A Forgotten Composer and His Music: Two Viola Compositions by Arends

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A FORGOTTEN COMPOSER AND HIS MUSIC: TWO VIOLA COMPOSITIONS
BY ARENDS

A Written Document

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
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in

The School of Music

by
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TO THE MEMORY
OF
MY FATHER
ACKNOWLEDGEMENTS

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ABSTRACT

The purpose of this document is to explore the viola music of the unknown Russian multi-talented musician Andrei Fedorovich Arends, in his two compositions written for that instrument: the *Ballade for viola and piano*, Op. 4 (1885) and the *Concertino for viola and orchestra*, Op. 7 (1886).

The first section of the document provides an essential biography of the composer and information about his artistic highlights. The second section is devoted to a formal and stylistic analysis of the *Ballade* and the *Concertino* and their musical influences. The final section provides a performance guide to the *Concertino*, including the author’s own experiences in learning and performing it and some additional technical suggestions from another violist as well.
INTRODUCTION

I consulted several sources for the viola literature, among which Franz Zeyringer’s book *Literatur für Viola* seems to contain the most complete list of viola works. I found striking the amount of original works for viola written by composers currently unknown even to a specialist. One of these composers was the multi-faceted Russian musician Andrei Fedorovich Arends (1855–1924). He was a prominent figure on the Moscow musical scene for several decades, and studied with acclaimed musicians at the Moscow Conservatory such as the Czech violinist Ferdinand Laub and one of the greatest composers of the 19th century Pyotr Ilyich Tchaikovsky. His many years of service at one of the most important orchestras in Russia, the Bolshoi Theatre Orchestra (as concertmaster from 1883 and as principal conductor from 1900 until his death), prove to us that in his time he was a prominent figure. In spite of this, Arends is completely ignored by scholars, and is not mentioned in principal musical dictionaries and encyclopedic sources such as *New Grove Dictionary of Music and Musicians* or the *Musik in Geschichte und Gegenwart* (MGG).

The goal of this project is to contribute to the re-discovery of neglected viola music composed by an unknown yet high-level artist, which is exactly the case of Arends’ *Ballade for viola and piano, Op. 4* (1885) and the *Concertino for viola and orchestra, Op. 7* (1886). Both compositions are to be recorded by the author of the present document, with the intention to offer these pieces for a wider acceptance and with the hope that they may one day become part of the
standard viola repertoire as worthy representatives of late romantic music (the 
Concertino in particular).

The first section of this document provides an essential biography of the 
composer and information about his artistic highlights, which is certainly necessary for a 
deeper understanding of the compositions themselves and of the composer’s aesthetic 
and musical intentions, but which in our case becomes indispensable since literature on 
Arends in English language is non-existent. Most of the sources about Arends are 
naturally in Russian and this study will contribute to the musical literature as one of the 
first English-language documents about the composer and his viola music, including the 
translation of a Russian article. The second section is devoted to a formal and stylistic 
analysis of the Ballade and the Concertino and their musical influences. The final 
section provides a performance guide to these challenging pieces and includes an 
account of the author’s own experiences in learning and performing them, and some 
additional technical hints from a professional violist who has performed the work 
recently.

For biographical information on Arends I relied mostly on the autobiographic 
book About Me, About Music and Ballet, written by Arends’ student and friend Yuri 
Faier, as well as on the biographical article dedicated to Arends in one of the 1914 
issues of the Russian musical magazine Russkaya Muzykal’naya Gazeta (the article 
can be found in the Appendix). My sources include articles, letters and reviews: some of 
them are in languages other than English, which made the work all the more difficult for 
me, as I had to have the sources translated.
CHAPTER ONE: COMPOSER'S BACKGROUND

1.1 EARLY YEARS

Andrei Fedorovich Arends (Moscow, April 14, 1855 – Moscow, April 27, 1924) was born to a family with Danish origins. Arends exhibited considerable musical talent as a child, and was most probably given his earliest musical training by his father, who was a music teacher. Arends’ family was quite poor and his parents had a hard time making ends meet. Despite this, Arends was able to graduate from the Petropavlovsk high school in the 1870s. Arends’ musical studies and the development of his musical gifts were strongly supported by his parents, especially his father, who prepared him for studies at the Conservatory.¹

