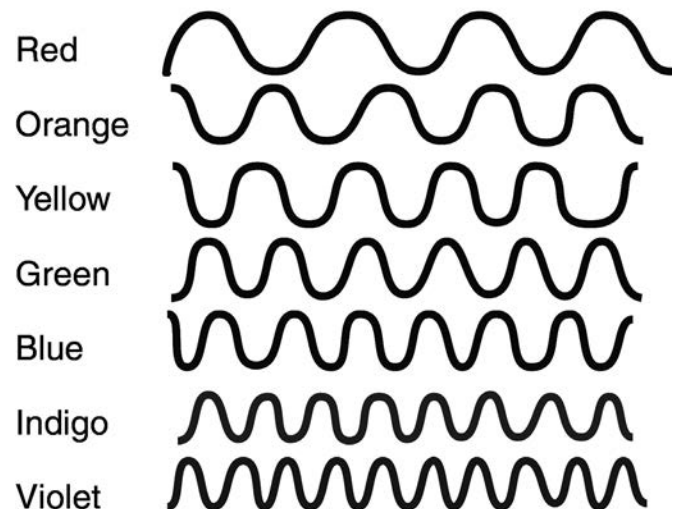


Figure 1. Visible light wavelengths.

This article was awarded the third prize in the 2020 David Dalton Research Competition.

Contemporary research explains that color is an essential perceptual feature in describing our emotions and our environment. In other words, color helps us to relate to the world around us using our senses. One specific study asked participants to provide perceptual features for emotions. In the study, participants were asked questions like, “If ‘anger’ was an object or something tangible that you could hold in your hands, how would you describe it, or what would it look like?”² The results revealed that people listed color as a descriptor, and it was often the first featured by participants. Studies like this show that it is human nature to describe our environment using our senses, and the very reason we have various expressions containing color, like they “saw red” or am “feeling blue.”

Synesthesia

In music, color theory is often associated with key relations, where musicians throughout history identified different keys with particular colors. In a sketchbook for his Cello Sonata op. 102 no. 2, Beethoven called B minor the “schwarze Tonart” (the black key).³ As a child, Amy Beach would demand music by its color: “Play the pink or blue music,” she would exclaim to her mother.⁴ Composers often conflate their perceptual experiences of sound and color. For example, Sibelius claimed to hear sounds in his mind when he saw colors and objects, and Liszt gave musical directions with color to students, such as “a little bluer if you please! This tone type requires it!”⁵ These mixed perceptual experiences are known as synesthesia, and an individual who experiences joined sensation is labeled a synesthete.

Contemporary researcher David Eagleman states that most people have never heard of synesthesia, yet everyone knows the word *anesthesia*, meaning “no sensation.”⁶ *Synesthesia* means “joined sensation,” such that a voice or music is heard, tasted, or felt. The experience is idiosyncratic to each person. Confirmed synesthetes depict their experiences of seeing color when hearing music in many different ways. For some, hearing music causes color to appear in front of their vision as if on a screen. Others describe seeing music as multi-color explosions when they closed their eyes. Here is an account of hearing a bell ring by an individual with synesthesia:

I heard the bell ringing . . . a small, round object rolled before my eyes . . . my fingers sensed something rough like a rope. . . . I experienced a taste of salt water . . . and something white.⁷

Synesthesia occurs across all senses, not only music and color. The history of synesthesia research dates back to the first scientific reports that derive from George Sachs in 1812. We are still learning much when it comes to synesthesia. Newer research has debunked traditional color theories, showing that colors and experiences are unique to each individual.

People who experience synesthesia are usually born with it or develop it very early in childhood, but there have been cases of it developing later in life. Many synesthetes do not come forward about their perceptions because they assume everyone has them. Once thought to be extremely rare, scientists now believe synesthesia affects between one and four percent of the population. Composers and visual artists alike have grappled with synesthesia in their work. Ellen Fagan, a contemporary visual artist who incorporates synesthesia into her creative process, writes that her series *Seeking the Sound of Cobalt Blue* is a “search for a connection between music, and visual arts [which] has involved finding patterns created with mass-produced materials which feel comparable to musical structures.”⁸

Color in Music

Most research into color as a means of influencing musical composition pertains to twentieth-century music. During this time period, composers challenged traditional sounds and forms in music and avidly used color as a means of escaping tonality and finding new ways to experience music. Some composers made associations with visible spectral colors in their works, while others used color as part of the composing process. Two notable composers who incorporated color into their works were Messiaen, a well-known synesthete, and Debussy, who was not a synesthete but whose work ties into color and visual art. Joan Tower cites both Messiaen and Debussy as significant influences in her work, and a deeper understanding of their treatment of color aids in interpreting her works.

Messiaen wrote his synesthetic perceptions directly into his music so the performers might translate them into

Coucher de soleil rouge et violet (sur l'étang des iris)
(9^h du soir)

Lent (♩ = 50)
(rêveur)

pp *pp* *pp* *pp* (orangé)

p *p* *p* *pp*

p (rouge et violet) Red. Red.

Example 1. Olivier Messiaen, *Catalogue d'Oiseaux*, Book IV: "La Rousserolle effarvate", m. 570.

varying timbres. His thirteen-movement collection for solo piano *Catalogue d'Oiseaux* is full of color references. Midway through the seventh piece "La Rousserolle effarvate" (Reed Warbler), he writes "Coucher de soleil rouge et violet (sur l'étang des iris)" (red and purple sunset over a pond of irises), and assigns various colors to different voices (ex. 1). Similarly, in *Couleurs de la Cité Céleste*, Messiaen assigns colors to sections of music, writing them directly into the score. He stated that "the form of the piece depends entirely on colors. The melodic or rhythmic themes, as well as the complexes of sounds and timbres, evolve as colors do."⁹

Debussy, who again was not a synesthete, evokes color through music that includes entire sections of whole tone, pentatonic, and chromatic scales, in addition to pointillistic and fluid instrumental textures, rather than overtly rhythmic textures. For that reason, his work is generally related to impressionist paintings such as Claude Monet's *Impression, Sunrise* and Georges Seurat's *A Sunday on La Grande Jatte*. However, he was not a fan of the impressionist label, stating "I am trying to do 'something different' . . . the term [impressionist] is as poorly used as possible, particularly by the critics."¹⁰ Nevertheless, he did see his art as searching for new timbres and tone color in pieces like his symphonic portrait of the sea, *La Mer*, where he captures the ocean's color, light, and mood. As Jörg Jewanski notes, "the first two decades of the twentieth century saw many attempts to establish the free play of form and color as an independent art relating to music in various ways."¹¹ The

research by Jewanski led me to analyze color by changes in timbre, texture, and melodic and harmonic layers of sound. These three points provided the foundation for the analysis of Joan Tower's purple works for viola.

Joan Tower's Compositional Style

It is not surprising that Tower found a way to use color in so many of her compositions. She relates an experience of hearing an orchestrated version of her original piano works and realizing "itches can change color."¹² Tower was born in New Rochelle, NY, September 6, 1938. The family moved to La Paz, Bolivia, when she was nine because her father got a job as a mineralogist. She "credits these experiences with establishing her life-long affinity for the muscular, vital rhythms which characterize the majority of her compositions" and inspiring numerous works with mineral titles later in life.¹³

Tower went to school in Santiago, Chile, but moved back to the states for her last two years of high school before continuing to college at Bennington in Vermont for piano and composition. After graduating, she moved to New York City for a teaching job and studied with the composers Milton Babbitt and Mario Davidovsky. They wrote recommendations leading her to Columbia University, where she completed a master's of composition in 1964 and a doctorate in 1978. Throughout the late 1970s and early 1980s, Tower wrote a number of successful works for the group Da Capo Players, a contemporary performance group

formed in 1969, for which Tower served as the group's pianist. In 1972, Tower accepted a faculty position at Bard College in composition, a position she continues to hold today.

Joan Tower's compositional style divides into two periods: serialist and post-serialist. Before 1974, Tower was influenced by serialist composers, having studied under Davidovsky and Babbitt. But later, in her own words, she "realized that every pitch has an individual identity" and decided to turn her attention to developing pitch structures.¹⁴ Tower's transition from her serialist to post-serialist style period brought with it an exploration of color in music. Tower stated that she moved from her twelve-tone style because "it was too gray for [me]—like dealing with the same soup all the time."¹⁵

Her first work entirely in her new style was *Black Topaz* (1976), where Tower says that she decided to write what she felt rather than what a row and strict pre-compositional map determined. Grolman writes that Tower's "natural voice began to emerge: simpler, less dissonant, and somewhat impressionistic."¹⁶ According to color psychology, black is associated with strength, seriousness, power, authority, and with an overwhelming feeling, as if in darkness.

The work heavily features the piano, Tower's primary instrument. Sandra Hyslop identifies it as "the ebony gem of the title, [. . .] balanced by the other instrumental timbres as the work explores changing sound colors." The work's central image "derives from one of Tower's drawings." She further describes the sudden strikes of sound like "a miner's pick hitting ore."¹⁷ With shifting harmonies and various instrumental groupings, the changing colors of the work sound like the surface of a gem reflecting light.

Another of Tower's works from this period, *Red Garnet Waltz* (1978) for piano, draws its title directly from a color and a gemstone. Red is associated with danger and fear, but it is also bold and striking, often as a warning sign in our environment. For example, stop signs and the ink used to correct homework are red. Tower explains the origin of the title:

Red Garnet Waltz is actually simple. My father was a geologist and a mining engineer. I wanted to dedicate a series of pieces to him through [the names of] minerals and metals. So, I looked up in his books, minerals . . . the right mineral. Garnet is a very hardcore mineral. It has a chisel shape to it and they are small. I guess I thought of the piece as being kind of red as it's very motivic, very angular.¹⁸

The title of *Red Garnet Waltz* came from the characteristics of the stone itself. Sophia Fuller says that *Red Garnet Waltz* describes "the shiny, hard-edged quality of the stone,"¹⁹ and Mary Louis Humphrey writes that it expresses the "hard-edged qualities and the hard, fragment-able surfaces of garnets."²⁰ Tower translates red garnet into sound with bold striking chords. In a more recent example—*White Granite* (2010) for piano quartet—Tower uses trills over extended harmonies to create shimmering effects that suggest light glinting on a granite surface (ex. 2).

Joan Tower's Purple Works for Viola

While Tower claims that her descriptive titles come only after the work is complete, her works for viola all share similar musical elements that create the "purple" connection between them. Although she is not a synesthete, she stated that she has "always thought of the viola as having this deep kind of rich purple sound, a beautiful timbre, and quite distinct from other string instrument sounds."²¹ All four viola works—*Wild Purple* (1998), *Purple Rhapsody* (2005), *Simply Purple* (2008), and *Purple Rush* (2016)—have a descriptive modifier in the title that represents how the music unfolds. The earliest work, *Wild Purple*, is for solo viola. She describes her starting point in writing the piece: "I never thought of the viola as being particularly wild. So I decided to try and see if I could create a piece that had wild energy in it."²² The next solo work, *Simply Purple*, is the third piece written for Paul Neubauer and, "of the three, is the simplest and shortest, exploring slow upward scales that are occasionally interrupted by a repeated pattern "held" in register."²³

The image shows a musical score for four instruments: Violin, Viola, Cello, and Piano. The score is in 4/4 time and consists of measures 41-44. The Violin, Viola, and Cello parts feature complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like *ff* and *f*. The Piano part is more sparse, with some chords and a few notes. The score is written in a standard musical notation style with a key signature of one sharp (F#).

Example 2. Joan Tower, *White Granite*, mm. 41–44. Copyright © 2010 by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

In *Purple Rhapsody* for viola and orchestra, Tower wrote that she tried

To make the solo viola “sing” . . . to take advantage on occasion (not always) of the viola’s inherent melodic abilities. This is not an easy task since the viola is one of the tougher instruments to pit against an orchestra. In fact, for my orchestration of this work, I left out several instruments (horns and oboes) to thin out the background to allow the viola to come forward (even in strong passages) with a little more “leverage.” I am hoping that at the climaxes of some of these “rhapsodic” and energetic lines, the orchestra does not overwhelm the viola.²⁴

Tower returned to unaccompanied writing for her fourth and final work for viola, *Purple Rush*. Paul Neubauer said that *Purple Rush* and *Simply Purple* “go together, even though they were written so far apart.”²⁵ The work combines elements from the previous purple pieces while pushing virtuosity to new heights.

Throughout all of Joan Tower’s works with colorful titles, she evokes color through changes in timbre, pitch

collections, and instrumental effects. The clearest starting point to illustrate Tower’s treatment of color is to examine pitch. In the absence of traditional tonality, composers often experimented with novel pitch collections. Ravel used bitonality in his *Piano Concerto in G Major* (1931). In *The Rite of Spring* (1913), Stravinsky establishes a new tonal center through repeated use of dissonant chords.

As a synesthete, Messiaen identified seven “modes of limited transposition” that he later defined as products of his color hearing. A collection of notes with specific characteristics constitutes a mode, and the unique presentation of notes in each mode created color in Messiaen’s mind. He identified its first transposition of his second mode (ex. 3) as producing the color “blue violet” in his own synesthetic awareness: “For me, the first transposition of Mode 2 is defined like this: “blue-violet rocks speckled with little gray cubes, cobalt blue, deep Prussian blue, highlighted by a bit of violet-purple, gold, red, ruby, and stars of mauve, black and white. Blue-violet is dominant.”²⁶ This mode is an octatonic scale, which means that it contains intervals of alternating half-steps and whole-steps. There are three possible octatonic collections, labeled $OCT_{0,1}$, $OCT_{1,2}$, $OCT_{2,3}$, as shown in example 4.



Example 3. Messiaen's second mode, first transposition, "blue violet."

Across many of her works, Tower uses similar pitch collections to build the melodic and harmonic structures of sound. Each purple piece begins with an octatonic collection that reoccurs throughout. *Simply Purple* begins with a four-note statement of OCT_{1,2} and an OCT_{0,1} collection that dissolves into a chromatic scale. The OCT_{0,1} statement contains the pitches F#, G, and A (as indicated by the rectangle in ex. 5) and is a part of Messiaen's first transposition of his second mode, a synesthetic projection of "blue violet." The OCT_{0,1} motive returns in m. 7 with the pitches (F#, G, and A) interpreted as the "purple" motive.

Octatonic collections appear throughout Tower's works as part of her tonal language. For example, the clarinet in her Concerto for Clarinet enters with pitches from the OCT_{2,3} scale (ex. 6). Tower employs octatonic scales, coinciding with Messiaen's synesthetic perceptions, to create the color purple.

Another important element of Tower's coloristic effect is idiomatic string techniques. This includes the use of free, unmetered sections, easy for strings who can play many notes under a single bow, and sections of *sul ponticello* and *sul tasto* bowing. She writes free, cadenza-like passages and bowing effects in both virtuosic viola works, *Wild Purple* and *Purple Rhapsody*. Many of these features appear in other works by Tower, including *Music for Cello and Orchestra*, *Violin Concerto*, *Night Fields* for string quartet, and *Clarinet Concerto*.

Uniquely Purple Elements

Many of Tower's compositional choices appear across all her works as part of her musical identity, namely, the use of a less dissonant language and varied rhythmic structures that she attributes to her upbringing in South America. Additionally, two distinct elements arise in her "purple" works: the use of glissandi and long vs. short rhythmic figures.



Example 4. The three possible octatonic collections.



Example 5. Joan Tower, *Simply Purple*, mm. 1–3. Copyright © 2008 by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Example 6. Joan Tower, *Clarinet Concerto*, m. 45–46. Copyright © 1988 by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Tower writes glissandi only in her purple works for the viola and not her other string pieces. From a performance perspective, highlighting this idiomatic, compositional choice brings out the color purple. Additionally, consider the fact violet lies at the highest visible light on the spectrum before entering ultra-violet rays; it is like Tower extends the viola’s range to reveal a heightened, purple sound. Recalling Tower’s particular connection to Messiaen, evidenced not only by her musical homage (*Très Lent* for cello and piano), but also in her utilization of his synesthetic transpositions in her works, the two composers share similar attitudes towards the color purple. Messiaen uses the word “purple” in the score of his Piano Prelude no. 5, and it ends with a similar *glissando* as the ending of *Simply Purple* (ex. 7).

The final element connecting the four purple works is a long vs. short motive located at the opening of each work and returning throughout (ex. 8). Tower develops this motive in each of the works, introducing variations for all returning examples of the long vs. short in the purple pieces. Just as Tower calls herself a novelist, she brings back these motives like characters in a story that grow and develop.

Conclusion

Tower’s writing for the viola showcases the instrument’s distinct qualities by exploring the full range and using long vs. short notes to draw out its lush tone. Additionally, the use of ascending glissandi draws likeness to violet as a spectral color because it lies on the edge of the visible spectrum of light. Compositional elements, specifically the use of glissandi and octatonic pitch collections, derive from Messiaen’s influence. Tower has said he holds a special place in her work and, because Messiaen was a well-known synesthete who wrote his perceptions into his music in the hopes a performer might translate them to audiences, his and Tower’s work warrants comparison.

Research into color theory reveals that humans have always sought to relate and describe our environment using our senses, with color being one of the most prominent. Color theories developed to help explain our senses, emotions, and science behind our perceptions. Further research into how a performer might translate colors to audiences and how composers write music inspired by color is needed because musicians, synesthetic or not, have continuously used color as inspiration

Tower

♩ = ca. 50 rit. gliss. *ppp* *dolciss.*

The image shows a single staff of music in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'ca. 50' and 'rit.'. The dynamics are 'ppp' and 'dolciss.'. A glissando is indicated over the final notes. The notes are: G4, A4, B4, C#5, D5, E5, F#5, G5.

Debussy

Assez lent glissando *mf* *f* *p* *S^ab.*

The image shows a piano score for three staves (treble, middle, and bass clefs) in a key signature of two sharps. The tempo is 'Assez lent'. A glissando is marked over the right hand. Dynamics include 'mf', 'f', and 'p'. There are markings for 'S^ab.' and a star symbol.

Example 7. Matching concluding glissandi. Joan Tower, *Simply Purple*, m. 11 (above); Olivier Messiaen, *Piano Prelude No. 5*, mm. 67–68 (below). Copyright © 2008 by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

and representation of music. Color not only serves as inspiration and exploration of new sounds for composers of the past, but it will lead future generations into new territories.

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Purple Rhapsody

Wild Purple

Wild Purple

Example 8. The long-short rhythmic motive in the opening of Purple Rhapsody (top, mm. 1–4) and Wild Purple (mm. 1–4; 7–8). Joan Tower, *Purple Rhapsody*, mm. 1–4. Copyright © 2005 (*Purple Rhapsody*) and © 1998 (*Wild Purple*) by Associated Music Publishers, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

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Unusual Italian Terminology in the Viola Music of Lillian Fuchs

By Alicia Marie Valoti

“If you don’t know what the word means, look it up!” We’ve all either said this or heard this in a lesson. A foreign word is found on the music score, staring back with uncertainty, provoking haphazard conclusions. Until concretely defined, it remains a source of ambiguous musical qualities. But what if the word itself is puzzling in its own language? This is often the case with the extraordinary Italian words chosen by violist Lillian Fuchs in her own compositions. This article will examine the use of unusual Italian descriptors, most frequently used in place of tempo markings, in her *Twelve Caprices* (1950), *Sixteen Fantasy Etudes* (1959), and *Fifteen Characteristic Studies* (1965).



Figure 1. Lillian Fuchs.

Lillian Fuchs (1902–1995) was a brilliant violist, composer, and pedagogue. Known as one of the mighty twentieth-century women viola soloists, she was

also a composer and arranger. Most notably, her three etude books explore incredible range, resonance, and skill development for the viola. Given the scarcity of original viola etudes, these technical studies are a great contribution to the repertoire. Fuchs wrote the first book, *Twelve Caprices for Viola* (1950), for herself in order to confront the technical difficulties that she found in her own repertoire. The books that followed (*Etudes and Studies*) were then dedicated to her students, and gave them a means to work their way up to her *Caprices*.¹

Common Italian Musical Forms and Genres

The etudes and caprices are similarly headed with a descriptive indication, always in Italian, where a tempo marking would normally be found, giving an indication of the piece’s character rather than its tempo. In these headings, Fuchs employs both unusual Italian terminology and more traditional Italian forms and jargon. Before examining the noteworthy Italian terms, let us consider three etude forms that Fuchs labels with conventional Italian and Latin words: they are the march (*marcia*), fugue (*fuga*) and *perpetuum mobile*.

The march forms are found within the *Etudes* (no. 15), and *Caprices* (no. 9), with various forms of the word *marcia*. In the *Studies*, we find a *Fuga* (no. 14) and in the *Etudes* (no. 12) is a *Fugato*. While both works present a true fugue treatment, there is a difference in the connotation between *Fuga* (fugue) and *Fugato* (a more amorphous representation, or a work or section that resembles a fugue). There is an obvious use of two slightly diverse Italian words here, but compared to the other terms we will see, this example is quite clear in its intentions.

The *perpetuum mobile* form is found explicitly labelled in the *Studies* (no. 15) and *Caprices* (no. 12). In the

Etudes, however, we find another *perpetuum mobile* style of writing in no. 16, headlined *Precipitoso (Vivace)*. Three factors all point to a *perpetuum mobile* form: a quickly-moving line of sixteenth notes, all fast rhythms, and absolutely no rests. From these examples, we can discern that Fuchs was adept at writing works that abide by their Italian definitions.

Unusual Italian Terms

Among Fuchs's three books, there are several individual etudes that bear familiar tempo expressions in Italian, like *Moderato*, *Allegretto*, and *Vivace*. We would expect to find these recognizable Italian words within diverse genres, generations and nationalities of composers. Yet, Fuchs deliberately chooses more obscure, unexpected, and peculiar Italian terms for many of her etudes. At times they are misspelled, contain the incorrect grammatical

love and beauty. Dante Alighieri, medieval Florentine poet, charismatically used the word *venuto* in his famous *Divina Commedia* (1320):

Dal destro vedi quel padre vetusto
Di santa Chiesa a cui Cristo le chiavi
Raccomando' di questo fior venusto.²

Here he discusses the idea of an old and venerated father (*padre vetusto*) giving Christ the keys to heaven in the form of a beautiful flower (*fior venusto*). Dante's use of the term *venuto* is highly evocative and appropriate for the time period. However, *venuto* today is a word that escapes even the most erudite Italians, who would certainly struggle to provide a definition. For this reason, Fuchs's usage of *venuto* to describe her etude is quite surprising.

