Proceedings of the 43rd International Viola Congress

Cremona, October 4-8, 2016
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ZAPPALÀ
Alessandro Rolla  
and the Birth of the Italian Viola Repertoire

Pietro Zappalà

Pietro Zappalà completed his Master’s studies at the University of Pavia, receiving his Ph. D. in Musical Philology. Initially serving as a librarian, he was appointed a Research Fellow and later Associate Professor of Musicology in the Department of Musicology and Cultural Heritage of the University of Pavia. His scholarly activities embrace musicology as well as library science and bibliography as they apply to music. Among his musicological interests are composers of the 18th-19th centuries (Locatelli, Rolla, Mendelssohn, Bottesini, Ponchielli) as well as publishing documents and music scores. In the field of library science he has dealt with the theory of cataloging, as well as the organization of music archives. Recently he has turned his attention to the digitization of historic music archives-manuscripts, early printed editions and vinyl recordings.

Lecture given on Thursday, October 6, 2016 - 10:00 a.m. - Auditorium, Chamber of Commerce
PROGRAM

Opening Remarks by Pietro Zappalà

Concertante for violin and viola in E flat major, Op. 5
Allegro Spiritoso, Andantino, Thema e variazioni, Rondo .................................................. Alessandro Rolla (1757 - 1841)

CollaIm Duo: Karina Gallagher, violin Aiveen Gallagher, viola

Concerto Op. 3 for viola and orchestra
Andante sostenuto-Allegro, Largo, Allegro ............................................................ Alessandro Rolla (1757 - 1841)

Orchestral accompaniment arranged for string quartet by Francesco Fiore
Benedetta Bucci, solo viola with the collaboration of Karina Gallagher violin, Roberta Malavolti Landi violin, Aiveen Gallagher viola, Natania Hoffman cello

CollaIm Duo is Ireland's pre-eminent international award winning violin and viola ensemble, comprised of sisters Karina and Aiveen Gallagher. Since its debut in Vilnius State Theatre (2014), CollaIm has performed in established venues throughout Europe. The duo has received scholarships and awards from legendary violist Bruno Giuranna and violinist Ivry Gitlis, and was awarded the 'Caramia' prize by the Grassi Foundation. The only violin/viola ensemble in the artist roster of ProQuartet, Paris, CollaIm has won prizes at International Chamber Music Competitions in France and Italy. The Duo delivered masterclasses, lectures and workshops at advanced institutions such as Steinhardt School of Music and New York University (2016), and has collaborated with artists M. Quarta, T. Gossmann, T. Hoffman, V. Ceccanti and D. Cavassi. Lauded for their virtuosity, fantasy, expressiveness and technical brilliance, Karina and Aiveen Gallagher are Irish artists with a truly international flair.

Benedetta Bucci graduated in viola at age 17 with highest honors at the Franci Conservatory, Siena, as a student of Carmelo Giallombardo. In 2013 she won the prestigious Diploma of Honor at the Chigiana Academy. Since then, Benedetta has forged an impressive early career as soloist and chamber musician. Among her achievements, first prize in the “New Horizons Competition” in Arezzo (2008 and 2010), the “Crescendo Prize” in Florence (2010 and 2013) and second prize in the “Abbado Prize” National Competition in 2015. She has appeared frequently as soloist with orchestra, including at the Mozarteum in Salzburg. Recently Benedetta became a member of the international organization “LGT Young Soloists”. She currently studies viola with Bruno Giuranna, and chamber music as member of the “Adorno Quartet”, at the Stauffer Foundation (Cremona).

With the collaboration of


Natania Hoffman, a founding member of the Trio Agora, has performed throughout Europe, the USA, India, and China as both soloist and chamber musician. She has toured Europe with the Gustav Mahler Youth Orchestra, and currently studies at Chapelle Musicale Reine Elisabeth with Gary Hoffman in Brussels.
La figura di Alessandro Rolla (1757-1841) è centrale per inquadrare correttamente le vicende della musica violistica (e violinistica) dell’Italia a cavallo fra Sette e Ottocento.

Nato a Pavia, si formò musicalmente a Milano. Fu attivo dapprima a Parma, dove dal 1782 al 1792 rivestì il ruolo di prima viola presso l’orchestra ducale, divenendone dal 1792 primo violino e direttore. Nel 1803 si trasferì a Milano, dove lavorò come violinista e direttore al teatro La Scala. Fu inoltre docente di violino e viola al Conservatorio di Milano dal 1808, anno della sua fondazione, fino quasi alla morte, nonché promotore di numerosi eventi concertistici. All’intenso impegno come didatta, esecutore e direttore d’orchestra accompagnò anche una inesauribile attività di compositore, prevalentemente – ma non esclusivamente – di musica cameristica.

Sebbene forse sia improprio parlare di scuola italiana, Alessandro Rolla è certamente una punta di eccellenza del violinismo italiano che si affianca ad altre eccellenze più o meno contemporanee per il settore degli strumenti ad arco, come il violoncellista Luigi Boccherini (1743-1805) e il contrabbassista Domenico Dragonetti (1763-1846). A differenza di essi, Rolla sviluppò tutta la sua carriera in Italia, ma al pari di loro ebbe fama europea, attestata anche dalle numerose pubblicazioni delle sue musiche ad opera di editori francesi e austriaci. Fra i suoi grandi meriti va annoverato l’avvio della scuola violinistica e violistica del conservatorio di Milano, per la quale si prodigò come insegnante, ma anche come compositore di repertorio didattico e concertistico. Nella sua enorme produzione abbondano soprattutto le composizioni per violino e per viola, da soli o in varie combinazioni cameristiche. In particolare egli fu il primo a sviluppare enormemente il repertorio violistico, riconoscendo allo strumento una dignità equivalente a quella del violino. Da questa consapevolezza emerge l’urgenza di pubblicare le numerose composizioni ancora inedite e, forse ancor prima, di compilare un censimento completo del suo corpus di composizioni. Ecco, pur in sintesi, un’idea della sua produzione:

- oltre 20 duetti per due viole;
- circa 80 duetti per viola e violino;
- circa 130 duetti per due violini;
- una dozzina di pezzi per violino o viola soli;
- 6 composizioni per viola e orchestra;
- Oltre 25 composizioni per violino e orchestra;
- Più di 141 brani di musica da camera (trii, quartetti, …);
- … e molto altro ancora (per un totale di quasi 600 composizioni).

Per orientarsi in questo elevato numero di brani viene in soccorso il catalogo tematico compilato da Luigi Bianchi e Luigi Inzaghi.1 Tuttavia questo prezioso lavoro risale ormai a quasi quaranta anni fa e – nonostante sia ancora assolutamente imprescindibile – risente di alcune imprecisioni e lacune. Per questo motivo chi scrive ha avviato un progetto di creazione di un catalogo tematico digitale online che possa sfruttare i vantaggi delle risorse informatiche: in particolare gli incipit musicali non solo sono più estesi e si possono ascoltare, ma possono essere anche essi stessi oggetto di ricerca.2

Alessandro Rolla (1757-1841)

Dati biografici salienti I

1757
nasce a Pavia, riceve la prima educazione musicale a Milano

1782
a Parma come prima viola dell’Orchestra del Ducato di Parma, Piacenza e Guastalla

1792
ancora a Parma, come violino di spalla della medesima orchestra

1795
incontro/i con Niccolò Paganini a Parma

Dati biografici salienti II

1803
si trasferisce a Milano (violinista e direttore d’orchestra alla Scala)

1808
insegnante di violino e viola presso il neonato Conservatorio di Milano

Fino al 1841
indefessa attività come compositore e direttore d’orchestra

1832
consiglia a Verdi di prendere lezioni di pianoforte da Vincenzo Lavigna

Rolla in pillole

• Esponente della scuola d’archi italiana (Boccherini, n. 1743; Rolla, n. 1757; Dragonetti, n. 1763)

• Ampio riconoscimento a livello europeo (attraverso l’editoria francese e austriaca)

• Primo insegnante di viola e violino presso il conservatorio di Milano

• Considerevole corpus compositivo, dedicato in particolar modo agli strumenti ad arco. Attività pionieristica nell’ampliamento del repertorio violistico

• Importanza del pubblicare le composizioni inedite

• Necessità di un censimento completo di tutta la produzione compositiva

La produzione di Rolla in sintesi

• Più di 20 duetti per due viole

• Circa 80 duetti per viola e violino

• Circa 130 duetti per due violini

• Una dozzina di brani per violino solo e viola sola

• 6 composizioni per viola e orchestra

• Più di 25 composizioni per violino e orchestra

• Oltre 141 composizioni di musica da camera e molti altri brani (per un totale di quasi 600 composizioni)
Schermata di avvio del catalogo tematico di Alessandro Rolla

http://www.rola.lim.di.unimi.it

NOTA BENE: la funzione di ricerca e la visualizzazione dei simboli musicali non funziona in maniera uguale nei vari sistemi operativi.
Accedendo al database si viene indirizzati di default alla schermata con l'\textit{elenco completo delle opere}, secondo un ordinamento alfanumerico dei titoli.

http://www.rola.lim.di.unimi.it/opere.php
Cliccando sulla stringa “vecchio numero di catalogo” si ottiene l’elenco completo delle opere, ma questa volta secondo l’ordinamento numerico del catalogo Bianchi-Inzaghi.

Scheda opera

Visualizzazione della scheda dedicata ad una specifica opera di Rolla (in questo caso il Quartetto BI 397). Nella scheda sui possono identificare dall’alto in basso:

- Il numero assegnato a quest’opera e l’equivalente numero Bianchi-Inzaghi;
- il titolo dell’opera (qui comprensivo di tonalità e organico);
- ulteriori informazioni generali sull’opera (il numero d’opera assegnato anticamente, la tonalità, il genere musicale, l’organico analitico).

Elenco dei movimenti

A seguire l’elenco dei movimenti, per ciascuno dei quali ci sono un incipit in notazione convenzionale, il medesimo incipit in formato sonoro pronto all’ascolto ed ancora in formato xml.

1. Allegro (Do maggiore; C)
   Incipit grafico:
   Incipit audio:
   Incipit XML: M245.xml

2. Minuetto - Allegro (Do maggiore; 3 / 4)
   Incipit grafico:
   Incipit audio:
   Incipit XML
Elenco testimoni

A fine scheda compare l’elenco dei testimoni che riportano quest’opera. Cliccando il titolo del testimone è possibile aprire una scheda che lo descrive in dettaglio.
Scheda edizione

Visualizzazione della scheda dedicata ad una specifica edizione a stampa. Si riscontrano dapprima la trascrizione semidiplomatica del titolo, seguita da altri elementi utili alla identificazione dell'edizione; segue l'elenco delle opere contenute nell'edizione e, infine, l'elenco delle biblioteche che ne detengono un esemplare.

(http://www.rola.lim.di.unimi.it/scheda_edizioni.php?e_id=77)
La ricerca per incipit musicale è uno degli aspetti più innovativi di questo catalogo tematico. Dalla **schermata iniziale** si seleziona la funzione di “ricerca musicale”. Si apre una schermata con un **principio di pentagramma con la sola chiave di violino**.
Spostando in su o in giù il mouse è possibile selezionare l’altezza di una nota.

Raggiunta l’altezza voluta, si può cambiare il valore di durata della nota agendo sulla rotella del mouse.

Una volta definita la nota voluta, la si fissa cliccando sul mouse.

Si ripete l’operazione inserendo le note necessarie, modificandone altezza e durata seguendo le procedure sopra descritte.

Per abbassare o alzare di semitono una nota occorre tenere cliccata la nota interessata ed alzare o abbassare il mouse secondo il bisogno.
Completata la preparazione dell’incipit da identificare si preme il tasto “cerca”: viene così visualizzata l’opera che contiene l’incipit musicale che si stava cercando.

**Altra sigla: Bl 351, Bl 352**

**Trio in Si bemolle maggiore per archi**

*String trio in Bb major*

**Numero d’opera:** op. 1, libro 1  
**Tonalità:** Si bemolle maggiore  
**Forma o tipo di composizione:** Trio strumentale  
**Organico analitico:** v1, v2, v3

**Elenco dei movimenti**

1. **Allegro assai** (Si bemolle maggiore; C)

**Incipit grafico:**

![Incipit grafico](image)

**Incipit audio:**
A Composer, a Violist, a Collaboration
Patrick Ozzard-Low, composer and Elisabeth Smalt, viola

Sonata: In Opposition (1988-2007) for solo viola

Patrick Ozzard-Low studied with Bill Hopkins (a compositional disciple of Jean Barraqué, and pupil of Messiaen and Nono) and with Michael Finnissy. Ozzard-Low’s Piano Sonata No 2, in a performance by Nicolas Hodges was described as ‘arresting for the almost Brahmsian felicity of its nonetheless barn-storming avant-garde idiom’ (London Times, 1997). His Sonata: In Opposition for solo viola, in Elisabeth Smalt’s première: “closest to Barraqué’s Piano Sonata… in spirit if not in sound, structure or style… abstract music to imply existential states… mournful and distant when the soloist was hidden or had her back to the audience, prophetic when she faced her listeners” (Los Angeles Times, 2015). In recent years his music has also taken on both spectral and tonal concerns. Ozzard-Low founded and co-directed the Centre for New Musical Instruments (2000-2004) in London, which focussed on creating ‘21st Century versions’ of mainstream orchestral instruments. His book ‘New Instruments for New Music’, a catalogue raisonné of new instruments, designs and technologies, is forthcoming (Routledge). He has lectured on instruments and composition across Europe, USA and Brazil; he holds a degree in Philosophy and a doctorate in Composition.

Elisabeth Smalt, Amsterdam based Dutch viola player Elisabeth Smalt works primarily as a chamber musician. Since 1996 she has been a member of the prize winning ensemble Oxalys, which specializes in Romantic and Impressionistic repertoire. With the Nepomuk Fortepiano Quintet she released world premiere recordings of early 19th century composers Cramer and Limmer as well as quintets by Ries, Schubert, Hummel, Dussek and Onslow. With the Prisma String Trio, she has undertaken innovative projects, and she recently started the ensemble Eruditio Musica with the fortepiano player Riko Fukuda. Elisabeth is an acknowledged specialist in contemporary music. With Trio Scordatura she plays spectral and 21st century music using unusual tuning systems and instruments such as the viola d’amore and the Adapted Viola of Harry Partch. An authority on the performance of microtonal music on bowed strings, she frequently gives Dutch premières of viola works. Recent recordings featuring Elisabeth as viola soloist have appeared on Mode Records, Tzadik and New World Records.

Lecture - Recital given on Saturday, October 8, 2016 - 12:10 p.m. - Sala Maffei, Chamber of Commerce
A joint presentation by violist and composer regarding the process of collaboration between composer and performer leading to the first performance of the work and its recording for CD. Sonata: In Opposition is a large-scale work for solo viola, which explores the limits of what is possible on the instrument. Premiered at Monday Evening Concerts in Los Angeles in March 2015, it was composed over a very long period - almost 19 years (1988 to 2007). The work is broken into six ‘Sections’ and between each Section the performer moves to the next music stand. Sonata: In Opposition can be performed either as a conventional concert performance, or with special staging. There is a liaison between the Sonata and Sophokles' ‘Antigone’. Sonata: In Opposition seeks to invoke analogous extremes of opposing energy - eschewing synthesis, compromise or reconciliation. In this sense, it might be said to be ‘about’ absolute, irresolvable opposition. Likewise, it remains a “Sonata,” not a dead academic form, but a model of conflict: a living, contemporary subject. This extremely complex work is undeniably an enormous challenge for any viola player - but a most rewarding one. The process of learning the work, often working directly with the composer, threw up many challenges not only of a technical nature, such as bowing, fingering, range and balance but also of interpretation and expression. In this lecture presentation we discussed these issues, in relation to both the compositional techniques on which the work is based, and the issues of writing for the viola as a solo instrument.
The Lecture after the performance is transcribed here in a shortened version

Patrick Ozzard-Low: “The world première of this large-scale work was given at Monday Evening Concerts, Los Angeles in March 2015. The piece is related to Sophokles’ Antigone. As you saw there are staged elements: the darkness; a vase of irises... But the music doesn’t follow the story—rather it echoes the irresolvable opposition of defiant Antigone and implacable Kreon. Evoking extremes of opposing energy, this ‘sonata’ is a living image of conflict: for sure, a contemporary topic. In Greek mythology, Iris is the messenger of the Gods who guides women’s souls to the after-world; in modern Greece, some men still place irises in remembrance of their beloved. The irises are for Antigone.

The Sonata was written over a period of almost 19 years. During that time, several violists gave me advice—often contradictory! In the end I wrote with scant regard for technical obstacles, although I tried to write for the instrument, not against it.”

Elisabeth Smalt: “When Patrick showed me the sketches I was not sure I could play it. But in a new work there are always hurdles to overcome. I want to perform new works as my contribution to keeping classical music alive. Schubert, Beethoven, and Brahms were also once ‘contemporary’. With today’s composers we can luckily still ask them questions! I try to understand the composer’s musical language. At first I thought this piece was very rational and analytic, but I soon realised it’s closer to the romantics.”

Patrick Ozzard-Low: “Yes, exactly—although the shadows hanging over it were those of Beethoven and Jean Barraqué, so it’s a bit more rigorous than the term ‘Romantic’ might imply”.

Elisabeth Smalt: “It’s a very emotional work, and in rehearsal I sometimes felt Patrick wanted ‘100% emotion’ in every bar! But rehearsing is different to performing. In rehearsal I listen to myself to know what to improve, and true emotions only come later, the apex is reached in performance.”

Patrick Ozzard-Low: “It’s understandable for composers to want to hear the emotion in rehearsal too, to know if the music is really working.”

Elisabeth Smalt: “Another challenge arose from the wide leaps and shifts on the instrument.”

Patrick Ozzard-Low: “This partly comes from the use of ‘pitch-fields’—virtual chords of fixed pitches that underlie three of the movements. Webern, Barraqué, Nono and others pioneered this. I’ve developed it, largely to create ‘harmonic journeys’ in non-tonal music.”

Elisabeth Smalt: “These wide positions for the hand require a lot of practice, fundamental to the Sonata. Finding the fingerings is difficult! Occasionally one has to decide something is impossible—but when? Several times, after a lot of searching, I found a fingering after Patrick had already changed the score. He had to change it back again when I said: uh, sorry, but I CAN play it now!”
Bartolomeo Campagnoli

41 Caprices For Solo Viola Op. 22, No.1-17 (1815)

The Royal Birmingham Conservatoire Strings Department

Birmingham Conservatoire is rapidly developing a reputation for its outstanding viola department, partly due to its close links with the British and International Viola Societies. In 2014, the first Cecil Aronowitz International Viola Competition took place in Birmingham, hosted by Birmingham Conservatoire and Birmingham City University, in association with the British Viola Society. This event thrust the conservatoire into the spotlight of the viola world. The second competition is due to take place in 2017. More specifically, the Birmingham Conservatoire Viola Ensemble is becoming known for its adventurous projects. In 2014, the ensemble travelled to Porto for the 42nd IVC hosted by the Portuguese Viola Society to perform an hour-long recital of British Viola Ensemble music including three World Premieres. The department also attended the 2013 and 2016 Lionel Tertis International Viola Festival and Workshop on the Isle of Man. What links all the members of Birmingham Conservatoire's Viola Department are two things; a passion for the viola, and a desire to learn. Education is at the heart of all that they do and currently the department is in the middle of an ambitious outreach project entitled ARCO which is in collaboration with the Cape Gate MIAGI Centre for Music (CMCM) - a music school in Soweto, South Africa. The project provides regular distance learning opportunities for selected string students in Soweto and regular, intensive visits from staff and students from Birmingham Conservatoire's Viola Department. The Conservatoire's String Department is headed by Dr. Louise Lansdown and other viola tutors include Robin Ireland, Rose Redgrave, Adam Roamer, Gary Pomeroy, Lucy Nolan and Sebastian Müller. 2017 will see the launch of a faculty viola quartet with recordings and performances occurring in aid of the ARCO Project. The department has close links with many of the world's most eminent violists and has recently hosted masterclasses given by Nobuko Imai, Thomas Riebl, Tatjana Masurenko, Simon Rowland-Jones and Nils Mönkemeyer.