Arend’s pupil and friend Yuri Faier (1890–1971) offers us in his memoirs an interesting episode from his mentor’s life, which can cast some light on Arends’ precarious life conditions in that period. On a freezing Moscow winter day, Arends had an unexpected encounter with the director of the Conservatory, the celebrated composer Nikolai Rubinstein. Arends was walking on the street with his violin, when Rubinstein called him from his coach and reproached the young future violinist for not wearing any hand protection. When Arends answered that he had no gloves, Rubinstein took him to a store and bought him a pair.²

Research on Arends is complicated by the many versions of his name. Even in Russian, his name is always given with the alternative first name in parentheses:

¹ Yuri Faier, O sebe, o muzyke, o balete (Moscow: Sovetskii Kompozitor, 1970), 121.
² Ibid., 121.
Andrey (Генрих) Федорович Арендс, i.e. Andrei (Heinrich) Fedorovich Arends, also spelled Andrey Fyodorovich Arends. In many Western sources, his name is given in its both German and French versions simply as Heinrich or Henri Arends.3 From one point of view, the uncertainty about his name might suggest a lack of interest in self-promotion on Arends’ part. Music history seems to show that if a composer has to achieve popularity and fame, he needs first of all to possess a certain degree of will directed toward self-promoting. This was not the case with Andrei Arends. According to Faier, Arends was a very humble and reserved person, a man of few words who rarely talked about himself.4 Is this the only reason for the obscurity he fell into? We cannot exclude the possibility that this obscurity bears some relation to the turbulent period following his death, when the Soviet cultural machinery was moving progressively toward the Stalinist oppression, and many names could be erased, or at least heavily downplayed for political reasons. Be that as it may, this uncertainty seemed to have no influence on Arends’ rather successful career: he was able to work as a conductor in a prestigious institution until his final days.5

1.2 MOSCOW CONSERVATORY

At age of twenty-four (1879), Andrei Arends graduated from Moscow Conservatory with a double major in violin and composition. His violin teacher was Ferdinand Laub, the famous Czech violinist and composer “renowned for his beautiful

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4 Faier, 117.
tone, his technical virtuosity and his unfailing sense of style” and “founder of the Moscow violin school.” Arends’ teacher of harmony, instrumentation and free composition was Pyotr Ilyich Tchaikovsky.

1.3 VIOLINIST

Shortly after graduating from the Conservatory, Arends worked outside Russia as a concertmaster with the Swedish Opera in Helsingfors (today’s Helsinki), from 1879 to 1883. After his return, he played both violin and viola (as the principal) in the orchestra of the Bolshoi Theater and began to teach violin at the Music School of the Philharmonic Society.

1.4 VIOLIST

Beside Arends’ work as viola principal in the Bolshoi orchestra, we can confirm his participation as a violist in major chamber ensembles. An example of this can be found in one of the concerts of the Russian Musical Society series, which reads as follows:

Russian Musical Society's second chamber music concert (3rd series) in Moscow on 16/28 March 1875, featuring the pianist Aleksandra Batalina, as well as a performance of Beethoven’s String Quartet No. 8 in E minor,

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7 Faier, 121.


9 Probably a mistake in both Russian sources: in the 1870s, there was no Swedish opera in Helsinki, only a Swedish Theatre.

Op. 59/2 ("Razumovsky" No. 2), Josif Kotek, violin; Stanislaw Barcewicz, violin; Andrey Arends, viola; Anatoly Brandukov, cello.\textsuperscript{11}

In addition, the book \textit{Moscow Conservatory} mentions Arends as the violist of the “First Students’ Quartet of Moscow Conservatory.”\textsuperscript{12}

These notes are the only proof that Arends was playing the viola already during his Conservatory studies. According to Yuri Faier, Arends’ command of viola technique equaled his outstanding violinistic skills.\textsuperscript{13} His interest in the viola is also shown by his output. While there are no works for the violin among his documented compositions, two original pieces feature the solo viola: the \textit{Ballade}, Op. 4, composed in 1885, and the \textit{Concertino}, Op. 7, written a year later, in 1886. Arends also transcribed a scene from his ballet \textit{Salammbô} as \textit{Adagio for viola and piano}.