Venusto (Allegretto) ♩ = 88

Example 1. *Venusto* (no. 2) from Lillian Fuchs's *Sixteen Fantasy Etudes*, mm. 1–5. © IMC Edition. All Rights Reserved. Used with Permission.

form of the word, or demonstrate a variation of a particular Italian word from one book to the next. As a frequent performer of chamber and solo viola repertoire, we can assume that Lillian Fuchs came across many musical indications throughout her career; however, Fuchs's use of more enigmatic and indiscernible Italian words provokes direct engagement with the performer.

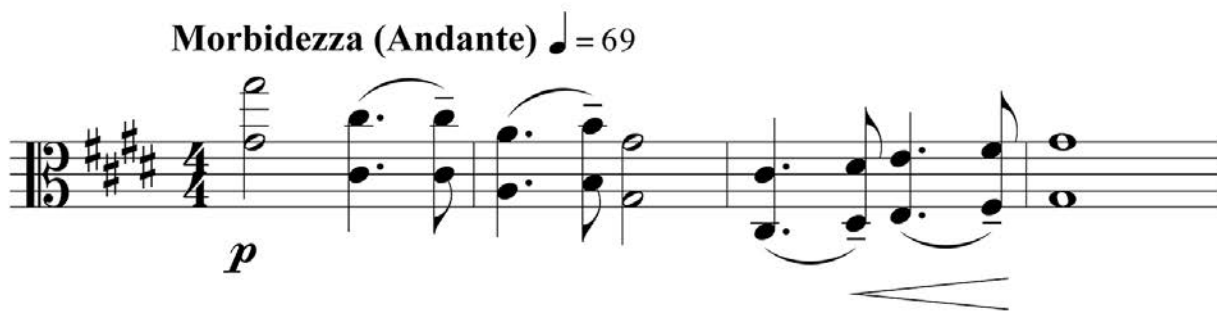
“Venusto”: Medieval Italian

Fuchs's second published book, *Sixteen Fantasy Etudes* (1959) immediately presents an unusual term in the second etude: *Venusto*. This is an actual Italian word that is taken from the Latin meaning of “epitome of beauty.” Within *venuto* we find the word “venus,” as in the Planet Venus, itself named after the Roman god of

How does this term relate to the etude? The etude's technical objectives center on the correct execution of thirds and octaves. *Venusto* requires superior technical prowess to keep a centered intonation through an obstacle-filled course of chords. This is surely Fuchs's pedagogical method: the development of disciplined, correct technique will result in the artful creation of a *Venusto* atmosphere.

“Morbidezza/Vitamente”, “Andante Sonore”: Grammar Troubles

Among the colorful titles of Fuchs's works, we often find words that belong to several grammatical parts of speech. No longer only adjectives or adverbs, Fuchs uses nouns and, remarkably, constructs Italian words to fit her objectives.



Example 2. *Morbidezza* (no. 9) from Lillian Fuchs's *Sixteen Fantasy Etudes*, mm. 1–4. © IMC Edition. All Rights Reserved. Used with Permission.

The first applicable example of this idea appears in the ninth piece from the Etudes, *Morbidezza*. The word *morbido* in Italian does not, as is often assumed, mean morbid or death-like. Instead, it represents fluidity, possessing a soft quality and delicacy. It's often repeated in fabric softener commercials! Yet here, Fuchs chooses the noun form *morbidezza*, “the softness.” This could be a simple error, or perhaps Fuchs had a specific intention of using this particular articulation of “soft.” Regardless of the grammatical form, Fuchs pairs *Morbidezza* with sixteen measures of slow, connected octave gestures (ex. 2). The “softness” must be preserved by the musician themselves, then, in the large string crossings and shifts. *Morbidezza* could also function as a subtle reminder to keep the hand supple and tension-free as it travels to frame the numerous octave patterns.

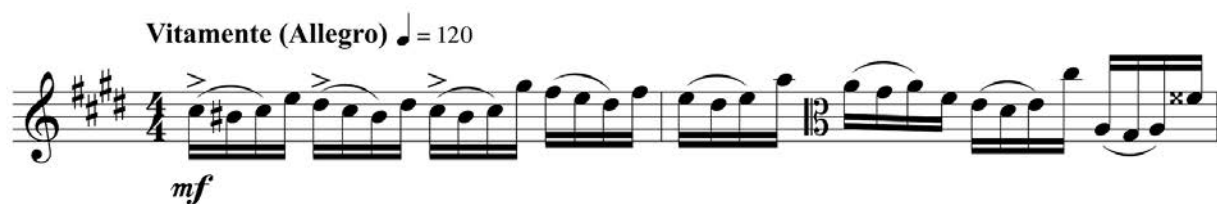
The second half of *Morbidezza* is titled *Vitamente*. The fast tempo, driving sixteenth-note figures, accents, and quick bowing patterns are an obvious nod to an energetic character with a brisk tempo. Yet, what does *Vitamente* actually mean? It seems, perhaps, that Fuchs very cleverly arranged two Italian words together, hoping to create a compound word. *Vita* is the Italian word for life, while *-mente* is the suffix which is used in adverbs to convey “-ly”, or “in the manner of.” Therefore, *Vitamente* should most likely mean “lively.” While this word appears to be completely plausible, it is, in reality, not an actual word in

the Italian language. Fuchs has sneakily crafted an Italian word which seems genuine, and possesses connotation and essence plainly clear to the performer.

In this same grammatical vein, we find No. 13 of the Studies with an inconspicuously unbalanced title: *Andante Sonore*. *Andante*, of course, is a customary tempo marking while *sonore* indicates the production of sound; it is obviously connected to the English word “sonorous.” The two-word makeup of this indication introduces a hierarchy of double markings. A tempo marking plus character indication are quite common, but Fuchs's double words are a bit of a grammatical blunder. We can assume that *sonore* modifies *Andante*; however, *sonore* in this case would have to be written as *sonoro* to have the correct grammatical agreement. In fact, the word *sonore* expresses a description in a plural form, and frequently accompanies the word *onde*, meaning “sound waves.” We can surmise that Fuchs's intention is for the violist to produce grand, accented chords, and while *sonore* does not grammatically work, it most definitely adds to the character.

“Risentito-Animoso”: Character Trouble and Misfit Words

Her *Risentito*, the sixth piece from the Etudes, utilizes an Italian word with two conflicting meanings. Its most



Example 3. The *Vitamente* section from *Morbidezza* no. 9 of Lillian Fuchs's *Sixteen Fantasy Etudes*, mm. 17–18. © IMC Edition. All Rights Reserved. Used with Permission.

Risentito (Moderato) ♩ = 66

Example 4. *Risentito* no. 6 from Lillian Fuchs's *Sixteen Fantasy Etudes*, mm. 1–3. © IMC Edition. All Rights Reserved. Used with Permission.

common definition is “offensive” or “resentful.” Yet, if we break down the word, it seems to present almost a humorous quip: *ri* (already, again) and *sentito* (heard). Has this music been “heard already?” If the performer were to choose the “resentful” definition of *Risentito*, it would be in direct conflict with its prevalent A-major tonality and robust, joyous chords. Yet, how could this music be “heard already” if it is the original presentation of the theme?

The second section of this piece is entitled *Animoso*. A reputable resource for Italian etymologies, *Garzanti Linguistica*, provides three definitions for *animoso*: (1) courageous, unafraid; (2) impetuous; and (3) animated by strong animosity, problematic.³ Additionally, it continues to describe *animoso* as a derivative of the Latin *animus*, meaning, soul or heart (in everyday Italian, string players refer to the soundpost of the instrument as the *anima*, or “soul” of the instrument). Additionally, Jennifer Cross comments,

Vivace means lively, and *Spiritoso* indicates that one must play with understanding and spirit; and *Animoso* means the same. All these kinds are the mean between fast and slow, and a musical work before which these words stand must show us the same in different degrees.⁴

How does the violist, then, interpret a tempo and character for the etude, given the diversity of this

definition? The music, itself, suggests several approaches from which the performer can gauge *Animoso*. This section contains exclusively fast triplet figures and Fuchs writes *spiccato* in the first measure. Based on the collection of accents, a running rhythmic pattern and oscillating tonal center, the performer should lean more to the “impetuous” or “courageous” definition of *Animoso*. It does not seem to contain an expression of rage or problematic tendencies, as the third definition from the Garzanti dictionary implies. However, it is worth noting that Fuchs does label this section *Animoso* after her primary section, *Risentito*. Is it possible that these two areas are related, with a theme of anger which connects both? Given the overall cheery undertones, it seems unlikely. It is also worth noting that the original theme of the *Risentito* returns at the end of the etude; yet, though the theme is really “heard again,” this time it is merely referred to as *Tempo I*.

“Giocoso/Giochevole”: How Playful?

Several other pieces from the Etudes and Studies contain strongly-worded Italian tempo markings. Both books contain a work with the title implying a playful character; in the Etudes we find *Giochevole* (no. 10), while in the Studies, *Giocoso* (no. 4). These are different forms stemming from the verb *giocare* (to play). The G major *Giocoso* (no. 4) is more exuberant and fun, with a 6/8 time signature and running sixteenth notes interspersed

Animoso (Allegro) ♩ = 88

Example 5. The *Animoso* section from *Risentito* no. 6 from Lillian Fuchs's *Sixteen Fantasy Etudes*, mm. 15–16. © IMC Edition. All Rights Reserved. Used with Permission.

by double and triple stops. No. 10 *Giochevole*, however, is a more static, reserved approach to the “playful” intention of Fuchs. It contains an abundance of octaves, variety in tonality, intricate writing, and several markings for both interpretation and tempo: *espressivo*, *ritardando*, and *a tempo*. In its final two measures, Fuchs repeats the initial incipit but now marked *Andante*, *mezzo forte*, *espressivo*, and *ritardando*. The considerable invitation by Fuchs to play more slowly and expressively throughout the etude, with the addition of the *Andante* measures at its finish, suggests a less playful character and a more intellectual structure. In addition, the metronome markings provided put *Giocososo* at a slightly faster tempo than its *Giochevole* counterpart. Therefore, the “playful” character implied by the Italian word is more prevalent in *Giocososo* (no.4) than in *Giochevole* (no. 10).

Further Examples

There are many further examples of unusual Italian terms in Fuchs’s viola studies. The list in figure 2 is not exhaustive, but it gives a good indication of the wide scope and dimension of Fuchs’s Italian terminology. There are even examples of studies that contain the same indications but have diversely intended characters. For instance, *Strepitoso* is used in two different contexts, but it has been used in the past, by composers to indicate a forcefulness and larger-than-life quality, as in No. 8 of Franz Liszt’s Twelve Grandes Etudes, *Presto strepitoso*. We can surmise that Fuchs had some familiarity with some of these terms, but other words are much more inventive or unusual for a non-Italian speaker.

It’s clear that Fuchs had a penchant for Italian terminology. The original meaning of the Italian word often intersects with her proposed or expected musical character, but there are several that provide conflicting information. The question remains: why would Fuchs have gone to the trouble to include these unconventional words? Was there any convergence with the Italian culture or language in her life that would prompt her to include these terms?

Luigi Da Silva

Celloist Luigi Da Silva could be a possible connection to Fuchs’s fascination with the Italian language. Born in Milan in 1903, Silva studied violoncello at the Bologna Conservatory and, later, composition with Ottorino Respighi in Rome.⁵ Following his career in Italy, Silva came to the United States in 1940 where he taught at several prestigious American music institutions. He was even the cello instructor of Fuchs’s daughter Barbara Stein Mallow.⁶

Silva and Fuchs are linked in several ways. As colleagues, Silva and Fuchs performed together frequently.⁷ Programs from the time demonstrate Silva and Fuchs’s performances of varied repertoire: a concert of Beethoven and Mozart in 1950, for example, and the Piston viola-cello duet in 1961 at the Museum of Modern Art. Additionally, both Silva and Fuchs were heavily interested in J.S. Bach’s Cello Suites, promoting these works on their respective instruments at a time when they were largely unknown.⁸ Lillian Fuchs was the first violist to perform and record the Suites, while Silva had begun his own edition of the Suites and stressed historical performance practice.⁹

Both Silva and Fuchs wrote and arranged music for their instruments. Silva transcribed and curated over thirty works that are housed at the University of North Carolina-Greensboro, including transcriptions of upper-string works such as Paganini’s 24 Caprices for violin and, even more significantly, Alessandro Rolla’s Viola Concerto in E major.¹⁰ Similarly, Fuchs was a great proponent of transcriptions that could further the instrument’s quality and scope of repertoire. Lillian completed a transcription of the Mozart Violin Concerto in G Major for the viola; she felt that the Concerto contained “dark” and “rich” qualities which were better expressed by the viola.¹¹ In addition, Fuchs composed several cadenzas for the Concerto in 1947, though they were never published.

Furthermore, pedagogical works were a significant facet in the careers of Silva and Fuchs. Fuchs’s Etudes, Caprices, and Studies were developed to further technical skill on the viola. Likewise, Silva published no less than six pedagogical works for cello (among them, a transcription of the Kreutzer 42 Etudes for violin) and, at the time of his death, was preparing a work entitled *History of Cello Technique*.¹²

Figure 2. A list of some of the Italian terms used in Lillian Fuchs's works for viola.

Tempo/ Characteristic Marking	Work and Number	Expected or Intended Character	Actual Italian Definition
<i>Andante Sonore</i> Adjective	Studies, no. 13	Reverberant	Incorrect grammatically, but would mean "sonorously flowing"
<i>Animoso</i> Adjective	Etudes, no. 6	Animated, lively	Impetuous, possibly problematic
<i>Comodo:</i> Noun or adjective	Studies, no. 9	Poised, composed	Comfort or comfortably
<i>Dolendo: (presumed)</i> Gerund	Studies, no. 11	Slow, hollow	Archaic word, but would mean "in a manner of suffering"
<i>Frescamente:</i> Adverb	Etudes, no. 13	Rapid, effortlessly	Not commonly used, but would mean "freshly"
<i>Giochevole</i> Adjective	Etudes, no. 10	Playful (maybe?)	Archaic, but would be close to <i>giocoso</i> (playful)
<i>Giocoso</i> Adjective	Studies, no. 4	Playful	Playful
<i>Morbidezza</i> Noun	Etudes, no. 9	Using "morbid" as an English guide- sinister, deathly	Softness
<i>Risentito</i> Past participle or Adjective	Etudes, no. 6	Resounding	"Heard again" or resentful
<i>Strepitoso</i> Adjective	Etudes, no. 11	Importantly, strong	(Colloquial) incredible, extraordinary, unique
<i>Strepitoso:</i> Adjective	Studies, no. 10	Quick, precise	(Colloquial) incredible, extraordinary, unique
<i>Venusto</i> Adjective	Etudes, no. 2	Beautiful	Archaic word, but would mean "of beautiful form"
<i>Vitamente</i> Adverb	Etudes, no. 9	Lively	Constructed word, but would mean "with life"



Figure 3. Cellist Luigi Da Silva.

The final bonding element between Silva and Fuchs concerns their teaching and affiliations as faculty in the same institutions (Manhattan School of Music and Mannes School of Music).¹³ One musician who benefitted from the instruction of Fuchs and Silva together was Virgil Thomson. He remarks:

The cello was Luigi's instrument, and he was already a virtuoso. He gave me cello lessons when I would practice. I did acquire in Silva a string-playing mentor, however, the first of several. Two others came into my life that winter, Lillian Fuchs, the viola player, and her violinist brother Joseph. For anything I needed to know about the viola or the violin they were available. They still help me in private with string writing, play me in public.¹⁴

This provides further confirmation that the personalities, teaching styles, interests, and musical gifts of Silva and Fuchs were both connected and complementary.

Connections between Silva and Fuchs

Despite Fuchs's frequent travels to perform, there was not any overt substantiation that she traveled to Italy (the closest definite location would have been in Prades, France). While she may have researched Italian words in a dictionary, she was not well-versed in the Italian language, at least not enough to have comprehension of the more obscure words and familiarity with parts of others. It is possible, instead, that their great friendship and Silva's Italian background were an inspiration for Fuchs, and thus were a trigger to insert Italian titles in her works.

Further links, while not providing concrete evidence, illustrate a trust, understanding and analogous perception to music between Fuchs and Silva. The *Fifteen Characteristic Studies* (Oxford University Press) and *Twelve Caprices* (Boosey and Hawkes edition) by Fuchs are both dedicated to her husband, Ludwig Stein. This dedication appears on the first page of music, written out clearly. However, the *Sixteen Fantasy Etudes* (International Edition) are simply dedicated in the first page of music "To L.S." This "To L.S." also appears in the manuscript edition on the title page. Is this simply another mention of Lillian Fuchs's husband, or could this be a dedication to Luigi Silva? In his biography of Lillian Fuchs, Amédée Williams ascertains that the dedication to Silva is indubitable, writing that "a holograph of these etudes, inscribed to L.S. (Luigi Silva), is owned by the University of North Carolina at Greensboro."¹⁶

Silva's collection at UNC Greensboro contains a handwritten manuscript of the Fuchs's *Sixteen Fantasy Etudes* with penciled-in edits or questions by Silva. His markings suggest dynamics or phrase markings, dispel note choices, or enquire about rhythm. However, there is one clear concern of Fuchs's Italian usage in the *Etudes*: where she has written *Animoso* (discussed above, as part of no. 6, *Morbidezza*), we find this word circled and accompanied by a question mark. It seems, therefore, that Silva was also uneasy with this Italian term.¹⁷

Silva, prior to his death, was in the midst of preparing a version of Fuchs's *Twelve Caprices* for violoncello. His edition, however, was dedicated to cellist Fritz Maag. The cello version of the *Twelve Caprices* by Silva provides great insight into the "Italianity" of Fuchs's descriptors



Example 6. The third movement, *Commodo*, from Lillian Fuchs's *Twelve Caprices* (upper), and Silva's arrangement (lower). ©1950 Boosey & Hawkes, Inc. All Rights Reserved. Used with Permission.

with two poignant examples. In Fuchs's *Caprices*, no. 3 is labelled *Commodo*. *Comodo* (comfortable) has just one *m* in the common spelling, while with two *m*'s, *commodo* uses an archaic spelling, such as that of the Roman emperor's title: Marco Aurelio Commodo. In his cello transcription of the *Caprices*, Silva directly copies Fuchs's indicator, exactly as it reads in her work, with two *m*'s. It seems that this particular detail does not deter Silva. Later, in no. 9 of her *Studies*, Fuchs writes another etude, designated *Comodo* (one *m*).

Silva does, however, modify one of Fuchs's character markings from the *Caprices*. Number six, entitled *Mormoramente* (adverb: murmuringly) by Fuchs, appears in Silva's version as *Mormorando* (gerund: murmuring). It's even possible to see the white-out on Silva's manuscript copy from where the original title was once written. Did Silva have a change of heart, and felt it necessary to change Fuchs's opinion of the Italian title?

Conclusion

Lillian Fuchs composed three viola etude books that have both musical and pedagogical value. The use of her unusual Italian character markings is eccentric but insightful, and often prompts a second glance. Her association with Luigi Silva is a possible link to the Italian language, but more importantly is a testament to their common ground of musicality, creativity, pedagogy and composition. Italian may have been the chosen language for Lillian Fuchs's scores, but her music speaks to all languages and cultures.

Special thanks to Dr. Caterina Guidicci from the Biblioteca Nazionale di Firenze in Florence, Italy, for her assistance.

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Mormoramente

The image displays two versions of the musical score for 'Mormoramente'. The top version is the original manuscript by Lillian Fuchs, and the bottom version is an arrangement by Silva. Both are in 4/4 time and marked 'p' (piano). The music consists of a single melodic line with numerous slurs and accents. The arrangement includes some fingerings and dynamics not present in the original.

Example 7. *Mormoramente*, no. 6 from Lillian Fuchs's *Twelve Caprices* (upper), and Silva's arrangement (lower).¹⁸ ©1950 Boosey & Hawkes, Inc. All Rights Reserved. Used with Permission.

a "Distinguished Professor." She holds great interest in the performance and repertoire of 19th-century Tuscan composers for viola, as well as in collaborations with orchestras and *El Sistema* projects in South America. In 2016, Dr Valoti won the Provost Award at CMU for her performance, research and advocacy of unknown, contemporary and underrepresented viola music.

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- ¹ David Sills, "Lillian Fuchs: One Great Life," *Journal of the American Viola Society* 12, no. 1 (March 1996): 67.
- ² Dante Alighieri, *La Divina Commedia: Volume III* (Firenze: Ciardetti, 1830), 314.
- ³ "Animoso", Garzanti Linguistica, accessed July 5, 2020, <https://www.garzantilinguistica.it/ricerca/?q=animoso>.
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- ⁸ Young, "The Transcriptions and Editions of Luigi Silva," 14.
- ⁹ Williams, *Lillian Fuchs*, 86.
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- ¹¹ Hsiaopei Lee, "The History of Viola Transcription and a Comprehensive Analysis of the Transcription for Viola and Piano of Beethoven's Violin Sonata op 30. No 1" (PhD diss., University of Cincinnati, 2005), 26.
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- ¹⁵ Luigi Silva Cello Music Collection, SC001, Martha Blakeney Hodges Special Collections and University Archives, University Libraries, The University of North Carolina at Greensboro.
- ¹⁶ Williams. *Lillian Fuchs*, 100.
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The Widmann Viola Concerto

Harold in Italy for the Postmodern Age

By Angela Kratchmer

When French violist Antoine Tamestit screamed on stage for the first time, the reverberations echoed. Prior to this astounding vocalization, Tamestit could be seen wandering around the stage, fraternizing with percussionists and dueling against trombonists all the while employing disparate sonic vocabularies. The resulting video footage went viral, a single question resounding in its aftermath: *what is this?* The work itself is Jörg Widmann's Viola Concerto (2015), and Tamestit is its theatrical champion. While some commentators have reduced the composition to "a completely mad piece of music,"¹ it is illuminating to evaluate the perceived nonsense within this work, not as an alienating force, but as a framework for approaching the deconstructed twenty-first century subject. By situating Widmann's Viola Concerto squarely within the context of postmodernity, a movement marked by its fractured subjects, semiotic disfunction, and epistemological crisis, the absurdity of this work can be better understood as the twenty-first century extension of Berlioz's Byronic anti-hero narrative: a *Harold in Italy* for the new millennium.