Lecture-Recital given on Thursday, October 6, 2016 - 9:00 a.m. - Sala Maffei, Chamber of Commerce
PROGRAM

Bartolomeo Campagnoli (1751-1827)

Largo, Allegro - Eileen Smith, viola
Andante con moto - Katherina von Colson, viola
Allegro moderato - Toby Holden, viola
Andante maestoso - Emily Dore, viola
Allegro moderato - Rebecca Stubbs, viola
Adagio - Alistair Rutherford, viola
Tempo giusto - Matthew Johnstone, viola
Largo - Jack Gillett, viola
Allegro - Maria Parfitt, viola
Adagio amoroso - Mabon Rhys, viola
Allegro - Holly Coombes, viola
Allegro assai - Madeline McArdle, viola
Allegro - Emily Dore, viola
Preludium; Adagio - Yue Yu, viola
Allegro moderato - Martha Evans, viola
Tempo a piacere - Matthew Johnstone, viola
Andantino - Yue Yu, viola

Presented by the British Viola Society, in this concert students from Birmingham Conservatoire performed the first 17 Caprices by the great Italian violinist and composer Bartolomeo Campagnoli. Campagnoli’s 41 Caprices are a staple in the repertoire of all violists but are so often hidden away, confined to the practice room. This performance featured students ranging from undergraduate to postgraduate level and celebrates the Caprices in all their virtuosic glory, presenting them as entertaining concert pieces rather than mere etudes.
The Royal Birmingham Conservatoire Strings Department and the British Viola Society, led by Dr Louise Lansdown and Lucy Nolan, presented an hour long performance of the first 17 Caprices op.22 by Bartolomeo Campagnoli at the 43rd International Viola Congress in Cremona in 2016. They travelled with a total of 17 students, including UG and PG, with each student performing a different caprice.

Campagnoli’s contribution to the viola caprice repertoire is immense, with a total of 41 beautifully written for the instrument. Campagnoli composed these at a time when the viola was not considered to be a viable solo instrument and very little solo repertoire had been penned. They are all written with an innate understanding of the instrument, capitalising on the viola’s best lyrical and virtuosic qualities. Each caprice is constructed like a mini piece with true musical imagination and technical facility required to perform successfully. The famous bel canto style is called for in several of the caprices with an operatic approach and attention to florid stylistic considerations. Campagnoli’s advanced use of chords, sautillé, spiccato, detaché and adventurous left hand demands illustrate a forward-thinking and virtuosic knowledge of the instrument.

Campagnoli gifted us violists with these technical “exercises” and “etudes” beautifully wrapped up in real music – fantastic for teachers and students alike to not have to only focus on Kreutzer, Rode, Dont, Paganini, and other study books originally for the violin! For the audience one hopes that the possibilities of the viola are overwhelmingly melodic, lyrical, virtuosic and impressive listening to these Caprices. The Italian Viola School was prolific early on in the development of the viola and so much of this music is unknown and neglected. Thank you to Campagnoli for this wonderful contribution.
Beyond Brahms
Lesser Known and Unpublished 20th Century Repertoire for Mezzo-soprano (Alto), Viola and Piano

Giulio Baraldi

Giulio Baraldi, viola, graduated in 1998 with F. Scalabrin at the Conservatory of Padua and completed his studies with J. Levitz and M. Paladin. He is an active member of several orchestras and chamber music ensembles (Orchestra Filarmonia Veneta, Orchestra Beethoven, and several others).

Since 2014 he is collaborating with the Conservatory of Castelfranco Veneto and its Contemporary Music Ensemble (GMCS), focusing on the repertoire of Luciano Berio (e.g. his Folk Songs) and other contemporary composers, under the coordination of B. Beggio. Now focusing on viola repertoire of the 20th century, he is as well interested in the possible uses of viola in modern Greek popular music (M. Theodorakis, M. Hadjidakis).

Lecture-Recital given on Saturday, October 8, 2016 - 3:00 p.m. - Sala Maffei, Chamber of Commerce
AltoContraltoTrio (Eugenia Zuin, Giulio Baraldi, Cristiano Zanellato)

Founded in 2014 by initiative of the three members, the Trio was conceived with the aim of promoting a rarely performed repertoire which goes well beyond the Zwei Gesänge by Johannes Brahms, a repertoire where the viola has a very significant role but which is often unknown or even unpublished. The Trio won the 2nd prize at the 1st International Competition “Contea” in Treviso in 2014. The Trio is today working on the re-discovery of several unpublished compositions being part of the repertoire of the Lore-Fischer Trio, as well as published works by 20th-century European composers (Bridge, Marx, Busch, Loeffler, R. Strauss, Reutter, Gounod), not neglecting transcriptions from cello or other instruments (works by Borodin, Franck, Berlioz, Hadjidakis).

Eugenia Zuin, contralto, graduated in 2005 from the Conservatory of Venice with E. De Martin, then she completed her studies with Sherman Lowe, F. Scaini, G. Belfiori Doro, and A.L. Lantieri. Since 2006 she has been active as a soloist with a repertoire ranging from the Baroque period to contemporary music. Her recordings include Pergolesi’s Stabat Mater in 2011, Così Fan Tutte as Dorabella in 2012, Händel’s Dixit Dominus, Rossini’s Petite Messe Solennelle and Mozart’s Requiem in 2013. From 2009 to 2012, as member of the choir “La Stagione Armonica” of S. Balestracci, she participated in the Salzburg’s Festspielhaus season under the baton of R. Muti. In 2014 she won the competition “Artists for Life” and she was assigned the role of Zita in Puccini’s Gianni Schicchi. She earned a degree in Musicology from the University of Padua.

Cristiano Zanellato, pianoforte, graduated with honors from the Conservatory of Padua in 1990 with M.L. Caprara, completing then his studies with F. Angeleri and S. Marengoni. In 1994 he met Fausto Zadra and under his guide he obtained the Diplôme Supérieur at the École Internationale de Piano of Lausanne. His academic background includes a 2nd level degree in piano performance obtained at the Conservatory of Adria in 2006, and a 2nd level degree in vocal chamber music at the Conservatory of Rovigo in 2013. He has won the 1st prize in several piano competitions (1999 in Tagliole Monferrato, in 2000 in Vasto, in 2003 in Guardiagrele). He is active in several chamber music ensembles (in duo with sax player S. Andreose he won 1st prize in Chiavari in 2008 and in Piombino in 2009) and as piano accompanist for opera productions.

Richard Strauss (1864 - 1949)  Stiller Gang Op.31/4
Joseph Marx (1882 - 1964)  Durch Einsamkeiten
Adolf Busch (1891 - 1952)  From the Drei Lieder Op.3a
Wonne der Wehmut
Frank Bridge (1879 - 1941)  From the Three Songs H76
Music, when soft voices die
José Moreno Gans (1897 - 1976)  From the «Cinco Canciones Españolas»
Desdén
Charles Martin Loeffler (1861 - 1935)  From the Quatre poèmes Op.5
Dansons la gigue!
Oltre alle celeberrime Zwei Gesänge Op. 91 di Brahms (*Gestillte Sehnsucht* e *Geistliches Wiegenlied*), molti violisti si troverebbero in seria difficoltà ad elencare altre opere scritte per voce, viola e piano. Come risultato, quando le Zwei Gesänge vengono eseguite in concerto, molto spesso per completare il programma vengono inseriti brani per sola voce e pianoforte, o per viola e pianoforte, come se non esistesse altro da eseguire in trio e quei due Lieder fossero un “unicum” nel loro genere. In realtà, se viene svolta una più approfondita ricerca, si scopre che esistono varie decine di brani originali e spesso ancora inediti, scritti da fine XIX a tutto il XX secolo per un trio formato da voce di contralto o mezzosoprano, viola e pianoforte. Ce n’è più che a sufficienza non solo per completare il programma di un concerto, ma per varie ore di musica, spaziando da autori tedeschi ed inglesi, fino ad autori spagnoli ed italiani.

Una valida fonte per ricerche di questo tipo resta sempre il fondamentale testo di Franz Zeyringer “*Literatur für Viola*”. Sfogliando l’edizione del 1985 si rileva che esistono ca. 150 composizioni originali per voce-viola e piano, almeno la metà delle quali per voce da contralto o mezzosoprano, e molte (specie del repertorio tedesco) fanno riferimento all’archivio di Rudolf Nel.

Citare Rudolf Nel ci porta obbligatoriamente a parlare del “Lore-Fischer-Trio”, attivo in Germania dagli anni ‘40 agli anni ‘60. Il trio era formato dalla contralto tedesca Lore Fischer, suo marito il violista olandese naturalizzato tedesco Rudolf Nel, e il pianista e compositore Hermann Reutter. Il lungo periodo di attività del trio, la qualità degli esecutori, la loro presenza fissa in varie stagioni di musica da camera in Germania e all’estero fecero sì che molti compositori contemporanei dedicassero al trio brani per questa formazione, o anche solo per duo voce-viola.
The Lore Fischer-Trio *Das Trio*

LORE FISCHER  
*Alt*

RUDOLF NEL  
*Viola*

HERM. REUTTER  
*Klavier*

Courtesy of Mrs. Kristina Nel
Lore Fischer-Trio: Repertoire
Examples from real Concerts

Gesellschaft der Musikfreunde in Wien
VOLKSBÜHNE HANNOVER
Donnerstag, den 23. Januar 1997, 20.00 Uhr, Breitenseeplatz
LORE FISCHER-TRIO
Auswählte Werke
LORE FISCHER, Ab
RUDOLF NEL, Viola
HERMANN REUTER, Klavier

EDMUND BÖCHER
Op. 23, Drei Réflexe-Lieder für Alt, Bläser, Klavier

LIEBTAG (Reflections on a song of Dowland)

WILL EKEMANN
Neun Sänge eines Sängers des 17. Jahrhunderts (Stefan George)

HERMANN REUTER
Op. 57, Fünf schöne Lieder (Faetosa der Sappho)

Überarbeitung: G = Gesang, Vl = Viola, Kl = Klavier

Giulio Baraldi

To back Table of Contents back to Authors INDEX of Composers

Proceedings of the 43rd International Viola Congress
Cremona, October 4-8, 2016

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Lore Fischer-Trio: Repertoire
their proposals

1

M. R. de la Lande
Sustinuit anima mea • Quia apud Dominum
G, Vla, Kl

Fr. A. Buonporti
Sonata in g-moll
Vla, Kl

G. F. Händel
Wütend braven Wetterstürme • Arioso
G, Kl

A. Knab
Rosa mystica (sechs Simpleschriften von A. Sileius)
G, Vla

J. Brahms
Ballade d-moll • Rhapsodie g-moll
Kl

O. Jochum
Geänge an die Nacht
G, Vla, Kl

2

B. Marcello
Ein Psalm Davids
G, Vla, Kl

C. D. v. Dittersdorf
Sonate in E-dur
Vla, Kl

A. Steffani
Heiß entflammen deine Blicke

A. Draghi
Kehre wieder

C. Palavicino
Wie fühl ich dein Verlangen
G, Vla, Kl

P. Haller
Requiem (Hebbel)
G, Vla

M. Reger
Aretölsache • Am Bräunete • Der verlorene Jäger
G, Kl

H. Reutter
Fäustliche Oden
G, Vla, Kl

3

Adolf Busch
Drei Lieder
G, Vla, Kl

R. Schumann
Märchenbilder
Vla, Kl

O. Gerster
Vier alte Lieder
G, Vla

H. Reutter
Sturm-Lieder
G, Kl

A. Schibler
Bergengruen-Kantate
G, Vla, Kl

4

J. S. Bach
Gelobet ist der Herr
G, Vla, Kl

H. Reutter
Bratschen-Sonate
Vla, Kl

E. v. Borck
Drei Lieder-Lieder
G, Vla, Kl

O. Schoek
Das breite und Wunderschöne • Gekommen ist der Muze • Ratislose Liebe
G, Kl

H. Kocher-Klein
Ein Liederkreis
G, Vla, Kl

5

A. Caldeira
Sehnsucht ges. Harren

A. Sarri
Gleich einem Sonnentrahl
G, Vla, Kl

Fr. Gasparini
Zarter Netze süße Bande
G, Vla, Kl

J. Haydn
Kantate „Ariadne auf Naxos“
G, Kl

Fr. Schubert
Arpeggion-Sonate
Vla, Kl

A. Hartmann
O schönster Lied

H. Elling
Hoffnung • Wiegenlied
G, Vla

J. Brahms
Geistliche Sehnsucht • Geistliches Wiegenlied
G, Vla, Kl

6

J. S. Bach
Ein ungefähr Gemüt • Ermuteter euch
G, Vla, Kl

J. S. Bach
Suite e-moll
Vla, Kl

R. Keiser
Arie der Ismene

G. F. Händel
Wie der rasche Wind beschwängt
G, Vla, Kl

H. Reutter
Kleine Passion
Kl

H. Wolf
Nachtzauber • Zigeunerin • Gesang Weylas
G, Kl

S. v. Hausegger
Drei Geänge nach mittelhochdeutschen Dichtungen
G, Vla, Kl
Contemporary Critics

April 1956

The Anglo-German Association gave a concert at Wigmore Hall on 21 February when Lore Fischer, a most distinguished contralto, was soloist in the first English performance of two works by Hermann Reutter. Herr Reutter was at the piano in his three Antique Odes, in which a viola (Rudolf Nel) also had a part, though its contribution throughout was more an enriching of an already rich texture than an independent linear rôle. The odes were all cast in a conservative, eclectic style replete with echoes of Brahms, Wolf, Reger, Schubert and even Wagner; indeed, the songs’ ample scale, especially that of the first, suggested to me the form of the eighteenth-century operatic concert aria seen through nineteenth-century eyes. Herr Reutter works within a grand tradition, without apparently having anything of his own to add to it. His odes, however, were very well put together—a tradition to fall back on has its advantages when inspiration absents itself—and the second, where textures were sparer, had a placid, professional beauty of its own. I doubt, though, if line rather than lusher harmonic colour is Herr Reutter’s forte. His second piece, “Ein kleines heiliges Konzert” for contralto and viola, to windly texts by Christian Wagner, suggested that the compulsory austerity of two-part writing did not suit his talents. Neither part succeeded in standing on its own feet, the viola too often tried to do the work of an accompanying piano, and the duo did not sound especially attractive—moroze and scratchy rather than dark and velvety. Herr Reutter should stick to the ripe fruits of late romanticism.

Lore Fischer-Archive

La riscoperta dell’archivio di Lore Fischer si deve alla Prof.ssa Sheila Allen dell’Università dell’Oregon, che nel 1995 pubblicò sul JAVS un articolo dal titolo “Beyond Brahms: Twentieth-Century Repertoire for Mezzo(Alto) with Viola”. Allieva di Lore Fischer all’Hochschule di Stoccarda, dopo la morte di Lore e del marito Rudolf ebbe modo di accedere all’archivio del trio, ricco di composizioni inedite solo in parte citate dallo Zeyringer. Catalogò e fece copie di tutti i manoscritti, e pubblicò tale catalogo nel citato articolo sul JAVS del 1995. L’archivio si trova attualmente in un armadio nei sotterranei dell’Hochschule di Stoccarda e non è normalmente consultabile. Lo scrivente ha avuto accesso a detto archivio nel settembre del 2016 e ha a sua volta scannerizzato i manoscritti ivi presenti, rilevando che alcuni di quelli recensiti da Sheila Allen non sono più reperibili. Esistono ad ogni modo varie decine di brani inediti che senz’altro val la pena di riportare alla luce.
Noteworthy Recordings

Acknowledgements

Prof. Sheila Allen, from the University of Houston, TX, a former pupil of Lore Fischer
Mrs. Kristina Nel, actress, daughter of Lore Fischer and Rudolf Nel
Mrs. Claudia Niebel and Mr. Marcel Grashei from Bibliothek of Musikhochschule Stuttgart
Prof. Dorotea Vismara and the Staff of Italian Viola Association
Brazilian Music for Viola and Piano: 
Guilherme Nasimento

Carlos Aleixo

Dr. Carlos Aleixo is the Professor of Viola at the Federal University of Minas Gerais. A graduate from the same institution, Carlos completed a Master of Music in Viola Performance in the United States at Shenandoah University in 1995. In May 2006, having received a scholarship by CAPES / MEC, he completed a Doctorate in Musical Arts Performance in Viola in the USA.

As a soloist he has been at the head of the Orchestra of Music School of UFMG, Fairfax Symphony Orchestra (USA), SesiMinas Chamber Orchestra / Musicoop, BDMG Chamber Orchestra, Symphony Orchestra of the Claudio Santoro National Theater/Brasilia and Symphony Orchestra of Minas Gerais. Carlos has served as Professor of Viola at festivals in Brazil, and has given master classes and lectures on instrument performance. He is a member of a Viola and Piano Duo with Professor Dr. Cenira Schreiber focusing mostly on Latin American repertoire. They have performed in Brazil and abroad in international congresses and festivals including at the American Viola Society and Primrose Festival and Competition in LA/USA in 2014. They are currently recording a CD of Brazilian Music for viola and piano.

Lecture -Recital given on Friday, October 7, 2016 - 3:00 p.m. Sala Maffei, Chamber of Commerce
Born in Volta Redonda (RJ), Dr. Cenira Schreiber is the Pianist of the Symphonic Orchestra of Minas Gerais/Brasil and Professor of Piano at the University of the State of Minas Gerais School of Music. She holds a Bachelor’s degree in Piano from the Federal University of Minas Gerais School of Music and Master’s and Doctorate degrees in Piano from Shenandoah University, Virginia, USA. She has participated in the World Piano Pedagogy Conference (WPPC) in Las Vegas (2004) and Anaheim (2005). In 2006, Cenira was invited to the Award Committee of the First Piano Competition of WPPC in Atlanta, United States. She has performed as a soloist with the UFMG Symphony Orchestra, SesiMinas Chamber Orchestra / Musicoop and Symphonic Orchestra of Minas Gerais. In 2013 she was the featured soloist presenting the 3a Fantasia Brasileira para piano e orquestra de Cordas by Francisco Mignone, with the Orquestra Jovem das Gerais on a tour of the US that included concerts at Hartford Cathedral, Yale University, New York, Washington D.C. and Penn State University. Cenira Schreiber plays in a duo with violist Carlos Aleixo, with emphasis on Brazilian repertoire.

PROGRAM

Sonata for viola and piano (1969) ................................. Radamés Gnatalli (1906 - 1988)

Emerson De Biaggi, viola with Cenira Schreiber, piano

Todas as rosas são brancas (2008) ................................. Guilherme Nasimento (*1965)

Carlos Aleixo dos Reis, viola with Cenira Schreiber, piano
The viola and the Nationalism/Modernism in Brazil: a brief review

The history of the viola in Brazil is not well documented. We can assume that the viola arrived with other European instruments during the time of reign of Portugal, D. Joao VI, was present with his court in Brazil.\(^1\)

According to Andrade (1989), the classical string family — violin, viola, cello and double bass, probably arrived in Brazil in the same group of instrument brought by the Court of Portugal. *Violeta* is the name given by the Portuguese to the *viola* (with a bow). *Rabeca*, is the other name given to a violin and viola-shaped stringed instrument, leaving the term *Rabecão* to the double bass and cello. In fact the first instrumental ensemble was established in the State of Minas Gerais in 1776. At this time the first musical society was also founded: Companhia de Musicos in the city of Sao Joao Del Rey by Jose de Miranda. (Neves, 1997) The scholar in musicology Conceicao Resende (1989) noticed the use of *viola*, in musical events around 1717.

According to Nobre, the number of copies of Haydn, Mozart and Beethoven string quartets (found among the scores of the old music school and in historical cities all over the country), attests the presence of viola in Brazilian musical life since the eighteenth century.\(^2\)

Because of the difficult situation in Europe during World War II, performers from all over the world moved to South America to begin a new life. Peres Dworeck, George Kiszely and Juan Sarudiansky were proponents of the viola in Brazil, and because of this situation new and original repertory was commissioned for the instrument\(^3\) and part of these works has not been published yet.

**Purpose**

Aiming at improving the viola repertory, the purpose of this presentation is to promote and investigate Brazilian nationalist and modernism influences within selected works by Rogério Vieira, Liduino Pitombeira and *Guilherme Nascimento*. The writer will analyze the technical and idiomatically expressive aspects of excerpts from one of the listed works, such as the influence of popular music genres, called *modinhas*, *seresta* and *urban*\(^4\) styles. The interpretation aspect will be observed through the point of view of the performer’s information of the background of the composers. Figures such as *Liduino Pitombeira* have been played an important role in the development of viola repertory in Brazil. The history of viola in Brazil, how it has influenced the composers to write new music and how to make this music available to the public, depends on the interest of Brazilian performers, composers and historians.

**BIBLIOGRAPHY**


Silva, Andre C. E.. The Sonatas the sonatas for violin and piano of m. Camargo Guarnieri: perspectives on the style of a Brazilian nationalist composer. Ph.d. Diss., Boston University; 1998

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\(^1\) Mario de Andrade, Pequena Historia da Musica (Sao Paulo: Martins, 1953) p. 184-185.

\(^2\) See Andre Nobre, p. 12-18.

\(^3\) See Nobre p. 17-18.
"Todas as rosas são brancas"
All roses are white

Composer: Dr. Guilherme Nascimento (UEMG)
Written on 2008 for viola and orchestra
Version for viola and piano with castanets (2009)

Autumn Song
By Frederico Garcia Lorca
November 1918

All roses are white,
as white as my sorrow,
but the roses are not white
that have snow on them.
Once they dressed in a rainbow.

Besides there’s snow on my soul.
The snow of my soul is
kissed by flakes and scenes
which disappear in shadow
or in light when thought of.