\section*{1.5 CONDUCTOR}

In 1892, a persistent pain in Arends’ left hand forced him to reduce playing. The famous physician Nikolai Dahl, who later helped Rachmaninov to recover from depression, diagnosed him as suffering from chronic inflammation of the nerve of the middle finger in his left hand. This devastating verdict put an end to his career as a string player and Arends had to give up his job in the Bolshoi orchestra. Fortunately enough, there was an opening for the position of Kapellmeister at the Maly Theater. Arends addressed a letter to Tchaikovsky with a request for help, especially as rumors considered him one of the probable candidates and he had already been commissioned

\textsuperscript{12} Pribegina, 25.
\textsuperscript{13} Faier, 122.
by the Directorate of the Imperial Theaters to write music for two dramas by Shakespeare and Ibsen.\textsuperscript{14} Arends won the position and started his conducting career at Maly Theater in 1893. While conducting at the Maly, he also began conducting occasional ballet performances at the Bolshoi, and in 1900 he officially became the principal conductor of the Imperial Bolshoi Theatre Ballet.\textsuperscript{15}

During his twenty-five year tenure at the Bolshoi, Arends had the chance to collaborate with major names from the ballet scene, such as Gorsky, who witnessed his exceptional work as a conductor particularly sensitive to the peculiarities of conducting with the dancers. According to Faier, ballet music was beginning to be more artful and therefore required a conductor who had to know dance as much as music. Arends was the first conductor to demonstrate equal attention to both.\textsuperscript{16} As a symphonic conductor, Arends conducted the summer concert series at the Sokolniki Park in Moscow for several years.\textsuperscript{17}

1.6 COMPOSER

Andrei Arends works cover a wide range of genres, including instrumental solo, chamber and orchestral music, ballet, opera, music for drama, film and even an experiment in cine-opera.\textsuperscript{18} In the book \textit{Era of the Russian Ballet}, Natalia Roslavleva describes the ballet \textit{Salammbô} (1910), and the collaboration of Arends and Gorsky (1871–1924, choreographer of the ballet). “While Arends was not endowed with an

\begin{itemize}
\item \textsuperscript{15} Ibid.
\item \textsuperscript{16} Faier, 131.
\item \textsuperscript{17} Slatin’, 37.
\item \textsuperscript{18} Ibid.
\end{itemize}
outstanding talent for composition, he was a highly professional musician. . . . He understood Gorsky’s ideas and inclinations, and this understanding, coupled with a fine professional knowledge of ballet, brought about a truly fruitful collaboration between Arends and Gorsky. 19

According to a review from the Russkaya Muzykal’naya Gazeta, the music for Salammbô had “many excellent moments but in general was not self-sufficient.” 20 Another reviewer considers Arends music to be closer to the operatic or dramatic genre and calls Salammbô an “opera without words.” Arends’ opera Almanzor, written in the early 1890s, was praised for the beauty of the music but considered impossible to perform due to an extremely demanding principal tenor part. 21

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21 Puzko, “The Old Story: Officier D’Academie.”
CHAPTER TWO: ARENDS’ VIOLA COMPOSITIONS

2.1 GENERAL CONSIDERATIONS

It is interesting to compare Arends Ballade and Concertino, written in the same period (in the years 1885 and 1886, respectively). These two pieces represent different approaches to the viola in two different contexts, as chamber music, and concerto (concertino).

“While 19th-century composers seldom called on the viola soloist for the same degree of pyrotechnics as the violin, they became more appreciative of the viola's potential with respect to tone-color and sonority.”22 This is the case in Arends’ Ballade, which explores this potential of the viola, its timbre and low register, perfectly suiting to the slower and melancholic character usually required of a Ballade.

In contrast, the Concertino represents the “pyrotechnic” virtuoso style, very common in romantic violin concertos, but quite rare in the traditional concerto viola literature from circa 1880. The virtuosic elements became prominent in this type of repertoire perhaps only with the appearance of viola virtuosos such as Lionel Tertis and William Primrose.

“In the 19th century the concerto as a vehicle for virtuosic display flourished as never before. It was the age in which the artist was seen as hero, to be worshipped and adulated with rapture… Recitative elements were often incorporated, showing the

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influence of Italian opera on purely instrumental forms."^23 This conception is fully mirrored, perhaps for the first time in the history of viola literature, in Arends’ Concertino.