Before exploring its postmodern analogue, it is necessary to first consider Hector Berlioz's *Harold in Italy* (1834), a work that defies nineteenth-century symphony and concerto paradigms, uniquely inhabiting an intermediate space between the two genres. Treating the orchestra like a technology to be advanced, Berlioz expanded the symphonic palette by exploring the full tonal range of colors produced by individual instruments, better equipping composers to paint sonic landscapes and realize their poetic ideals. Thus, when Paganini found himself in possession of a Stradivarius viola with no music to play worthy of his talent, he commissioned Berlioz to write a viola concerto, as the composer's artistic

agency as an orchestrator equally matched Paganini's own virtuosity. Although Berlioz was flattered by this request, his belief that the orchestra was his primary instrument of expression prevented him from writing a traditional concerto where the soloist dominates over the orchestra with dazzling displays of technical brilliance. Rather, he designed the piece on a symphonic scale, drawing literary inspiration from Lord Byron's *Childe Harold's Pilgrimage* and his own travels to create a program for the work. As Berlioz related in his memoirs,

I conceived the idea of writing a series of scenes for the orchestra, in which the viola should find itself mixed up, like a person more or less in action, always preserving his own individuality. The background I formed from my recollections of my wanderings in the Abruzzi, introducing the viola as a sort of melancholy dreamer, in the style of Byron's *Childe Harold*.²

The solo viola part that resulted was modest, hardly offering a platform to showcase the virtuoso's skill, a reality that ultimately led Paganini to reject the work. When Franz Liszt later completed a transcription of the work in 1836, Berlioz objected that his colleague had added far too many ostentatious embellishments in the viola part, a revision that invalidated a defining characteristic of *Harold in Italy*: the intentionally understated soloist, a player who, as Berlioz put it, "witnesses the action but never takes part."³

In the light of shattered concerto expectations, the problematic role of the viola can thus be interpreted as an expression of Harold's subjective travel narrative,

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fulfilling the position of an observer. This presentation of Harold-as-violist subverts the militaristic virtuosity typically associated with a concert soloist, as Van Rij relates, “Where the violin soloist of a typical concerto was accustomed to lead his troops into metaphorical battle with a flourish of the bow, and beat them into submission with his virtuosity, Berlioz’s viola finds itself mixed up in the orchestral scenes, more observer than leader.”⁴ By refusing to conform to the concerto paradigm, the viola emerges as an antihero, maintaining an individual presence while yielding completely to the composer’s demands, the embodiment of anti-virtuosity.⁵

As the viola wanders through the Italian countryside, always removed from that which it observes, Berlioz’s work successfully conveys Harold’s independent existence. This feature is further reinforced by Berlioz’s staging directions specified for the soloist: *the player must stand in the fore-ground, near to the public and isolated from the orchestra*. In current performance practices of the work, the viola-as-observer interpretation has recently surfaced in a more literal sense, as conductors such as Sir John Eliot Gardiner capture the nineteenth-century travelogue through staging, freeing the soloist to roam about the stage. According to Tamestit, such interpretations have enabled him to better fill the role of an inspired traveler. He writes, “You have to inhabit it, to become a narrator by imagining a text under every musical phrase, to listen to the orchestra at the same time as commenting on it, to react to the different characters embodied by its instruments.”⁶ Harold-as-violist—whether standing near the podium or traveling freely around the stage—embodies known materials, an autonomous subject observing a knowable world, a premise that is challenged in the twenty-first century.

The assumption that the world and its inhabitants are knowable was obliterated by the postmodern turn, a movement characterized by skepticism, irony, and the rejection of modernism’s grand narratives. As poststructuralists began to dismantle knowledge claims and value systems, radical deconstruction was justified on the grounds that the ideals of humanism were socially constructed, and consequently founded and sustained by inequitable hierarchies of power. Liberated from the notion of a unified, objective reality, postmodernism explores moral and epistemological relativism, pluralism, and irreverence for traditional structures and institutions. In 1967, French literary critic Roland Barthes penned the

influential essay “The Death of the Author” in which he argues against literary criticism’s insistence on privileging the intentions of an author in an interpretation of a text, suggesting that the relationship between the creator and the work are ultimately irrelevant. As Sally Macarthur explains, “Barthes empowers the reader, arguing that reading is an active process: this shifts the meaning of the text to multiple sites arising from its unpredictable plurality of interpretations. The reader becomes fully engaged in the production of textual meaning.”⁷ In the concert hall, this theoretical lens equalizes the relationship between composer, performer, and listener. Liberated from a singular point of interpretation, the postmodern performer creates sound as an evolving subject, enlivening the interpretive agency of audiences who are now free to create individualized meaning through interactions with otherwise unknowable, rogue materials.

This postmodern schema sets the interpretive stage to begin a reading of the Widmann Viola Concerto. Born in 1973, Widmann is a German composer-clarinetist-conductor who has held residencies with major symphony orchestras across the globe. The viola concerto was written as a joint commission of the Orchestre de Paris, the Swedish Radio Orchestra, and the Bavarian Radio Symphony Orchestra for Antoine Tamestit, a long-time collaborator of Widmann’s. In 2015, after Tamestit’s first theatrically staged performance of *Harold* with Gardiner, he spoke to Widmann about the experience. He relates,

I was so thrilled by this new interpretation that I spoke about it enthusiastically to the German composer Jörg Widmann. He loved this visual dramaturgy so much that he composed a concerto for me which is packed with narration, with the journey and the interaction with different orchestral instruments. [. . .]Has Widmann perhaps written a *Harold* for our times?⁸

The resulting work consists of five through-composed dramatic acts where the soloist moves between seven stations, following extensive stage cues (fig. 1) that highlight “Widmann’s unfailing sense of theater.”⁹ In the composer’s own description, he writes:

In my Viola Concerto, the setting is transported for long periods to a utopian land: at the beginning to a foreign and tentative sphere,

Example 1. The dialogue between viola (tapping on the chin rest) and bongos. Widmann, *Viola Concerto*, mm. 25–27. Copyright © 2015 Schott Music GmbH & Co. KG, Mainz, Germany. All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz, Germany

Example 1. The dialogue between viola (tapping on the chin rest) and bongos. Widmann, *Viola Concerto*, mm. 25–27. Copyright © 2015 Schott Music GmbH & Co. KG, Mainz, Germany. All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz, Germany

examples of sonic viola-becomings require the soloist to imitate the sound of the sitar, the timbre of the flute, the resonance of the violin, a Klezmer aesthetic instigated by the clarinet, and the purity of the human voice, as the soloist briefly sings in unison with the viola part toward the end of the second movement (*Sehr langsam*—calmo). These representations all either occur as hoquet-like conversations with interlocking voices, as with the bongo example above, or as concurrent heterophonies that obscure singularities by means of acoustic fusions. Both of these emphasize how the viola-as-actor's identity is not a concrete fixture, but rather a malleable construct formed through its interactions with other sonic materials.

Given the participatory nature of postmodern acts of creation, the theatrical elements of the work become a further extension of the relational musical texture. As Richard Whitehouse reflects in a *Gramophone Magazine* review, Widmann's *Viola Concerto* is "a score more distinctive for its gestural immediacy than its thematic content," a reality that can be witnessed both sonically and visually.¹² The score is complete with stage directions, instructing performers how to theatrically deliver musical material. For instance, in the aforementioned conversation between viola and bongo, the soloist follows clear directions when the percussionist interrupts: *Player (viola) suddenly looks around, startled, at the strange sound source, pauses for a moment, and then continues in a cold mood.* This dramatic enactment heightens the imitative

musical texture of the exchange, demonstrating how the viola-as-actor's character is formed through interactions with not just other sounds, but also through interpersonal connections with fellow musicians. There is a precedent for postmodern theatrical concerti, an example being *Violin Concerto no. 2* by Hans Werner Henze who, notably, was one of Widmann's teachers. Concerning this concerto, violinist Peter Sheppard Skærved relates, "When I first worked on the concerto with Henze in 1989, he was at pains to place it in the liminal space between theatre and concert stages. Earlier, he had written that it '... is a drama, almost but not entirely.'" Throughout the entirety of Widmann's concerto, the soloist is required to relate sound to theatric gesture, ranging from outright duels marked by aggressive sound and body language to playful jests with fellow viola players on stage.

The moment the soloist discovers the power of the bow serves as yet another demonstration of how subjects relate theatrically to their sonic and physical environments (fig. 2). For the first seven minutes of the work, the soloist exclusively plays either pizzicato or creates percussive effects on the instrument. Wandering about the stage, the soloist eventually arrives to a new station, strumming open strings in a flurried acceleration accompanied by dissonant interjections from the string and wind sections, culminating in a *fortississimo* entrance from the brass section, a sustained chord composed of stacked fifths. It is at this precise moment of unprecedented arrival that the



Figure 2. Viola soloist Antoine Tamestit discovering the bow in performance of Jörg Widmann's Viola Concerto with the Frankfurt Radio Symphony. Screenshot from the viral YouTube performance that included the scream. Image copyright © hr/Frankfurt Radio Symphony.

soloist discovers a new tool at their disposal: the bow. In the score, the violist is instructed to *take the bow slowly, like in a ritual act, as if a holy sword* (ex. 2). Coordinating motion with additional orchestral chords, the bow is thus lifted into the air with a theatrical swing, followed by three distinct motions toward the flute, clarinet and bass sections, as if the soloist was suddenly empowered to conduct the ensemble. This moment concludes as the soloist uses the newfound bow to imitate the tuning ritual while *walking around the stage, casually strolling* to ultimately change locations once again. The bow allows the soloist to create and interact with additional sonic textures, hence the awe and wonder of its theatrical discovery.

The scream, the notorious moment which took the incredulous internet by storm, interestingly enough, is not notated within the perusal score currently available online through Schott. This dramatic feature occurs late in the third act, a movement marked by an impending sense of catastrophe as the viola protagonist performs almost exclusively on the lowest string, *sul ponticello*, accompanied by agitated interjections from the orchestra. Beginning in m. 320, the hocketed orchestral texture gives way to florid perpetual motion in the solo line, as the viola-as-actor virtuosically escapes the monotony of the instrument's lower register, liberated from the overriding ghostly contact point at the bridge. Culminating in a glissando toward the highest reaches

Solo Va.

hält den Bogen senkrecht, wie ein Schwert oder eine Fackel nach oben

theatralische Ausholbewegung

Bogen (festhalten und) in die Luft schleudern in drei Richtungen Flöten

Klarinetten Kontrabässe

Instrument ans Ohr halten, linke-Hand-pizz., quasi Stimmung überprüfen; verzieht angewidert das Gesicht, beschließt „nachzustimmen“

mit Wirbeln „nachstimmen“ geht währenddessen lässig-schlendernd auf Bühne herum, mal bei dieser, dann bei jener Gruppe kurz innehaltend, nach kurzer Zeit aber wieder den Ort wechseln.

„Wirbel“-Gliss. sempre

molto rubato *poco* *mf* *f* *mp* *arco* *sul A* *gliss.* *auf und ab* *[Dynamik ad lib.]* *(„Wirbel“-Gliss. sempre)*

Example 2. The moment in the score when the violist discovers the bow. Widmann, Viola Concerto, mm. 156–160. Copyright © 2015 Schott Music GmbH & Co. KG, Mainz, Germany. All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz, Germany

of the A string, the violist—in Tamestit's enactment—arrives in m. 327 with a scream of frustration that is both intensely individual yet collective: the soloist, orchestra, and audience all must attend to the inevitable identity crisis and cognitive breakdown of the postmodern subject. This climax quickly deflates through descending chromatic pitch sets, cascading into a brief, energetic Toccata movement that shifts quickly toward contemplation as the viola-as-actor takes their rightful place near the conductor's podium for the final movement, *Aria: molto adagio*. Upon this musical and physical arrival, the work references several traditional concert paradigms, both in presentation and homophonic texture. The soloist stands at the front of the stage for the remainder of the concerto, and a clear voice and actor emerge from the narrative, as the violist performs—in Widmann's words—a “painfully intimate swan song.” During the final bars, the viola-as-actor is reabsorbed into the orchestral texture, slowly releasing the lowest string's peg, fading to nothing as the audience is left imagining the inaudible: the oblivion of a string that is no longer in tune.

Ultimately, situating Widmann's *Viola Concerto* as a postmodern extension of *Harold in Italy* proves to be a helpful analytical framework to better understand the perceived absurdity of the work. By contrasting the two concert paradigms, disparate travel narratives arise: one in which an autonomous subject observes its surroundings, a second in which a fractured subject becomes a participant, actively creating its environment. While Berlioz's orchestration references a known, objective world, Widmann's contemporary landscape is constructed entirely by sonic and theatrical interactive becomings. Transitioning from the observant *Harold-as-Viola* to Widmann's postmodern *viola-as-actor*, the postmodern epistemological fracture becomes audible, as knowledge is no longer a collection of fixed observations, but rather a flexible construct created through constant becomings: *to know is to do*. Widmann's concerto is, through each sound wave and theatrical gesture, a travel narrative of negotiation, a radical act of creation where the viola ultimately becomes nothing other than itself.

A native of Iowa, violist Angela Kratchmer maintains an international career as a teacher, performer, and cultural administrator. Committed to socially-motivated artistic practice, Kratchmer was selected to join the Global Leaders Program as a member of the 2018 Cohort and recently completed a certificate in social justice, teaching artistry, cultural agency, and social entrepreneurship with teaching artist residencies in Chile, Paraguay, and Tanzania. Kratchmer is currently pursuing Doctoral Studies at the Frost School of Music at the University of Miami, where she serves as a Henry Mancini Institute Fellow and Teaching Assistant to her mentor Jodi Levitz.

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- ¹³ hr-Sinfonieorchester – Frankfurt Radio Symphony, "Widmann: Viola Concerto," January 30, 2018, YouTube video, 32:04, featuring Antoine Tamestit, Andrés Orozco-Estrada, and the hr-Sinfonieorchester, https://youtu.be/_5WraTt1U.

Notes

- ¹ Maddy Shaw Roberts, "This Violist Just Started Plain Yelling in the Middle of a Concerto—and It Was Terrifying," *Classic FM* (Classic FM, February 25, 2019), <https://www.classicfm.com/discover-music/instruments/viola/violist-yells-in-widmann-concerto/>
- ² Hector Berlioz, *Memoirs*, trans. Rachel and Eleanor Holmes, ed. Ernest Newman (New York: Alfred A Knopf, 1932), 202.
- ³ Hector Berlioz to Franz Liszt, June 3 or 4, 1852, *Correspondence Générale*, ed. Pierre Citron, Yves Gérard, Hugh Macdonald, vol. 4 (Paris: Flammarion, 1983), 183.
- ⁴ Inge Van Rij, *The Other Worlds of Hector Berlioz: Travels with the Orchestra* (United Kingdom: Cambridge University Press, 2015), 112.
- ⁵ *Ibid.*, 107–111.

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Mensch in the Middle

John Harbison's new Sonata for Viola and Piano

By Jacob Tews

Prelude: A lifelong love

In 2018, American composer John Harbison celebrated his eightieth birthday. The music world celebrated alongside him with concerts, interviews, and other events. For violists, though, the pinnacle of the festivities was a new sonata for viola and piano written by Harbison, the commission funded by an “unnamed admirer.” It was premiered around the United States—throughout 2019—by a cadre of some of the most recognizable viola names of our day and an equally impressive assembly of collaborative pianists: Sally Chisholm (with pianist Timothy Lovelace), Samuel Rhodes (Robert McDonald), Kim Kashkashian (Robert Levin), Richard O’Neill (Molly Morkoski), James Dunham (Anton Nel), Marcus Thompson (Judith Gordon), and Hank Dutt (Hadley McCarroll). Following a brief overview of several of Harbison’s earlier works, which highlight a lifelong championing of the viola as a solo instrument, I will describe the circumstances of the new sonata’s creation and offer an in-depth analysis of its fascinating musical language. This exploration reveals a varied, intricate, and thoughtful compositional style.

The “Passage” of time: Harbison’s works viola

Though Harbison was and is accomplished as a pianist (particularly in the jazz idiom), tubist, and conductor, most pertinent to the new sonata is his training as a string player, first as a violinist, then a convert to the viola. As he describes in his program notes for the Concerto for Viola,

The viola was my instrument of choice, the one I picked out as a very young concert goer. It had a commanding awkward size, a somewhat veiled slightly melancholic tone quality, and it seemed always in the middle of things, a good vantage point for a composer (which I already wanted to be). . . . My first summer as a violist was spent in an informal chamber music group playing Haydn quartets. That summer in Princeton New Jersey I remember as my happiest, [. . .] the rich possibilities of the instrument I had always wanted to play.¹

DATE	TITLE	INSTRUMENTATION	STRUCTURE	DURATION
1961	Sonata for Viola	unaccompanied viola	4 mvts	15'
1988	Concerto for Viola	solo viola with small orchestra	4 mvts	22'
2000	<i>The Violist's Notebook, Book I</i>	unaccompanied viola	6 miniatures	8'
2002	<i>The Violist's Notebook, Book II</i>	unaccompanied viola	6 miniatures	8'
2003	<i>Cucaraccia and Fugue</i>	4 violas	2 mvts	5'
2018	Sonata for Viola and Piano	viola and piano	6 mvts	15'

Figure 1. Harbison’s works featuring the viola.

Harbison has written string quartets and other chamber music works that include the viola, each of which demonstrates his understanding of the instrument and the vital role it plays in these intimate musical conversations. However, the composer's treatment of the viola as a *solo* instrument, spanning the entirety of his oeuvre, is especially noteworthy.

The unaccompanied Sonata for Viola (1961) was written when Harbison was a graduate student at Princeton, studying with Roger Sessions. Though—as an early Mozart symphony—it bears the marks of a young composer still perfecting his craft, it clearly hints at his future mature style. The composer claims to have never been an outstanding violist.² However, the considerable technical challenges in this sonata, particularly in the two faster movements, hint at his abilities. The piece is demanding but offers ample expressive opportunities, accessible for advanced violists capable of playing Hindemith sonatas.

The 1980s saw an ascendant Harbison capturing the attention of the music world. His cantata, *The Flight into Egypt*, earned him the 1987 Pulitzer Prize in Music, and he received a MacArthur Fellowship in 1989 in recognition of his achievements. And in 1988 he tackled one of the challenging, seldom explored large-scale genres, producing the remarkable Concerto for Viola. In the concerto, Harbison often allows the viola to shine in its middle register. The solo line is at times expressive and lyrical, while elsewhere pyrotechnics abound, especially in the second and fourth movements. The work's rhythmic language presents intellectual challenges, but its structure is traditional, somewhat atypical for the composer.³ The concerto demands much of the soloist, but its challenges are not insurmountable. It would be appropriate for students ready for Bartók but looking for an alternate challenge.

Over a period of three years just before the turn of the millennium, Harbison had accumulated “in the margins of larger pieces” musical fragments which he began to assemble and develop into the first book of *The Violist's Notebook*. The second book was completed as a “self-imposed project” while in Italy, with the strict deadline of a new movement completed each day.⁴ Every movement in this collection of miniatures for unaccompanied viola is dedicated to and inspired by a specific violist.

The intimacy of the concept is a perfect counterbalance for the spectacle and bravado of the viola concerto. As miniatures (each movement lasts around one minute), these pieces are useful pedagogically as an accessible entry point to the world of contemporary solo viola music. Though some of the movements have occasional gnarly technical challenges, a teacher could easily assemble a small, manageable collection for any college-level student to explore and perform. It is worth noting here that several of the violists tasked with premiering the new sonata in 2019 were also among the dedicatees of the *Notebook* miniatures. Harbison's relationship to the viola world is wide and deep.

The first performance of *The Violist's Notebook, Book II*, at the 2003 Token Creek Chamber Music Festival, was presented by three violists.⁵ For the occasion, Harbison added a “pendant” piece, the *Cucaraccia and Fugue* for four violas, for which he joined his colleagues as the fourth member of the quartet.⁶ The brief work (the two movements lasting just 5 minutes in total) is a charming addition to the viola ensemble literature with its interlocking rhythms and unabashedly tonal ending.

“Du Viola, zartes Kind...”: A new sonata is born

Sally Chisholm, Germain Prévost Professor of Viola at the University of Wisconsin-Madison, is a longtime friend of John Harbison. In anticipation of the composer's eightieth birthday, she met with Harbison's manager, Sarah Schaffer, over coffee to pitch the idea of inviting Harbison to write a new viola sonata as part of the celebration. As Chisholm describes it, “In one hour we had the request to John for this work, an illustrious list of performers, a timeline, and financial ideas.”⁸ The project seemed like destiny. By the end of 2018, the score was complete, and throughout 2019 the premiere performances were given. In March 2020, the music was made available for purchase by Associated Music Publishers.