Guilherme Nascimento

The Brazilian classical composer Guilherme Nascimento was born in 1970. He holds a doctorate in music composition from the University of Campinas (UNICAMP), a master’s degree in Music and Literature from the Catholic University of Sao Paulo (PUC-SP) and a major degree in music composition from the Federal University of Minas Gerais (UFMG). He started his music studies at the age of eight, in his hometown. From 1988 to 1991 he studied at the Performing Arts School of Worcester (Worcester/MA/USA). His former teachers include Roger Reynolds, Stefano Gervasoni, Richard Bishop, Hans-Joachim Koellreutter, Oiliam Lanna, Silvio Ferraz, Arthur Nestrovski, Sergio Magnani and Carlos Kater.

He is an active participant in the Brazilian music scenario. Nascimento’s works have been performed at many prestigious music halls and by some of the best musicians of the country. In 2009 his most important chamber pieces were recorded in 2 CDs called Guilherme Nascimento - chamber music, vols. 1 and 2. He is the author of the book Minor music: the avant-garde and the minor manifestations of contemporary music (Música menor: a avant-garde e as manifestações menores na música contemporânea), published by Annablume/FAPESP, in Sao Paulo, in 2005.

Nascimento has received the 2000 UFMG Composition Prize and has been a finalist of the Minas Gerais Philharmonic Orchestra “Tinta Fresca 2008” Composition Prize. He has held fellowships with the most important institutions in Brazil, such as the National Council of Technological and Scientific Development (CNPq), the Coordination for Improvement of High Level Students (CAPES), the State of Sao Paulo Research Foundation (FAPESP) and the State of Minas Gerais Research Foundation (FAPEMIG). Guilherme Nascimento is a Professor at the State University of Minas Gerais (UEMG) and regularly writes program notes for the Minas Gerais Philharmonic Orchestra. He lives in Belo Horizonte and speaks Portuguese, English, French and Italian.
Author’s instruction for performance

Dr. Carlos Aleixo

Os sinais e encontram-se sobre grupos de notas, significam, respectivamente, aceleração e desaceleração.

The signs and found over groups of notes, mean, respectively, acceleration and retard.

A preparação do piano deve ser feita inserindo traves de bambu entre as cordas dos acordes relacionados abaixo, para alterar o som e causar um efeito percussivo.

The preparing of the piano will be done by means of inserting bamboo strips between the strings of the notes below, in order to mute the sound and cause a percussive effect.

O pianista deve ter um par de castanholas de orquestra (castanholas de mão ou castanholas de mesa), que podem ser tocadas com apenas uma mão.

The pianist must have a pair of orchestral castanets (hand castanets or mechanical castanets), that can be played with just one hand.

Outras instruções são encontradas ao longo da partitura.

Other instructions are found along the score.
Section I

Opening with viola cadence

<table>
<thead>
<tr>
<th>Opening with viola cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viola: Pedal: c2h, stop of note (always in measure, unless otherwise indicated)</td>
</tr>
<tr>
<td>Viola: Flick: Use sforzando to achieve a short, quick, and instantaneous effect</td>
</tr>
</tbody>
</table>

End of cadence

<table>
<thead>
<tr>
<th>End of cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viola: Pedal: c2h, stop of note (always in measure, unless otherwise indicated)</td>
</tr>
<tr>
<td>Viola: Flick: Use sforzando to achieve a short, quick, and instantaneous effect</td>
</tr>
</tbody>
</table>

G. Nascimento - Fox de Janeiro (Brasil)
Guitar Flamenco Tremolo similar to the orchestra

Orquesta version excerpt tremolo
Guitar tremolo on the violins combined with ordinary tremolo with bow technique

Section II

Orchestra tremolo excerpt.
Violin I, II and Viola: Pizzicato using two fingers.
Violin solo tremolo with bow

Dr. Carlos Aleixo
Piano excerpt

Transition to Section III

Please, click on the image
Section III

Viola and piano
Section IV

Prepared Piano

Prepared Piano
(with pieces of rubber)

A preparação do piano deverá ser feita inserindo tiras de borracha entre as cordas das notas relacionadas abaixo, para atenuar o som e causar um efeito percussivo.

The preparing of the piano will be done by means of inserting pieces of rubber between the strings of the notes below, in order to mute the sound and cause a percussive effect.
Section IV  
(flamenco dance)
Transition Viola Cadence to the Final (Gypsy Style)

Return to Section IV (final with castanets)
Final
(with Castanets)

Full Orchestra Version

Full Piano and viola version

*In this video the composer and the computer designer explain all the process of composition the lead im to the structure of this work. What was his inspiration...
Brazilian Music for Viola and Piano: Radamés Gnattali

Emerson De Biaggi

Emerson De Biaggi. DMA, violist, earned his Bachelor’s degree at the University of São Paulo in 1988 and was a member of the São Paulo City Orchestra from 1988-90. From 1990-92, on a scholarship from the Brazilian Government, he pursued a Master’s degree with Raphael Hillyer and Steven Ansell at Boston University.

DMA studies at the University of California, Santa Barbara, with Heiichiro Ohyama, Donald McInnes and Ronald Copes. As a member of the Young Artists String Quartet in residence at UCSB, he performed in the USA, England and Brazil. From 1999-2001 he was principal violist both at São Paulo Chamber Orchestra and Unesp Chamber Orchestra. Since 1998, on the viola and chamber music faculty at Unicamp, São Paulo State University, De Biaggi also takes part in the Trio Camaleon (strings) and the “Quintal Brasileiro” (strings), each with emphasis on different periods and styles. As a soloist, he has performed with orchestras all over Brazil, mostly contemporary Brazilian repertoire. Mr. Biaggi is a founding member of the Brazilian Viola Society, where he currently acts as Vice-President. He teaches at the main Music Festivals in Brazil.

Lecture-Recital given on Friday, October 7, 2016 - 3:00 p.m. in Sala Maffei, Chamber of Commerce.
PROGRAM

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Born in Volta Redonda (RJ), Dr. Cenira Schreiber is the Pianist of the Symphonic Orchestra of Minas Gerais/Brasil and Professor of Piano at the University of the State of Minas Gerais School of Music. She holds a Bachelor’s degree in Piano from the Federal University of Minas Gerais School of Music and Master’s and Doctorate degrees in Piano from Shenandoah University, Virginia, USA. She has participated in the World Piano Pedagogy Conference (WPPC) in Las Vegas (2004) and Anaheim (2005). In 2006, Cenira was invited to the Award Committee of the First Piano Competition of WPPC in Atlanta, United States. She has performed as a soloist with the UFMG Symphony Orchestra, SesiMinas Chamber Orchestra / Musicoop and Symphonic Orchestra of Minas Gerais. In 2013 she was the featured soloist presenting the 3a Fantasia Brasileira para piano e orquestra de Cordas by Francisco Mignone, with the Orquestra Jovem das Gerais on a tour of the US that included concerts at Hartford Cathedral, Yale University, New York, Washington D.C. and Penn State University. Cenira Schreiber plays in a duo with violist Carlos Aleixo, with emphasis on Brazilian repertoire.
The Composer

Radamés Gnattali is a fundamental name in Brazilian music. A classically trained pianist, also developed a career as composer, conductor, orchestrator, and arranger. From 1936 to 1966 he was the Director of “Rádio Nacional”, Brazilian National Radio, the biggest broadcast outing during that period. Worked for a living in the popular side of the business, deeply influencing Brazilian popular music with his arrangements and conceptions. Tom Jobim, for instance, mentioned his contribution as fundamental for the development of bossa nova. His compositions, both in the erudite and popular fields, concurred to bridge the gap between the two idioms, a self-imposed task that was always kept in sight throughout his whole life.

Radamés was born in Porto Alegre, south of Brazil, on January 27, 1906 and died in Rio de Janeiro on February 3, 1988. Son of Italian immigrants, his mother played the piano and his father was a bassoon player. The couple had five children, 3 named after characters from Verdi’s operas. His first musical training were piano lessons with his mother, and at the age of 6, violin lessons with his cousin. Later, he also learned the guitar and the cavaquinho and started playing these instruments in a successful group called Os Exagerados, as well as at silent movies.

The wish to develop a career as a pianist led him to move to Rio de Janeiro, Brazil's capital at that time, where studied at the National Music Institute and received strong influence of Ernesto Nazareth's music. Also in Rio de Janeiro, he founded the Quarteto Henrique Oswald in which he played the viola. Financial needs led him to work for radio stations and record companies as a pianist, conductor and arranger of popular music, in what became a very successful career. For 30 years he was the most influential figure in the Radio Nacional for 30, conducting and providing sophisticated arrangements of popular music.

Parallel to that activity, Radamés developed a career as a self-taught composer of classical music. His output is divided into three periods:

1st - strong influence of Brazilian folk music
2nd - intentional avoidance of popular and folk influences
3rd - synthesis of both genres.

The Sonata

Radamés Gnattali’s sonata for viola and piano, composed in 1968, ranks among the most important contributions for the genre in Brazil. It was dedicated to Perez Dworecki, a Hungarian violist who emigrated to Brazil after WW 2. Also composed a concerto for viola and string orchestra for the same violinist the year before. The structure of the movements is based on classical models (sonata, ABA', Rondo Sonata), but one can also find tango and Brazilian popular music influences in his idiom, besides the use of jazz harmonies and rhythmic patterns. The piece is representative of the mature phase of the composer. Among its many qualities, stands out the idiomatic treatment of both instruments.
1st movement

allegro

Written in Sonata form, its first theme has an energetic character, presents fast modulations and is very chromatic, in spite of revolving around C as tonal center.

The piano accompaniment also is chromatic and presents intense rhythmic activity.

1st theme, m. 1-7 (viola part)

Piano accompaniment to violas's first theme, m. 1-7
1st movement - continued

The closure of the 1st theme presents changing meters, followed by the piano preparing a transition to the 2nd theme.

Changing meters at the closure of the first theme, followed by a transition to the 2nd theme (m. 26-33)
1st movement - continued

The second theme has a lyrical character, and is rhythmically and harmonically more stable, revolving around G as tonal center.

The piano accompaniment to the second theme also has lyrical character and presents slurred arpeggios alternating with syncopation and rhythmic activity.
1st movement - continued

At the closure of the exposition the viola has a short cadenza

This passage is immediately followed by a new element, a passage with double stops which mark the beginning of the development

Short viola cadenza (m. 42-45)

Double stops in the viola at the beginning of the development (m. 46 – 48)
1st movement - continued

At the end of the first movement, the composer inserts a Lento section, which works as a transition to the second movement, with a 8 measure descending line in the viola part, accompanied by “jazz” chords in the piano part.

Lento section at the end of the 1st movement - viola descending line (m. 127-134)

Lento section at the end of the 1st movement: piano ‘jazz’ chords (m. 127-134)
2nd movement

This movement combines elements of variation and ABA' form. The theme of the A section is presented by the viola, has a song like character and explores the middle and upper registers of the instrument.
2nd movement - continued

A short Viola cadenza, with lyrical and chromatic character prepares the B section.

In the B section the two instruments switch roles: the viola accompanies the piano, which develops the A section theme.
2nd movement - continued

The piano accompaniment presents chords in the right hand, with a bass melody in the left hand.
2nd movement - continued

In the A’ section, the viola presents an ornamented version of the main theme, which should sound a bit improvisatory.

Main theme ornamented in the viola part (m. 31-42)
2nd movement - continued

The piano accompaniment in the A’ section keeps the left hand bass melody, but the right hand chords are now in triplets. This is probably the most challenging passage for the ensemble, because of the combination of double subdivision in the viola part with triple subdivision in the right hand of the piano part. If the violist listens to the piano left hand melody it becomes a lot easier to stay together.
3rd movement
con spirito

The third movement is in Sonata Rondo form. Its refrain combines 5/8 and 2/4 meters in a lively scherzo character

Lively scherzo-like Refrain (m. 1-11)
The First Episode presents 2 contrasting themes, the first one more incisive and the second more lyrical.

First Episode energetic theme (m. 13-18)

First Episode lyrical theme (m. 37-42)
3rd movement - continued

The First Episode ends with a rhythmic cell, where the jazz influence can be felt in the offbeat accents in the viola part and piano chords.

Rhythmic cell closing first Episode (m. 43-44)
David Dalton and William Primrose
a Collaboration of Violists
Dwight Pounds

This Lecture explores the very fruitful **Dalton-Primrose collaboration** which resulted in two books, two videos and the establishment of the Primrose International Viola Archive

**Dwight Pounds** received his Ph.D. from Indiana University where he studied viola with William Primrose and Irvin Ilmer. A native of West Texas where he studied viola with Julius Hegyi and Paul Ellsworth, he taught at Western Kentucky University in Bowling Green for 33 years before his retirement. While at Western he taught music appreciation for music majors and non-majors, including an honor section which he founded. His other course responsibilities included music theory, string techniques, and applied music. He was also principal violist and founding board member of the Bowling Green Western Symphony Orchestra. He retired with the rank of colonel from the the U.S. Air Force and the Air Force Reserve. He currently serves as consultant and photo editor of the Journal of the American Viola Society (JAVS) and is a frequent contributor for ASTA, STRINGS, and THE STRAD. Some forty photographic images he has taken at viola congresses of the world’s most prominent violists are on permanent exhibit at the Primrose International Viola Archive (PIVA). He is author of The American Viola Society: A History and Reference and a pedagogical book, Viola for Violinists. Following 30 years in American Viola Society (AVS) and International Viola Society (IVS) leadership, the AVS inaugurated in 2014 the Dwight Pounds Service Award in his honor.

Lecture given on **Tuesday, October 4, 2016** - 2:00 p.m. - Sala Maffei, Chamber of Commerce
David Dalton

Doctor of Music, Indiana University, 1970
Brigham Young University Professor of Viola, 1963-1999
Primrose International Viola Archive Co-Founder
Host, International Viola Congress VII, Provo, Utah, 1979
Organizer and Host: Primrose International Viola Competition I,
first independent competition for violists
President, American Viola Society 1986-1990
Editor 15 Years, American Viola Society Newsletter, transitioned to Journal of
the American Viola Society President, International Viola Society 1999-2002

Co-Author:
Walk on the North Side, 1978

Author:
Playing the Viola: Conversations with William Primrose, 1988
Interviews regarding Bartók Concerto for Viola: William Primrose, Tibor Serly

Videos:
A Violist’s Legacy, Primrose Recital

Citations:
American Viola Society Riley Award, Initial Presentation, 1993
International Viola Society Silver 1987 and Gold Clef 2013
International Viola Society Honorary Membership 2012
David Dalton Viola Research Competition, inaugurated 1999

DONNA DALTON
Bachelor of Arts, Brigham Young University, 1957
Master of Music in Voice and Performer's Certificate, Indiana
University, 1970
Studied at Munich Hochschule für Musik
Numerous lead operatic roles on university & professional stages
Member, Mormon Tabernacle Choir, 1980-1994

FRANZ ZEYRINGER
Co-Author, Pöllauer Protokoll, 1965
Co-Founder, International Viola Society, 1968
Contributing Founder, Primrose International Viola Archive
(Primrose International Viola Archive), 1983
Author: Literatur für Viola, 1976, 1985
Author: Die Viola da braccio, 1988
Host: International Viola Congress VIII, Graz, Austria, 1980

TIBOR SERLY
Constructed original version of Bartók Concerto for Viola from
the composers' sketches. The concerto was commissioned and
premiered by William Primrose.

ADDITIONAL BARTÓK SCHOLARS
Donald Maurice, Czaba Erdélyi, Atar Arad,
Paul Neubauer, Nelson Dellamaggiore, Peter Bartók.

The provided information is on David Dalton, on Donna Dalton, as well as on Professor Franz Zeyringer, with whom David had important collaborations.
Tibor Serly and other names are mentioned and listed as significant Bartók scholars.
The subject of this presentation is

The Dalton-Primrose Collaboration
Two Books, An Archive, and Two Videos

These photographic images are only two of Dalton and Primrose among many taken over the years. Although most of the photographs used in this program are mine, I cannot take credit for these two fine images.

The gentlemen in this picture constitute the early leadership of the American Viola Society and served as its first four presidents and three Newsletter/Journal editors. From left to right: David Dalton, third American Viola Society (AVS) President; Maurice Riley, second AVS President; Alan de Veritch, fourth AVS President, and Myron Rosenblum, American Viola Society Founder and first editor of the Newsletter. The Newsletter editorship seemed to be inherited territory that went with being AVS President as Riley and Dalton, like Rosenblum, edited the Newsletter during their presidencies. David Dalton however held the position for 15 years and took the Newsletter to the level of Journal, the Journal of the American Viola Society, or as it is lovingly known today, the JAVS.

International Viola Congresses began only in 1973 as two-day celebrations of the viola in Germany. Maurice Riley requested and received permission for the International Viola Society to sponsor the third congress at Eastern Michigan University in 1975, which both David and I attended. For many years North Americans were given the right and privilege of presenting viola congresses on alternate years. Myron Rosenblum and Louise Goldberg hosted the fifth congress at The Eastman School of Music in Rochester (from which David has his masters degree), and David Dalton was host for the seventh congress, held in Provo, Utah, in 1979, as shown on the program cover to the right of the slide. Congress Seven commemorated William Primrose’s 75th birthday, the first international viola congress dedicated to a given artist. Dalton was also instrumental in the organization of the first Primrose International Viola Competition, held in close conjunction with the congress.
At this point it is important to remember that David Dalton was a violinist and remained so during his baccalaureate days at Brigham Young University (BYU), his Latter Day Saints mission in Germany, and in fact entered The Eastman School as a violinist. Though it is a separate story best told by David himself, it was at Eastman that he encountered Francis Tursi, Professor of Viola, and by chance filled a position in the Rochester Philharmonic as a violist that the transformation to violist began. It was through Tersi that he met and came under the spell of the great violist, William Primrose, and borrowing a phrase from Arthur Conan Doyle, the game was on! In 1967 in fact, it was on to Indiana University to study with William Primrose and earn a Doctor of Music and a performance certificate in viola performance.

Books

Walk on the North Side: Memoirs of a Violist published in 1978 (BYU Press) is the first of the two books in the Dalton-Primrose Collaboration. Primrose, for all his musical genius and brilliant command of the English language, was uncomfortable in organizing and committing to paper lengthy writing projects. Primrose had the information well in mind but depended upon David to organize it, do some of the writing, and putting it in suitable book form.

The second in this series is David Dalton’s own Playing the Viola: Conversations with William Primrose, published in 1988. Dalton recorded many hours of conversation with Primrose over several years, reduced these to their essence, and organized them by topic over eighteen chapters.

The image of David and Donna Dalton requires no explanation.
Interviews

The next item in our Dalton review concerns interviews pursuant to the Bartók Viola Concerto. For the non-violists in the audience, William Primrose commissioned Béla Bartók for a viola concerto in 1945 but the great composer died before completing the work, leaving only extensive notes and thematic sketches.

Enter Tibor Serly, pictured on the right—a close friend, collaborator and confidant of Bartók who had worked with him closely for many years and was familiar with the composer’s musical shorthand. It was Serly who took the sketches, wrote them out and did the first orchestration of the work, rescuing it from potential oblivion. Primrose premiered the concerto with the Minneapolis Symphony Orchestra on December 2nd, 1949.

Working on the evolution of the Bartók Concerto as part of his doctoral document, David Dalton secured an audience with Serly for an interview and, with that from Primrose, had firsthand comments by each of the concerto’s protagonists, extremely important unique documents in the history of the piece. The interviews were published under the title, The Genesis of Bartók’s Viola Concerto in the April 1976 issue of Music & Letters.

The importance of the Dalton interviews with Serly and Primrose was not lost on Bartók scholar Donald Maurice who included both in his book, Bartók’s Viola Concerto: The Remarkable Story of His Swansong, (Serly Interview: pp 36-44, Primrose Interview: pp 64-68).

In my review of this book for Journal of the American Viola Society (JAVS), I advised anyone interested in the Maurice’s work to read the Dalton interviews as required homework before reading the book itself.
We are moving in the direction of the **viola archive**.
Pictured here are **Franz Zeyringer** and **Dietrich Bauer**, two remarkably farsighted individuals. Note the title of the slide, the Pöllauer Protokoll, compiled and written in July 1965 by Zeyringer and Bauer, some eight years before the first viola congress was held. The document is named for Pöllau, Austria, the city of Zeyringer’s residence, and where he and Bauer conducted their discussions.
The need for a viola archive certainly was not lost on American Viola Society (AVS) President Myron Rosenblum (AVS Founder, Newsletter Editor), who in 1975 (the year of the first North American international viola congress), wrote in VRS Newsletter No. 9, “Efforts are under way to establish a permanent archive in America of viola music for study and loan purposes. Several possible locations in American universities have been proposed and are being explored.” Please take particular notice of “VRS.” The original name of the American Viola Society in fact was the Viola Research Society and remained so until 1978. Thus the VRS.

Primrose Viola Library

Going back one year, in 1974 William Primrose at the behest of David Dalton, gave his personal library and memorabilia to Brigham Young University (BYU): the material was assembled under the title, “Primrose Viola Library,” and incorporated into the Harold B. Lee Library and made available to the general public.