2.2 BALLADE FOR VIOLA AND PIANO, OP. 4

In the context of nineteenth-century music, a ballade is “a term applied to an instrumental (normally piano) piece in a narrative style. It was first used by Chopin (Ballade in G minor, Op. 23, published in 1836 but begun in 1831). He composed four ballades, whose common features are compound meter (6/4 or 6/8) and a structure that is based on thematic metamorphosis governed not so much by formal musical procedures as by a programmatic or literary intention. Full of melodic beauty, harmonic richness and powerful climaxes, they are among his finest achievements.”^24

Dedicated to I. Grzymala^25, Arends’ Ballade also alternates lyrical and dramatic moments. The arch form of the Ballade is defined by contrasting parts bearing different tempo indications: Adagio quasi Andante for the first and last sections, and a somewhat unclear Allegro moderato appassionato for the middle section. The piece begins with eight introductory measures played by the piano only, with a tempo indication of Grave. The overall shape is then heard as “slow-fast-slow.”

The sections are also distinguished by different time signatures (6/4 and 2/2). In the slow sections A and A’ (Adagio quasi Andante in 6/4), Arends makes use of

[^25]: Arends, G. Ballada dl’al’ta i fortepiano = Ballad for viola and piano, (Moskva: Muzyka, 1985).
smoother textures, creating a more linear and continuous feel. The sections also differ by the treatment of the piano part. In the first section, the piano has mostly an accompanimental role, providing the harmony to support the solo part, with occasional thematic micro-episodes or counter-melodies. In the B section, the piano has a more independent function, playing a thematically different counterpoint, which complements the viola theme. This section is connected to the final A’ section by the means of a cadenza-like transition with short piano interventions. Arends achieves a deeper continuity between the two sections by transferring the viola triplet figuration into the piano accompaniment at the return of the Adagio. He chooses the piano to re-state the main theme while the viola plays a variation around the theme.

The sections are also differentiated by their sonority, articulation and dynamics. For the main theme and its variation (measures 9-18, Example 1) Arends uses mostly the two lower strings, which results in a rich resonant timbre. A new theme in measures 19-24 features a more fragile, intimate sound color acquired using higher positions on the D string (measures 18-20, Example 2). The introspective character of the whole section calls for a softer dynamic range, which varies from piano to mezzo forte. In the following B section, a more pronounced rhythm with short notes in “marcato” gives the music an epic, virile, march-like spirit, supported by louder dynamics (mostly mezzo forte and forte). The last section achieves a remarkable effect by thickening the texture of the initial material (three layers in the piano accompanied by double-stop counterpoint in the viola part) in pianissimo.


However modest in its scope, Arends *Ballade* offers all the features we would expect from this romantic genre, for example more developmental and narrative treatment of the thematic material, or a more frequent use of recitative-like episodes. From a harmonic point of view, the composition is firmly grounded in its main tonal areas: F major for the first and last sections and its relative key of D minor for the middle section. The writing is nevertheless quite chromatic, but the chromaticism is functional to internal voice leading and only rarely leads to new keys.
2.3 CONCERTINO FOR VIOLA AND ORCHESTRA (OR PIANO), OP. 7

2.3.1 CONTEXT

“Concertino is a work in the style of a concerto, but freer in form and on a smaller scale, sometimes for one or a few instruments without orchestra and usually in a single movement. A common German title for works of this type is “Konzertstück.” Arends’s Concertino perfectly corresponds to this dictionary definition: it is a single-movement concertante work in a free sonata form.

In the context of viola literature, this genre was more popular than what we would expect. A list of the most significant works is offered by Frédéric Lainé in the chapter “The new solo repertoire (1870-1918)” of his book L’alto (2010). Among them are two Concertinos by French composers written before Arends’ Concertino: the Concertino pour alto et orchestra, Op. 19 (1878) by Jules Garcin and the Concertino pour alto et piano (1885) by Auguste Kiesgen. Neither presents the technical difficulties required in Arends’ Concertino. In Belgium, the composer Léon Firket composed the Concertstück pour alto (1878), and the German composer Hans Sitt wrote his Concertstück, Op. 4 (1899). George Enescu’s Concertstück (1906) is the only well known Concertstück included in the standard repertoire nowadays. It is reasonable to suppose that this peculiar format was requested or even commissioned by prominent violists, such as Lionel Tertis and Théophile Laforge. These names are very important for the history of the instrument and for its literature. Both virtuosos were known to