The compositional process was memorable, as Harbison explained:

I don't always work so close to the deadline, but in the case of this piece I was writing pretty close to when we had agreed the first performance would take place. I went absolutely in order,

something I very seldom do. That is not a typical experience for me. At the end of each movement, I simply moved on from where I was. That was the feeling of it. I just asked, “What do I need next?”⁹

The structure of the piece bears the hallmarks of this process; particularly with multiple hearings, it becomes clear that each movement follows organically those that came before it. Instead of a typical three or four movement structure, Harbison, inspired by his first Violin Sonata (2011), chose to write six smaller movements which exhibit a progressive distillation of musical material. He states that “the guiding principle in the piece was starting at the maximum level of development and expanse, and then moving towards more and more concentrated forms. If you skip the first movement, the last movement has a premise that’s rather similar to the first movement, but everything is much, much more compressed.”¹⁰

Because of the composer’s many friendships with some of the most eminent violists of our day, it seemed a shame to limit the premiere to a single pair of musicians.¹¹ Seven household names were selected and agreed to the performances, first presented by Chisholm, as instigator of the project, and the others interspersed throughout the year. Chisholm described the anticipation of the consortium of performers, who received

handwritten manuscripts of each movement, one by one, or on occasion two at once, with the proviso that some could be withdrawn. We did not know how many movements in total there would be, and some stood out in such a way that if only this one or that one had been written, we would have declared the work a great one. When we received the first [complete] printed viola part, that was a fantastic moment.¹²

“Questions”: An exploration of titles

Harbison chose titles for the movements which seem to be intentionally ambiguous, perhaps to pique the imagination of performers and listeners alike. As this is an unusual and pertinent characteristic of the piece, it is worth taking a moment to consider a few in greater depth.

Among other possibilities, the first movement’s title of “Resolution” could imply a pre-existing conflict, or could instead refer to a sense of unwavering determination. The latter seems most apt, as it describes the declamatory character of the movement’s primary musical material, marked *Risoluto*. This Italian term implies a steely resolve rather than a solution to a disagreement. Therefore beginning with a movement entitled “resolution” is at least in part a reference to the composer’s mood in starting his creative journey: pressured by the upcoming deadline, he embraced the process with tenacity.

MOVEMENT	DESCRIPTIVE TITLE	DURATION
I.	Resolution	4'
II.	Passage	3'
III.	Night Piece	2'
IV.	Certainties, Uncertainties	3'
V.	Questions	1' 30"
VI.	Answers	1' 30"

Figure 2. Sonata for Viola and Piano movement titles and durations.

“Passage,” the title of the second movement, also invites contemplation. Is it a musical term, or a physical passage like a tunnel or hallway? Perhaps it is meant as a connector between the musical worlds of the first and third movements? This use of veiled language throughout appears to be an intentional reflection of the music. As Harbison explained, “a general ambiguity of character for me is more interesting than being able to describe effectively what you hear.”¹³ Even the middle subsection of the movement is given a descriptive title, with the character marked *Certo-incerto* (certain-uncertain). The certainties are more evident, based on how the music proceeds in that section, but the composer has a dichotomy in mind, one which he continues to explore over subsequent movements.

In the fourth movement, Harbison returns to the concept explored in the B section of the second movement, the juxtaposition of “Certainties” and “Uncertainties.” Each musical detail prompts the question: is this contributing to certainty or undermining it? Often, both occur simultaneously. For example, the opening character is

denoted as *Tempo giusto*, which literally means “just time,” obviously on the “certain” side of the ledger. The music, though, is filled with pregnant pauses, first in the viola and then—after the viola has become more convinced of itself—in the piano response. Boundaries between sections are often blurred, but repetition in the pitch language suggests assuredness. The movement defies easy classification. Given Harbison’s concept of a progressive constricting of musical development, it is plausible that the titular “uncertainty” suggests that none of the music will—or even can—be thoroughly developed. Additionally, it implies that the structure of the movement is not clearly delineated. The “certainty” is apparent on a much more localized level, with confidence abounding *within* each section.

As Sally Chisholm describes it, Harbison delves “deeply into elusive questions [violists] can relate to philosophically.”¹⁴ At times the movement titles will inform specific interpretive choices; the music of the first, third, and fourth movements in particular is characterized by the title given to each. More importantly, though, as musicians and audiences encounter this music, the titles prod toward greater engagement by requiring creative hypotheses by the very nature of their inconclusiveness.

“Answers,” part I: Tracing the development of a fundamental cell

To understand the compositional language of the sonata, it is a useful exercise to trace the many iterations of one crucial germinal idea as the piece unfolds. The first two phrases in the viola establish the interval of a second as a motivic entity (ex. 1). This is not immediately salient, but certainly becomes so as the listener moves through the space of the piece.

The reiteration of the rhythmic and contour outline of the opening measures serves to establish those principles as aural signposts. Through the melodic design, it becomes clear that the stepwise gesture is significant: the transformation of half-steps to whole-steps—and vice versa—illustrates Harbison’s intention to treat these intervals as a developmental thread. Examples of this, both obvious and subtle, are interspersed throughout the entire work. Near the end of the first large-scale section, Harbison uses the stepwise motive to create a brand-new melody with the clear contour and rhythmic profile of a fugue subject. It doesn’t appear again elsewhere in the piece, yet it doesn’t feel out of place, precisely because it is constructed with familiar musical material.¹⁵ Elsewhere in the first movement, variants of the opening motive establish steps as *vertical* entities, presented as harmonic seconds, ninths (compound seconds) or sevenths (inverted seconds).

The image contains two musical diagrams. The top diagram is titled "Half-step motive" and shows a musical staff in 2/2 time with a key signature of one flat (B-flat). It features a half-step interval (G4 to A4) in the first measure, which is boxed. An arrow points from this box to a second measure containing a whole-step interval (G4 to B4), also boxed. A second arrow points from the first measure to a third measure containing another whole-step interval (A4 to B4), boxed. The bottom diagram is titled "Whole-step motive" and shows a similar staff. It features a whole-step interval (G4 to A4) in the first measure, boxed. An arrow points from this box to a second measure containing a half-step interval (A4 to G4), boxed. A second arrow points from the first measure to a third measure containing another half-step interval (B4 to A4), boxed.

Example 1. The viola establishes the stepwise motive in the first movement. John Harbison, *Sonata for Viola and Piano*, mvmt. I, mm. 1–2, 6–7. Copyright © 2019 by Associated Music Publishers, Inc. All Rights Reserved. International Copyright Secured. Used by permission.

Example 2 consists of two musical staves, A and B, in 3/4 time. Staff A shows a melodic line with two upward-pointing dashed lines labeled '(stepwise ascents)'. Staff B shows a melodic line with two downward-pointing dashed lines labeled '(concluding stepwise descents)'. Both staves feature a mix of eighth and quarter notes with slurs and ties.

Example 2. Melodies derived from half step motives. A: *mvmt. III, mm. 1–2*. B: *mvmt. III, mm. 21–28*. John Harbison, *Sonata for Viola and Piano*. Copyright © 2019 by Associated Music Publishers, Inc. All Rights Reserved. International Copyright Secured. Used by permission.

Harbison further develops these gestures in later movements. In “Passage,” the verticalities (mostly sevenths) of “Resolution,” become primarily ninths, and the melodic gesture tends upward instead of downward. Stepwise motion generates much of the music in the third movement as well. The agogic accents in the moody opening outline two ascents (E–F followed by C–D) that are mirrored at the end of the movement (ex. 2a and 2b). Even the jazz-influenced secondary theme evolves from the half-step that initiates each fragment.

The opening music of the fourth movement continues the development of this motive, and it bears a clear kinship to the beginning of the third. The E–F dyad, which was initially highlighted in the third movement, is underscored as it begins to saturate the melodic lines of both the viola and the piano as the movement spins out. Stepwise dyads pervade the fifth movement as well, again with an

insistence on E–F. This is emphasized by the contour of the viola line (ex. 3) and embedded in the supporting piano part via the slur pattern and the harmony.

A particularly striking moment occurs in the codetta of the fifth movement. The E–F dyad reappears as a closing thought (ex. 4a). For violists familiar with Harbison’s earlier solo viola music, the rhythmic profile, register, and contour in these final four bars will immediately bring to mind a sub-phrase from the first movement of *The Violist’s Notebook, Book II* (ex. 4b). Harbison’s extensive relationship is not only with the viola itself, but also with the *people* who occupy the viola world. Sally Chisholm was the original impetus for the new sonata, and was also the inspiration for the first movement of *The Violist’s Notebook, Book II*, so it seems logical that the composer is offering an intentional little musical nod to his longtime friend in this way.

Example 3 shows two musical staves in 3/2 time. The top staff is the viola melody, and the bottom staff is the piano accompaniment. Arrows point from the label '(salient E-F dyads)' to specific E-F dyads in both staves, which are highlighted with dashed lines and slurs.

Example 3. The viola melody highlights E–F dyads. John Harbison, *Sonata for Viola and Piano, mvmt. V, mm. 1–13*. Copyright © 2019 by Associated Music Publishers, Inc. All Rights Reserved. International Copyright Secured. Used by permission.

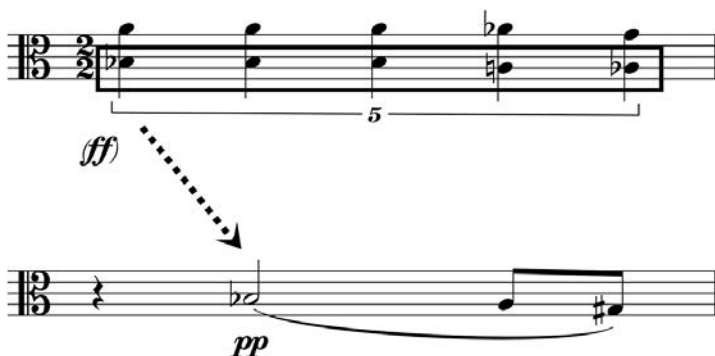


Example 4. Similar viola melodic lines across compositions. A: *Sonata for Viola and Piano*, *mvmt. V*, *mm.* 25–27. B: *The Violist’s Notebook*, *Book II*, *mvmt. I* (“Sally Chisholm”), *mm.* 6–7.

Stepwise gestures are less obvious in the final movement. However, in the climactic bit of virtuosity for the viola, Harbison intentionally chooses slur patterns and registral shifts which again highlight half-step and whole-step dyads. Thus, the motive concludes its role as a thread which ties all six movements together.

“Answers,” part II: Musical transformations

In addition to the germinal dyad motives, Harbison skillfully unifies the sonata with other developmental threads. In “Resolution,” for example, a descending scalar figure in offbeat octaves is first presented in the piano. While it is heard at the beginning of the piece as an innocuous “accompaniment,” it later asserts itself as truly motivic, reappearing in various guises. It becomes more rhythmically agitated, is truncated to reinforce a new, transitional melodic line, and is sometimes passed to the viola. In the center of the movement, the motive is fragmented further, inverted and given an unexpectedly ethereal character, then reimagined as a quasi-pizzicato



Example 5: John Harbison, *Sonata for Viola and Piano*, *mvmt. I*. Viola transformation of *m.* 70 (upper staff) into *m.* 79 (lower staff). Copyright © 2019 by Associated Music Publishers, Inc. All Rights Reserved. International Copyright Secured. Used by permission.

walking bass line to accompany a three-voice canon. In its final form, the musical idea which began in a supporting role moves to the foreground, generating all the music of the climax as it evolves into an ostinato and canon.

Examples of this motivic unity occur even on the local level, often in the shape of fragments taking on new roles when they reappear, or a portion of earlier music being used to generate later ideas. Consider a transition in the middle of the first movement. As the musical conversation becomes disjointed, the *inner* voice of one emphatic gesture becomes the impetus for a new, sinewy, more lyrical melody which emerges in the subsequent section (ex. 5).

Another clear example of motivic development is found in the third movement. A germinal cell (ex. 6a) is heard first as a non sequitur, in the viola. It returns shortly thereafter, first in the viola again, and then as the melodic basis for the piano transition (ex. 6b) into the full development of the motive. Finally, it is spun out thoroughly in the imitative section that follows (ex. 6c). This motive even reappears—along with music whose contours and rhythmic profiles evoke the first and second movements—in the fourth, embedded in the piano part in an altered form, creating a thread that subtly connects the two movements.

The character of the fifth movement’s vocalise-like viola line is likewise clearly drawn from previous movements, most notably the beginnings of the third and fourth. The music does not become stagnant, however, as Harbison creates a *new* melodic idea for the final movement. This music focuses on the interval of a third, rather than a second, but still retains its ties to the rest of the piece as described

The image displays three musical excerpts labeled A, B, and C.
Section A: Features a bass line with a triplet of eighth notes (G4, F4, E4) followed by a triplet of eighth notes (D4, C4, B3), and another triplet of eighth notes (A3, G3, F3). The piano accompaniment consists of sustained chords in the right hand and a single note in the left hand. Dynamics include *f* and *dim.*
Section B: A piano transition featuring sixteenth-note runs in both hands, with a sixteenth rest in the bass line.
Section C: Shows inverted imitation between the viola (bass line) and the piano's right hand, with both parts playing triplet patterns.

Example 6: Development of the “swing” motive in the third movement. A: mm. 6–7, germinal cell presented three times in viola. B: m. 12, piano transition. C: mm. 13–14, viola and the piano’s right hand with inverted imitation based on the original motive. John Harbison, *Sonata for Viola and Piano*. Copyright © 2019 by Associated Music Publishers, Inc. All Rights Reserved. International Copyright Secured. Used by permission.

earlier. A commitment to internal development is maintained as well, as the thirds are transformed into a melodic line atop brusque triple-stops and carefully embedded into the viola part during the virtuosic climax of the piece.

“Answers,” part III: Exploring musical influences

The multifaceted musical upbringing which contributes to Harbison’s unique compositional voice is fairly well documented.¹⁶ The characteristic most readily associated with his music is the thoroughly internalized—but never hidden—influence of two distinct styles: European Baroque music and America’s vernacular music, jazz. As the composer explained in a recent interview, “The jazz heritage always plays a role. My harmonic ideas almost all derive from being a jazz improviser. I don’t try to

suppress that when I’m working on pieces for non-jazz players and instrumentations.”¹⁷ Both the spirit and the characteristics of these two musical worlds flow out in natural ways in Harbison’s music. In the case of jazz, it is the rich harmonic language and especially the rhythmic vitality that appeal to the composer. In the case of the Baroque, it is contrapuntal writing and imitative textures that are prevalent.

Jazz-inflected harmonies occur amidst an argumentative conversation between the two instruments in the middle of the first movement. During this argument, the piano repeatedly emphasizes two thundering chords in its low register. Such dissonance at the bottom of the keyboard may simply be an effect, as the chord’s quality is nearly inaudible. However, its pitches do come from two different dominant 7^b5 chords, a commonplace

Example 7. “Jazz combo” phrase opening. John Harbison, *Sonata for Viola and Piano, mvt. III, mm. 17–19*. Copyright © 2019 by Associated Music Publishers, Inc. All Rights Reserved. International Copyright Secured. Used by permission.

jazz sonority.¹⁸ If nothing else, it is a familiar sound for a composer as immersed in the jazz tradition as deeply as he is in Classical styles, and serves as a reminder that the color of jazz is organically represented in Harbison’s musical palette.

Additional jazz influences—a quasi-pizzicato walking bass line in mm. 106ff., for example—appear elsewhere in the first movement. They are even more prevalent in the third movement, where glissandi, quasi-improvisational elements, and swung rhythms contribute to the effect. It is easy to imagine Harbison scoring the following music (ex. 7) from “Night Piece” for a small combo, with the chromatically descending viola double-stops played instead by a trumpet and tenor sax, a bass taking care of the other half of the wedge (mirroring the horns), and the syncopated, swung solo line in the piano right hand improvised on a vibraphone. Swung rhythms and syncopations, hallmarks of many subcategories of jazz, also appear in the fourth and sixth movements. In fact, the final two musical statements which conclude the piece

have the character of the end of a big band chart, with thick harmonies and unison syncopated hits.

Baroque influences are even more explicit and ubiquitous than nods to jazz; specifically, imitative and contrapuntal writing occurs throughout. For example, the first climactic section of the first movement (mm. 35–37) is a wild, momentary canon, with the piano leading the way and the viola following in its high register. Later in the same movement, Harbison again finds inspiration in the music of the Baroque era. A lyrical viola line (ex. 5) becomes the leader of a smarmy three-voice canon at the fifth (ex. 8). The conclusion of the first movement is also a raucous modified canon, this time at the octave and with rhythmic diminution.

A significant portion of the third movement is structured imitatively, combining the jazz world (see ex. 6) with 18th-century counterpoint. It concludes with another proper two-voice canon—though short-lived—at the unison when two crossing voices meet in m. 16. The

Example 8. A three-voice canon at the fifth between the viola and piano’s right hand. John Harbison, *Sonata for Viola and Piano, mvt. I, mm. 106–109*. Copyright © 2019 by Associated Music Publishers, Inc. All Rights Reserved. International Copyright Secured. Used by permission.

composer's penchant for Baroque style shines through again in the fourth movement, with a piano interlude that, were it not for the contemporary pitch language, could have been lifted directly from an episode in *The Well-Tempered Clavier*. Even amid the bitonal bravura of the opening of the final movement, Harbison maintains his commitment to consistently interweaving imitative textures into the fabric of the piece. The viola clearly echoes the left hand of the piano (though with a different rhythmic profile) at the unison, persisting with some variation throughout the whole first half.

“Resolution” and conclusion

The opening movement of the piece is remarkable with its rich motivic and thematic development. Over the span of the entire work, the music then gradually becomes more eloquently succinct, the way an experienced writer, poet, or orator can move an audience using fewer words than an inexperienced one. The steady musical compression is a novel structure. That form is painted with exploration of intensely personal questions, yet concludes stridently. The development of musical cells, particularly the stepwise motives discussed at length above, is a unifying device, as are the jazz and Baroque influences. Musically, the Sonata for Viola and Piano is incredibly varied and thoughtfully constructed by a composer with intimate knowledge of the two instruments; it is a masterpiece destined to become part of the standard viola repertoire.

John Harbison's decades of connections to the viola and violists continue to bear fruit. Not every underserved instrument has such a lauded composer as a champion, and for that fact there is great appreciation in the alto clef community. From his earliest compositional efforts (like the unaccompanied Sonata for Viola) to the brand-new sonata, he has remained a faithful friend to violists, truly a *mensch* in the middle.

Jacob Tews is Assistant Professor of Strings and Orchestra at Christopher Newport University in Newport News, Virginia, where he conducts the CNU Orchestra, teaches applied violin and viola, and assists in the delivery of the aural skills/music theory curriculum. Prior to joining the CNU Music Department, he served on the faculties of Southern Illinois University – Carbondale and Wartburg College, after earning a DMA in viola performance (studying with Korey Konkol) with a secondary emphasis in music theory from the

University of Minnesota. His creative and scholarly work is focused primarily on music by living and lesser-known composers; more at jacobtews.com.

Notes

- ¹ John Harbison, program notes for *Concerto for Viola*, <https://www.wisemusicclassical.com/work/24173/Concerto-for-Viola--John-Harbison/>.
- ² John Harbison, program notes for *Concerto for Viola*.
- ³ Harbison often notes that he becomes suspicious while composing if he begins to feel like “I’ve been there before.” (For example, see: Thomas May, “John Harbison Finds Ever More Creative Avenues,” *Strings Magazine*, December 5, 2018, <https://stringsmagazine.com/john-harbison-finds-ever-more-creative-avenues/>.)
- ⁴ John Harbison, *The Violist's Notebook* (New York: Associated Music Publishers, Inc., 2003), preface.
- ⁵ The official world premiere of the entire *Notebook* took place later that year in Boston.
- ⁶ He reprised this role, with a different set of violists, on the studio recording.
- ⁷ Franz Adolf Friedrich von Schober, “Viola,” from *Gedichte – Frühlingslieder*, No. 5. According to Chisholm, Harbison mentioned at the first performance that he had Schubert's epic setting of this poem in his ear while writing the sonata. While it is not clear that there are any musical connections between the works (the composer did not mention it in our conversation), a reading of the poem provides an amusing context for the piece, as Harbison is perhaps likening von Schober's description of the sad fate of the violet flower (which blooms too early in spring) to that of the viola. The snowdrops “ring the flowers from their sleep,” and the violet “is the first to hear the joyful sound,” at which point she confidently blossoms. Unfortunately, “a feeling of apprehension / troubles her tiny breast, / for all around it is still so quiet, / and the winds blow so cold.” The poem ends sadly, as spring—personified—“sends [all the other flowers] off to search / for the one he cherishes,” but the violet has already withered: “The sweet creature sits there / dumb and pale, her head bowed; / alas, the pain of love and longing / has crushed the tender one.” (Translation © Richard Wigmore, author of *Schubert: The Complete Song Texts*, published by Schirmer Books, provided courtesy of Oxford Lieder (www.oxfordlieder.co.uk/song/647))

- ⁸ Sally Chisholm, email conversation with author, July 18, 2020.
- ⁹ John Harbison, telephone conversation with author, July 16, 2020.
- ¹⁰ Ibid, July 16, 2020.
- ¹¹ Consider, for example, the *eleven* who inspired movements of *The Violist's Notebook* and to whom those movements are dedicated.
- ¹² Sally Chisholm, email conversation with author, July 18, 2020.
- ¹³ Cristina Schreil, "Kronos Violist Hank Dutt Enchants in Rare Solo Concert," San Francisco Classical Voice, 17 December 2019, <https://www.sfcv.org/reviews/old-first-concerts/kronos-violist-hank-dutt-enchants-in-rare-solo-concert>.
- ¹⁴ Sally Chisholm, email conversation with author, July 18, 2020.
- ¹⁵ In conversation with the author, Harbison described fundamental musical elements like melody, harmony, and proportion as a "life-giving variety source," and

explained that he continues "practicing with melody," striving for ever better melodic writing even after 60 years of composing.

- ¹⁶ For example, a charming anecdote from a childhood encounter with Bach led an article in the *Wisconsin State Journal* prior to the premiere of the new sonata (Gayle Worland, "At 80, famed composer John Harbison celebrates with more music," *Wisconsin State Journal*, 10 February 2019). See also his composer bio on The Bach Cantatas Website (<https://www.bach-cantatas.com/Bio/Harbison-John.htm>) and on the website of his publisher, Wise Music Classical (<https://www.wisemusicclassical.com/composer/627/john-harbison/>).
- ¹⁷ Thomas May, "John Harbison Finds Ever More Creative Avenues," *Strings Magazine*, December 5, 2018, <https://stringsmagazine.com/john-harbison-finds-ever-more-creative-avenues/>.
- ¹⁸ The first chord (B–D[#]–F–A) is slightly muddled by an additional pitch (the E in the middle), but the second (G–B–D^b–F) is pure.