Primrose International Viola Archive (PIVA)

Founded 1981, H.B. Lee Library, Brigham Young University, Provo, Utah

In this picture you will notice the words, “Primrose Viola Library” next to the image of David Dalton and “IVS (International Viola Society) Viola Archive” by that of Franz Zeyringer. Please notice the Gold Alto Clef by each photograph: Dalton and Zeyringer are the only people ever awarded the International Viola Society Gold Alto Clef.

The subtitle of the slide might be “THE DALTON-ZEYRINGER COLLABORATION.” The year is 1979 and between the two images you once again see the program for International Congress VII in Provo and in which Zeyringer’s viola/clarinet/piano trio were invited guests. Quite conversant in German (as we are well aware), Dalton insured that Zeyringer (who spoke no English) was given a tour of the library where he was able to see firsthand the cataloguing, assembly, storage, and research facilities available to BYU faculty and students, and was able to answer his specific questions one on one. Negotiations began to determine if it would be possible to combine the holdings into a single library. Fortunately, Zeyringer entertained no territorial ambitions and, though he much preferred that the archive had remained in Europe, an international Viola-Zentrum was far more important to him. Dalton and Zeyringer were essential to the negotiations which were successful; the IVS Archive was purchased from the Mozarteum by BYU, and combined with the Primrose Viola Library to form the Primrose International Viola Archive (PIVA). The founding of the PIVA is its own story and has been written by both David Dalton and Franz Zeyringer. For all of his accomplishments and contributions to the viola over his lifetime, Zeyringer was most proud of his part in the establishment of the PIVA. David has much to be proud of and can speak for himself.
Zeyringer Outline

This is the composite scheme created by Franz Zeyringer with his Viola Archive and other holdings at the bottom, David Dalton and the Primrose Library at the top, and them meeting in the center, forming the Primrose International Viola Archive (PIVA).
This photo depicts the current Primrose International Viola Archive (PIVA) holdings: 676 CDs, 728 LPs, 30 Archival Collections (including those of David Dalton, Franz Zeyringer, Dwight Pounds, and many, many others), and 1,625 original and copies of manuscripts. In all the archive hosts 9,287 individual titles.

Arguably the most unique and precious collection is that group of materials contributed by Ulrich Drüner, from Germany. These as you see include 115 items of viola manuscripts from the 18th to early 20th centuries; 550 items of printed viola music from the 17th, 18th, and early 19th centuries; 665 items of printed music from the mid-19th to early 20th century; and 1060 items of viola music printed after 1920.

The PIVA Room holds not only several rows of bound and protected viola music, but the paintings and photographs depicted here. These include Manny Vardi’s Homage to a Great Violist, Carl Ben Riley’s Five Great Violists, and four walls filled with portraits of prominent contemporary violists photographed by Dwight Pounds and other photographers.
The black & white images here show artisans from the firm, "Artisans du Bois," contracted by David Dalton and Brigham Young University (BYU) to construct in finest British style complete with coffered ceilings that area of the Primrose International Viola Archive (PIVA) that would become...

In 2011 negotiations began with the executors of Randall Davey’s estate regarding purchase of the painter’s portrait of William Primrose, David Dalton again representing the PIVA. In a fitting ceremony in 2013, Donna Dalton and her daughter, Hilary Dalton-Zander, an erstwhile secretary for Mr. Primrose, had the honor of unveiling Davey’s Primrose portrait. It is prominently and proudly displayed today on its own wall in The Primrose Room.
Videos

Two videotapes were also produced as a result of this review of the Dalton-Primrose Collaboration, of which there were: *A Violist's Legacy* and *Primrose Recital*. In the October 4, 2016 presentation, we have seen David Dalton's production, *A Violist's Legacy*. 

![Master Performer Series Primrose A Violist's Legacy](image)
Paul Hindemith’s Works for Viola

Susanne Schaal-Gotthardt

A member of the German Viola Society, Dr. Susanne Schaal-Gotthardt (*1964) studied musicology, Ancient Greek, Italian and Philosophy in Freiburg/Breisgau and received her doctorate there in 1991 with a dissertation on early baroque operatic theory. In 1993 she came to the Hindemith Institute in Frankfurt as a research assistant. Her task areas, alongside her scholarly work on Hindemith, have included the editing of the Hindemith Yearbook and the Hindemith Forum, the conception and supervision of exhibitions and other areas of public relations work. She also participates in the work on the Hindemith Complete Edition. She has been the Director of the Hindemith Institute since 2011.

www.hindemith.org

Lecture given on Wednesday, October 5, 2016 - 3:00 p.m. - Sala Maffei, Chamber of Commerce
The fact that the viola was able to establish itself as a solo instrument to be reckoned with at the beginning of the twentieth century was due, in no small part, to the works of Paul Hindemith. They have remained unsurpassed up until the present day in range, quality, stylistic breadth and originality of conception. Hindemith’s intensive promotion of this instrument as an interpreter over the course of two decades contributed considerably to this success story. A special type of artist was manifest in the personal union of composer and interpreter, and also reflected in his works for the viola.

Paul Hindemith began his musical career as a violinist. This highly gifted child of an artisan family, born into modest circumstances, was encouraged at an early stage. He played the violin and his younger siblings Antonia and Rudolf played piano and cello, respectively.
Known as the "Frankfurt Children’s Trio", they regularly played during the summer holidays in inns and beer gardens beginning in 1907 – Rudolf was just seven years old at the time. Paul Hindemith was admitted to the Conservatory in Frankfurt as a violin pupil at the age of thirteen. By this time, music-making had long since become an elixir of life for him; he spent his leisure time playing music with friends, sight-reading sonatas, trios, quartets, transcribed opera arias and symphonies and composing entertainment music of his own. These activities were obviously undertaken out of a deep need. Hindemith’s first professional experience began in 1913, as a violinist in a private theatre in Frankfurt.

During the summer holidays in 1913 and 1914 he played the violin in orchestras at Swiss spas. In September 1915 he finally found a place in professional musical life, as a first violinist in the Frankfurt Opera Orchestra – one of Germany’s leading theatres – and shortly thereafter became that orchestra’s concertmaster. With these earnings he was able to support his family, who had lost their father on the Front in 1915.

Hindemith remained a member of the orchestra for eight years – with one interruption during the last war year of 1918, which he himself spent as a soldier on the Front in Alsace/Lorraine and in Flanders, and which he fortunately survived.

It was perhaps this awareness of having escaped death that triggered Hindemith’s decision to professionally orientate himself in a new direction. At any rate, in 1919 he formulated his life’s motto “always bring new things to light” – a motto that he consistently followed from that point onward. On the one hand, he dedicated himself to the viola. In the late summer of 1919 he wrote to a female friend: “Did you know that I hardly ever play the violin? I have completely thrown myself into viola-playing, and only ever play the violin in cases of emergency.” Such emergencies were of course in the service of the opera orchestra in which he remained until 1923, primarily for financial reasons. But he had meanwhile switched to the viola in his violin teacher’s string quartet, in which he had previously played second violin. On the other hand, he was now seriously considering making composition his professional goal.
In June 1919 he had scored a great success with a concert at the Conservatory consisting exclusively of his own works. This concert, at which he also performed his first work for the viola, the Sonata for Viola and Piano, Op. 11 No. 4, was also the point of departure for his dual role as composing violist or viola-playing composer – a role that determined his work as an interpreter until the late 1930s. During this period, he wrote a total of seven sonatas for the viola (four solo, three with piano accompaniment) and four viola concertos.

The original structure of the Viola Sonata, Op. 11 No. 4 reveals Hindemith's growing self-awareness in dealing with the traditional forms that he learned at the Conservatory. The first movement is cast as a “fantasia” whose impressionistic sonorities are clearly reminiscent of Debussy. The next two movements are connected to each other in a highly refined way. The simple theme introduced at the beginning of the second movement, reminiscent of a folksong, forms the point of departure for a succession of four variations. These are followed by three more in the immediately ensuing final movement, becoming increasingly wilder and more impetuous in their gestures and harmonies, and providing a premonition of Hindemith's later stylistic development.

Inspired by the success of this viola sonata, Hindemith composed yet another piece for his new favourite instrument during that same summer of 1919, the Sonata for Solo Viola, Op. 11 No. 5. In composing this work, he allowed himself to be led by both Johann Sebastian Bach and by Max Reger, with whose solo works for strings he was intimately familiar. Although the first three movements follow classical models – the first movement is in sonata form and the slow movement is followed by a scherzo with a trio-like middle section – Hindemith designed the final movement as a passacaglia. He himself pointed out the relationship of this movement to Bach’s Chaconne from the D-minor Partita, BWV 1004: the sonata is dedicated to a fatherly friend, who was a great lover of Bach and wanted to hear Hindemith perform the Bach Chaconne on his birthday in 1919. Because he had no opportunity to play the Bach for him, Hindemith dedicated this sonata to his friend. Motivic connections between the passacaglia and the first movement, moreover, create a cyclic coherence. Unlike the Sonata, Op. 11 No. 4, which Hindemith repeatedly performed until the end of his career as a violist, he only performed his first solo sonata a few times. He probably thought that it was no longer representative of his current compositional style. Nonetheless, it was one of the first works, together with the Fantasia-Sonata, that were published by Schott Music Publishers in Mainz. This is also a reason why it has established itself in the repertoire of the viola – but you are all well aware of that already.

Hindemith's comet-like rise to fame as a composer began in 1921.
The world premiere on his Third String Quartet, Op. 16 was given at the very first Donaueschingen Music Festival. The brilliant success of this premiere was due not only to the work itself, but also to the ensemble: alongside Hindemith as violist, the performers were the violinists Licco Amar and Walter Caspar from the Mannheim National Theatre as well as Hindemith’s brother Rudolf as cellist.

**The Quartet**, bearing the name of its first violinist Licco Amar, rapidly developed into one of the most important chamber music formations of the 1920s. The countries they toured included all of Germany, Switzerland, the Netherlands, Denmark, Italy, France, Austria and Czechoslovakia, even reaching Moscow, Leningrad, Kiev and Odessa in 1927 and 1928. Recordings made in 1926 document the interpretative style of the Amar Quartet: energetic and incredibly fast, an utterly natural technical precision is characteristic of the ensemble. The breath-taking tempi, together with the slender tone of the ensemble, are more or less their trademark. Behind this, there is a gesture of “music-making” that has stripped off all traces of momenousness. The music itself was at the centre of interest of the four musicians, not the burden with which it was saddled by the history of reception.

Hindemith essentially set for himself this unsentimental form of “music-making” as a standard. His style of interpretation is, like his compositions, completely free of the need for personal confession or of any public show of emotions. A 1930 concert review stated the following: “And then the so unprofessorial Professor Paul Hindemith came on stage, armed with a viola, ready to perform his Kammermusik No. 5, the viola concerto [...] in four movements. Both as a composer and performer, Hindemith is the least solemn of present-day musicians; his way of presenting himself is so strikingly natural and unforced that it also almost makes the effect of a pose. One truly senses the childlike joy with which he coaxes the most wondrous escapades from his surly instrument, laughing to himself on account of the amazement he creates.”

For Hindemith the composer, Hindemith the violist was a kind of guinea pig. The viola works that he wrote for himself had to conform to concert conditions. He seems to have succeeded particularly well with the Viola Sonata, Op. 25 No. 1 which, as he noted in his catalogue of works, he “composed as a replacement for the first solo viola sonata”. By the end of his violist’s career, he had performed it over eighty times in concerts. This piece is an example of his incredible productivity and of the speed with which he composed one work after the other during these years. On the same day of the premiere, in Cologne in March 1922, the first and final movements were not yet completed: Hindemith wrote them in the dining car on the train from Frankfurt to Cologne and then immediately went on stage to perform the world premiere.
This Sonata has also become famous for its insanely speedy fourth movement – you all know the heading: “Breakneck tempo. Wild. Beauty of tone is beside the point: Quaver = 640”. Nevertheless, most of the remaining movements have a contemplative, lyrical or songlike character. The Hindemith of the 1920s, whom people so much liked to label an iconoclast, reveals himself as pensive and introverted in these movements – this is true, incidentally, of many other works of this period.

Two recordings of the Sonata for Solo Viola, Op. 25 No. 1 have survived, and I would like to introduce them to you briefly. The date of the first recording, of only the last two movements, can no longer be determined; the second recording was made in 1934 in London. [op. 25 No. 1 IV (ca 1930) // op. 25 No. 1 IV (1934)]. You can clearly hear the differences: in the second recording, one is astonished to hear the softness, the almost romanticising ritardandi and the constantly vibrating C-string that provides a genuine ostinato foundation for the fleeting quavers. One could indeed say that beauty of tone reigns here – something that Hindemith had considered completely unimportant precisely in this movement. How can these two quite different interpretations be explained? Which of the two recordings would have to be considered the “authentic” one, the one that Hindemith the composer wanted to write exactly “in the fingers” of Hindemith the violist? Or are the differences only the result of chance, even completely unintentional? Be that as it may, two commentaries by Hindemith concerning the London recording have survived. He reports to his publishers: “The recordings were terrible drudgery. I played until I had blood blisters on my fingers, and on one finger the nerve came to the surface, which is particularly pleasant when playing.” And one month later he had the following to tell them about the recording of the Sonata: “This has not turned out first class, so I want to record it here one more time.” – But does this information really help us further? – These are questions to which the definitive answers cannot be found within the scope of this lecture.

But let us now return to the year 1922, when Hindemith composed another viola sonata – the Sonata for Viola and Piano, Op. 25 No. 4. Like the solo sonata, it was not composed in the way one usually imagines, at one’s desk in the studio, but mostly whilst travelling. Hindemith, who had a plethora of concert obligations during these years as a soloist and chamber musician, prepared small sketchbooks that fit easily in his vest pocket. He was thus able to compose without any problem during the long train journeys between one concert venue and the next. He even composed parts of the Sonata, Op. 25 No. 4 during a fashion show. In this Sonata the principle of “continuity of motion” is particularly apparent; it determines many fast movements in Hindemith’s compositions of this period. It can be heard in the two outer movements, both marked by a continuous motoric motion. They thus stand in the greatest conceivable contrast to the static minimalism of the middle movements.
In August 1923 Hindemith wrote another unaccompanied work, the Sonata for Solo Viola, Op. 31 No. 4, “for my own personal diversion”, as he wrote to his publishers. Here, too, we find a motivic-impulsive first movement that is somewhat reminiscent of the breakneck fourth movement of the previous solo sonata. As in the finale of Op. 11 No. 5, the last movement is also cast here as a passacaglia. These lively movements frame a lyrical “Lied”, to be performed “with little expression”. After the publishers had already sent Hindemith packing with the Sonata for Viola and Piano, Op. 25 No. 4, he did not initially offer the solo sonata for publication (after the printing of three viola sonatas, the publishers already had enough works to satisfy their client's demand). Thus these two sonatas remained unprinted during Hindemith’s lifetime, and were only published for the first time as part of the Complete Edition, decades after the composer’s death. This is one of the reasons why they are considerably less well known than the works published during Hindemith’s lifetime, even amongst violists.

The composer, however, was soon no longer so satisfied with his new solo sonata. Thus he self-critically reported to his wife Gertrud in March 1928: “The viola sonata is not as good as the other one [meaning Op. 25 No. 1] and much too difficult; one can only play it well when one has an abnormal amount of desire to do so, and one can’t always have that on stage. I won’t play it anymore, but will write a new one when the opportunity arises.” The “opportunity” to compose a new sonata only arose much later, however, in 1937, and under considerably changed conditions with regard to Hindemith’s general living and professional situation. But more will be said about that later. Let us return to the formulation “composing for oneself”, a phrase that certainly must be understood in two senses in the case of Hindemith. These works are not only intended for his own concertising practice, but also take into consideration the technical skill of their composer on the instrument. Hindemith’s digital dexterity, for example, must have been particularly impressive; all his viola works offer developmental possibilities in this direction, as do all the ensemble pieces in which the viola participates. Hindemith’s life’s motto of 1919 – “always bring new things to light” – must also have been a driving motive for his occupation with the viola d’amore and, completely in the sense of “composing for oneself”, the encounter with this fascinating instrument was immediately realised in the form of compositions – a Sonata for Viola d’amore and Piano (1922) and five years later the Kammermusik No. 6 for Viola d’amore and Large Chamber Orchestra, Op. 46 No. 1. The repertoire of Early Music, with which Hindemith toured as a viola d’amore player several times beginning in 1926, did not, however, provide long-term satisfaction. In this connection is also the commentary “always the same dull programme” – that Hindemith uttered in 1929 in a letter to his wife when referring to these concerts.

After leaving the Amar Quartet, Hindemith founded a new chamber ensemble in 1929 – true to his motto “always bring new things to life”, this time it was a string trio. What was really new, however – at least as far as Hindemith’s music-making was concerned – was primarily found in his increasingly frequent concert engagements from 1927 onwards; in his “composing for oneself”, this shifted the emphasis from chamber music to larger solo works.

During the 1920s, Hindemith had only a small number of original viola works at his disposal for his engagements as a concert soloist. These included Mozart’s Sinfonia concertante and Berlioz’s symphony “Harold in Italy”, which he frequently performed. In order to increase the repertoire, he composed his first viola concerto in 1927, the Kammermusik No. 5, Op. 36 No. 4. It is part of the series of the so-called “Konzertante Kammermusiken” for a solo instrument and chamber orchestra, in which Hindemith found a new form of concertante music-making that was different from the pattern of the late-romantic solo concertos. The solo instrument is almost constantly present, embedded in the mostly soloistically or lightly scored chamber orchestra. Utterly characteristic sound images result from individual instrumental combinations corresponding with the solo instrument and taking its sonic possibilities into consideration. Thus the string section in the Kammermusik No. 5 is represented only by celli and double basses; the higher registers are reserved for the solo instrument and the winds.
A typical characteristic of Hindemith's compositional style during the 1920s is particularly apparent in the Kammermusik No. 5: the strong influence of baroque compositional principles and techniques. In the toccata-like first movement, the motoric motion and motifs spontaneously remind one of Bach's Third Brandenburg Concerto. The minor second dominates the second movement, the interval known as the "sighing motif" in baroque music, both in the viola's skilfully figured runs and in the orchestral accompaniment. The strictly constructed third movement goes against the scherzo character of the motivic material. Finally, the fourth movement opens with the first bars of the "Bavarian Advancing March" in full wind scoring; this march is varied during the course of the movement by the solo viola alternating with the orchestra. Hindemith works here with the principle of alienation, which is effective on two levels: the first is purely musical, in the parodying "discordant notes" with which the music is interspersed, in the humorous variations and in the astonishing ending. The second level is the factor of alienation in the fact that the military march has been removed from its original environment and has become a component of concert music. As in many other places in Hindemith's œuvre, the boundaries between art music and music for practical use merge together.

After the world premiere in November 1927, Hindemith immediately took up his new concerto in his repertoire. He performed it over 90 times until the end of his regular concertising activity as a violist in 1939. His technical predilections can be seen in the viola part, as with other works that he composed for his own concert performances: complex double-stop passages and speedy, virtuoso runs.

You can see on the photo the viola part that Hindemith made for himself to play from – and as you can see, this is a type of collage for which Hindemith cut out a printed part and glued it together anew. The entire part is very clear, without clefs in some places and closely pushed together – but it apparently served him well as performance material.

Hindemith's success as a soloist can also be gauged by the fact that both Darius Milhaud and William Walton wrote viola concertos that they offered him to premiere in 1929. Hindemith himself decided at the end of that same year to compose a new concerto, the Konzertmusik, Op. 48. In this piece, with nearly the same orchestral scoring as in the Kammermusik No. 5 – an extensive wind apparatus with four each of celli and basses – the concertante element has been emphasised, the neo-baroque motoric rhythms broken open. The tonal orientation and melodic language are more clearly formed and differentiated.

The six-movement Konzertmusik, Op. 48, dedicated to Darius and Madeleine Milhaud, was first performed in late March 1930 in Hamburg with Hindemith, Wilhelm Furtwängler and the Berlin Philharmonic. A reviewer wrote: "This Konzertmusik is an excellent piece, unusually beautiful and profound in melodic invention, very lively in its rhythms and masterly in its workmanship. It is 'music for its own sake', absolute music in the strictest sense, i.e. without any other thoughts besides those of making music. [...]"

Hindemith undertook notable changes in this work's conception soon after his first experiences with it in concert. He revised the original structure in two parts to form three movements each and scrapped the fourth movement without replacing it. For a time, he even wanted to offer the newly composed final movement as an alternative for the original finale. But he discarded this "ad libitum" model before it was to be printed, so the five-movement second version of the Konzertmusik, Op. 48 appeared in late 1930. The first version was only published thirty years after Hindemith's death in the Hindemith Complete Edition.
As soon as the Nazis came to power in 1933, Hindemith had to experience becoming the object of cultural-political intrigues without being able to take any effective action against it. His oeuvre, which had always been a thorn in the side of the ultraconservatives who now saw cultural-political opportunities coming up, was decried as “cultural-bolshevist”. Propaganda Minister Goebbels disparaged him as a Jewish interrelated, “atonal noisemaker”. Even influential supporters such as Wilhelm Furtwängler could do nothing to counteract this massive hounding. Concert organisers soon no longer dared to programme Hindemith’s works, and Hindemith the concert soloist was practically unemployed from one day to the next, since hardly anyone invited him to perform in Germany any more. Concerts abroad were still possible, but high bureaucratic hurdles made them extremely difficult to organise; moreover, Hindemith was viewed with suspicion by all officials; they suspected a possible attempt to emigrate during such journeys. However, Hindemith shied away from emigration for a long time and only actually took this step in 1938 when he moved to Switzerland.