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27 Frédéric Lainé, L’alto: Histoire, facture, interprètes, répertoire, pédagogie, (Bressuire, France: Anne Fuzeau Productions, 2010), 176.
28 Ibid., 176.
actively stimulate the production of new works, thus contributing immensely to the growth of the repertoire. The *Concertino* format was used as a vehicle to expose the virtuosity of a performer on a smaller scale, which would have been appropriate to the novelty of the “viola as solo virtuoso instrument” conception (performer approach). It could also have been used as a didactic piece used in lessons and in competitions/exams (pedagogical approach), as was the case with Enescu’s *Concertstück*.

Laforge became the first viola teacher in a full sense of when the first viola class opened at the Paris Conservatory in 1894, where he continued the French violin school tradition for twenty-four years. This trend was later implemented in other principal Conservatories (such as the Royal Academy of Music in London, where Tertis began to teach a viola class in 1900). In the article *Théophile Laforge’s Conservatory Class (1894-1918)*, Frédéric Lainé explains in detail Laforge’s philosophy and approach during his teaching years in Paris. From Laforge’s note about repertoire for the class and competitions/exams is clear that he liked to include new compositions instead of the standard ones such as Rolla’s or Stamitz’s concertos. Laforge’s list contains mostly *Concertino* compositions, which were composed probably at his request and according to his wishes (ten are dedicated to him, including Enescu’s), and consequently used in the context of the competition.

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31 Ibid.
The “violinistic” approach, in particular the use of higher registers (seventh to ninth position), as previously mentioned were absent in most of the viola compositions from the romantic period. This can be to a great degree attributed to Tertis, who later wrote:

A particular point I have made about the viola in the 1890s is that the upper registers of the instrument were ignored and unexplored. Even in 'Harold in Italy' (which is, after all, not a concerto but a symphony with outstanding colour provided by a viola obbligato) the viola part does not rise above the fifth position. The Mozart Symphonie Concertante again is a symphony for orchestra, violin and viola. Even this great master ventures only once in the work (towards the end of the last movement) to give the viola D – which is reached by easy stages. Viola-players nowadays take in their stride an octave above this (sixth ledger-line above the treble stave). Even Brahms, who died more than 100 years after Mozart, was chary of giving the viola-player anything as difficult as a note in the 6th position. In his arrangement of his clarinet sonata in E-flat he evidently thought C in the sixth position beyond the capacity of the viola-player of that era (he may have been right), for he went to the extraordinary length of transposing a clarinet passage, towards the end of the first movement, an octave lower, so that the last note of the phrase, C-flat, is below the C string and has to be left to the imagination!  

As mentioned previously, Arends’ *Concertino* was far more demanding than the other works from the list. This is likely the reason why it was the most frequently requested work at the Paris Conservatory competitions between 1896 and 1918.

Arends’ work was also included in student recital programs at the Curtis Institute of Music (in 1928-1929),33 where Louis Bailly (Laforge’s student) taught the viola and seemed to follow the preference of his mentor for using Arends’ *Concertino* as an important piece to be learned and performed.

Arends’ *Concertino* is dedicated to his friend, violinist and conductor Ippolit Karlowitsch Altani (1846-1919), another important figure on Moscow musical scene and close friend of Tchaikovsky. The close relationship of these three musicians is well documented in numerous Tchaikovsky’s letters.

### 2.3.2 EDITIONS

The editorial history of Arends’ *Concertino* is somewhat unclear. The first documented edition is the piano reduction published in 1886 by Jurgenson, catalogued together with other works such as Arensky’s *Violin concerto*, Davidoff’s *Cello fantasy* and Sibelius’ d minor *Violin concerto*. This edition advertises on its first page the orchestra score and the orchestral parts for the piece as available for sale; however, the orchestra version is mentioned for the first time only in 1909 in a column in the German newspaper *Hofmeister: Musikalisch-literarischer Monatsbericht*. The only orchestral edition today available, published by Kalmus, is an apparent reprint of an early 20th-century edition, but it differs from the original piano reduction in several passages. The differences consist mostly in transferring some awkward passages from the viola to the orchestra and in eliminating a few redundant measures. It seems reasonable to suppose that Arends made these modifications after the composition had been performed several times (we know about performances in Paris and in London between

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the year of the composition and the 1909 edition). I will highlight the differences between the versions in the following chapter.