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Look for the Logic

Finding Misprints in John Harbison's *The Violist's Notebook*

By Warren Davidson

Can you trust the evidence?

My father was a forensic expert in motor vehicles. What that means is that if there was an accident that may have had a mechanical cause, a lawyer or insurance company would hire him to examine the vehicle or vehicles involved and the site of the accident and make conclusions based on his vast knowledge of cars and trucks and motorcycles. Sometimes, the hard physical evidence showed that an eyewitness account given of the accident was simply impossible: it couldn't have happened that way. My father once gave a talk to the American Academy of Forensic Sciences about these experiences, titled "The Eyewitness is Wrong."

Eyewitness testimony is treated with reverence in the court of law, but sometimes the witness is just plain wrong. The musical score is treated with similar reverence in our Western classical music, but sometimes it, too, can be just plain wrong.

Can you trust a score?

Some years ago, I was preparing to conduct the gorgeous Fifth Symphony of Ralph Vaughan Williams. I bought a study score, and after I had worked through it, I thought I would listen to a recording. I have a CD reissue set of all

the Vaughan Williams symphonies, recorded in the late 1960s and early 1970s, beautifully played by the London Symphony Orchestra and conducted by André Previn. In the lovely, lento Romanza movement there is a big orchestral climax, and the timpani came in a measure late, according to my 2008 Oxford score. For seven bars the timpanist was a measure behind. How was this possible? It's André Previn, leading an English orchestra—they must know their Vaughan Williams! It sounds bizarre. Surely, they couldn't all just miss a major mistake like that? You can't buy parts and a full-size score for Vaughan Williams's Fifth Symphony; you can only rent them. In the somewhat elderly rental score I received, on the page of the Romanza in question, was written something like "The timpani part has been wrong since 1946," and it was signed "Roy Douglas." Roy Douglas was Vaughan Williams's assistant and copyist from 1947–58.

What, then, is our alternative to trusting absolutely in the automobile accident's eyewitness, or in the printed musical score? Our faith in those sources must be tempered by the application of logical analysis: the logic of physics, in the first case, and the logic of musical structure, in the second.

Allegro ♩ = 92

f

Example 1. The opening statements emphasize G and perfect fourths. John Harbison, The Violist's Notebook, Book I, mvt VI, mm. 1–4. Copyright © 2003 by Associated Music Publishers, Inc. All Rights Reserved. International Copyright Secured. Used by permission.

Example 2. Can you find the wrong note? John Harbison, *The Violist's Notebook*, Book I, *mt VI*, mm. 13–18.

Musical Logic in *The Violist's Notebook*

John Harbison's *The Violist's Notebook*, published in 2006, is worthy of reverence, or at least it is eminently worthy of performance. It contains two "books," each comprised of six one-page pieces. Each piece is dedicated to a violist. In his prefatory note Harbison says that "these etudes are more compositional than technical studies," and though they do have their technical challenges, the larger task is interpretive. Since I admire Harbison's music and have an abiding interest in unaccompanied string works, I bought a copy of *The Violist's Notebook* as soon as I learned of its existence and performed Book One in a doctoral recital at West Virginia University in 2007. As I was practicing for that performance, I found what I thought were a couple of mistakes. It wasn't until 2013 that I realized I could just ask the composer about them! (You can't send Bartók an email about his concerto, unfortunately.) For violists who wish to play these pieces, you will learn about the printing errors below, and for students, perhaps this tale will encourage you to take a more questioning attitude and analytical mindset to the scores in front of you.

Movement VI: Fourths Galore

When I was learning the last movement of Book One, VI (Marcus Thompson), something just didn't sound quite right. In measure 16, there was a hitch in the progress of

the piece, a kind of reduction in energy. I puzzled over it. First, I tried to figure out what I was doing wrong in my playing, but it seemed all right: good sound, in tune, in time, making the crescendo to *fortissimo*. Could something else be wrong? That led to a quick analysis and realization that all the other slurred pairs in the passage were perfect fourths. That makes sense because the piece is mostly an obsession with perfect fourths, and with the note G₄ (ex. 1). If you want to play along at home, try to find the wrong note lurking somewhere in example 2!

The first measure of the piece outlines a perfect fourth (D₄–G₄), hammering out repeated Gs. The second measure consists of a pair of fourths. Measures 3 and 4 are an inversion of the opening, hammering out more Gs but approaching them from the other side (from above, instead of from below). The two statements are tied together with more fourths in mm. 5–8; the emphasis on G₄ is unrelenting. Shamelessly anthropomorphizing the music, I see mm. 9–12 (ex. 3) as attempts to escape from G₄, first by going down (the accented notes are F, E, E^b), then by going up (accented A, B^b, B[♯]). There is no shortage of perfect fourths here, either, whether consecutive or outlined, as shown by the brackets in example 3.

At measure 13, the violist has succeeded in breaking free from G₄, as the following six measures touch every

Example 3. Ubiquitous perfect fourth, indicated by brackets. John Harbison, *The Violist's Notebook*, Book I, *mt VI*, mm. 9–12.

available pitch class except G (ex. 2). Every slurred pair of notes is a perfect fourth except the second pair in m. 16: A to D \sharp , an augmented fourth. Clearly, there is an error, and this, too, must be a perfect fourth. Influenced by the environment of sharps, I thought that changing the A to A \sharp would be the right thing to do. That was because I still did not understand the music properly.

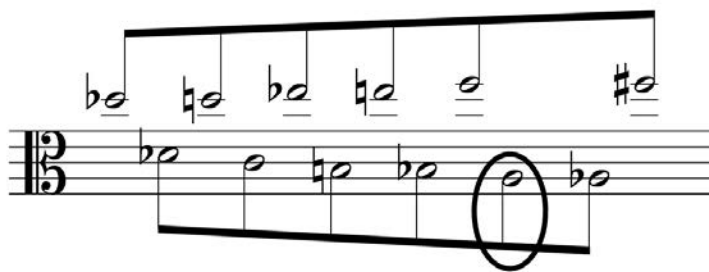
I wrote to the composer to ask if the third note of m. 16 should be an A \sharp . When his emailed reply came, instead of feeling that my brilliant deduction proved me to be a clever analyst, I felt a bit stupid. He wrote:

“fourth note in that bar d natural thanks JH”

Of course! The D was the note that had to be changed. Beginning in m. 13, there are two chromatic lines, formed by the top notes of the upper figures and the bottom notes of the lower figures (see ex. 4). The top notes travel from D \flat ⁵ to a (delayed) peak at the F \sharp ⁵ in the middle of m. 17. Starting from D \flat ⁴, the bottom notes descend through each chromatic pitch to A \flat ³ near the end of m. 16. Therefore, the previous low note *had* to be A \natural , and in keeping with the pattern of slurred perfect fourths, the following eighth note *had* to be D \natural . (Note how those chromatic lines ending on A \flat and F \sharp make the following G 4 at m. 19 deliciously inevitable.)

Movement V: Interval Patterns

The discovery of a wrong note in movement V (Mary Ruth Ray) did not come from a discomfort with the sound, but rather from music-analytical curiosity. Even when I first played through the piece, struggling a bit for pitch, it was obvious that the music of the third and



Example 4. Voice leading between the outer voices in mm. 13–19. John Harbison, *The Violist’s Notebook*, Book I, *mt.* VI.

fourth measures (Ai) was an inversion of the first two (A), transposed down an octave (see ex. 5). It was equally obvious that the next four bars (A' and A'i) were very closely related to what I had just played—but I wanted to understand exactly why. I needed to look at how the music was put together intervallically.

Each phrase consists of two voices moving stepwise in contrary motion, one by whole steps, and the other by half steps. In the first phrase (A) the initial downward octave leap is followed by upward chromaticism and downward whole-tone scale. The inversion (Ai) then takes the chromatic way down and the whole step way up. Three notes in the chromatic figure followed by two notes separated by a whole step has a certain logic: it takes two half-step moves to cover the same amount of intervallic ground as one whole-step move. As a result, the progress of the music has a jaunty, slightly off-balance quality. Having consciously identified the pattern, I could now easily see that mm. 5–8 (A' and A'i) follow the same pattern except that the first move after the leap—the three-note figure—is now the whole-step scale instead of half-step movement.



Example 5. John Harbison, *The Violist’s Notebook*, book 1, *mt.* 5, mm. 1–4. The A and Ai phrases, with slurs omitted and aligned to show their inversional relationship.

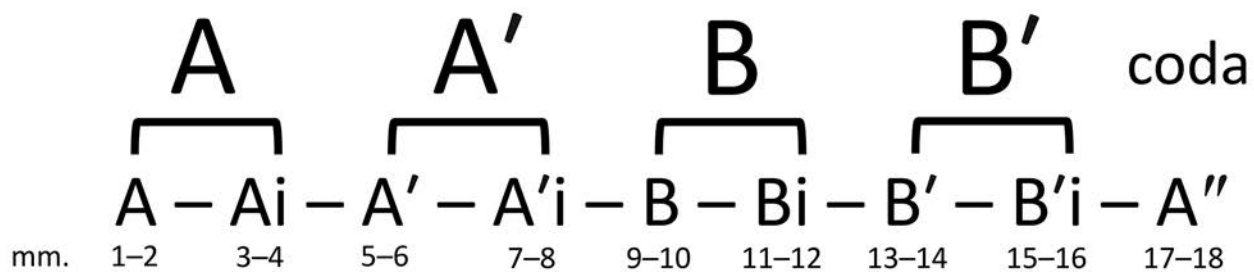


Figure 1. The formal structure of The Violist's Notebook, Book I, *mvmt. V*.

In the large B and B' sections (mm. 9–16, ex. 6), the subdivision of the beat changes from compound to simple, but the basic idea of ascending/descending half-step/whole step progress continues. That is why it was easy to determine that the A⁴ in the middle of measure 15 must necessarily be an A^b, to continue the chromatic ascent. Mr. Harbison's reply to my email asking if this note was indeed an A^b reads "yes thankyou Jh."

Conclusion

Anyone who has performed music that they themselves wrote knows how enormously difficult it is to get everything on paper exactly as it should be. (It is a little easier now with computer notations that will play back the notes you have entered, albeit in a horrifically unmusical style and with rather ugly sounds.) We performers cannot assume that everything on the page is correct. We must take a questioning attitude to the printed page, not only in interpreting what is there but also in detecting errors. Thinking analytically—in this case, intervallically—can lead us to some surprising discoveries. I haven't yet studied the Second Book of *The Violist's Notebook*, but when I do, I will be alert for

any notes that don't seem to fit the musical logic of the movement.

P.S. There is also a misplaced accent on the second beat of m. 18 in the third movement (James Dunham), confirmed by JH.

Warren Davidson is an assistant professor at Slippery Rock University of Pennsylvania, where he teaches violin and viola, conducts the orchestra, and teaches courses in music history and world music. He holds undergraduate degrees in philosophy and psychology, master's degrees in violin and in theory and composition, and a DMA in violin from West Virginia University, though his favorite period of study was two years at the Institute for Chamber Music at the University of Wisconsin-Milwaukee, studying with the Fine Arts Quartet. He is always ready to share a bottle of wine with violists traveling through Pittsburgh.

Example 6. John Harbison, *The Violist's Notebook*, Book I, *mvmt. 5*, mm. 9–16. The B, Bi, B', and B'i phrases.

A Beautiful Addiction: My Life in Chamber Music

By Roger Chase

The challenge when speaking about a life in chamber music is that honesty is risky, but dishonesty is pointless. We're talking about a human activity that must be at the top of the totem pole of the transcendently difficult, comprehensively illuminating, and potentially most satisfying and startlingly ego-drowning experience known. We could also say it can wreck lives, torment the practitioners into disastrous decisions, impoverish them beyond their parents' wildest fears, and lead to violence—physical, emotional, and mental.

Not for the timid or faint of heart. But not for the blindly bold and foolhardy either.

A picture comes to mind: The cellist is about seven years old. The second violinist is five. The first violinist—the *maître d'*, the omnipotent, the terrifying, the “he who shall not be contradicted,” the man who wields the antique ivory conductor's baton and flicks it across the knuckles or on top of the head when any slight intonation lapse occurs (though more usually it's his own bow that's so used), who towers over the ensemble—that's my father.

The gentle yet oh-so-powerfully evocative triads and rhythms of Corelli Trio Sonatas fill the house giving no hint of the power struggle going on. Sister infuriated by the recalcitrance of the rebellious second fiddle; the father, commandingly in control, yet past whom it's possible for the siblings to slip snide little comments at each other, fast and slick, hoping they're not heard and the baton or the bow doesn't descend.

Later, at the local music festival competition, the comments are uniform: How absolutely lovely, the little angels, how wonderful to be able to make family music, you are SO lucky, so beautiful . . . oh . . . ah . . . ooo.

They gush.

Basically we've just survived another internecine war.

But it WAS beautiful. There is an old cassette tape in the cupboard, itself a copy of an old reel-to-reel recording made by my father during one of our battles, er, rehearsals. At one point the second violinist, now maybe eight years old, has the temerity to risk an argument with father.

FATHER: That's an A flat boy! (*At home I was invariably referred to as “The Boy.”*)

2ND FIDDLE: Sorry?

FATHER: An A flat, not an A natural.

2ND FIDDLE: But . . . I played an A flat . . .

FATHER: Hmm, harrumph . . . from letter B . . . (*lifting his violin again*).

2ND FIDDLE: But Dad . . . I played an A flat . . . honest I did (*demonstrates a strident A flat*).

FATHER: (*Already bow on the string*) . . . Letter B!!

2ND FIDDLE: But Dad . . . I don't get you. I really played an A flat! (*Mock sorrow and tears, but also extreme indignation.*)

FATHER: (More harrumphing) . . . Right. OK. LETTER B!

What I hear now from that recording, listening as a father myself, is a man who was trying very hard not to laugh. It was all an act. He genuinely loved the music more than words can say. He wanted only for us to experience something incomparably wonderful, and experience it with him. Yes, one could say he was being self-indulgent. But then we'd have to include by that accusation any person, anywhere, ever, who has been hopelessly seduced by the addiction to a cornerstone of our civilization: The most utterly, overpoweringly wonderful experience of losing oneself (the ego-drowning) in a sound world,



The Chase Trio, 1961. The entertainment for a garden party, along with a cello endpin problem!

creating a vibrational power that can materially affect the health of individuals where one must be both assertive and receptive at the same time, their relationships, societies, countries and . . . You can see where this is going.

Intonation helps! That which happens when two notes, then three, are played at the same time, and are adjusted at reflex speed to within one hertz of purity, is little short of a profound religious or spiritual experience. Lucky the kid who has, as part of his or her daily bread, the task of creating that purity of three-part harmony. Yes, I was lucky. That monster . . . my father . . . Bless him!

And so started a curious life as an addict. It came with incalculable self-inflicted loss, and a sense that I nevertheless had no control over any of it.

From the Beginning

When I was nine years old, my father felt sure that I would be more in demand and a happier amateur

musician if I played the viola. Being a professional player was never an option: it made no sense whatsoever in postwar Britain. There was a lack of everything, of food, clothes, housing, security of any kind. So a “proper” job that paid you something, no matter what, was required. Joy and meaning would be experienced through music and the arts, and particularly from *making* music.

Only rarely could many of the population afford to go to a professional orchestral concert, so the golden age of chamber music and of amateur music-making was born. Groups such as the Amadeus Quartet became household names. My father would attend chamber music classes at Goldsmiths College in London taught by that quartet. After the classes he would give them—all perched perilously on top of his open top MG sports car—a ride to the train station. Given the lack of resources, I can only imagine it was a car held together by string. But “resourcefulness” in those days was the name of the game. When they were in their early teens, my father and his brother ground a piece of glass into a condenser lens

and built their own perfectly functional photographic enlarger.

Still in their teens, and before World War II, they also received free music lessons from teachers who volunteered to brave the journey from more well-heeled areas of London to the underworld of the Isle of Dogs (modern Docklands). As my father said of the teachers: We knew they were posh because they wore shoes. Docklands was the most heavily targeted area of London during the Second World War and essentially still just a bombsite when I visited my grandparents there in the 1950s.

My father learned the violin, the piano, the trombone (where did they find that?), keyboard harmony, and formal analysis sitting in the organ loft of the local high Anglican church with the organist Godfrey Sceats, who was a close friend of Karg-Elert, while *his* father (my grandfather) built a one-string fiddle in the garden shed.

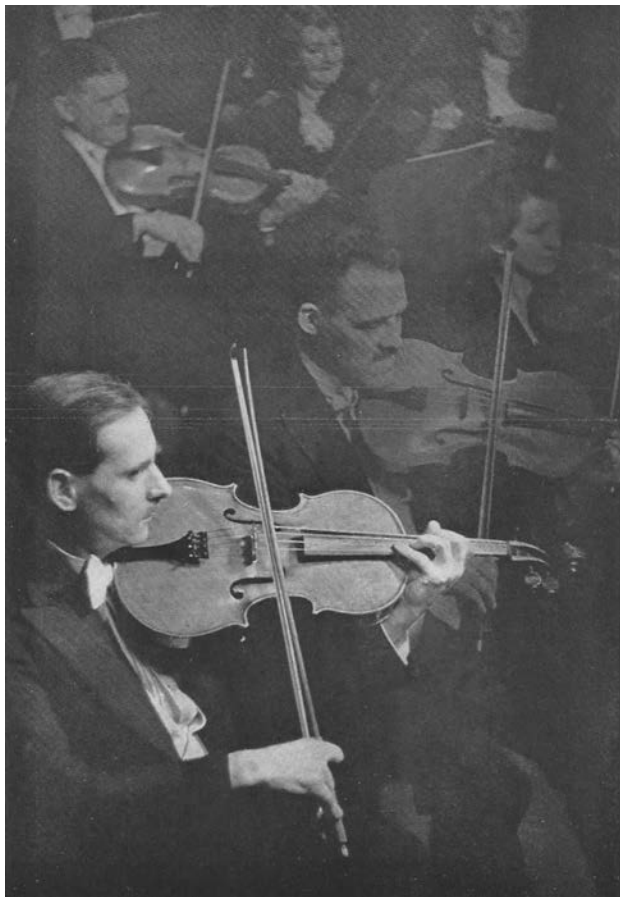
In those days on the Isle of Dogs, everybody's front door was open. If you didn't have any toilet paper, you knew your neighbors didn't either. When your scraps of

newspaper ran out, your neighbors' had too. But if you stepped around the corner you were in enemy territory. You'd better know how to protect yourself with your fists from the lads who lived 200 yards away, whose front doors were also open, their mothers chatting on the doorstep. My father would regularly be jumped on the way home from school, his violin case opened and violin thrown into the road and his hands stomped on. I have thought many times how deeply and passionately he must have felt about music to have survived all this (how many times did he repair his violin?), continuing to play something, somewhere, for the rest of his life.

Given all this, I suppose my sister and I had little choice in the matter of whether we learned to play something! For me, it was first the recorder (about three years old) on which I apparently learned to sight-read before I could talk. Then I was given a Salvation Army cornet, then an 1/8-sized violin (age five), and a viola (age nine, but it was actually a strung-up violin), and I began playing the piano, taught by the fabulous harpsichordist Andrew Pledge, from age eight. It was impossible to be accepted into the Junior Department of the Royal College of



Roger Chase. Photo by Todd Rosenberg.



Bernard Shore (foreground) in the BBC Symphony Orchestra, immediately before or after WWII. His right hand clearly visible. Frontispiece from Shore's book, The Orchestra Speaks (London: Longmans, 1948).

Music unless you played at least two instruments. My father clearly had plans.

A scholarship allowed me free tuition at the RCM when I was 11. By incredible good fortune one of the most esteemed and remarkable viola teachers working for the RCM said he was looking for a junior student “to keep his hand in,” i.e. to keep practicing his skills as a teacher of children. This was Bernard Shore, Lionel Tertis’s student and friend. He was a wonderful player and educator, the man who created the peripatetic music teaching system in the UK (sadly no longer in use) and Her Majesty’s Chief Inspector of Music in Schools, for which service he received the decoration of CBE (Commander of the Order of the British Empire). It is safe to say my life would be unrecognizable without Bernard’s wisdom and nurture. He became my second father. There is so much I would love to tell of this man, but space forbids. Another time.

My first string quartet experience at the Junior RCM was playing Schubert’s A-minor quartet, the “Rosamunde.” Adrian Levine, Martin Hughes, Julian Lloyd Webber, and I played our hearts out, and Julian tormented Miss Farmer, our poor beleaguered teacher, by arguing every inch of the way. We must have been beyond infuriatingly opinionated 11-to-13-year-olds! But I still think one of the most deeply heart-wrenching of musical utterances is the falling minor triad that Schubert gives to the first violin at the very beginning of the piece. It’s silly to say this, I know, but I’ve often thought that Schubert can do more damage to my equilibrium with three notes than Mahler can manage with a whole movement.

And so began the addiction. Various groups, various connections: thrilled by Dvořák, besotted with Ravel, unashamedly showing off in Spohr, ravished by Mozart quartets (played by the Amadeus), learning about the opus 18s and playing three of them, afraid of “the lates,” transported by Sibelius, weeping with Tchaikovsky, traveling in Transylvania with Smetana. It continued. I had no idea how badly lost I was.

Of course we’re joking here. Or are we? Musicians get married, they have children, sometimes they hold down steady jobs and buy houses, and no one would ever guess the tumultuous forces that rage within them. Is it the music that has created the neurosis, or is it an early neurosis that has allowed the obsession for music to develop? Impossible to answer. But there is certainly a need in the people that I know and love, those who also know and love and practice chamber music. And if that need can be considered capable of disrupting or damaging certain aspects of one’s life, it is no longer technically merely an obsession, but an addiction. But what a glorious one to be sure!