The depressing feeling of no longer being wanted in his own country and the loss of his livelihood are central aspects of one of his most famous works, the viola concerto “Der Schwanendreher”, composed in 1935. Several folksong melodies are incorporated in this concerto, the texts of which deal with farewell, loneliness and sadness. Here are two lines of the song “Nun laube, Lindlein, laube”, for example: “Hab gar ein traurig Tag” (I have a really sad day) and: “nicht länger ichs ertrag” (I can’t stand it any longer). Hindemith integrates the melodies into his own musical language in a subtle way, thus making the contents of their texts – which do not appear in the score, of course – into a very personal statement of his own. The concerto was premiered in November 1935 in Amsterdam, with Hindemith accompanied by the Concertgebouw Orkest conducted by Willem Mengelberg. Hindemith never performed “Der Schwanendreher” in Germany.

Despite this rather gloomy situation, Hindemith was repeatedly in the mood for jokes. Following the world premiere, Hindemith drew a caricature that was intended to explain the unusual term “Schwanendreher” (literally “swan turner” — to this day, there is no definitive definition for this designation used in the old German song “Seid ihr nicht der Schwanendreher” — Are You Not the Swan Turner).
The “Trauermusik”, Hindemith’s last work for viola and orchestra, is also to a certain extent the result of Hindemith’s exclusion from Germany. Hindemith was in London in January 1936 in order to perform his new “Schwanendreher” with the BBC Symphony Orchestra when news of the death of the English King George V made the rounds. Hindemith reported the event to his wife in his typically sober, straightforward manner: “A big hullaballoo due to the King’s death. The Schwanendreher is of course impossible, hardly anything else conceivable. On the other hand, they don’t want to dispense with me, so I just wrote Mourning Music for string orchestra and solo viola. It is not exactly all that original, but I couldn’t embark on a voyage of discovery at such short notice. You’ll hear it anyway. A bit of Mathis, a bit of Lindlein laube and a Chorale at the end.”

Hindemith undertook concert tours through the USA lasting several weeks each during the years 1937, 1938 and 1939 – also bearing in mind a possible professional future there. He also wrote two more viola sonatas during these journeys – taking into consideration, in so doing, that he was primarily giving recitals and chamber music concerts in the USA and was only rarely engaged as a soloist performing at an orchestral concert. Be that as it may, Hindemith the violist now appeared to be tiring little by little. He was still enjoying concert successes and could write to his wife: “I played the way Charlemagne must have played his solo sonatas: effortlessly and impressively. It was a very great success.” But he was less satisfied with the Sonata for solo viola of 1937, written for himself in order to be able to offer a new sonata for planned recordings; the world premiere left “no visible impression” on the audience, as he reported (nor did anything come of the planned recording of the sonata). It remained unpublished during Hindemith’s lifetime. He reported the following to his wife concerning the 1939 Sonata for Viola and Piano, which he called “Worm” after it was completed: “It’s not so easy, but we brought it off very well at this rehearsal. It is an energetic, well-nourished piece with lasting interfacing for cold weather. The second movement has tricky rhythms that one has approach carefully in order to manage them. In the last movement […] [the pianist] Sanroma most readily grasped the meaning and technique of the first variation after he had imagined it as a musical illustration of a gathering of fleas, gnats and other tickling, flying things.” He commented on the recording, produced concurrently with the world premiere, in these words: “I worked and struggled with Sanroma from afternoon until about midnight. […] Rehearsals, rehearsal pages, unsuccessful pages, each recording twice – one can finally get fed up with even the most beautiful piece. The recordings should have actually turned out well, for we made enormous efforts.”

Hindemith’s positive impression did not last long, however, and this sound document also adds a full stop to Hindemith’s career as a violist. In March 1940 he wrote to his wife “that this piece is better played than the Mourning Music; but I have decided, after all, to definitively give up playing in public. If it is no more beautiful than what came out of the gramophone, it’s no longer worth being shown.”

After the end of the Second World War, Hindemith the interpreter concentrated on conducting. He became a highly esteemed guest of orchestras all over the world until his death in December 1963. Only on very rare occasions did he perform on the viola in public. (We see here a list of the pieces in which he himself participated.) He played the Sinfonia concertante of Mozart with Igor Oistrakh during the 1950s.
And one last time, he even composed for himself and his instrument: at the world premiere of his 1958 Octet, he sat with the others on stage and played the first viola part, which he had of course tailor-made for himself as far as technique was concerned. But aside from these few occasions, what Hindemith had already stated during his first post-war visit to Europe in 1947 had become fulfilled by then. He had been asked if he no longer wanted to perform as a violist, and he had replied: “You know, it is usually like this: first one plays the violin. When that no longer goes very well, one switches to the viola, and when that no longer works – one becomes a conductor. And so that’s how things turned out with me.”
Pièces de Concours
Virtuoso Romantic Works by French Composers 1896-1938
Jutta Puchhammer-Sédillot

My interest in these scarcely known pièces de concours was sparked a few years ago, when I inherited a bundle of sheet music and found a list of these works at the Conservatoire de Paris. I was very surprised to see that the first of these pieces had been intended for the first concours, or competitive examination, for the Conservatoire's first program designed specifically for viola students under the direction of Théophile Laforge back in 1896.

Viennese born violist Jutta Puchhammer-Sédillot has settled in Canada since 1987. She now is full professor of viola and chamber music at the Université de Montreal, where she teaches since 1990. She is principal violist of the Laval Symphony Orchestra and has an exhaustive background in chamber music and solo playing, performing in various formations and at various international Festivals. Jutta likes to tour the world via the International Viola Congresses, where she shares with passion her new discoveries of forgotten music written for the viola, mainly around the turn of the 20th century.

Lecture-Recital given on Wednesday, October 5, 2016 - 12:10 p.m. - Sala Maffei, Chamber of Commerce
## PROGRAM

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
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<tbody>
<tr>
<td>Henri Büsser</td>
<td>Appassionato in C sharp major, Op.34 (1910, 1915, 1923)</td>
</tr>
<tr>
<td>Léon Firket</td>
<td>Concertino (1896, 1903, composed in 1878) 1 movement the very first Pièce de Concours</td>
</tr>
<tr>
<td>Henri Marteau</td>
<td>Chaconne in C major Op.8, 1905</td>
</tr>
<tr>
<td>Paul Rougnon</td>
<td>Allegro appassionato 1916</td>
</tr>
<tr>
<td>Philippe Gaubert</td>
<td>Ballade (1938, 1966)</td>
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**Jutta Puchhammer-Sédillot, viola**  
**Elise Desjardins, piano**

Elise Désjardins is a native from Montreal, Canada, and professor and collaborative pianist at the Conservatoire de Musique de Montréal. She is Jutta’s longtime duo partner and has been an essential part of their journey offering new, neo-romantique and Canadian viola repertoire at many viola congresses around the world. She is also sought after as a chamber partner for her unique playing abilities, which showcase great intensity and warm sensibility.
The origin of the pièces de concours

Violin and cello classes at the Paris Conservatoire began as early as 1795; the first double bass class started in 1827. Already in 1848, Hector Berlioz observed in the *Revue et Gazette Musical* that viola players were third-class violinists and that proper instruction was needed to train players who could meet the demands of contemporary compositions in which the viola, for the first time, was being treated as ranking equally with the other instruments.

It was not until 1877, however, that the very first viola class was taught at the Royal Conservatoire in Brussels under Léon Firket and that the first of the pièces de concours, *Concertino* was composed for these students in 1878. This piece was then prescribed as the first pièce de concours in Paris in 1896, upon the inauguration of the Paris conservatoire's viola program. There had been plans to start teaching viola in Paris as early as 1878 under Joseph Marie Mas, but the decision was postponed until 1894, when the thirty-one year-old Théophile Laforge was asked to start teaching a viola class - against the widely prevailing opinion that viola players used the same technique as violinists. Laforge (1863-1918) trained a new generation of ‘genuine’ viola players that included Maurice Vieux (who later took over his teaching position), Henri Casadesus (who became known for several transcriptions for viola), Louis Bailly and Pierre Monteux (who subsequently became world-famous as a conductor).

As still required at the Conservatoire to this day, each instrumentalist had to include the same prescribed contemporary piece, called the pièce de concours, in their performance for the final examination then known as the *Concours* or *Le Prix*. This was a piece full of virtuosic technical challenges and lyrical qualities, designed to demonstrate students’ newly acquired skills. From 1896 to 1940, twenty-seven new compositions for viola were commissioned for this purpose (many of them dedicated to Théophile Laforge), with many of the more popular pieces being used again for other *Concours* in later years. Probably the best-known piece to emerge from this tradition, and now a part of the standard current viola repertoire, is the *Concertstück* by George Enescu, followed by the *Concerto in G major* (1899) by Hans Sitt. After the Second World War the number of commissions declined for a period of time. The pieces used for the examinations thereafter featured not only contemporary compositions, but also pieces from the existing standard repertoire (Bach, Schumann, Stamitz, Walton).

In order to help his students meet the demands of these new works, Laforge also attempted to standardise the size of the instrument: 40 centimeters, the size of the model used at the Conservatoire, was considered ideal for mastering the difficulties of substantial position changes without losing quality in the viola tone. The bow was to be slightly shorter, with a more robust stick, a broader ribbon of bow hair and somewhat heavier than that used for the violin. These differences in the viola bow persist to this day, while the sizes of violas now vary a great deal.
About the compositions

The pièces de concours are shorter pieces that vary in length from around 5 minutes to 14 minutes.

The first compositions used as pièces de concours were originally not necessarily written for this occasion, but were conceived as pedagogical concertos in three shorter movements or sections with simple harmonic piano accompaniment, written for the emerging violists. These concertinos by Firket (composed in 1878, used in the concours in 1896), Sitt (composed in 1892, used in the concours in 1899) and Arends (composed around 1886, used in the concours in 1898) are the longest of the pièces de concours, and were set for orchestra as well and probably were performed as such.

Many of the following pièces de concours were termed Concertstück, after the german word Konzertstück for a concertino: a smaller scale one-movement concerto with freer form, with a similar technical display as in a concertante. As time progressed, the form of the pièce de concours started to vary and in later year pieces featured such forms as Fantasie, Chaconne, Caprice, Poème, Appassionato, Thème varié, Ballade, Romance Arioso and Allegro. Taken together, they represent a wonderful variety of lyricism, romantic melodies, with increasingly complex harmonies and piano parts of equal importance to the viola.

Despite this increasing formal variance, all of the pièces de concours have one thing in common: they test the technical abilities of the player, almost as if the pieces go through a check list of all possible technical demands to be mastered. Such demands include rapid scale runs all over the whole range of the instrument, chromatic scales, complicated arpeggios and broken chords, scales in sixths, thirds, and octaves, and a variety of complex bow strokes. They even feature such advanced techniques as melodies played in harmonics and the upbow staccato, but they also require a capability for lyric expression, often in a new range of until then never required extremely high positions on the instrument. All of these challenges must be executed in a way that displays an intimate harmonic understanding of the composition, supported by a wide range of choices in sound colors and dynamics.

The pièces de concours are indeed a musical and technical workout for viola players!

Thirteen of the recorded eighteen Pièces de Concours (Navona Label: NV 6065) have been reedited by the SCHOTT edition in three volumes entited Pièces de Concours ED 22234-22236 (2016-17).

Besides excerpts from my CDs I had chosen to present some of the key pieces of this newly discovered collection by H. Büsser, L. Firket, H. Marteau, Paul Rougnon, and Ph. Gaubert to demonstrate various aspects of their evolution, stylistically, by the form of the pieces as well as harmonically.

Jutta Puchhammer-Sédillot (Translation and editing Julia Rushworth and Melissa Claisse.)
Anna Serova. A unique figure on the international scene both as soloist and chamber musician, Anna Serova has several compositions dedicated to her by some of the most important contemporary composers. After studying with Vladimir Stopicev at the Conservatory of St Petersburg, Bruno Giuranna at the Stauffer Academy and Juri Bashmet at the Chigiana Academy in Siena, she began a brilliant career as a concert musician, being featured in some of the most important concert seasons and festivals in Italy and abroad. The warm beauty of her sound and notable artistic depth make her very much in demand as a chamber musician, collaborating with Ivry Gitlis, Bruno Giuranna, Salvatore Accardo, Rocco Filippini, Filippo Faes, and Rainer Honeck, among others. Her recordings, including two CD’s in which she performs on the treasured Amati viola “La Stauffer” (1615) have won critical praise. Serova is currently professor of viola and chamber music at the International Academy “L. Perosi” in Biella.
Filippo Faes has been hailed by the press as one of the most profound and creative performers of his generation. For seven successive years he was invited to perform as soloist at such leading venues as the Kölner Philharmonie and Musikhalle Hamburg, with concerts sold out each time. He was equally successful making his debut at the Berlin Philharmonic, the Concertgebouw in Amsterdam and his London debut broadcast on BBC International Recitals.

Faes frequently appears in chamber music recitals with partners such as Bruno Giuranna, Salvatore Accardo, Anna Serova, and Toby Hoffmann.

He is the author of many television programs on music such as his series of “10 Conversations at the Piano”, “Suppose we asked Beethoven?” and “Sparkles”. These lecture-recitals introduce audiences to the tremendous communicative power of music and its ability to transform the world. Faes is Professor at the Steffani Conservatory in Castelfranco Veneto and gives master classes throughout the world.

PROGRAM

Dmitrij Dmitrievič Šostakovič (1906 - 1975)  
Sonata for viola and piano Op.147 (1975)  
Allegretto

Sergej Vasil’evič Rachmaninov (1873 - 1943)  
arr. Anna Serova  
Sonata for cello and piano Op.19 (1901)  
Andante

Anna Serova, viola  
Filippo Faes, piano
Rachmaninov - Šostakovič

I destini opposti e complementari di due uomini si specchiano nella loro musica. L’esilio volontario di Rachmaninov dalla sua Russia, e l’esilio interiore, all’interno del suo Paese, sotto la dittatura sovietica, di Šostakovič.

Sergej Vasil’evič Rachmaninov

(Novgorod, 1873 - Beverly Hills, 1943)

Sonata per violoncello e pianoforte op.19 (1901) trascritta per viola da Anna Serova - Andante

...Il tramonto della nobiltà zarista. L’estrema ricchezza ed esuberanza della sua scrittura giovanile, l’irrefrenabile fantasia e maestria compositiva che dipingono un mondo in disfacimento e prossimo alla conclusione del suo ciclo storico.

Dmitrij Dmitrievič Šostakovič

(San Pietroburgo, 1906 - Mosca, 1975)

Sonata per viola e pianoforte op. 147 (1975) - Alegretto

...Le sue ultime note furono raggi di luna. La sua ultima opera, lucidissima fotografia del mondo gelido del regime sovietico, anch’esso ormai in decomposizione, senza più volto ma sempre opprimente, illuminato dalla luce senza colori del “chiaro di luna” evocato attraverso la rivisitazione della sonata beethoveniana.
The Associação Portuguesa da Viola d’Arco Experience
E. Alves, J. Alves, R. Azevedo, T. Correia

Emília Alves is a member of the Orquestra Sinfónica do Porto Casa da Música and a founding member of APVdA. Having studied with Ryszard Wóycicki and Atar Arad, she has also earned a Master in Education Sciences.

Jorge Alves, violist of the Matosinhos String Quartet and Professor at ESMAE-Porto, is founder and President of the Portuguese Viola Society and of the European String Teachers Association/Portugal. His training included studies with Tibor Varga in Sion and Bruno Giuranna at the Stauffer Academy.

Rute Azevedo is a member of the Orquestra Sinfónica do Porto Casa da Música and a teacher at the Academia de Música de Costa Cabral. She was a prize winner at the Radio National Competition PJM-RTP, received the António de Almeida Prize, and a scholarship from the Gulbenkian Foundation.

Teresa Correia is a member of the Douro String Quartet and a viola teacher in the ARTAVE - Professional School of Music. She studied in ESMAE, Oporto, won 1st prize in Prémio Jovens Músicos (2001) and the Helena Sá e Costa prize (2005).

Lecture given on Thursday, October 6, 2016 - 3:00 p.m. - Sala Maffei, Chamber of Commerce
Considering that the musical education in Portugal was very late and that the viola specific teaching has an even more recent history, a group of viola teachers had the idea of providing students and their families with a new approach: having a different day of musical sharing, cultural and social. Thus, the first Viola’s Meeting (Encontros de Viola) took place on March 24, 2001, at the Calouste Gulbenkian Conservatory of Music in Braga.

The format of the 1st Encontro de Violas was the embryo of the following meetings: the day began with a small ensemble concert of violas by the teachers of the participants classes. To representate the 35 violists presente that day was organized a small concert where had the chance to play a selection of soloists of the five classes involved. In addition to these presentations, there were places with scores and viola discs, a lecture about the viola and a round table with the participation of the teachers and parents of the young violetists.

The 2nd Encontro de Violas d’Arco happened on March 8, 2003 at the Calouste Gulbenkian Conservatory of Music in Aveiro. It was introduced a small variant that would mark all the following viola meetings, since, along with similar activities to the first one, we began to include a small concert by the Viola Orchestra composed by all the present violists (this characteristic became a pole of attraction in all the subsequent encounters). The creation of this activity had the objective of giving all the participants the opportunity to feel the pleasure of making music together. For that, some pieces were carefully chosen and orchestrated for diverse voices, to be executed by all the viola players in the orchestra. For example, to the students who were at a very early stage could join the orchestra they had to play open strings and that way, share the stage with teachers and older students such as the higher school students.
The 3rd Encontro de Violas d’Arco took place in Porto, on March 6, 2004 in the Grande Auditório and other rooms of the Faculdade de Engenharia da Universidade do Porto. The reception and the organization of the 98 viola participants were held by the Conservatório de Música do Porto.

The Fórum da Maia received the 4th Encontro de Violas in 2007 on March. Thanks to the Conservatório de Música da Maia host, we received 119 viola players, students from a large number of music schools in the country, as well as the remaining 76 viola’s friends who went to the meeting. A total of 195 violas played in the great orchestra that ends each meeting. It was on the stage of the 4th Encontro de Violas that have been taken the public commitment to form an association with the aim of promoting the viola. It was also at the 4th meeting that the Bratschy Mambo! was premiered. It became the official “hymn” of the portuguese Encontros de Viola. On May 12th 2008 was born the APVdA - Associação Portuguesa da Viola d’Arco and our already committed and dynamic team.

In 2009, the 5th Encontro de Violas d’Arco Paços de Brandão has been hosted by the Academia de Música de Paços de Brandão. This music school had organized the meeting in partnership with the recently created APVdA - Associação Portuguesa da Viola d’Arco as well as with the fundamental collaboration and commitment of many viola teachers. As always, we also had the active participation and collaboration of many professional and amateur violists as well as amateurs who are passionate about the instrument. It should be noted that we had the honor of a special guest: the violist Avri Levitan.

The 6th Encontro de Violas d’Arco Porto 2011 was organized by APVdA – Associação Portuguesa de Viola d’Arco with the support and collaboration of the Casa da Música in Porto, as well as with the commitment of more than 40 professional violists and teachers of more than 40 music schools across the country and with the total participation of 321 violators of all ages in the Sala Suggia in Casa da Música. This success was recognized by the “Guiness World Record” as the largest Ensemble on stage. That same day (March 19) the violist Kim Kaskashiam performed with the Orquestra Sinfónica da Casa da Música, which made the viola’s meeting even more special.
The 7th Encontro de Violas d’Arco Porto 2013 took place on May 18 and 19, 2013. Once it was extended for two days, it inaugurated a substantially different format, with activity in two distinctive phases. Masterclasses, lectures and recitals were held on the 18th, with the participation of Luis Magín (President of the Spanish Association of Friends of the Viola), Kenneth Martinson (President of the International Viola Society), the sociologist Pedro Bôia and APVdA Viola Ensemble. On the morning 19th, the opening concert was held at the Conservatório de Música do Porto, as well as the rehearsals of the five different sections of the viola’s orchestra. On the 19th, the guest Carlos Maria Solare, representing the German Viola Association and the Strad Magazine, also joined us. After finishing the rehearsals at the Conservatório de Música do Porto, the activities continued at the Dolce Vita Antas Shopping Center in Porto. There the viola’s orchestra has performed, culminating in a violas flash mob that invaded the entire shopping center with the traditional Portuguese music “Malhão, Malhão”. At 5:00 p.m., the traditional concert of the largest viola’s orchestra in the world took place, with 350 violists.
The 8th Encontro de Violas d’Arco Europarque 2014, took place on November 30. Included in the 42nd International Viola Congress held in Porto under the APVdA and IVS host and organization, entitled “Performing for the Future of Music”. Held at Europarque in Santa Maria da Feira, it was attended by 420 violists. Among them numerous congressists from all the continents. The concert of the violas orchestra was the culmination of 5 days of congress activities. Which left a deep mark on all the presente guests. Outstanding figures in the viola’s world have been represented in recitals, masterclasses, lectures and symphonic concerts, between them, names such as Nobuko Imai, Bruno Giuranna, Atar Arad, Carlos Maria Solare, Timothy Ridout, Jerzy Kosmala, Jutta Puchhammer-Sédillot, Roger Myers, Ivo van der Werff, Marco Misciagna, Christophe Desjardins, Luca Sanzò and Tatjana Masurenko and many more.