A Mentor and a Career

If we are speaking about the determination to follow a path no matter the difficulties and dangers, my mentor, my second father, Bernard Shore, needs a mention here.

When Bernard was eighteen, he was a member of an Officer Training Corp during WWI. There was an accident. A grenade exploded in his hand, killing another man. Bernard found himself on the operating table talking to a surgeon. Bernard’s precise words to the surgeon, when he related this story to me, were: “Now my man, I want you to save every eighth of an inch you can.”

Remember he was eighteen years old.

When the surgeon had saved every eighth of an inch he could, Bernard had on his right hand a thumb, just one phalanx of a first finger, the second and third fingers joined as one short stump of similar length to the first finger, and a complete fourth finger. He was no longer a keyboard player.



As Shakespeare wrote, "Strive mightily, but eat and drink as friends." Roger Chase with his wife, violist Yukiko Ogura, after the battle.

Think about a bow. You need a fulcrum (the thumb), a point of effort (the first finger, or what remains of one), and a counterbalance (the fourth finger). Bernard had what was necessary.

In his youth Bernard had studied piano, organ, and violin. After the accident, he picked up a viola at age nineteen and became Terti's favorite student, and later, the principal viola of the BBC Symphony Orchestra, and a member of the Arthur Catterall and Spencer Dyke String Quartets. He was known as a soloist, many works being written for and premiered by him. He himself composed and arranged. His book *The Orchestra Speaks* is a marvelous read: A description of every well-known conductor of the time from the vantage point of the principal viola chair. He was an incredible teacher and a man of great charm and persuasiveness, graced with dignity, fiercely principled, with never a need to

reprimand. He had the extraordinary gift of somehow making one feel only disappointment if one had not achieved what was possible, if one had not done one's best. I have no idea how he managed that. But his greatest joy was to use those same skills and work with amateur chamber musicians or orchestra players. To see the thrill in their eyes when they managed to achieve something new, no matter how humble: that was what gave him purpose.

Years later when I was considering different professional paths, and believing that he would be encouraged to know that I'd been asked to join several reputable string quartets, I wrote to him asking for advice. Unexpectedly he wrote back to tell me that he had never had the courage to join a full-time quartet because he couldn't imagine living with the restrictions and limitations that it would bring to his life. It's hard to imagine anyone refusing such opportunities now; people dream of such a life as if it would be a veritable heaven on earth. Well, let's think about that. Is it?

In the more than 20 years that I played with the Nash Ensemble, from 1978 to 1999, I saw more joy, sorrow, pain, cruelty, emotional wreckage, AND magnificent music making than I could imagine was possible for any small group of people to create, without any assistance from the outside world. It has been suggested that a book or play or film should be made of the history of the group. But no one would believe it wasn't fiction.

The chamber ensemble Hausmusik holds what must be a record: In the twelve years I played with the group (1987 to 1999) there were three divorces, one mental breakdown, one physical breakdown, and one person who gave up music altogether. Yet that group received more critical acclaim for its first five recordings than any other group ever signed to EMI. We didn't have a therapist on site when rehearsing or recording, but it might have been a good idea.

Of the Esterhazy Baryton Trio, with whom I played from 1976 to 1986, I can happily say we survived, went everywhere once, and are still friends. "Going everywhere once" reminds me of the story of the quite famous group that was invited back to give another concert, the return gig, about which the viola player was prompted to say, "Well, I guess they couldn't believe it the first time."

Quartet of London (1986–1988): After one of the members threatened to leave another on the side of the motorway when returning from a European tour, it was considered wise to quit while we were still ahead, i.e. alive, not thrown into an Amsterdam canal.

When I go to chamber concerts now, particularly string quartet concerts, if the group has been together for more than 20 years, I will of course be applauding the music. But I'm applauding equally vehemently, if not more so, the fact that they are still on the concert platform together. They have forgiven each other. They have accepted each other's failings, limits, unfortunate habits, annoying ticks, miserly behavior, what they "always" do (as in: "You ALWAYS do that at letter B!").

It would be natural for the reader to conjecture that the problem lay not in professional chamber music playing per se, but in this writer's psyche. I've often thought this too, but it's a troublesome theory because it often seemed to be the writer who was desperately searching for olive branches, wishing that he'd taken a course in marriage guidance counseling, had been an international diplomat for a quarter of a century, or simply had no opinions of his own. That last wish would have helped, one must confess. I'm a viola player after all. Traditionally, we read moderate newspapers, are mindful of our station in life, try to keep out of trouble, and don't raise our heads above the parapets unless all else has failed. But unfortunately I had my opinions so I was just as capable as the next man of pouring fuel onto the fire. The question is: Why was it all so important as to force most of the protagonists to the limits of their sanity and self-control?

I don't need to tell the reader the stories of quartet players that traveled in separate taxis, stayed in separate hotels, and who would avoid talking to one another unless absolutely necessary. (The cartoon of the old Budapest Quartet that shows four music stands in a room, each as far away from the others as possible, is well known.) That technique seems to solve a lot of problems. But who wants to live like that?

The viola player who had the temerity to suggest that the first violinist might like to come to his house to rehearse for a change—for the first time in fifteen years, saving the viola player, just once, the twelve-mile drive—found

himself suddenly without a quartet to play in.

Again the question: Why is it all so important?

The best I have to offer, because it's so very difficult to put into words the most sublime of human experiences, is that finding yourself dismantled by the beauty and power of something that cannot be touched whilst you yourself are one of the co-creators is something that bears the hallmark of fatal attraction. It is NOT possible to give it up even though you know that it may well kill you.

And that, ladies and gentlemen, is why I call it an addiction. May God help you all!

Born in London, Roger Chase studied at the Royal College of Music with Bernard Shore and in Canada with Steven Staryk, also working for a short time with the legendary Lionel Tertis. He has been a member of many ensembles including the Nash Ensemble, the London Sinfonietta, the Esterhazy Baryton Trio, the Quartet of London, Hausmusik of London, and the London Chamber Orchestra. He was invited to play as principal viola with orchestras in the UK, Europe, the US and Canada, and is currently the principal viola of the English Chamber Orchestra. He has recorded for EMI, CRD, Hyperion, Cala, Virgin, Dutton, Centaur, Naxos and Floating Earth Records. His diverse performing interests include playing with a folk group on an amplified viola, as a soloist on an authentic instrument and as an exponent of the avant-garde. Mr. Chase teaches at CCPA, Roosevelt University in Chicago, and Trinity Laban Conservatoire in London.

The Way We Play Music, Language, and Inclusivity

By John Young Shik Concklin

I.

It was a particularly brutal winter in Cleveland. Early-season, unrelenting snow from the unicloud blanketed everything and, to make things even more grey, it was the months directly following LeBron James' first departure from the city. In spite of the weather and the community's basketball fortunes, however, I found my prospects in Cleveland to be extremely privileged having been admitted to the conducting program at the Cleveland Institute of Music where, as a benefit of enrollment, I also gained access to a viola orchestral repertoire class, team-taught by members of the Cleveland Orchestra.

As in any such class, *Don Juan* was unavoidable and my inevitable day to play came. The Cleveland Orchestra member that particular session had three items of feedback. First, they said, "I love the harmonic." I beamed. Second, "this other thing you're doing," frowning disappointedly, "is a nonstarter." I beamed significantly less (and I'll never reveal what my infraction was). Lastly, they noted, "we are having an issue with this string crossing. The way we play this is . . ." I tried it. Of course, it worked like magic.

That last note stuck with me even a decade later. Not only was it one of those elusive moments we all crave where everything works in quick succession, I have continued to think on the ramifications of the word "we," especially now in the context of a generational racial awakening. Did "we" mean violists in the Cleveland Orchestra? Violists who can execute that passage? Violists who can execute that section specifically to the Cleveland Orchestra's liking? Was I now a part of this "we" and, if so, how was access gained?

I have no doubt that, given the context and knowing the person, what was intended was an inclusive and benevolent use of the term "we." I keenly remember feeling welcomed as though I were a collaborator; like I was gifted insider information—a shibboleth even. And as a result of that feeling, I've adopted use of that pronoun over all others when conducting orchestras, playing in chamber groups, and teaching violists.

"Can *we* listen to the basses here," or "*we* can take our time there," and even "the way *we* play this is . . ." It's my attempt to facilitate equality and collaboration and deconstruct the power dynamic between conductor and orchestras, teacher and student. It also has a nice way of getting everyone to listen to one another instead of singling a person or a group out. I've even received positive feedback about it, to boot.

Though, if there's a "we," who is the implied "they?"

II.

Empowering youth to realize their possibilities through music is the goal of the Atlanta Music Project (AMP), a youth development program based in Atlanta. Student enrollment, staff, and board are majority nonwhite, mostly African American. I'm Asian, for the record. After joining the project, I was asked by its founders to embrace their co-equal artistic and social justice goals. They were building a musical education system from an embryonic level, investing in the beginning stages of student development rather than the final pushes into conservatory. Minority-focused scholarships and elite-training programs are good and well-intentioned, they said, but those programs largely cater to those with significant economic advantages. Real change would happen by forming a personal connection with families

and neighborhoods and pairing that with a first-class music program. I wholeheartedly agreed.

So we went about it. It has gone, and continues to go, well. The founding class just graduated; AMP students have performed with Gustavo Dudamel, the Harlem String Quartet, Imani Winds, 90s R&B star Monica, and the rapper T.I. on NPR's Tiny Desk series. The NCAA selected an AMP ensemble to play the national anthem at the 2020 Men's Basketball National Championship game, unfortunately canceled due to COVID. AMP has built a headquarters in the neighborhood equipped with its own stage and practice pods and it's been featured on the local and national news circuit.

"Can we make sure to be careful with the intonation here," I've said many times, or something like it, employing the aforementioned pronoun strategy. "Let's make sure we listen to the moving notes," and, "the way we play this is . . ." followed by a description of style which, at the time, felt canonically grounded.

By this point in my career, this "we" has become so engrained in my lexicon that it subconsciously rolls off the tongue as though it were my native language. Yet, standing in front of the orchestra one day at AMP, it dawned on me that the use of this one benign pronoun strikes dead center in the field's glaring race issue. Put simply, it perpetuates the bias at the core of our field, and therefore restricts our ability to embrace diversity, equity, and inclusion.

All of a sudden, when not immersed in the white-supremacy bubbles most orchestras exist in, "we" became evidently clear because of who "they" implies.

"We" fails to be inclusive because of the values and structures on which it is based. "We" implies correctness; "we" is accessed through 19th-century, European-focused, canon-exalting college or conservatory training; and, due to access and wealth disparity, "we" represents mostly upper-middle class white (and some Asian) individuals and the privileges associated with it. "They" is all things not that.

Therefore, the use of this "we" propagates a biased line of thinking, can be contextually problematic (to put it kindly), and is thus revealed to be discriminatory due to



John Concklin conducting musicians from the Atlanta Music Project. Photo by Zachary Toth for Atlanta Music Project.

lack of updating. The carrying forward of these values then hardens a system that rewards assimilation and restricts uniqueness and creativity. It's not only a recipe for hidden, albeit largely unintended, bigotry, it's also a gateway to artistic stagnation.

This is exactly what AMP intended to disrupt—I had just failed to realize it started with me. As it turns out, even the most inclusive-intentioned language can be exclusive.

III.

One summer brought Beethoven's *Pastorale*, arguably one of the pinnacles of the canon, and AMP's first Beethoven symphony. We all bring our own experiences to music, which is part of the inherent joy of making music with others—the balance of creative expression between individuals and the greater whole. As expected, the AMP musicians brought theirs, and I admit, what I initially heard did not meet any style-concept of early 19th-century German music with which I was familiar. My first instinct was "the way we play this is . . ." However, for a reason still unclear to me, I rejected that impulse and decided to just listen.

What I heard was something cohesive that was just on the edge of emergence—something shared between the musicians. Something unique. Feeling the orchestra's intangible pulse as the music played, a collective "we" was forming that was entirely instinctive, organic, and

Example 1. The opening phrase, ending on a half cadence, of Beethoven's *Symphony no. 6, mvmt. I*.

undeniable. It was like witnessing a non-native speaker perform a play in English with such ease and fluidity that it questions one's own ability to speak their mother tongue. In other words, it was utterly captivating.

The first eye-opening moment occurred within seconds of the first downbeat at the very beginning of the piece. The *Pastorale* is centered on the tonic-dominant relationship. Always efficient, Beethoven provides a four-measure-long statement at the beginning of the symphony that reinforces said harmonic priority, one that ends with a fermata-marked half cadence. Orchestras typically add rubato and/or dynamic alteration as a means of highlighting the half cadence. Said as if I were on the podium, *we can take time and/or change the sound going into measure four*. At least for me, it feels natural that way, and it makes innate musical sense to do *something* for the half cadence.

However, that day, the AMP students delivered these first four measures using neither device: exactly in time, at the *piano*-indicated dynamic, and then with an observed fermata. My reaction to hearing this version the first time is probably similar to yours at this very moment. Yet, they accomplished it with such confidence and, frankly, Beethovenian-flair that its execution gave me pause. I asked to play it again, and then I heard *it*. The students made sense of Beethoven's surprising quasi-introduction in their own instinctive way. They highlighted the half cadence by holding the fermata slightly longer than we normally do in the rubato-version. Sitting on that

fermata just a beat longer makes the ear want the return to tonic—the whole point of the symphony to begin with.

Then, I looked at the score: no indication of rubato, no indication of dynamic change, no indication whatsoever to support *the way we play it*. That lack of evidence begged: which version was more faithful to what Beethoven wrote? Which version was more in line with the creative, jarring, and defiant beginnings to the First, Third, Fifth, and Ninth symphonies? Were

these opening gestures intended to make the listener feel natural or put them off center? Which version of the Sixth was supported by musical evidence, and which one was supported through a generations-long game of telephone from teacher to student? The answer was clear: neither (they are equally valid), except one is viewed as acceptable and the other as not, in spite of the evidence.

So we embraced it, nurtured it, and encouraged this kind of exploration. “We can bring this out,” and “we can listen for what this group wants to do here,” and “we can go with that idea there,” for example. It was one of those experiences we crave as musicians, where we're creating, improvising, riffing off one another—and it all works.

Our *Pastorale*—the way we played it—there has been nothing like it before and it will never be reproduced again. In an instant, “we” transformed from a tool of assimilation to a springboard for artistry. All it took was a removal of bias, allowing a unique contribution to be made to the field—entirely the point of performance art to begin with.

Now on the other side of this experience, there is no turning back. It reminded me that there is always more value in the one-time creation than the one hundredth reproduction of whatever 19th-century Beethoven style is, as if we truly know what that is to begin with. In fact, I'd even go so far to say that the continued elevation of reproduction is more akin to manufacturing than it is

to artistic creation. As such, setting premiums on such routines is a banal and actually devalues scholarship, the performer, the composer, and the artform because it dilutes the variety of concert experiences and limits opportunities for creative expression.

Children have a nice way of reminding us what it's like to approach everything for the first time. When everything is possible, nothing is ruled out. There isn't an established style—it's created at the moment of conception. "We" is whoever is participating in its creation. It goes without saying that not everything works, of course, and things like compromise, ensemble, intonation, and technique are central to success. Yet, we (the professional musicians) spend a whole lot of time worrying about the the future of classical music when the answer is staring at us right in the face, offering all sorts of unexpected discoveries. We just have to be willing to embrace the potential in what is being played, whether or not it conforms to our preconceptions.

As for the utilization of "we?" I still use it, but now with a more clear intention. "The way we play" is no longer past-facing, describing the way it has been played in the past. It's future-facing, a propellant for what could be, a tool for collaboration, and an encouragement for the yet to be heard.

John Young Shik Concklin serves as Principal Conductor of the Piedmont Chamber Orchestra, Conductor with the Atlanta Music Project, and is a Music Director Finalist for the Hendersonville Symphony Orchestra. He has served on the conducting faculties at Vanderbilt, Furman, Clemson, and Converse Universities. An active violist, he is also a tenured member of the Greenville Symphony Orchestra and serves on the board of directors.

Database of Works for Viola by Underrepresented Composers

The American Viola Society is excited to announce the public release of a database of works for viola by composers from traditionally underrepresented groups. It includes works for viola solo, viola with piano, viola as soloist (concertos), viola ensemble music, as well as duos and trios that include viola. This database will continue to grow, but to date has over 1300 works. It can be accessed on the AVS website under the Resources tab.



The Ultralight Viola

Joseph Curtin on instrument design and innovation

By Paul Cheng

When it comes to violin family instruments, the name Joseph Curtin is pretty much synonymous with innovation. His work has always been a perfect marriage of artistic beauty and rigorous science, all for the purpose of making life better for the player. After learning the craft with Otto Erdesz in the late 1970s, he founded Curtin & Alf with Gregg Alf in 1985 before opening his own studio in 1997. In addition to making outstanding instruments, Curtin has conducted acoustical research that has been published in scientific journals. He was awarded a MacArthur “Genius Grant” in 2005. Many will recall his headline-grabbing study showing players’ preference of newer instruments over those made by old masters.

Throughout the years, I have often wondered if bowed string instruments had arrived at the pinnacle of their design, or if there was still room to evolve. Through both his scholarship and craftsmanship, Joseph Curtin is one of the special makers pressing for further evolution. Anytime his name comes up in violin-related news, I always get excited to learn about what fascinating new contribution he would be bringing to the industry. As a violist, violinist, private teacher, and repairman, I could not be happier to discuss Curtin’s new creation: The Ultralight Viola.



Figure 1. The Evia model is a lightweight viola with sloping shoulders and a gamba-like outline. All photos by Joseph Curtin.

PAUL CHENG: I am curious about your development as an instrument sound designer. You’ve said that over the years you came to realize that most of your intuitive ideas about how violins work turned out to be wrong. Can you share some of these misconceptions?

JOSEPH CURTIN: What comes to mind is the bowed string, which I thought vibrated in a long arc. It certainly appears to, but it turns out that the slip-stick action of the bowhair creates a kink that races up and down the string (440 times a second for an open A), and in doing so traces out the appearance of an arc. Who would have guessed? Our current understanding of how stringed instruments work took centuries of research by a parade of geniuses. You can’t get there just by intuition. It takes education—in my case, a very informal education, resulting in a very incomplete understanding of acoustics. Still, I find it immensely helpful in the workshop, and endlessly fascinating to learn about.



Figure 2. Curtin's very first instrument (rebuilt in 2019), based on Otto Erdesz's cutaway model.

PC: I understand that the Ultralight Viola is a new creation, though it comes out of earlier designs for Ultralight violins. Can you talk about lightweight instrument designs in general?

JC: The notion came out of my first experience taking the top off a Stradivari violin, in the early days of Curtin & Alf. The Strad top weighed about 30% less than the top I was working on—hardly a subtle difference. Makers weren't then in the habit of weighing tops or backs, but I began paying a lot of attention to this, and found that reducing the mass of the top, and to a lesser extent, the rest of the instrument, while keeping a bunch of other variables constant, made for more powerful, faster-responding instruments that tended to sell more quickly. Then I started wondering, what happens if you go lighter still—lighter than *any* old Italian? And so the “ultralight” concept was born.

PC: Are there fundamental design differences between violins and violas, in terms of mass?

JC: Violins are small and light enough that players generally don't complain about holding them up. It's quite different for violists playing, for example, in an opera orchestra. A lighter instrument can make a palpable difference in how you feel after performing a Wagner opera—and after ten years of performing them. Reducing the mass of the scroll, pegs, and fingerboard are especially important for player comfort, as the length of the instrument gives mass at the far end increased leverage. So, there are ergonomic as well as acoustical advantages to light-weight violas.

PC: The body of the Ultralight Viola in your YouTube video¹ seems to be traditional in its general shape—no cut-aways or extra-wide lower bouts, for example. How did you ultimately decide how this viola would look?

JC: This particular instrument was commissioned by a client who wanted a viola for period performances. Her idea, which I loved, was that there was a lot of innovation happening in Baroque times, so why not have a new Baroque instrument created in the same spirit? Since the adjustable neck (see details below) can be taken off the instrument and replaced in a matter of minutes, it would have been possible to have interchangeable Baroque and modern necks, but in this case, the point was to have a dedicated instrument.

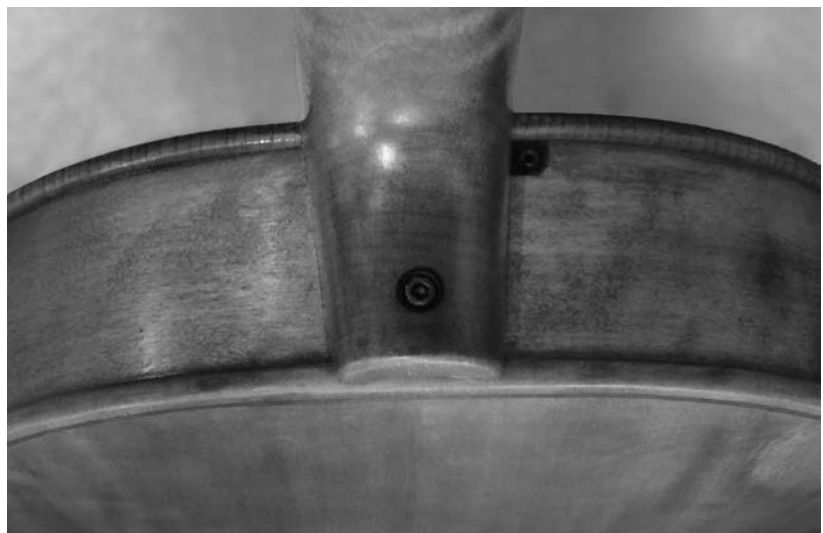


Figure 3. Two screws determine the angle and side-to-side inclination of the ultralight neck.

PC: Unlike violins, violas have historically varied greatly in terms of size and shape. How have you addressed the “viola problem”: the apparent disparity between the instrument’s physical size and its musical range? There have been many attempts at doing this through body shape, including the Tertis model, Iizuka’s violas, and your teacher Otto Erdesz’s instruments. Have you experimented this way, or do you have other, less outwardly obvious solutions to this aspect of viola making?

JC: What you call the viola problem stems in part, I think, from violists wanting to do two quite different things with their instruments. One is to fill the tonal gap between violin and cello, and otherwise luxuriate in the depth of the sound. The other is to do everything a violin can do in terms of virtuosity and projection. Solving the problem would be easier if players didn’t insist on holding their instruments under their chins! After all, if you put an endpin on a viola and played it like a cello, weight wouldn’t be an issue, and many other ergonomic challenges would disappear. I don’t imagine a stampede in this direction, but for a proof-of-concept, listen to Yo-Yo Ma’s 1993 recording of the Bartók Viola Concerto on a large, end-pin mounted, “alto violin” by Carleen Hutchins.

For my part, I’ve built a half-dozen lightweight, gamba-like violas, with sloping shoulders (fig. 1). These work well in allowing access to higher positions, and there are no asymmetries to alarm the faint of heart. On the other hand, I recently rebuilt my very first instrument, which was made at Otto Erdesz’s workshop using his cutaway model (fig. 2). What a great design that is! It allows the tonal depth of a large viola (in this case, 16 5/8”) while leaving the high positions readily accessible. For depth of sound, you want to maximize the area of the top and back, so it makes sense to trim the treble shoulder while leaving the bass side intact. In the end, though, I don’t believe there’s a single model that suits

every violist in every musical context. I try to design the optimal instrument for each client. Sometimes that means a traditional instrument, sometimes not.

PC: Apart from body construction, I would like to know more about the non-traditional features of the ultralight violas—the way the neck is attached, for example, and the adjustment mechanism.

JC: The neck is held in place by the tension of the strings, rather than glue, and the exact angles are determined by three screws. Two of these are visible from the outside (see fig. 3). The one in the heel adjusts the neck angle, the other the side-to-side inclination. This gives the player complete and immediate control of the overall string heights, and the relative heights of the C and A strings, so there’s no need to tamper with the bridge. You might wince at the notion of metal screws in the neck;

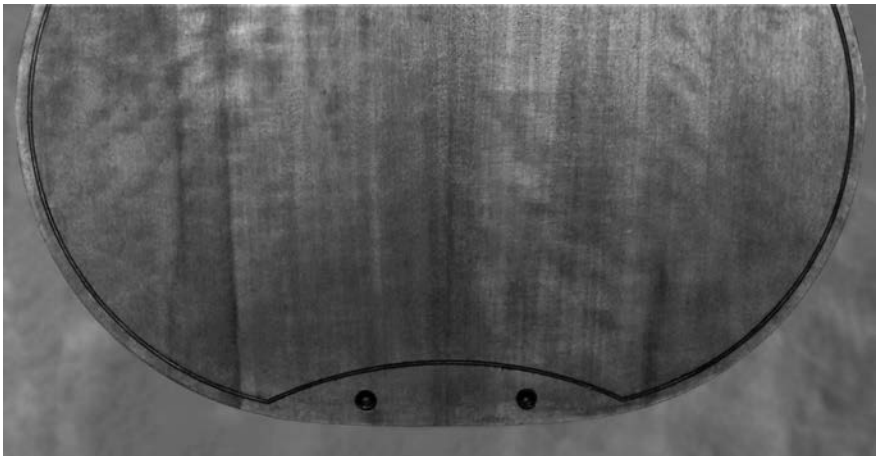


Figure 4. The chinrest is held in place by a pair of screws through the lower block.



Figure 5. The chinrest floats above the top on a pair of metal columns.

remember though that makers in the Golden Age used three nails. One of my design goals was transparency, by which I mean the workings should be obvious to any maker who happens upon it. You can take out the neck by removing the screw in the heel, and once you do, all working parts are visible, removable, and if need be, replaceable.

PC: How are the chinrest and tailpiece mounted?

JC: In place of metal clamps, there are a pair of screws going through the lower block (fig. 4). The chinrest itself (custom-made for each client) floats above the top on posts (fig. 5). Its height can easily be changed. Chinrests have been around since the early 1800s, and damaging instruments ever since. But let's face it; they're here to stay, so why not make them a safe, integral part of the instrument, rather than an after-market add-on?

PC: The fingerboard is constructed of modern materials and has an updated shape.



PC: The bridge has several changes which address issues of structure and timbre.

JC: There is an entire book to be written about the bridge! Briefly though, the design here (fig. 6) is a basically stripped-down traditional bridge. Its lightness boosts overall power and brilliance significantly. The player can then use micro-mutes to incrementally mellow the sound to suit the musical context.

PC: In another video feature, you have described experimenting with laminations on your Ultralight instruments. Did you incorporate any in the viola? I am wondering where laminations might be useful. Perhaps bolstering strength, or for acoustic reasons?

JC: A laminate construction can greatly reduce the effective density of a top or back by sandwiching a relatively light layer, such as balsa, between two layers of denser wood, or indeed, carbon fiber. Depending on the layout and materials used, sensitivity to humidity can



Figure 6. The ultralight bridge with and without micromute.

JC: There is widespread interest among makers in getting away from endangered rainforest woods like ebony. I used a Swiss product call Sonowood. They found a way to compress domestic woods—in this case, walnut—making them very hard and durable. Because it is also very dense, I used it as a veneer over spruce, just as the early makers did. I leave the spruce visible at the end of the fingerboard, again for transparency.

also be reduced. There is a danger, though, in trying to change too many things at once; you end up having no idea what is causing the final effect. That's why I haven't been using laminated plates recently, though I hope to experiment more this year. The obvious place to start is with the back. It's hard to find beautifully figured wood of reasonable density, while gorgeous veneers are readily available. Gluing these on top of plainer, more stable

hardwoods makes a lot of sense, structurally and visually. This is hardly a new idea: think of all that elaborately veneered furniture from the 1700s.

PC: I'm curious about the acoustic limits of the Ultralight design. You've said the idea is to get rid of excess mass, as with a race car. Has science uncovered a point where mass starts to become excessive or obstructive? Conversely, is there a point where a viola can be too light to function properly?

JC: In principle, you could make ever-lighter instruments, with correspondingly lighter fittings and strings, and these would produce ever more sound in response to a given bow stroke. I followed this path with ultralight violins; a couple of prototypes made with balsa laminate tops were arguably the loudest violins ever made. Most players, however, don't want that much sound under the ear, and if they did, it would significantly increase the danger of hearing loss. It can also feel difficult for the player to "sculpt" the sound, and to play very softly. Still, if you want a viola that projects really well in concerto settings, I believe it's possible to go a few steps further than traditional methods allow. With traditional making, one is so often trying to get *more* sound out of the instrument. It's a luxury to start with too much, and then scale back to meet the player's needs. Rather like re-working a race car to make it suitable for off-track driving.

PC: One of the common nuisances of traditional instruments is the presence of wolf tones. Does this problem present itself differently with Ultralight instruments?

JC: It's about the same. Fortunately, wolf-notes are well-understood scientifically, and so is their elimination. At its most basic, a wolf eliminator is a resonator tuned to the same frequency as the wolf note. I have in the works a design that allows the player to tune the resonance to the pitch of the wolf note by ear with the turn of a screw. My hope is to make this an on-board feature on all my instruments.

PC: What are your thoughts concerning the mass production of your instrument innovations? I for one would love to see better designed instruments throughout the industry!

JC: I believe in an open-source approach to instrument making, in good part because I love talking shop with my colleagues, but also because it's a good way of learning which ideas are worth developing, and which are just a fascinating waste of time. To answer your question, I would be delighted if any of my ideas were adopted, whether by individual makers or mass-producers.

PC: In developing the Ultralights, has anything surprised you in that very little change from the traditional construction was needed, or even none at all?

JC: Nothing has given me greater respect for traditional designs than trying to change them! It turns out that much has already been optimized—e.g., the archings, and the general layout of f-holes, bassbar, and soundpost. Because so many variations are possible within traditional making, the craft remains perpetually interesting, even without changing a thing. That said, we've had centuries to observe what goes wrong with traditional instruments, and we can surely learn from this. I believe there are ways of making life easier for players and makers alike, while fully respecting our core traditions.

Paul Cheng works in the Repairs and Restorations department at Shar Products Company. He plays viola and violin professionally and also maintains a private teaching studio. Paul lives in Ann Arbor, Michigan with his wife Liz and their four children.

Notes

¹ Joseph Curtin Studios, "Introducing the Ultralight Viola," video, 4:44, https://youtu.be/uB_2x-ga0qk.

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 June 15, 2021. For the electronic submission form, please visit <https://www.americanviolasociety.org/News-And-Events/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

Athletes in the Practice Room

A guide for musicians modelled on the mental training of elite athletes

By Marina Thibeault

Playing sports or music brings to similar outcomes: playing a role, being a teammate, taking responsibility. Sport and Arts are some of the best education for learning for future professional life, by teamwork and concentration skills, bouncing back from setbacks, dealing with stress, working towards goals and understanding organizational skills. (Fisher & Ménard, 2016, 245)

The connection between sports and music transcends millennia. Plato proposed music as part of youth education, and music was meant to teach discipline and order, fostering “soldiers’ performance” (Ericsson, 2008, p. 989). Athletics and other sporting activities were also at the core of Greek education as “vocational training,” requiring specialization at its highest rendition. Standardized sporting events were also accompanied by music, particularly to increase synchronization.

Given this long-standing connection, musicians can benefit from a strongly established field of sport science: sport psychology. Many studies conducted on elite athletes (e.g. Olympic athletes) recognize the difference mental preparation makes in a performance and research on musicians’ training practices and those of athletes has uncovered a number of similarities (Hoffman & Hanrahan, 2012). Both music and sport require that one performs well under pressure; they demand a high degree of muscular control and coordination that can either be facilitated or inhibited by mental disposition; they develop fine motor skills with multi-sensory feedback; learn complex motor skills, visuospatial functions, mental rotation performance (ability to visualize one’s playing in 3D), multi-sensory memory, and mental preparation. There is a growing body of scholarly research on music

performance and wellbeing, with experiments testing the benefits of sports psychology on music students or novice amateur players. However, studies that apply these strategies to professional and advanced students are few and far between. In this article, I will examine empirical research studies in sport, as well as adapt specific strategies derived from sport psychology. My goal is to shed light on performance enhancement and foster sustainability for musicians and educators with elite aspirations.

Deliberate Practice

The quality of practice is particularly important for developing musicianship. Practice needs to be deliberate and effortful (Ericsson, Krampe, & Tesch-Romer, 1993), and different strategies can enhance the quality of practice (McPherson, 2005). In an episode from *The Mind Over Finger* podcast, Don Greene perceptively remarked that performers must “practice the practicing.” Musicians live in a culture that salutes “hard” work, the “no pain, no gain” philosophy. They often prioritize quantity over quality, working for hours without necessarily thinking critically and proactively about what they wish to achieve.

Most music teachers only see their students individually once a week, as opposed to athletes who might see their main coach and other specialists (physiotherapist, kinesiologist, trainer, etc.) several times a week. Deliberate Practice is a structured training method which is especially suitable for a musician’s development, as it is dedicated to the improvement of particular tasks, most often provided by a teacher/coach in a private instruction setting. The educator’s role is to help students identify goals and different strategies, in order to maintain improvements in between meetings. This approach

involves developing a problem-solving attitude, provides immediate feedback and evaluation, and involves repetitions as well as adjustments to practice performance in context (Ericsson, 2016). Deepening the quality of student's practice throughout the week is crucial so that they can develop self-sufficiency, and one day, have the ability to teach as well. The outcomes will come generously when the students are present in each step in reaching their goals.

In a meta-analysis of 13 music studies, a team of scientists in Germany (Platz, et al. 2014) found a direct link between Deliberate Practice and objectively measured music achievement, after correcting the measures for unreliability. Another study of high-level students at the Berlin Academy of Music shows that the highest achievers practiced regularly at the same time of the day for a consistent amount of time (Altenmüller et al. 2006).

Traditionally, professional expertise had been attributed to experience, fame, and skills. Ericsson's study from 2008 in *Academic Emergency Medicine* demystifies what science said more recently in regards to "expert performances" and its weak relationship to observed performances. By looking at fields such as chess, medical training, typing, and music, Ericsson demonstrates the efficacy of deliberate practice and its principles. However, one of his examples applied to music needs to be put into context. In a laboratory setting, he tested pianists' ability to sight read "the same piece of music twice in the same manner consistently."¹ This idea of a precise replication of a musical performance is appealing in only specific situations, and it would fit best for orchestral auditions, for example, where candidates must prove in a short amount of time that they are indeed musical, technically proficient, and consistent. There is no room for unrehearsed freedom and embellishments. Very much like athletes, one needs to play according to the plan. This principle, in addition to applying to machine-like replicability of playing a piece, can also apply to more musical concepts. One should aim to keep technical accuracy while taking artistic chances and present moment decisions. Artists on tour, playing the same repertoire over 100 times a year cannot stay motivated artistically playing the same musical content the exact same way on each performance. The hall's acoustics, the quality of the audience's listening and the presence, or "being in the zone," from themselves and their own colleagues can change a lot of parameters in their playing.

It is important to mention that one major difference between musicians and athletes is the length of their career. Many musicians will practice their art until they reach their eighties, sometimes nineties. Musicians are notorious for overworking themselves, which has negative effects on their body and mind, and endangers the longevity of their career. Ericsson and his colleagues (1993) examined that, on average, elite violinists and elite pianists retrospectively estimated having accumulated approximately 10,000 hours of deliberate practice by the age of twenty. Furthermore, higher levels of performance in several domains have been related to larger amounts of lifetime practice (Lehmann, 1996). Yet, the number of hours is not all that is necessary to become an expert musician.

Deliberate practice takes more effort during practice sessions (Barker, et al., 2005; Starkes, 2000; Ward et al., 2007) but will ultimately help the performer use energy levels more efficiently during performance (Barker & Young, 2014). Elite performers shouldn't define their progress by the number of hours spent in the practice room, but on their efficiency at solving problems and becoming autonomous.

Goal Setting

"Shoot for the moon. Even if you miss, you'll land among the stars." - Norman Vincent Peale, author of *The Power of Positive Thinking* (1952).

Having progressive and well-defined goals is directly linked to success in performance (Anderson, 2009). Terry Orlick from the University of Ottawa and John Partington, from Carleton University interviewed seventy-five Canadian athletes who participated in the 1984 Olympic games. Orlick's findings noted the incredibly high commitment in the individuals (e.g. Olympic and world medalists) and that a key to their success was the fact that they had set clear goals for their training. This study confirms that the more successful the athlete, the clearest their daily goals were. Each daily plan determined what individuals wished to accomplish in consultation with their coach. Each training session had a specific purpose to be reached in clearly outlined small steps.

When setting goals, students and teachers must be aware of the difference between *process goals* and *outcome goals*.

Weinberg and Gould (1999) define outcome goals as typically focusing on a competitive result of an event, such as winning an audition or a competition, getting a great review, or receiving a standing ovation. Outcome goals can increase the motivation of the performer to practice, but they can also create anxiety and result in lower self-esteem because they are not within his or her complete control.

Process goals, on the other hand, refer to the milestones that one has control over. A process goal is an outgrowth that is based on specific actions and tasks. Setting process goals are the small increment steps identified to reach a larger scale goal, i.e., what you actually have to do achieve a larger *goal*. Wanting to “win” an audition or a competition is usually out of one’s control. One cannot control how the “opponents” will play or the jury’s decisions. However, preparing adequately with an organized and well-executed practice plan will most likely result in reaching your full potential and to perform at your best.

Performers and their teachers must be able to analyze their current performances in order to identify areas of improvement and process goals. Their instructions will assist the performer in staying focused on the present and invite them to control the controllable (Burton & Naylor, 2002). Performers, in collaboration with their mentor, will then determine their strengths and weaknesses, which will enable them to design an appropriate program to fulfil their needs (Bull et al., 1996).

For example, an attention process goal of staying in the present moment might include repeating the following emergency acronyms (cues), which will become helpful in those critical moments:

What’s Important Now (WIN)
Control The Controllable (CTC)
Come Back Strong (CBS)

Specifying a temporal dimension is helpful for performances, such as immediate (e.g., today) or short-term goals (e.g., for the next week or month) which will lead to the larger goal (e.g., the end of the concert season, the finals of a competition/ audition, a major recital or concerto appearance). Goals should remain positive, such as “achieve more consistent performance,” rather than negative, like “make fewer performance

mistakes,” and they should be achievable but challenging, flexible, adjustable, measurable, and in behavioral terms (Weinberg & Gould, 1999). Performers should have both short-term and long-term goals (Taylor & Wilson, 2005). Overall, more than 90% of the studies show that goal setting has a positive effect on outcome and behavior, whether it is with school children, or any professionals (Weinberg & Gould, 1999).

Developing Resilience & Performing Under Pressure

A perfect performance is unattainable, and aiming for one is simply unrealistic. No wonder the perfectionist mindset often results in excessive pressure and performance anxiety. Aiming to perform at the best of one’s ability is a more realistic goal, and one which may well lead to an excellent performance.

The differences between a Perfect versus Excellence mindset can be briefly described as follows.² The perfect mindset leaves room for zero mistakes. It must know everything. It prepares as if it is all or nothing. It fears trying something new and doesn’t dare to take risks, looking for excuses and blaming outside factors when circumstances do not work in their favor. On the other hand, the individuals with an excellence-driven mindset are comfortable with making a few mistakes, and aim to know a lot (versus everything). They are open to new concepts and taking risks, leaving room for growth and taking responsibility and accountability.

Balk and colleagues (2013) conducted a pilot study with participants engaged in golf putting tasks under low- and high-pressure environments. While the sample was not made up of elite athletes, the aim of the study was to find strategies to help overcome the feeling of breaking under pressure. The study showed that elevated levels of arousal were directly linked to decreased performance quality.

The researchers presented important strategies to help performers to cope under pressure, including arousal reappraisal, a technique that brings individuals to turn stress arousal into performance excitement. Firstly, reappraisal was tested as a tool to decrease anxiety and negative emotions (Gross, 2002), and to regulate arousal (Hofman et al., 2009). An example of arousal reappraisal for a musician would be to take the fact that the dress rehearsal did not go exactly as well as they wished as an opportunity to do even better in the performance, using

this experience as leverage. Distractions were also used in the study, which meant engaging in neutral thoughts in order to avoid sinking into negative thinking. This specific technique has shown positive results for arousal control in both self-reported surveys (Thiruchselvam et al. 2011) and physical data measuring blood pressure and heart rates (Gerin et al. 2006). Recalling fond memories from previous concerts that went well could then help distract from negative thinking and potential anxiety induced by an important upcoming event (Watts, 2007). Lastly, listening to music before performing a task helps accuracy and amplifies positive emotions and cognitions (Pates, et al. 2003). McGill's viola professor, André J. Roy, suggests to students to sing internally the repertoire they are about to perform prior to stepping on stage.

Post-performance Routines

The literature on pre-performance routine and performing enhancement strategies has been widely covered in the sport psychology field. However, there are limited resources and research on post-event routines and evaluations (Chow & Luzzeri, 2019). For most musicians, the performance process ends immediately after the last note has been played. The four-step cycle model by Don Greene gives equal consideration to preparation, tapering, performing, and restoring. Performers should consider recuperation sessions to be a mandatory part of the musicians' weekly training schedules and part of their performance calendar. This special day should be devoted to recharging mental and physical energy levels by deepening the practice of breathing techniques and relaxation exercises such as body scanning relaxation, meditation, Qi Gong and yoga (Fisher & Ménard, 2016). Post-event reflection helps develop reasoning skills and logical analysis, allowing the performer to gain perspective and to understand the cause and effect of what *worked* in contrast to what did not (Chow & Luzzeri, 2019).

These techniques are helpful to reinforce the notion that, while musicians are expected to work diligently over the week, it is just as important to set time aside for rest and reassessment, which will lead to lasting productivity and improvement. This process should be conducted within the 24-hour window post-performance, in order to maximize awareness, monitoring, correction, and ultimately regulation (Chow & Luzzeri, 2019). These

techniques are extremely beneficial for touring artists, so that when schedules permit, they should allow strategically-planned days off after major performances in order to recharge between performances and perform at their peak when it is most important (Fisher & Ménard, 2016).

The following three functions studied by Ellis and colleagues (2014) could very much be integrated into musicians' routines:

Self-explanation: Identify causes of a particular outcome, to enhance performance. For example: "During this concert, I felt more in control of arousal levels, and I let the adrenaline help me gain focus and attention, instead of being afraid of it. This might be caused by the daily breathing exercises integrated in my program and how I was better able to center myself."

Elimination of common biases: Verify these through actual data, rather than relying on another individual's opinion to form your own. For example: A practice journal was filled out diligently and focused on task improvements. The practice plan was followed and the teacher's recommendations were taken seriously. The preparation was optimal and so was the performance. Outside opinions cannot alter how the performer will feel towards their performance.

Performance and task feedback (4 types)

Task or Product Feedback (FT) is about identifying correct and incorrect work (gap between goal and performance) and instructions for improvement. A key issue is how much specific detail to provide versus suggestions and strategies. For example: "Have you noticed that most of your bow changes at the tip create a slight accent? Have you tried changing the bow in the same speed/angle/contact point?"

Process Feedback (FP) provides instructions about processing information and the processes required to complete the task. The feedback is about the problem-solving strategies and is helpful to teach students to evaluate themselves in the practice room and use mistakes as an opportunity to re-strategize. Using video and audio feedback to analyze practice sessions is key to identifying issues and setting a methodology for improvements.

Student Self-Regulation Feedback (FR) helps building a student's capacity to be disciplined, focused, to assimilate information, and to provide their own feedback. This helps to build motivation and commitment to the task, confidence in one's abilities and self-sufficiency, which is the ultimate goal.