Since 2001, the number of viola students in music schools and academies in Portugal has quadrupled. We have portuguese viola students being accepted in the most important international conservatories. In recent years many young portuguese violists have earned prominent places in the most important orchestras all over the world. This is a highlight of the history of Viola's evolution in Portugal.

In partnership with schools or other portuguese cultural institutions the Associação Portuguesa da Viola d’Arco promotes meetings every two years. With na evident pedagogical propose, the Encontros de Violas d’Arco are today a meeting place not only for viola students and professional viola players, but also to their parents, families and many other enthusiasts of the instrument. We all affectionately call them "viola friends".
The Brahms Sonatas Op. 120
Considerations on the Clarinet and Viola Versions
Bruno Giuranna

Born into a family of musicians, Bruno Giuranna began his solo career in 1954 when he performed the world premiere of Giorgio Federico Ghedini’s Concerto for Viola and Orchestra with Herbert von Karajan conducting. He has since performed regularly with leading orchestras such as the Berlin Philharmonic, the Royal Concertgebouw Orchestra and La Scala in Milan under conductors including Claudio Abbado, Carlo Maria Giulini, Sir John Barbirolli, Riccardo Muti and Sergiu Celibidache. He was a founding member of the renowned chamber orchestra, I Musici, and the violist of both the Quartetto di Roma, and the Trio Italiano d’Archi. Professor at the Hochschule für Musik in Berlin and International Chair at the Royal Academy of Music in London 1995-96, Mr. Giuranna has given master classes throughout the world. Prince Consort professor of viola at the Royal College of Music in London (2002 - 2005) he teaches at the Fondazione “W. Stauffer” in Cremona at the Conservatorio della Svizzera Italiana in Lugano. His recordings include Mozart’s Sinfonia Concertante with violinists Henryk Szeryng, Franco Gulli and Anne-Sophie Mutter, the complete Vivaldi Concerti for viola d’amore, the Mozart Piano Quartets with the Beaux Arts Trio and the Beethoven String Trios with Anne-Sophie Mutter and Mstislaw Rostropovich. Deeply convinced of the importance of music making as an irreplaceable instrument in the development of an artistic personality, he continues to dedicate himself, as he has for many years, to the creation of chamber music projects in Europe and the USA, where he plays together with talented young musicians. In 1987 he has been awarded the highest Italian civil honor - Cavaliere di Gran Croce al Merito della Repubblica Italiana - and in 2002 he received the degree of Doctor of Letters (D. Litt.) honoris causa at the University of Limerick, Ireland. After having been the president of the Italian branch, he is since 2011 president of ESTA International.

His viola parts and his transcription for string trio of the Bach Goldberg Variations are freely downloadable at www.giuranna.com

Lecture-Recital given on Thursday, October 6, 2016 - 5:10 p.m. - Auditorium of the Chamber of Commerce
The Brahms Sonatas Op.120
Considerations on the Clarinet and Viola Versions

Bruno Giuranna, viola
Clara Dutto, piano

PROGRAM

Clara Dutto obtained her diploma in pianoforte with the highest honors. She has since had a vivid career throughout Italy as both soloist and chamber music player, performing with such institutions as the Pontino Festival, the Verdi Orchestra in Milan, and the Torino Philharmonic.

It is through chamber music that Clara was led to become a noted piano accompanist with some of the most prestigious institutions of her country, such as the Stauffer Academy in Cremona, the School of Advanced Musical Studies in Saluzzo, the Rossini Conservatory in Pesaro and the Ghedini Conservatory in Cuneo. Since 2005 she has been the accompanist of Bruno Giuranna and has collaborated with such other artists as Sonig Tchakerian, Francesco Manara, Simonide Braconi, Enrico Dindo and Richard Soltzman. In 2010 she earned an advanced musical degree, again with highest honors and special mention, and in 2011 obtained a Law Degree from the University of Torino.
Possiamo avvicinarci alle Sonate op.120 di Brahms, come a tutti i capolavori, in maniera ingenua, limitandoci ad ascoltarle, (o a suonarle) godendo della loro bellezza. Possiamo anche, però, approfondirne lo studio durante tutta una vita. In tal caso esse rivelano ciò che sono in realtà: una fonte infinita di meravigliosi tesori.

Sono felice che una casa editrice del prestigio della Henle abbia pubblicato un'edizione Urtext dal manoscritto originale della versione per viola delle Sonate op.120, ma il non-violista che è in me sa che Brahms non era affatto soddisfatto della versione per viola delle sue Sonate op.120.

La curatrice dell'edizione Henle del 1974, Monica Steegmann, riferendosi alla corrispondenza fra Brahms e Joachim, scrive nella prefazione: 'Benché avesse curato l'arrangiamento lui stesso, Brahms considerava questa versione (per viola delle Sonate op.120) goffa e insoddisfacente, ungeschickt und unerfreulich'. (Questa frase è stata tagliata nell'edizione successiva).

Sento il bisogno di capire il motivo di un giudizio così negativo perché mi è difficile accettare l'idea che la stessa musica possa suonare meno bene su una viola che su un clarinetto. Per questa ragione ho studiato le differenze fra le due versioni, limitandomi a constatarne le diversità, senza occuparmi di aspetti storici o musicologici, con l'atteggiamento di un normale amante di musica.

I cambiamenti operati nella parte della viola sono quasi esclusivamente trasposizioni all'ottava bassa. Queste sono state fatte in maniera diversa nelle due Sonate: nella prima, riguardano intere frasi, mentre nella seconda, alcune frasi sono state abbassate soltanto in parte. Il lavoro sembra sembra essere stato fatto in fretta: nel primo movimento della prima sonata la frase dalla misura 155 alla 266 è stata lasciata all'ottava originale, mentre altre simili sono state abbassate.
Le differenze fra la versione per clarinetto e quella per viola diventano evidenti non appena paragoniamo il dialogo dei due strumenti col pianoforte.

Ad esempio:

quella che per il clarinetto è una risposta di carattere predominante, vincente, alla quinta superiore,

diventa per la viola, una risposta dimessa alla quarta inferiore;

la gloria risoluzione di una sensibile al semitono superiore

diventa la triste risoluzione una settima sotto.

La soluzione all’ottava inferiore perde positività e senso di affermazione. Nel dialogo col pianoforte, il ruolo della viola, paragonato a quello del clarinetto, è decisamente dimesso.
Sono degni di nota anche i cambiamenti nella Ripresa del primo movimento della prima Sonata. Il salto di decima della seconda battuta del tema viene aumentato di una ulteriore ottava (mis.139) ed insieme alla quarta misura (mis.141) viene arricchita da un movimento di terzine, che dona alla frase ancora maggior slancio che nell’Esposizione. Si tratta di una variazione del tema, richiamato dalla prima e dall’ultima nota di ognuna delle due misure. In entrambi i casi, nella versione per viola, il riferimento con il tema sparisce.

Il meraviglioso sbocciare del tema diventa, con una brutta amputazione, un banale arpeggio.

Si potrebbe continuare, ma ritengo già questi esempi sufficienti a rendere meno incomprensibile il giudizio di Brahms.
È lecito immaginare che all'epoca in cui le Sonate sono state scritte, le possibilità strumentali della viola fossero scarse, ed è verosimile che fosse suonata male da cattivi violinisti.

Da allora, la viola ha vissuto un grandioso rinascimento, ed è certo che nel 1894 nessuno avrebbe immaginato che soltanto cinquant'anni più tardi Bela Bartok avrebbe scritto per la viola una splendida melodia che con un lirico salto di ottava raggiunge il sol 5.

Sono convinto che se Brahms avesse ascoltato, eseguita dalla viola, la stessa musica che aveva scritto per clarinetto - e non una versione mutilata - invece di esprimere un giudizio negativo, avrebbe probabilmente scritto sul manoscritto “für Karinette oder Bratsche”.

Ritengo che si possano eseguire entrambe le Sonate ripristinando sulla viola con minime varianti la parte del clarinetto, e trovo assolutamente legittimo che un violista di oggi (che ha studiato le posizioni alte, gli arpeggi, il vibrato nelle note acute, certamente non un principiante!) il quale desideri riappropriarsi di questi due capolavori nella loro forma primigenia, rifiuti semplificazioni che mortificano l'idea originaria della composizione ed attribuiscono ai violisti ed al loro strumento, limiti superati da tempo.

(Parte di uno scritto sulle differenze tra la versione per clarinetto e quella per viola)
The Ever-Changing Role of the Viola and its Technique

Alicia Marie Valoti

Alicia Marie Valoti has held an internationally fruitful music career as a young violist. Her studies in viola, piano and chamber music are vast; she holds degrees from McGill University, Rice University, il Conservatorio di Firenze “Luigi Cherubini”, la Scuola APM di Saluzzo and Stony Brook University, where she received her doctorate. Additionally, Ms. Valoti studied at the Scuola di Musica di Fiesole and RNCM. A diverse artist, Dr. Valoti has performed in North and South America, Europe, Asia and Africa as a chamber musician, recitalist and orchestral player. Her interests lie from the Baroque to the contemporary, and are showcased by several world premieres (Mesa, Beamish) and recordings (Colonna). She was the first prize winner in the David Dalton Competition of the American Viola Society.

Dr. Valoti has held positions at Sam Houston State University, Lone Star College, the University of Houston and Stony Brook University. Additionally, she held a visiting professorship at LiaoCheng University (China) as well as a distinguished professorship at the Wuhan Conservatory (China). She is the newly appointed Professor of Viola and Chamber Music at Central Michigan University.

Lecture-Recital given on Wednesday, October 5, 2016 - 3:00 p.m. - Sala Mercanti of the Chamber of Commerce
The goal of this lecture was to analyze the significance of the 41 Capricci of Bartolomeo Campagnoli and demonstrate, through the many edited versions, how modifications in bowings, fingerings and tempi can directly affect viola technique, performance and virtuosity.
Il violinista-compositore Bartolomeo Campagnoli (1751-1827) è stato una figura di primaria importanza nella storia del violinismo. Insegnò a Stoccolma, tenne servizio alla corte di Dresda e, per tanti anni, fu konzermeister del Gewandhaus di Lipsia, storica istituzione concertistica europea. Come compositore e trattatista fu molto prolifico: nel suo catalogo si contano numerosissime composizioni solistiche e cameristiche. Ma ciò che sorprende è che, come ultima opera della sua vita, abbia composto i famosi 41 capricci per viola sola. Il titolo dice tutto: non sono semplicemente studi per la viola ma pezzi che richiedono un virtuosismo che la letteratura dello strumento all'epoca non conosceva appieno. Sono stati forse composti per uno straordinario esecutore in particolare? Campagnoli sapeva suonare la viola?

Anche se sappiamo poco del rapporto tra Campagnoli e la viola, è risaputo che Campagnoli aveva un post or d'onore come violinista e didatta in Italia e in Europa. La sua scuola era senz'altro quella di Tartini, anche se non aveva studiato con l'illustre maestro. Fu allievo invece di Pietro Nardini, altro esponente di spicco della medesima scuola. Scrisse un Metodo per violino, di cui purtroppo non conosciamo la data di prima pubblicazione. È possibile che sia stato pubblicato quasi contemporaneamente ai Capricci per viola: ci sono infatti numerose legami tra le due opere. A mio avviso la scrittura di Campagnoli ha molto in comune con quella di Kreutzer: i due furono insieme a Parigi all'inizio del 1800. Possiamo, dunque, ipotizzare un qualche legame tra i 42 studi di Kreutzer e i 41 Capricci di Campagnoli? Sicuramente ci sono molti esempi nella scrittura musicale dei Capricci che ricordano gli studi di Kreutzer.

Morto a Neustreulitz, in Germania, Campagnoli viveva già in una condizione di discreto isolamento dal mondo musicale quando compose i Capricci. L'autografo si presenta quasi senza diteggiature, arcate o indicazioni musicali. Col passare del tempo, i Capricci furono rivisti da molti curatori perlopiù violinisti, ma anche da altri musicisti, non necessariamente strumentisti ad arco. Gli interventi sul testo sono stati molti, incluse anche indicazioni metronomiche, provocando a volte un radicale mutamento delle caratteristiche tecniche dei singoli brani. Lo storico violista William Primrose, all'epoca insegnante di viola alla Indiana University, apprezzava moltissimo i Capricci di Campagnoli, a tal punto da produrre un'edizione tutta sua, che usava come “sprone” per i suoi studenti. Nella sua revisione, Primrose inserì diteggiature e arcate molto arduhe, con tempi lentissimi o velocissimi, per spingere gli allievi al massimo. Era infatti convinto che, facendo studiare e suonare Campagnoli in questa maniera, gli allievi potessero significativamente migliorare sia dal punto di vista della tecnica, sia da quello della musicalità, in tempi relativamente brevi.

Per dare suono alle mie parole, alla fine della lezione ho suonato alcuni Capricci, mettendone in evidenza gli aspetti virtuosistici e quelli prettamente lirici.
Alfonso Ghedin began his impressive career at an early age as member of the Chigiano Quintet, after which he quickly became Viola Soloist with such well known ensembles as I Musici, I Virtuosi di Roma, and I Solisti Italiani. He has frequently performed chamber music with the likes of Salvatore Accardo, Uto Ughi, Giuliano Carmignola, Rainer Kussmaul, Bruno Giuranna, Mario Brunello, Rocco Filippini, Clauss Kanngiesser, Franco Petracchi, and Bruno Canino among others, as well as performing the Mozart Sinfonia Concertante on several occasions, with Felix Ayo, Mariana Sirbu, Uto Ughi and Giuliano Carmignola and others. He has also been an active participant in important international chamber music festivals such as in Athens, Rio di Janeiro and the Settimane Internazionali di Musica da Camera in Naples. Ghedin is a founding member of the Quartetto Beethoven of Rome with whom he has played in the most prestigious music halls in all of Europe as well as in Japan, Russia, The United States, Australia and South America, and has received numerous prizes of recognition, among them, the Argentine Critics’ Prize (in Buenos Aires) twice, and the Italian Critics’ Abbiati Prize. For many years he covered the role of Principal Viola Soloist of the Orchestra Nazionale dell’Accademia di Santa Cecilia with whom he performed the debut of the Concerto for Viola and Orchestra by Giorgio Cambissa. In 2011 he was named Distinguished Professor at the Accademia Nazionale di Santa Cecilia and was recently elected Vice President of the Accademy Council. Today, Maestro Ghedin is Professor of Chamber Music at the highest level of Advanced Studies within the same Academy.

Talk given on Tuesday, October 4, 2016 - 6:00 p.m. - Sala Maffei of the Chamber of Commerce
L’importanza della messa a punto della viola

Quando si parla del suono della viola spesso si dimentica che una buona intonazione è il primo requisito per una produzione del suono piena ed efficace: suonare intonati, con i suoni perfettamente focalizzati nelle altezze, consente allo strumento di rendere pienamente le sue potenzialità.

Per poter centrare efficacemente l’intonazione, è però assolutamente necessario studiare e suonare su uno strumento in perfette condizioni, con particolare riferimento a quegli accorgimenti di regolazione che consentono di ritrovare le stesse distanze su tutte le corde:

- la curva del ponticello deve essere coerente con quella della tastiera
- il ponticello deve essere perfettamente equidistante dal capotasto su tutte le corde e ben centrato
- le corde non devono essere troppo vecchie e devono essere ben assortite tra loro (come calibri e modelli) in modo tale da non dare problemi
- la tastiera deve essere liscia e con la curvatura corretta e omogenea.

Per tutto questo occorre l’intervento attivo e accurato del liutaio, che deve essere ben consapevole di questa problematica, ancor prima dello strumentista. Per il violista, lo studio delle doppie corde (in particolare quello delle quarte, delle quinte e delle ottave), che deve far parte sempre della routine quotidiana, è di fondamentale importanza per acquisire una buona intonazione, e per questo motivo il liutaio deve fare in modo che le distanze degli intervalli siano esattamente le stesse su tutte le coppie di corde, e che tutti gli intervalli, ma specialmente le quarte, si possano agevolmente intonare sulle quattro corde e in ogni posizione (prima, terza, quinta, ottava ecc). Per il violista, non basta sentire l’intervallo stonato, ma bisogna poterlo correggere...

È in questo che il liutaio ci può essere di grande aiuto.
The Stauffer Academy
Paolo Salvelli, Loris Pezzani, Bruno Giuranna

Paolo Salvelli, notary from 1968 to 2015, stirred by his love of art, music and the art of violin-making, dedicated himself to the promotion of advanced musical studies, as well as other cultural projects. From 1990 to the present day, he has served as President of the Stauffer Foundation in Cremona.

Pianist Loris Pezzani, born in Cremona in 1970, is Professor of Piano at the Higher Institute of Musical Studies, the “Claudio Monteverdi” Music Conservatory in Cremona, where he was also Director from 2009 to 2015. Since 2015 he has served as Director of the “Walter Stauffer” Academy in Cremona.

Bruno Giuranna: a life devoted to music. An esteemed soloist and chamber musician, he has brought viola performance to the forefront in Italy, and appreciation of Italian viola playing to the world. He is a dedicated and sought-after teacher at the Stauffer Academy since it's foundation.

Lecture given on Wednesday, October 5, 2016 - 4:00 p.m. - Sala Mercanti, Chamber of Commerce
Paolo Salvelli
Presidente dell’Accademia Stauffer

Istituita nel 1985, l’Accademia “Walter Stauffer” è da sempre un prestigioso punto di riferimento per la didattica musicale, erogando corsi annuali di alto perfezionamento (completamente gratuiti) tenuti da strumentisti di fama internazionale quali Salvatore Accardo (violino), Bruno Giuranna (viola), Rocco Filippini (violoncello, dal 1985 al 2015), Antonio Meneses (violoncello, dal 2015), Franco Petracchi (contrabbasso) e da uno degli ensemble più rappresentativi del nostro paese in tutto il mondo, il Quartetto di Cremona, a cui dal 2011 è stata affidata la cattedra di quartetto d’archi.

Ad oltre trent’anni dalla sua creazione, l’Accademia “Walter Stauffer” è indiscutibilmente riconosciuta tra le maggiori istituzioni didattiche in Europa ed ha formato alcuni tra i migliori strumentisti italiani, divenuti poi importanti solisti, stimati docenti, musicisti inseriti in compagini orchestrali di rilevanza internazionale o membri di formazioni cameristiche di grande rilievo artistico.

L’Accademia “Walter Stauffer” viene altresì riconosciuta come uno dei migliori “investimenti” attuati dall’omonima Fondazione grazie al patrimonio ereditato dal proprio fondatore, la cui esplicita volontà era sempre stata quella di sostenere attività culturali e didattiche, soprattutto in ambito musicale.

Attraverso i corsi per strumentisti ad arco e per quartetto d’archi dell’Accademia Stauffer è stato quindi possibile proseguire il percorso già avviato da Walter Stauffer, che nel 1970 aveva voluto dar vita al “Centro di Musicologia” a lui intitolato: oltre all’importante sostegno dato all’insegnamento della liuteria classica e della musicologia, con la fondazione dell’Accademia una parte cospicua dei beni di Stauffer è stata in questo modo destinata anche al finanziamento degli studi musicali dei giovani e alla crescita culturale della città di Cremona.
Loris Pezzani
Direttore dell’Accademia Stauffer


La storia di 30 anni di attività dell’Accademia è davvero straordinaria e testimonia l’impegno della Fondazione a sostegno del talento dei giovani musicisti, cui offre la possibilità di formarsi gratuitamente affidandosi all’esperienza di grandi artisti, riconosciuti come i migliori rappresentanti delle loro discipline.

In un contesto caratterizzato dalla più ampia autonomia, i Maestri selezionano ogni anno giovani talenti che provengono da tutto il mondo e con i quali iniziano un percorso didattico e formativo di alto perfezionamento, volto a trasferire quello che potremmo definire il valore della “scuola italiana”. Partendo da elementi comuni, quali la fedeltà al testo, il rispetto stilistico degli autori e la raffinatezza del gusto musicale, gli allievi crescono esprimendo la propria personalità, mutuando l’impronta di uno stile preciso: lo stile italiano.