Personal Feedback focused on the Self (FS):

Information about the personal qualities of the student in regards to their learning abilities. Some educators use positive reinforcement such as praise aimed at self-esteem: "You're a good student." "You are talented." Instead of stroking self-esteem, the aim is to increase student's self-efficacy: the feeling of wellbeing and confidence that comes from reaching their full potential. For example: "You were organized in your preparation and mindful during practice sessions for your final recital. Enjoy the reward of being on stage!"

To help accompany musicians wishing to keep a record of their performances data, I have designed an online survey³ which is inspired by the model of Chow and Luzzi (2019). It gauges overall performance, by evaluating the strengths and weaknesses on technical, strategic and mental domains, as well as rating different mental attributes and arousal levels at different stages prior and during performance or practice. This feedback will be beneficial for making adjustments, improvements and determining how to make these adjustments more specifically. The form example can be provided upon request to the author.

Conclusion

While sport psychology research is becoming more widely known in the music field, the studies conducted on SP techniques applied to musicians usually involve music students, novice and amateur players. The next steps should be inspired by the research stream in sports mentioned in this article and their high focus on elite/expert performers. Hays (2002) states that "although mental skills training programs are commonplace within sport and some other elite performance domains, they have yet to be widely applied within the performing arts." Further research on elite musicians will be essential moving forward with this topic, with hopes that sports psychology techniques will one day be included in curriculums of conservatories, universities, and festivals around the world.

Thank you to Dr. Gordon Bloom from the Kinesiology and Physical Education department at the McGill University for his mentorship with this research, and to my dear colleague Dr. Claudio Vellutini.

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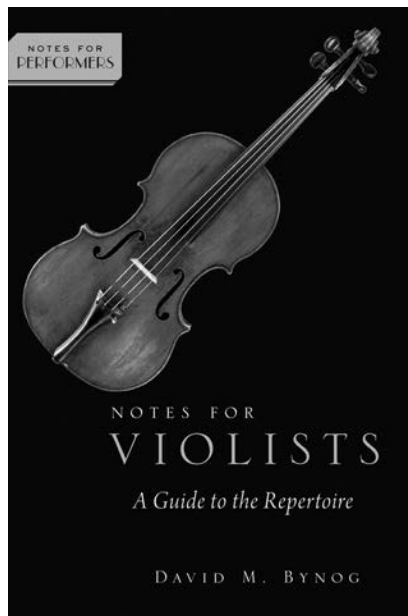
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Notes

- ¹ I have personal reservation with his comparison between typing accurately, and an "accompanist sight reading perfectly without having a chance to prepare in advance". First off, collaborative pianist would be the right title for this musician, or simply pianist, and isn't the point of the whole study to avoid sight-reading in rehearsals? Isn't deliberate practice, or rehearsals, meant for each member have their own part learned in an organized form, as well as have the score thoroughly studied, so one knows how their part fits with the others?
- ² Takeaways from private consultations with JF Ménard.
- ³ https://docs.google.com/forms/d/1proj1x_yUcLz9weptXRi14TAK9GJwUzbUEnc5uP2YGw/viewform?edit_requested=true

Notes for Violists, by David M. Bynog

Reviewed by Andrew H. Weaver



Notes for Violists,
by David M. Bynog
Oxford University
Press
432 Pages; \$39.95
ISBN:
9780190916114

David Bynog's new book is irresistible. From the moment it arrived in my hands, I couldn't stop paging through it to find the chapters on my

favorite works and discover what tidbits the author was offering. And the good news is that it doesn't disappoint. Well written and thoroughly researched, this book is a necessary addition to any violist's bookshelf, offering superb, authoritative overviews of thirty-five masterpieces in the viola repertoire. Bynog's love for the viola is apparent on every page, though he is not afraid to be brutally honest; he doesn't mince words, for instance, when a work garnered bad reviews upon its premiere, and he openly admits that a piece like Mendelssohn's Viola Sonata may disappoint those who judge it against the composer's better-known masterpieces.

The chapters, arranged alphabetically by composer, all follow the same format, making the book easy to use. Each chapter opens with a list of data about the work, including such information as the movement titles, date of composition, first edition, notable later editions, dedication (in its original language), date and place of the premiere (and/or other early performances), and (for orchestral works) instrumentation. The prose is then

divided into three sections: a short, engaging introduction; a thumbnail biography of the composer; and an analytical overview of the work. Ten of the chapters conclude with a fourth section suggesting further reading on topics raised in the chapter; these sections are useful, but I wondered why there were so few, almost giving the impression that those ten works are somehow more important than those that didn't merit further reading sections. The book is clearly not meant to be read cover-to-cover (though I don't regret having done so!), and in fact, Bynog seems to have consciously designed the chapters so that each section can stand on its own without the others. While this can make for some repetitive reading (with information from the biography restated in the section on the work), it was nevertheless a wise choice that will make the book of maximum use even for those who pick and choose which sections to read.

It is indeed quite likely that some readers will read only parts of chapters, for the book is appropriate for a broad readership, from high school and university students to seasoned professional performers. Many readers, especially younger ones, will likely devour the biographies, which are chock-full of fascinating, compelling anecdotes and even some information about canonical composers that I didn't know (leave it to a librarian to teach me that Berlioz was a librarian at the Paris Conservatoire!). I would have liked the biographies to do more to contextualize the work in question, but I know that this is my own scholarly predilection and that most readers will be grateful for information on the full scope of the composer's life. (I was reminded in reading this that one of my favorite books as a young violist was a "lives of the great composers," even though the book told me nothing about the works I was learning.)

The analytical sections are most useful for those who have a score at hand and/or who have played the work

and know the music well. However, readers with at least a passing familiarity with the music who don't have a score nearby are well served by charts for most (but not all) movements, which provide schematic diagrams of the form along with one- to two-measure snippets of the main themes. Some music-theoretical knowledge is necessary to follow the musical discussions, but the language is not overly technical, and pre-college students could likely still get much from these sections with the help of a teacher. It is precisely students learning the works for the first time who may get the most from the analytical sections. Wisely, Bynog avoids discussing technique and never offers advice on how to play tricky passages, leaving such matters to the private teacher. I especially appreciate Bynog's attention to multiple versions; if I had known, for instance, that Britten himself wrote the alternative part to the penultimate variation of *Lachrymae* (and actually seems to have preferred it), I would have insisted that my teacher let me play that line instead of suffering through double-stop harmonics!

All readers are well served by Bynog's meticulous research and ample endnotes; the breadth of sources is impressive, from well-known classic studies to the most recent research (with this journal well represented) and even some primary sources. University students of all levels will find this book an invaluable steppingstone to their own research (I wish this book had been available when I wrote a paper on Walton's Viola Concerto in college!). I understand and agree with the decision to use endnotes, but I do wish that the endnote pages had headers indicating which pages are covered on them. The endnotes are just identified by chapter number, and I sometimes found it necessary to flip to the table of contents to remind myself of the chapter number and then flip back to the notes to find the right reference; more than once I confused myself by reading the wrong notes (which is especially easy to do with two consecutive chapters on Hindemith).

One of the most enjoyable features of the book, which all readers will appreciate, is Bynog's engaging and sometimes entertaining writing style, especially in the musical discussions. He describes the ending of York Bowen's Viola Sonata, for instance, as "a dizzying ride with fluctuating dynamics and raucous double stops" (p. 64) and the opening of the second movement of Shostakovich's Viola Sonata as "a rather drunken theme . . . with the viola staggering around all over the

fingerboard" (p. 251). Helpful musical examples and the occasional illustration add to the book's value.

It is impossible to review a book that presents just thirty-five works of the viola repertoire without commenting on the selection of pieces. I don't envy Bynog's need to make these decisions, and although his decision-making process (explained in the Preface) was sound, not everybody will be pleased with what didn't make the cut. In a way, though, this is a wonderful problem for violists to have; if you would have told me in college that there are so many great works for viola that they can't all fit in a book of this scope, I would have never believed you!

Bynog strikes a nice balance between types of works, with five works for solo viola, fifteen for viola and piano, and fifteen for viola and orchestra (plus two works that were later orchestrated: Bloch's *Suite hébraïque* and Britten's *Lachrymae*). Two of the orchestral works, Bach's Sixth Brandenburg Concerto and Mozart's Sinfonia concertante, have two soloists. It might have been nice to have some chamber music included, though it seems impossible to justify including, say, the Kegelstatt Trio instead of the Sinfonia concertante. Almost all the standard works that students learn are included, with perhaps the exception of Schubert's Arpeggione Sonata, though unlike Brahms's sonatas, Schubert himself didn't authorize the viola transcription. The omission of that work is understandable. I was a little surprised that Bynog chose to include Hummel's Viola Sonata, op. 5, no. 3, rather than the more commonly studied *Fantasia*. Bynog does mention the *Fantasia*, explaining that it is a posthumous truncation of Hummel's *Potpourri for Viola and Orchestra*, op. 94. This undoubtedly was his justification for not including it, but considering the popularity of the *Fantasia* among violists, this seems a missed opportunity to discuss the merits and dangers of arrangements and puzzle through different versions of the work. My biggest complaint is that Bynog included *Suite hébraïque* rather than Bloch's 1919 Suite. Although I have to agree that *Suite hébraïque* is the better piece (not to mention more rewarding for the performer), the earlier work is more substantial, with a complex form that students probably need more assistance navigating. Perhaps, however, this is Bynog's subtle way of elevating the status of Rebecca Clarke's Sonata, which Bloch's work famously beat in the 1919 Berkshire Festival Competition.

Given the times we live in, I feel compelled to say a few words about demographics. Of the thirty-four composers in the book, only two are women (Clarke and Lillian Fuchs), and only one, Tōru Takemitsu, is not white. I bring this up not to criticize Bynog but to raise awareness in the viola community of the overwhelmingly white male profile of our discipline. As violists, we all know how it feels to be marginalized within a musical context, and perhaps this can be a wake-up call to adopt anti-racist attitudes and make an effort to open our scholarship, performance, and pedagogy to underrepresented and hidden voices.

As a scholar, I have remarkably few quibbles with Bynog. In the Telemann chapter, his discussion of the “violetta” is a bit over-simplified, as the meaning of the term is far from straightforward, especially in the seventeenth century. (I was surprised to learn that Telemann’s double concerto, which I performed so much with my sister as a teenager, was written for the violetta.) Another term with a complicated meaning and history that he treats in an overly straightforward manner is “ballad,” in the chapter on Vaughan Williams’s Suite for Viola and Orchestra. There is some terminological inconsistency in the Shostakovich chapter between “twelve-note” and “twelve-tone” technique. I also wish Bynog had said more about cadenzas for the Classical concertos. While he does offer helpful information about existing cadenzas

for the Stamitz, he says nothing about cadenzas for the Hoffmeister, which seems a missed opportunity to support students and performers who wish to pursue historically informed performance. Aside from this, I have nothing but commendation for Bynog’s exhaustive research and scholarly approach. I especially laud the questions he raises about forgery and the intrinsic value of artworks in the chapter on Casadesu’s “Handel” concerto, as well as his superb discussion of the many published versions of the Walton concerto and his tour-de-force criticisms of the William Walton Edition.

All violists owe a debt of gratitude to David Bynog for this masterful book, which will serve as an inexhaustible resource for decades to come. I can only dream that Oxford University Press will someday approach Bynog with a proposal for another volume, to make up for the works omitted from this one! We should be so lucky.

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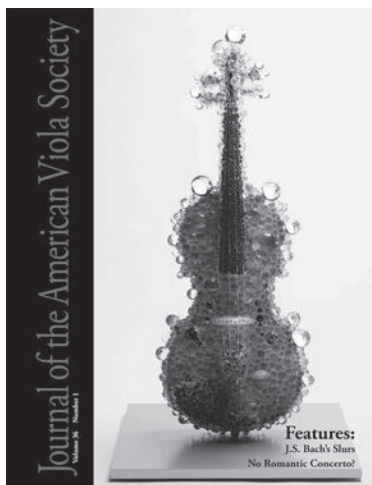
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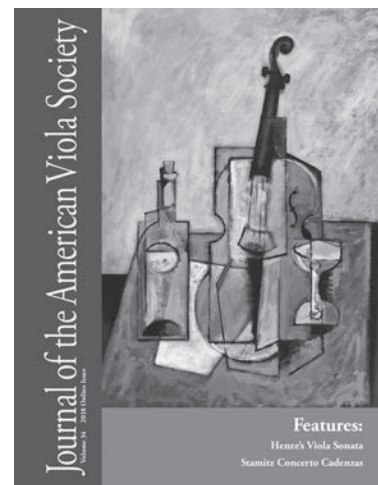


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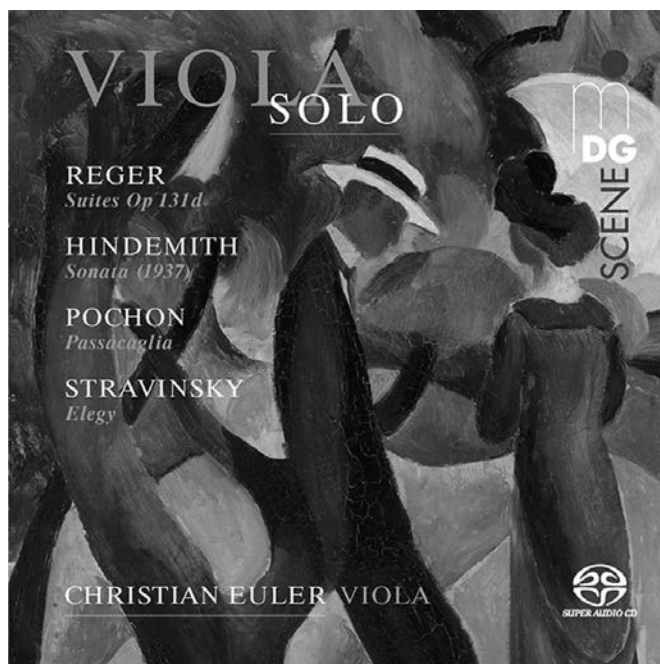
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Music Reviews

By Carlos María Solare



Viola Solo – Reger: 3 Suites op. 131d; Hindemith: Viola Sonata “1937”; Pochon: Passacaglia; Stravinsky: Elegy

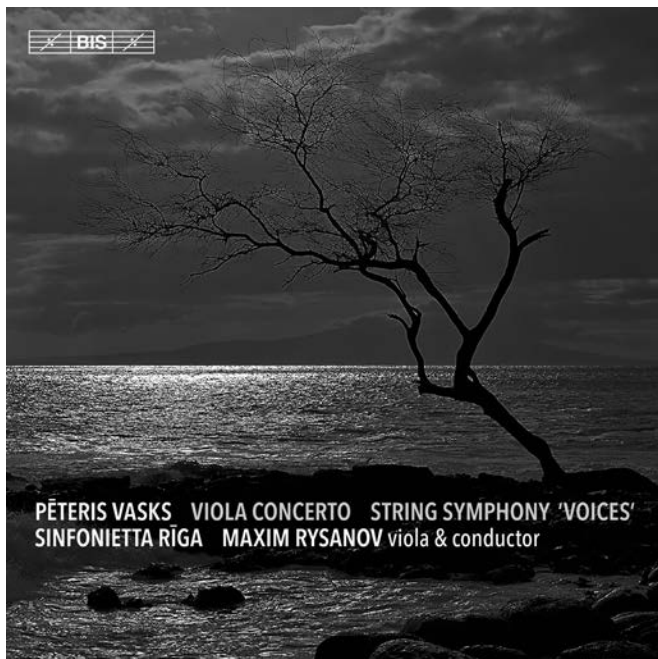
Christian Euler, viola
MDG 903 2160-6 (SACD)

The German violist Christian Euler, professor at the University of Music and Performing Arts in Graz, Austria since 1991, received his musical training in New York. A graduate of the Juilliard School, he worked with Walter Trampler and Emanuel Vardi among others, beginning his professional life as a member of the New York Philharmonic, and later of the Philadelphia Orchestra. After CDs devoted respectively to the music of Vieuxtemps, Hindemith and the circle of composers around Lionel Tertis, Euler’s latest recital features unaccompanied compositions written mainly in the Neo-Classical style that flourished between the two World Wars as an antithesis to the excesses of the late Romantic epoch.

I sometimes have the feeling that Max Reger wrote his Viola Suites—and, for that matter, those for cello too!—following one and the same blueprint, with every single movement written in tripartite form, their Baroque-like writing wed to hyper-sophisticated harmonies. Euler includes all three suites but avoids any sense of monotony by intercalating between them two stylistically related but highly contrasting works by Hindemith and Pochon. An experienced chamber music player, Alfred Pochon played second violin with the Flonzaley and the Stradivarius string quartets before becoming director of the Conservatoire of Lausanne in his native Switzerland. His Passacaglia was written in 1942 as the set piece for the Swiss Music Competition held in Geneva. (One of my own teachers, Giusto Cappone, took part in that competition and kept the piece in his repertoire, coaching me in it almost 40 years later.) Pochon’s Passacaglia owes not a little to Johann Sebastian Bach’s Chaconne, starting with its key of D minor. The composer gives detailed instructions on tempo variations, dynamics and agogics, which Euler follows closely while allowing the multifarious variations to flow spontaneously into one another.

Igor Stravinsky’s instructions to the player of his Elegy are even more detailed, down to some idiosyncratic fingering choices. With a fugato section and a comforting ending in the relative major, the piece looks from the darkest moments of World War II back to the Baroque era. Hindemith’s last unaccompanied sonata, famously written in 1937 on the train to Chicago, *en route* to its first performance, is arguably the most forward-looking piece in the program but also includes Neo-Baroque elements such as the first movement’s bariolage passages or the intricate embellishments of the slow section.

Award-winning audiophile label MDG (Musikproduktion Dabringhaus & Grimm) has recorded Euler in a favorable acoustic that catches every nuance of his playing, letting his interpretative fantasy come to the fore unhindered. Euler's flawless intonation allows Reger's extravagant harmonic legerdemains to resound in all their richness. His mastery of the bow lays out Stravinsky's part-writing with ideal clarity, while rejoicing in the chord-playing in Pochon's Passacaglia and Hindemith's Sonata.



Vasks: Concerto for Viola and Strings; Symphony for Strings “Voices”

Maxim Rysanov, viola; Sinfonietta Riga
Bis 2443 (SACD)

The Latvian composer Pēteris Vasks (b. 1946) started on his musical path as a double bass player, and as such he is well acquainted with the string orchestra as a musical medium. As a composer, he knows of ways to overcome its (relative) timbric monochromy by way of astute instrumental combinations and unconventional playing techniques. Characteristic for Vasks's musical style are archaic-sounding melodies that are employed together with contemporary compositional techniques such as sonoristics (the usage of timbre as a constitutive element) and aleatorics (leaving the final form of a piece to the fortuitousness of performance). Vasks's Symphony for Strings—his first symphony—was written during

the upheavals that led to the independence of the Baltic States (Estonia, Latvia and Lithuania) from the Soviet Union in 1991. The “voices” of the title, that make themselves heard during the piece, are those of Stillness, Life, and Conscience. Bird calls—a constant emblem in Vasks's music—represent Life; Conscience speaks with serious, recitative-like phrases of the strings in unison, after which the clear sounds of the piece's beginning—Stillness—return.

Like the symphony, the Viola Concerto, written for the present soloist in 2014, consists of large contrasting sections, divided by film-like changes of perspective. The solo viola emerges inconspicuously from the tutti with an expressive song, and leads a halting dance in the second movement. Two huge virtuoso cadenzas articulate the 30-minute-long work and introduce an element of instrumental brilliance before the transfiguration brought about by the concluding major chord. As conductor and soloist, Maxim Rysanov leads the Sinfonietta Riga with a sure hand in both pieces, convincingly capturing their unique atmosphere through the bittersweet sounds that pour forth from his Guaragnini viola.



J. S. Bach: Sonatas and Partitas BWV 1001–1006 (arr. for viola)

Atilla Aldemir, viola
Cybele Records 231903 (2 SACDs)

There is no shortage of recordings of Johann Sebastian Bach's Cello Suites performed on the viola, and

understandably so, as those pieces have seemingly always been central to our instrument's repertoire. Conversely, Bach's Sonatas and Partitas have been taken up rather less frequently by violists. Apart from a handful of recordings of the Second Partita, or of the Chaconne on its own, I am aware of just two previous complete sets of Bach's unaccompanied violin works performed on the viola—both of them recorded by the AVS's own Scott Slapin!

Enter Atilla Aldemir, the Turkish-born principal violist of the Leipzig Radio Symphony Orchestra. Based in the town today most closely associated with Bach's name, he set down his interpretation of the cycle in the nearby city of Köthen, where a younger Bach had been Court Kapellmeister, and where the music was probably written. Besides its wonderfully warm acoustic, the church of St. Agnus—where the composer was a worshipper—contributes an undefinable but none the less most touching *genius loci* to the proceedings.

Aldemir plays a viola made in 1560 by Pellegrino de Micheli and uses a modern copy—by Berlin bow maker, Mathias Wohlleber—of a historically appropriate bow. Keeping to low positions whenever possible, Aldemir unerringly catches the unique features of each movement, be it the rhapsodizing Adagios of the first two sonatas or their rhythmically obsessive counterpart in the last one. Fugues are monumentally built up, as is the Chaconne, with no concessions needing to be made for the chordal passages, potentially even more intractable on the viola. On the other hand, dance movements come across as just that! In the First Partita, Aldemir neatly underlines the relationship between the principal movements and their “doubles,” while the airy Third Partita consistently achieves a swinging lilt in his engaging interpretation.



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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 June 15, 2021. For the electronic submission form, please visit <https://www.americanviolasociety.org/News-And-Events/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:

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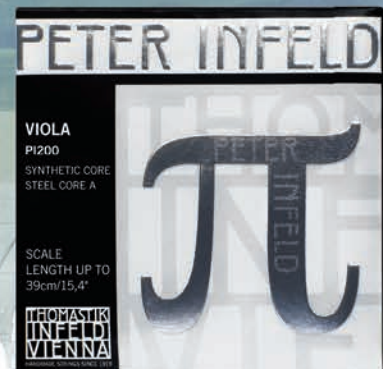
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