Con una frequenza mensile, gli studenti arrivano a Cremona per vivere un’esperienza didattica di due o tre giorni insieme ai Maestri, ai compagni di corso ed al pianista accompagnatore, sempre presente in tutte le classi. Non si tratta infatti di masterclass o di corsi intensivi che si svolgono in un momento circoscritto dell’anno; bensì un percorso annuale, durante il quale l’allievo ha la possibilità di perfezionare il repertorio, sia dal punto di vista interpretativo che strumentale, attraverso gli insegnamenti dei Maestri.
I numeri ed i risultati conseguiti dagli allievi che, negli anni, si sono formati presso l'Accademia ne testimoniano il livello di assoluta eccellenza: oltre 1100 allievi, che hanno intrapreso una brillante carriera solistica, vincitori di concorsi internazionali, prime parti nelle più prestigiose orchestre, componenti di importanti formazioni cameristiche o docenti di Conservatorio.

L'Accademia celebra la conclusione dell'anno accademico con una serie di concerti denominati "Omaggio a Cremona", che si tengono nella meravigliosa cornice del Teatro Ponchielli e offrono al pubblico le più belle pagine del repertorio cameristico.

Da quest'anno si sono aggiunti a questi tradizionali appuntamenti anche altre iniziative tra cui una serie di concerti "L'Accademia Stauffer in concerto", che si sono svolti nell'Auditorium del Museo del Violino e un altro importante evento "Premio Rotary Cremona" che ha visto la consegna di borse di studio ad alcuni tra i migliori allievi dell'Accademia che si sono esibiti in un bellissimo concerto.

Il consolidamento di una realtà così prestigiosa, consente oggi di guardare al futuro con una serie di progetti che testimoniano il carattere sempre più dinamico che l'Accademia andrà ad assumere: a partire da un incremento dell'attività artistica per la promozione dei giovani talenti attraverso il loro inserimento in circuiti nazionali ed internazionali, sino al progetto di una nuova sede in un contesto di assoluto prestigio che offrirà agli studenti ambienti, strumenti e servizi per potenziare ulteriormente il percorso didattico, per concludere con la possibilità – oggi allo studio - di accreditamento dei corsi presso il Ministero dell’Istruzione Università e Ricerca per consentire il conseguimento di titoli di studio riconosciuti a livello europeo.
Bruno Giuranna
Titolare del Corso di Viola dell’Accademia Stauffer

Ho scoperto la mia passione per l’insegnamento nel 1958 quando, vinto il concorso bandito dal Ministero della Pubblica Istruzione, iniziai ad insegnare al Conservatorio G. Verdi di Milano. Ereditai una classe di quattro allievi e, nell’incoscienza dei ventiquattro anni, decisi, lo confesso, che avrei dovuto diventare capace di far suonare ‘anche le sedie’. Oggi so che è una pessima idea, ma fu realmente ciò che pensai. Da allora, ho insegnato, nessun successo con le sedie, senza interruzioni. Ricordo infatti il mio stupore quando uno dei miei ex studenti, titolare di cattedra in una università americana, mi disse di aver preso un anno sabbatico dall’insegnamento. Quella di passare un anno lontano dai miei studenti è un’idea che non ho mai avuto.

La svolta più significativa nella mia vita di docente è avvenuta nel 1985, quando fu creata l’Accademia Stauffer e, su indicazione di Andrea Mosconi, mi fu offerta la cattedra di viola. Ho avuto molte esperienze di insegnamento. Royal College of Music e Royal Academy of Music di Londra, due differenti Hochschulen in Germania, la Fondazione Hindemith in Svizzera, il Conservatorio di Lugano, l’Università di Limerick in Irlanda, l’Accademia Chigiana, i Conservatori a Milano e a Roma, master class in tutto il mondo.

La Stauffer è diversa ed unica. Generosa come un grande mecenate del passato, la Fondazione offre gratuitamente la frequenza agli allievi e ripone nei docenti la più ampia fiducia, lasciando loro la libertà di decidere sia la conduzione dei corsi, sia la loro durata. Ciò aumenta la responsabilità dell’insegnante, ma gli permette di impostare un programma di studio calibrato alle necessità di ognuno e, quando necessario, di variarlo.

Sono profondamente grato alla Fondazione Stauffer per avermi offerto la facoltà, sarebbe più corretto dire il lusso, di creare percorsi didattici modulati sulle caratteristiche di ogni singolo allievo, permettendomi così di apprezzare appieno l’aspetto più gratificante del mio lavoro: la crescita ed il progredire di ciascuna di quelle interessanti persone che sono i miei studenti.
The Viola as a Solo Instrument in British Repertoire from 1885 to 1953

The Dark Road

Valerie Dart

Valerie Dart comes from Cambridge, England. Valerie graduated from the Royal Northern College of Music, where she studied violin with Yossi Zivoni and viola with Cecil Aronowitz. She has given recitals in England, Mexico and Australia. Valerie has played with the Orquesta de Camera Metropolitana in Mexico City, the Queensland Theatre Orchestra, the Queensland Pops Orchestra, Ku-ring-gai Philharmonic and Wollongong Symphony Orchestra. She played violin with the Trio da Camera, recording for SBS radio in 1992. Valerie has taught violin, viola and chamber music in schools in Australia. Valerie is currently undertaking a research degree, through Newcastle University, with the aim of reviving some treasures of British Viola repertoire and would like to acknowledge the support of her mentor and supervisor, violist Anne-Louise Comerford. As part of this project, Valerie has given recitals of music including Granville Bantock's Viola Sonata, Emil Kreuz's viola concerto, W.H. Reed's Rhapsody and recently performed Cecil Forsyth's ‘The Dark Road’ for solo viola and string orchestra with the strings of the Ku-ring-gai Philharmonic.

Lecture given on Thursday, October 6, 2016 - 3:00 p.m. - Sala Mercanti, Chamber of Commerce
In the early twentieth century we see the viola taking its long-awaited role as a solo instrument as opposed to being regarded as an orchestral and chamber music instrument. An important factor driving this change was the availability of challenging repertoire and training for aspiring performers, who in turn inspired composers to write for the viola in its solo capacity and to believe that this was worthwhile. Cecil Forsyth's *The Dark Road* [1914] lends its name to this paper. It is a short work for viola and string orchestra, perhaps a reflection on the dark times at the start of the First World War.

Viola players are expected to know the viola concertos by Walton, Bartok and Hindemith's *Schwanendreher* as they are set as audition works. There are however many wonderful concertos by European composers including those of Milhaud, Tibor Serly, Hindemith, Jan Rogister, and some 23 concertos by the earlier Italian Alessandro Rolla (1757-1841).

Composers were often shy of writing a 'concerto' as such for the viola, as quite a few are given other titles such as Rhapsody, Suite for viola and orchestra, Elegiac meditation and the more poetic titles of *Flos Campi*, *Rosa Mystica*, *Ellingham Marshes* or *Harold in Italy*.

There is just one 19th century British viola concerto – that of Emil Kreuz, written in 1885. Emil Kreuz was born in Germany and came to England to study composition with Charles Villiers Stanford. He became a significant figure in the musical life of England as violist, an educator an editor of viola music and later as assistant conductor at Covent Garden.

He was highly regarded as a violist. Stanford recommended him very highly as violist in a letter to Richter, then conductor of the Birmingham Symphony Orchestra and in 1887 he performed *Harold in Italy* at the Royal College of Music and was the first graduate on viola from the college.

The second movement of his concerto the Barcarole, was popular as a concert-piece in its own right, and was published separately, with nineteenth century violists Simon Speelman and T.M.Abbott both including this in their performances. Simon Speelman was one of the finest nineteenth century viola players who joined the Halle orchestra in 1875 and was the first professor of viola at the Royal Manchester College of Music when it opened in 1893.

At a time when the viola was not generally considered to be a solo instrument, Kreuz performed widely, and while his career as a violist was only some 15 years he left a pedagogical and performance legacy, which provided a foundation for Emile Ferir, Alfred Hobday, Lionel Tertis and many others.

Kreuz' *Viola Concerto* is very demanding technically and I suspect that it was written partially with a didactic purpose in mind. Violist Lionel Tertis is said to have extended the range of the viola from B above the treble clef to E, F, G and even A. In this concerto by Kreuz written 15 years before the turn of the century, the soloist is expected to climb to a G in one spot and at the end of the Barcarole to an A flat.

The first concerto of the 20th century, was written by the Scottish composer Sir John Blackwood McEwen (1868-1948) in 1901 and is virtually unknown. It is not commercially published. A critical edition was produced as part of a Phd submission by Alasdair Mitchell at the University of Edinburgh. It was given a performance by Scott Dickinson and the BBC Scottish Symphony Orchestra in 2007.

In 1893 McEwen became a student of Frederic Corder at the Royal Academy in London and in 1898 became a lecturer and from 1924 to 1936 he was Principal of the Academy. It was in his early days at the Academy that he met the great violist Lionel Tertis who requested that he write a viola concerto. It was given its premiere by Lionel Tertis with piano accompaniment the same year 1901. At the time it was described as ‘well written although distinctly difficult.’
Alasdair Mitchell comments that it seems astonishing that McEwen's Viola Concerto remained unperformed since the first decade of the 20th century.

The next viola concerto of the century was written by Cecil Forsyth in 1903 and was premiered by the Belgian violist Émile Férir. It is both dramatic and melodious, and also sounds quite virtuosic but sits comfortably on the instrument and is relatively easy to play. He is the author of a very entertaining and witty Treatise on Orchestration that is still published today. I think he is the author of the first viola joke.

'The Viola more than any other stringed-instrument is liable to have some one or two wolf notes in its compass. In fact very few violas are wholly free from this defect. The opposite disease, commonly known as sleep, seems to affect it less. Perhaps its constitution, inured for centuries to sleepy passages, has by now become immune to the microbe of sleeping-sickness.'

Forsyth’s Viola concerto is fairly well known!

Arnold Bax (1883-1953) and York Bowen (1884-1961) were both at the Royal Academy when Tertis was there. York Bowen played piano for Tertis on many occasions. Bowen’s love of the viola shines through in his many compositions for the instrument. Whilst he was a pianist he was also an accomplished viola player himself and as a result he writes well for the viola. In 1906 York Bowen wrote his Viola Concerto in C minor. Bowen was crazy about Wagner and went to every Covent Garden performance and his music shows Wagner’s influence. He also wrote 2 Sonatas and his Fantasie for 4 Violas is well worth listening to.

Arnold Bax probably received his inspiration to write for the viola from a few different sources. He was profoundly influenced by hearing Oscar Nedbal the Bohemian violist. He also studied with Frederick Corder at the Royal Academy who encouraged his students to write for the viola. Bax was a prolific composer and his Phantasy for viola and orchestra is extraordinary music. His many works for viola include a Fantasy Sonata for viola and harp.

A significant Concerto, which is in need of revival is William Henry Bell’s viola concerto—entitled Rosa Mystica. written in 1916. Bell was a teacher of harmony at the RAM and would have known Lionel Tertis and was a fellow student of McEwen. He was well recognised in his day and his early works were heard alongside those of Bantock, Bax, Delius and Grainger. In 1912 he took a position as Director of the South African College of Music in Cape Town. The viola concerto was written and first performed there. The original manuscript is in Cape Town University Library, but Lewis Foreman, the well-known British musicologist and author has a microfilm copy. Michiko Otaki, the pianist who works with Roger Chase, produced score and parts for the performance. Michiko has spent some time working on this complex score, with a view to publishing it. Roger Chase has made a brilliant recording of this work with the BBC Concert Orchestra and Stephen Bell conducting. It is on a 2008 Dutton Epoch CD. The influence of Wagner can be clearly heard in this concerto.

Technically much is expected of the soloist from double stops to the arpeggiated figures often found in violin concertos. The orchestration is sensitively handled, using lighter textures against the viola, even though the overall orchestration is full and complex. The opening theme is exultant. His expression is open and colourful.
Vaughan Williams was one of the most significant influences in writing for the viola as a solo instrument yet he did not write a concerto. Pitching a viola against the backdrop of an orchestra is a difficult task and more difficult than writing a concerto for other instruments as it is in the middle of the range pitch wise and does not have the projection required. Modern strings and set up of instruments have improved this, but when Vaughan Williams was writing this was a big consideration. He was a master of orchestration in this respect.

Vaughan Williams independence of musical expression meant that he was able to write boldly for the viola and write a very unique type of solo line. Within his orchestral writing there are many examples of quite exposed melodic and contrapuntal writing for either a solo or a section of violas, for example in his works, In the Fen Country and the Fantasia on a Theme of Thomas Tallis. When he came to writing for a solo viola, whilst he did not write a concerto, he experimented with new forms which worked extremely well for the viola in his Suite for Viola and orchestra (1933) and in Flos Campi (1925), which is for solo viola, a small orchestra and a chamber choir which the score specifies should be no more than 20 to 26 singers. The scoring for Flos Campi includes one of each wind instrument, one trumpet and one horn, an interesting battery of percussion, which is used very effectively, consisting of Triangle, Cymbals, Bass Drum and Tabor. He also includes a harp and celeste. The string section is limited to not more than 12 violins, 4 violas, 4 cellos and 2 double basses.

Vaughan Williams uses these resources very carefully – never overpowering the viola – his scoring very often is simply two-part counterpoint. Flos Campi opens with an example of this counterpoint in a dialogue between the oboe and the solo viola.

He also cleverly doubles the viola both to add colour and to reinforce as in the following theme, where the score instructs the flute to follow the viola! Then the bassoon and violas join the soloist an octave lower and as it builds up to a climax the trumpet and violins give support and having encouraged the viola to a fortissimo leave it suspended coming down in dynamic to play over a muted murmer of triplets to bring in the next section.

The viola is often marked ff and the orchestra is marked pp. At one point he marks the viola feroce and the rhythmic figure is payed in double stops to assist the viola to cut through.

His Suite for viola and small orchestra is a series of 8 songs and dances. These are divided into 3 groups. They are effective as individual movements. If you want a technical challenge the Moto Perpetuo is fantastic! My favourite is the Polka Melancolique and the final Galop is very popular! The scoring for this Suite is similar to Flos Campi apart from double winds and a few extra strings (and no choir).

Sandwiched between Flos Campi in 1925 and The Walton Concerto in 1928 is an interesting work by W.H. Reed (1876-1942) or Billy Reed as he was known – the Rhapsody for viola and orchestra dedicated to Lionel Tertis.

In July 1900 Lionel Tertis was part of the quartet, which gave the first performance of the Intermezzo and Finale from a Quartet in F by W. H. Reed at an Academy student's chamber concert at St James's Hall. Twenty seven years later, in 1927, Reed wrote the Rhapsody for viola and orchestra for Tertis. ‘Billy’ Reed was a close friend of Edward Elgar, advising him in the writing of his violin concerto and violin sonata,
and is known for his book ‘Elgar as I knew Him’ (1936). He was the leader of the London Symphony Orchestra (1912-35). He had studied composition with Frederic Corder and violin with Emil Sauret at the Royal College of Music where he became professor of viola from 1921 to 1942. He wrote several violin pieces, but for the viola he only wrote a viola quartet and the ‘Rhapsody’ for viola and piano, published in 1927 and dedicated to Lionel Tertis. The review of it’s premiere in ‘The Strad’ (July 1927) describes it as ‘A good solo written with knowledge of the viola, and with good thematic material well worked out.’ Lionel Tertis seems to have enjoyed playing the work and reports in correspondence, that when he played Reed’s new work everyone raved about his viola. He performed it again in 1928 and 1930.

Vaughan Williams had a profound influence on his students, many of whom wrote for the viola. He taught the Australian composer Peggy Glanville Hicks, who lived and worked in England for a short period. She wrote the beautiful ‘Concerto Romantico’ for viola, available from the Australian Music Centre and recorded by violist Keith Crellin. Vaughan Williams also taught Stanley Bate, Imogen Holst, Gordon Jacob, Robin Milford who all wrote for the viola.

Stanley Bate’s most beautiful concerto, published in 1951 and was dedicated to William Primrose. Bate wrote 4 symphonies, 5 piano concertos, 3 violin concertos, and concertos for the cello, the harpsichord and the Viola. He was married to Peggy Glanville Hicks in 1938 for a short time. He went to study with Nadia Boulanger in 1936. She thought very highly of his music. His work had a warm reception with the public but he did not find favour with the BBC and his absence in the USA during the war years lead to a failure to build his reputation. The short score had a dedication to violist William Primrose, however the printed score is dedicated to his teacher Vaughan Williams, whose influence is strongly heard in the opening section.

The first performance was given by Emanuel Vardi with the NBC Symphony Orchestra in 1947. The review in the New York Sun said “it was a score of much skilful design and expressive meaning, particularly in the well-written modal slow movement and swift moving finale. He has contrived a scoring that was advantageous to the soloist.” It was highly thought of by Lionel Tertis and Harry Danks, who stated that: “… it shows off the viola better than any other similar work for viola that I know.” Although the violist Harry Danks took an interest in the concerto it seems that he did not perform it. It was clearly expected to become popular as a miniature score was produced in 1951. But it had not been heard again until Roger Chase recorded it in 2008 for Dutton Epoch. This work is really worthy of revival!

There is another strand of viola writing, which I must mention. Bridge and Britten were both viola players.

Frank Bridge wrote beautifully for viola in his chamber music and wrote a few small pieces for viola, although he never wrote a viola concerto or a sonata. His cello sonata has been transcribed for the viola. Frank Bridge was Britten’s composition teacher and I am sure he would have encouraged him with regard to the viola! Whilst Britten did not write a concerto for viola alone, he did write a double concerto for violin and viola in 1932. He also wrote the second of his Two Portraits for strings for solo viola and orchestra. In 1976 he orchestrated Lachrymae for solo viola and string orchestra, a work that he originally wrote for viola and piano in 1950. Some other interesting writing for viola occurs in his Church Cantatas, Curlew River, The Prodigal Son and The Burning Fiery Furnace, where the scoring is for a small group of solo instruments and viola part stands out as there are no violins.

The last concerto I will talk about today is by Edmund Rubbra and was written in 1952 for William Primrose. Primrose says it is highly original in that it entails little of the transcendental virtuoso challenges, but sings, and sings, and sings. So eminently suited to our instrument (don’t you think).
Bernard Shore in his talk on Rubbra’s Viola Concerto describes his music as English, if anything with no foreign traits, but with ‘no preoccupation with Folk Song or recognisable traits of English composers’ Shore also said Rubbra can express serenity as few others. It is said that he is extremely uninfluenced by any other composer.

His use of rhythm provides clarity to the texture, which helps the Viola to project. He was a pianist and a well-esteemed composer. In 1947 he became a lecturer at Oxford University. He has written 8 symphonies. 4 string quartets and other chamber music. He wrote many songs, choral music and piano music. He wrote concertos for piano and violin apart from the viola concerto, and this is such a beautiful work we must show our gratitude by playing it more often!

British composers have contributed greatly to the repertoire for viola and as some of these works have not been published, or are available only as archive copies, details are available through a list of British Viola repertoire which is now published on the British Viola Society’s website. (British Viola Repertoire 1885-1970 and beyond).

### Significant British Viola Concertos and solos with orchestra and details of publishers and recordings

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<th>Composer</th>
<th>Title/Concerto</th>
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<tr>
<td>1922</td>
<td>Cecil Forsyth</td>
<td>The Dark Road for viola and string orchestra</td>
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<td>1922</td>
<td>Emil Kreuz</td>
<td>Viola Concerto in C minor op 20</td>
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<tr>
<td>1901</td>
<td>J. B. McEwen</td>
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<td>1903</td>
<td>Cecil Forsyth</td>
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<td>1906/7</td>
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<td>1917</td>
<td>Herbert Howell</td>
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<td>1920</td>
<td>Arnold Bax</td>
<td>Phantasy for viola and orchestra</td>
<td>Lauren. Dutton Epoch Roger Chase BBC Concert Orch</td>
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<td>1925</td>
<td>Gordon Jacob</td>
<td>Concerto No 1 in C minor</td>
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<td>1925</td>
<td>Vaughan Williams</td>
<td>Flos Campi for viola, wordless choir, chamber orch.</td>
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<td>1927</td>
<td>W.H. Reed</td>
<td>Rhapsody for viola and orchestra</td>
<td>Stainer and Bell Dutton Epoch Robert Gibbs</td>
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<td>1930</td>
<td>Benjamin Britten</td>
<td>Two Portraits for Strings No 2 viola and orch.</td>
<td>OUP Yuri Bashmet Hallé</td>
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<td>1933</td>
<td>Vaughan Williams</td>
<td>Suite for viola and orchestra</td>
<td>OUP Dutton Epoch Roger Chase BBC Concert Orch</td>
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<td>1940 (c.)</td>
<td>Theodore Holland</td>
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<td>1946</td>
<td>Robin Milford</td>
<td>Elegiac Meditation op 83 for viola and strings</td>
<td>OUP Hyperion Guildhall Strings Clare Finnimore</td>
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<td>1951</td>
<td>Stanley Bate</td>
<td>Viola Concerto (1951 Schott)</td>
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<td>1952</td>
<td>Edmund Rubbra</td>
<td>Viola Concerto in A</td>
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If you would like any more information please email valdart23@gmail.com
American violist Sarah Billing Hart, a native of St. Louis, Missouri, is an active performer and educator in Washington, D.C. Dr. Hart has performed at the White House with “The President's Own” U.S. Marine Chamber Orchestra and at the Kennedy Center with the National Symphony Orchestra, as well as in Japan with the Pacific Music Festival and in Europe with the Orchestra Giovanile Italiana. She serves as Principal Violist of the Annapolis Symphony Orchestra in Annapolis, Maryland.

While pursuing her Bachelor of Arts degree in Biology, Ms. Hart studied viola with Dr. Sam McClure at Truman State University and during a term abroad with Antonello Farulli at the Scuola di Musica in Fiesole, Italy. After completing her biology degree, she pursued graduate studies in music, earning her Master of Music in Viola from Indiana University where she studied with Atar Arad. Most recently she worked with Daniel Foster at the University of Maryland in College Park where she completed her Doctor of Musical Arts in 2015 with a dissertation project “The Violist as Composer.” Dr. Hart maintains a private violin and viola studio in Washington D.C., where she resides with her husband, Nicholas Hart and her son Calvin.

Lecture - Recital given on **Friday, October 7, 2016** - 3:00 p.m. - Sala Mercanti, Chamber of Commerce
PROGRAM

Arpeggio for Viola with Violin or Viola Accompaniment, BI 7 . .  Alessandro Rolla (1757-1841)
Prelude 4 ......................................................... L. E. Casimir Ney (1801-1877)
Characteristic Study No. 1 (1965) ............................. Lillian Fuchs (1901-1995)
Tune, from Suite for Two Violas (2007) ....................... Scott Slapin (b. 1974)
Esther for Two Violas (2008) .................................. Atar Arad (b. 1945)
The 3 Gs for solo viola (2005) ................................ Kenji Bunch (b. 1973)

Sarah Billing Hart, viola with Miho Yamagishi, viola
Music written by violists with performing careers follows in a historical tradition of player-composers, especially violinist-composers and pianist-composers, whose intimate knowledge of their instrument resulted in beloved works of art. In addition to a physical relationship with their instrument, violist-composers possess experience in chamber music, orchestral playing, teaching, or with styles beyond the Western classical tradition which shapes their individual musical voices. Their music creates a rich source of unique and expressive repertoire for the modern violist.

This program highlighted seven violist-composers beyond the well-known Paul Hindemith and Rebecca Clarke. The works performed were chosen to create a balanced and varied program emphasizing themes of the 2016 International Viola Congress: viola duos, music by living composers, and Alessandro Rolla. Remarks centered on how the lives and interests of each violist-composer intersect with the style of their music: Alessandro Rolla and opera, Casimir Ney and virtuosity, Lillian Fuchs and pedagogy, Brett Dean and improvisation, Scott Slapin and the viola duo, Atar Arad and the music of his childhood in Israel, Kenji Bunch and folk/rock styles.

1 These program notes borrow heavily from the 2015 DMA dissertation “The Violist as Composer” by Sarah Billing Hart, completed at the University of Maryland and accessible at https://drum.lib.umd.edu/handle/1903/16586.
Arpeggio for Viola with Violin or Viola Accompaniment, BI 7
Alessandro Rolla (1757-1841)

"It is said that a ban has been made in Italy against him playing [the viola] in public because women cannot hear him on that instrument without suffering attacks of nerves."

Violinist-composer Niccolò Paganini (1782–1840) and pianist-composer Franz Liszt (1811–1886) earned reputations as "rock-star" virtuosi on instruments already established as popular for solo repertoire. As evidenced by the above quote from an 1815 catalog of musicians, Alessandro Rolla preceded them on the viola.

Though Rolla also played the violin, he specialized in performing and composing for the viola from a young age, premiering his first viola concerto at age fifteen. He went on to spend most of his life performing and directing opera orchestras, initially for ten years as First Violin in Parma, then conducting in Parma and at La Scala in Milan.

Though performed at the 2016 IVC with two violas, the Arpeggio for Viola can alternatively be presented by viola with violin accompaniment, a notable reversal of the customary role of viola as secondary to the violin. Rolla’s immersion in the world of opera can be heard in the lyricism of the melodic line.

Selected Works by Alessandro Rolla:
12 works for viola with orchestra
Two Sonatas for Viola with Violin Accompaniment
At least 5 Viola Sonatas
Over 20 Viola Duos
60 Duos for Violin and Viola
50 Trios for either 2 violins and viola or violin/viola/cello
Prélude 4 (1849)
L. E. Casimir Ney (1801–1877)

“The upper numbers are for the right hand in the pizzicato. The slurs in the pizzicato indicate a stroke of a single finger on each string successively.”

Louis-Casimir Escoffier, also known as Casimir Ney, was among the first performers to specialize in viola over violin as a chamber musician in Paris during the middle decades of the nineteenth century. Published between 1849 and 1853, Ney’s 24 Preludes call for virtuosity beyond other nineteenth-century viola works, including an upper tessitura into twelfth position, double-stop intervals up to twelfths, double-stop harmonics, and four-finger pizzicato with specified right-hand fingerings as instructed by the above quote from the score. Their strong melodic impulse, romantic style, and technical requirements make them a compelling alternative to transcriptions of Paganini caprices for violists seeking musically gratifying technical studies or virtuosic concert repertoire.

Prelude 4, in E minor, employs up-bow and down-bow staccato, challenging string crossings, and fast arpeggios in a dark and expressive Adagio.

Selected Works by L. E. Casimir Ney:
- 1er Quadrille brilliant for Flute or Viola and Piano, 1842
- Grand Trio for Violin, Viola, and Cello, before 1845
- 24 Preludes, 1849, published by Gerard Billaudot Editeur
- Fantasie sur la Sicilienne de A. Gouffé for Violin or Viola and Piano, Op. 25, 1856
- Polka brillante et facile for Two Violas 1860

7 Frédéric Lainé, foreword to Ney, 3.
Characteristic Study No. 1 (1965)
Lillian Fuchs (1901–1995)

"Not until you have written a work yourself can you understand how to interpret another composer’s work."8

Lillian Fuchs has been praised as one of the first great American violists. Her legacy as a performer was established by her contributions as a chamber musician, especially as a duo with her brother Joseph. She taught viola and coached chamber music at top conservatories and festivals, including the Manhattan School of Music, Juilliard School, and Aspen Music Festival.

Fuchs studied composition in the early 1920s with Percy Goetschius at the Institute of Musical Art, the New York City school which would later merge to become part of the Juilliard School.9 She won prizes for several works, including her Piano Trio and Piano Quartet.10

Fuchs published the Fifteen Characteristic Studies in 1965, the last of her three books of technical exercises. The first set of studies she produced, the Twelve Caprices, proved so difficult that she developed the two other books to help violists build their technique in stages.11 As the easiest of Fuchs’ études, the Fifteen Characteristic Studies work well pedagogically as a gentle introduction to 20th-century chromaticism and are also charming performance pieces.

Selected Works by Lilian Fuchs:
- Piano Trio, 1924
- Piano Quartet, 1925
- Twelve Caprices for Viola, 1940s
- Sonata Pastorale for solo viola, 1953
- Sixteen Fantasy Etudes, 1959
- Fifteen Characteristic Studies, 1965

9Ibid., 9.
10Ibid., 94–95.
11Ibid., 98–100.
Intimate Decisions (1996)
Brett Dean (born 1961)

"I had this wonderful job which for many people is what you aim for, and then you sit there and do it. But I did want to keep testing myself and expanding what I knew about music . . . And it then became the means of making sense of my musical life."  

Brett Dean played viola in the Berlin Philharmonic from 1985 until 1999. His interest in composition began a few years after joining the orchestra when he started improvising with a rock musician. He became involved with experimental film scores, transitioned into concert music, and eventually became so consumed with composing that he left the orchestra in 2000, returning to Australia to pursue a freelance career as a composer. He is now one of the most internationally performed composers of his generation, with 2013–2014 commissions from the Los Angeles Philharmonic, Carnegie Hall, and the Chicago Symphony.

Dean considers himself equally engaged in playing and composing, which he sees as mutually beneficial endeavors. He often performs his own viola concerto and always plays through the viola part of any new piece to see how it feels from a player’s perspective.

Written in 1996 while Dean was still active with the Berlin Philharmonic, Intimate Decisions explores extremes in color, dynamic, rhythm, and pacing. The music feels improvisatory, with much of the piece notated as gestures: breath marks and fermatas rather than barlines. In one section, Dean asks the performer to “murmur” on prescribed pitches for an allotted number of seconds. Such freedom in notation and pitch allows the performer to experiment with a palette of sounds, colors, notes, and space to create a dramatic musical experience.

Selected Works by Brett Dean:
- Some birthday . . . for 2 violas and cello, 1992
- Testament for 12 violas, 2002
- Eclipse for string quartet, 2003
- Viola Concerto, 2004
- Epitaphs for string quintet, 2010
- Rooms of Elsinore for viola and piano, 2016

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13 Ibid.
14 Ibid.
15 Ibid.
16 Written for the violas of the Berlin Philharmonic Orchestra.
Tune, from Suite for Two Violas (2007)
Scott Slapin (born 1974)

"We've gone from musicians playing our own music to musicians interpreting the music of others – but with personalization – to where we are today: specialists at hitting notes how we're told."  

Scott Slapin's viola playing has been praised by the American Record Guide, Fanfare, Musical Opinion, and Strad. He was the first person to record all of J.S. Bach’s Sonatas and Partitas on the viola and has also recorded the 24 Caprices of Paganini. Slapin spent several years as an orchestral violist, including with the Louisiana Philharmonic and the Cincinnati Symphony. Now he especially enjoys performing duo recitals with his wife, violist Tanya Solomon; they have been featured at several international viola congresses.

Slapin's training in composition began at age twelve. After early successes writing for orchestra, he turned his efforts almost exclusively to pieces involving his own instrument. His Recitative for solo viola was commissioned by the Primrose Competition in 2008. When asked for advice about interpreting his music, Slapin expressed a preference for personalization: "When I play other people's music, sometimes I get criticized for taking too many liberties! . . I (almost) always enjoy hearing people do things with my music that I hadn't intended."

The Suite for Two Violas utilizes an ensemble close to Slapin’s heart: the viola duo. The first and second viola parts are equally demanding and equally rewarding. The Suite maintains rhythmic drive while allowing the violas to sing in a range of their most suitable colors: evocative, passionate, and warm. The first movement’s clever title “Tune” hints at the opening double-stops.

Selected Works by Scott Slapin:
- Nocturne for Two Violas, 2004
- Recitative for solo viola, 2008
- Capricious for viola trio, 2011
- Sketches for viola quartet or viola orchestra, 2011
- 24 Progressive Études for one or two violas, 2014
- Violacentrism, the Opera, 2015
- Fantasia in C minor for viola solo, 2016

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18 Bynog, 51.
19 Ibid.
20 Ibid.
21 Scott Slapin, e-mail to author, March 21, 2014.
23 Can be paired as student/teacher duos.
Esther for Two Violins or Two Violas (2008)

Atar Arad (born 1945)

“I know no greater pleasure than to write and play my own music.”24

Israeli-American violist Atar Arad describes himself as a “late-bloomer composer.”25 He is best known for his international performing career as viola soloist and chamber musician, especially as violist with the Cleveland Quartet from 1980 to 1987. As a pedagogue, he has taught at the Eastman School of Music, the Aspen Music Festival, and Rice University, and currently serves on the faculty of the Indiana University Jacobs School of Music, where both of the performers of this recital studied. His expressive compositional voice has been recognized with commissions from the ARD International Music Competition and the International Musicians Seminar.

Arad encourages other violists to compose if they feel inspired, without worrying about lack of formal training.26 He recommends starting by writing original cadenzas; aspiring violist-composers could also adopt his own routine of improvising as a daily re-acquaintance with the instrument, a habit which eventually led to his evocative 1992 Solo Sonata.27 Arad affirms that performers know more about composition than they might think from daily interaction with great music: “when you are playing a lot, other composers are your teachers.”28

Much of Arad’s music, including the aforementioned Solo Sonata, is influenced by music he heard as a child growing up in Israel.29 The duo Esther is dedicated to the memory of his mother.

Selected Works by Atar Arad:30
Sonata for Viola Solo, 1992
2 String Quartets, 1998 and 2016
Concerto per la Viola, 2005
Tikvah for Solo Viola, 2008
Esther for Two Violins or Two Violas, 2008
Epitaph for Cello or Viola and Strings, 2011
12 Caprices for Solo Viola, 2013
Whims for Violin or Viola Solo, 2016

30 More information available at www.atararad.com. Contact aradworks@gmail.com to purchase PDF files of compositions.
The Three Gs (2005)
Kenji Bunch (born 1973)

“I figure, if I’m going to push the envelope of viola technique with my writing, I had better be able to walk the walk and back it up with my playing.”

Hailed by the New York Times as “a composer to watch,” Kenji Bunch’s music has been performed by over forty orchestras, is regularly broadcast on national radio, and has been recorded on numerous labels. Bunch began composing in college while studying viola at the Juilliard School. In the early stages of his compositional development, Bunch felt a need to separate his performance reputation from his composition in order to prove himself as composer. Now he has embraced the role of violist-composer: most of his work involves playing his own music. He has also incorporated his interest in folk music into his compositional style.

The 3 Gs reflects a rock style. The viola is transformed by extensive scordatura; both the A-string and C-string are tuned down to G, leaving the strings as G, D, G, and G, or “three Gs.”

Selected Works by Kenji Bunch:
- Suite for viola and piano, 1998
- String Circle: for 2 violins, 2 viola, and violoncello, 2005
- Golden Apples of the Sun for solo viola and chamber orchestra, 2006
- Until Next Time for solo viola, 2010
- Lost and Found for viola and percussion, 2010
- The Devil’s Box for viola and orchestra, 2011

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32Ibid.
Viola Masters from the Acoustic Era
Kolja Meeuwsen

Kolja Meeuwsen began to collect historical recordings of violinists from an early age. He later studied viola at the Royal Conservatory of The Hague and musicology at the University of Utrecht. He teaches at the Royal Conservatory and is preparing a doctoral thesis entitled: "A la recherche du style perdu" on Leopold Auer, Mischa Elman and Jascha Heifetz and their influence of violin performance in the 20th century.

Lecture given on Saturday, October 8, 2016 - 3:00 p.m. - Sala Mercanti, Chamber of Commerce
The earliest recordings of viola players and their musical interpretations

On the earliest records from the “acoustic era” (1877-1925) we find the names of such well known viola players as Lionel Tertis, William Primrose and Vadim Borisovsky.

How did these interpretations sound to listeners at the beginning of the 20th century?

Using historical sound material we have been able to form an impression of the first sound recordings of viola players. Thanks to the presence of an original gramophone and original records, we have gone a step back in time and we have re-experienced the past a bit.

What stood out was the individual style of playing and the individual use of vibrato and glissando. Actually just as personal as the violinists of the same time.

It was also clear that making a recording was very different from today. Errors could not be repaired and various adjustments had to be made for the best possible sound recording. All limitations of primitive recording technology must be taken into account, so that we must be cautious about making conclusions about performance practice.

What can be heard on the gramophone record does not mean that this was also the practice in the concert hall.

In addition to listening to several old recordings, a video was made on which William Primrose plays caprice nr 24 by Paganini and his interpretation of the Ave Maria by Schubert.

For a short time we were just a hundred years back.
Memories

Una lieta, congenita ritrosia mi ha portato tardi nella vita a seguire i Congressi Internazionali della Viola, ma devo dire che da quando ho cominciato a frequentarli vi ho vissuto esperienze positive e coinvolgenti, ho sentito suonare la viola a livelli straordinari ed ho rivisto amici che non avrei avuto modo di incontrare altrimenti.

Il 43° Congresso Internazionale della Viola che si è svolto a Cremona è stato di un’importanza ben superiore a quella di un semplice incontro nel mondo della viola. Vi si sono susseguiti eventi di rilievo, di grande importanza e c’è stata una partecipazione praticamente corale della città ai concerti, alle master class e ai workshop.

La scelta di svolgerlo a Cremona è stata ideale perché questa città è votata alla liuteria, agli strumenti antichi e alle attività musicali e musicologiche, ed è un sito ideale per manifestazioni di questo tipo che vi trovano una consonanza immediata.

Sottolineo con riconoscenza il supporto della Fondazione Stauffer, della Regione Lombardia, del Comune di Cremona, della Camera di Commercio di Cremona, e ricordo Dorotea Vismara che è stata la promotrice di questa grande manifestazione, il motore continuo che ne ha permesso lo svolgimento.

Il convegno è stato molto ricco di eventi: è stato praticamente impossibile seguirli tutti. Ricordo fra i momenti più alti, la magnifica esecuzione musicale di Naturale di Berio eseguito da Tabea Zimmermann, e ricordo con altrettanto piacere il concerto di Daniel Palmizio.

Bruno Giuranna
Ospite d’Onore, 43° Congresso Internazionale della Viola
Presidente Onorario, Associazione Italiana della Viola
Asolo, 28 gennaio 2019

It was my fifth International Viola Congress. I can say only the very best words about the Cremona Congress. Best atmosphere, best organisation, best musicians, best music, best place... Everything was the very best! And my all very best wishes to everybody, who made this festive event!!! Viva musica!

Michael Kugel
Guest of Honor, 43rd International Viola Congress
January 8, 2019

Ho un bellissimo ricordo della mia esperienza al 43 Congresso Internazionale della viola svoltosi dal 4 al 8 ottobre 2016 a Cremona.

E’ stato indubbiamente un evento molto importante e di rilievo nel panorama mondiale, avendo la viola come il protagonista assoluto.

Particolarmente toccante è stato vedere diverse generazioni di violisti incontrarsi e confrontarsi, in un ideale passaggio di testimone.

Parlare con colleghi, vederli insegnare e ascoltare i loro concerti è stato non soltanto stimolante ma anche emozionante.

Sono molto onorato di essere stato ospite d’onore della manifestazione assieme ai leggende come Bruno Giuranna e Tabea Zimmermann.

Il momento che mi ha coinvolto maggiormente è stato il concerto, con la premire della mia trascrizione per viola del concerto in la minore op.129 di Robert Schumann.

Sono particolarmente orgoglioso dell’entusiasta risposta del pubblico e della critica seguita alla performance. Che poi il tutto si sia svolto a Cremona, una città splendida che respira la musica quotidianamente ed essere quindi estasiati dalla visione e conoscenza della grandissima tradizione liutaia della città, ha aggiunto al tutto una cornice poetica e suggestiva.

Conserverò sempre un ricordo vivo di questa meravigliosa esperienza e voglio ringraziare la coordinatrice del congresso, Dorotea Vismara per la straordinaria visione e l’impeccabile organizzazione.

Ettore Causa
Ospite d’Onore, 43° Congresso Internazionale della Viola
New Haven, 13 gennaio 2019

More than two years on, the week spent in Cremona at the 43rd International Viola Congress remains vivid in my mind. Every one of the concerts and lectures I experienced there was of such high level, that it would be almost invidious to pick a favourite. The unique atmosphere of Cremona, the cradle of string instrument making, contributed mightily to the uniqueness of this event. Leafing through the 43rd IVC’s proceedings, I am happy to relive the experiences I had and the acquaintances I made or renewed. My most heartfelt thanks to the Congress Coordinator, Dorotea Vismara and her team for making this unforgettable event possible.

Carlos Maria Solare
President, International Viola Society
Berlin, 28 February 2019
Memories

The 43rd Viola Congress in Cremona has been a magical week which I still often think of. Being able to spend a week with fantastic people and musicians who all dedicate themselves to the same interest; the past, the present and the future of our instrument. Each point of the world has its own pioneers with different specialisations who discover new music (newly composed or old and forgotten) new techniques, new working materials etc. It is a luxury that we can come all together and exchange experiences, learn from each other, play for each other, have dinner and laugh together. By the end of the congress, when it was time to leave, it felt like some sort of a bond or family feeling had been created. The realisation that we are all in this together, discovering, making music and being incredibly proud of our beautiful instrument! We are grateful to the team of Cremona's Congress for creating such an unforgettable atmosphere!

Dana Zemtsov
Guest of Honor, 43rd International Viola Congress
March 1, 2019


Un Congresso Internazionale della Viola raccoglie energie, le moltiplica, le proietta lontano nel tempo e nello spazio, e ha un grande impatto sulle nuove generazioni. Lavorando agli Atti, ho avuto nuova conferma che qualità e quantità di eventi presentati al “nostro” congresso abbiano centrato l’obiettivo. Un sentito ringraziamento alla Fondazione Stauffer, a Regione Lombardia, al Comune di Cremona e alla Camera di Commercio di Cremona per l’importante supporto, a tutti gli artisti presenti e agli innumerevoli sponsor e collaboratori, senza i quali il 43° Congresso Internazionale della Viola non avrebbe potuto aver luogo.

Dorotea Vismara
Presidente, Associazione Italiana della Viola
Coordinatrice, 43° Congresso Internazionale della Viola
Firenze, 4 marzo 2019
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