### 2.3.3 ORCHESTRATION

Given the acoustic properties of the solo instrument, the orchestra of the *Concertino* is slightly smaller if compared to a standard late nineteenth-century concerto. As in the earlier Mendelssohn's violin concerto, it calls for strings, double woodwinds, two French horns, two trumpets and timpani, excluding the customary two extra French horns and trombones.

With these few instruments, Arends managed to achieve a specific, darker color effect, resulting from the use of the lower register in the bassoons, clarinets, French horns and low strings. This seems to be a direct influence of his teacher Tchaikovsky, whose orchestration Louis Coerne describes in this way: “One of the most astounding features in Tchaikovsky’s scoring is the extreme modern effect secured from virtually the same orchestra of moderate size that Beethoven employed… In regard to obtaining what has been called ’a gloomy eloquence of instrumentation,’ this is effected by drawing upon the deeper accents of the orchestra. Tchaikovsky employed such combinations as horns and bassoons alone; English horn, bassoons and violas, as well as the use of lower register in the flute, sometimes lower than the clarinet parts.”³⁶ The selection of the instruments to accompany the viola solo and the use of a lower register for the orchestral accompaniment results in a successful balance between the soloist

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and the orchestra, which was sometimes an issue when I was performing the piece with the piano (particularly in the fast sixteenth notes passages in the viola part). A denser texture is also provided by the frequent use of double-stops or *divisi* in the string section. This technique helps with the dynamics reaching their fullest sound as if it were coming from a larger orchestra (e.g. the *forte* in measures 19-21, Example 3).


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37 All the measure numbers for the *Concertino* refer to the orchestral score.
Subtle details such as the inclusion of solo parts in the orchestra accompaniment, for instance the cello (measure 266, Example 4) and the clarinet (measure 315, Example 5), demonstrate Arends’ knowledge of orchestration and his invention in matter of instrumental timbres. The result is a well-crafted work, which can be considered Arends’ first major composition and his only one in the instrumental concerto genre.

My own experience of playing and recording the Concertino with the orchestra only confirms the above-mentioned points: the balance was not an issue at all. Moreover, Arends’ sophisticated orchestration seems to pour life into passages that sounded mildly bland or lengthy when performed on the piano.


2.3.4 FORM AND STRUCTURE

Arends' *Concertino* opens with the statement of the main theme (measures 1-8, Example 6) in the bassoons and French horns. For seventy-three measures the orchestra presents and partially develops the principal themes and their fragments, or derived motives later explored by the soloist. The introduction ends with a long tonic pedal on C and shares the last C major chord with the entrance of the solo viola (measure 73), which immediately begins to develop the main theme in the *Quasi recitativo* section, punctuated by orchestra interventions. The actual cadenza begins from the long fermata in measure 98, supported at one point by cellos and basses (Example 7). This earlier placement of the cadenza, which does not follow the traditional position towards the end of the movement, was also used by Mendelssohn in his *Violin*
concerto, where it is followed by the recapitulation. Mendelssohn’s model can also be seen in the passage preceding the coda: wide quadruplets arpeggios in thirty-second notes played with a fast bounced stroke (ricochet/bariolage).


The main theme is then presented in its full form by the soloist and bassoons, French horns and cellos, again in their low registers. A lyrical bridge (measures 111-118) makes the connection to the more dramatic and virile Maestoso theme (measure 119), accompanied mostly by the string section. Here we can observe a certain lack of tonal variety in the treatment of themes. Typically, a second or third theme would be presented in a non-tonic key, but in Arends all the themes so far encountered are in C major.

In measures 130-162 (Example 8) the solo viola presents a variation of the main theme, containing what I consider to be the most technically challenging passage of the entire piece: over thirty measures of non-stop running sixteenth notes exploring various difficulties such as double-stops in different interval combinations, from thirds to the extreme extension in tenths (measures 141 and 145, Example 8). The interval of a tenth is also used in a melodic line played with a fast staccato stroke (measures 136-8, Example 8). The upper bow staccato stroke (in measure 134 and also later in measures 350-351) is another virtuoso technique typical of violin music.

A chromatic scale ranging two octaves (measures 161-162) leads to what could be considered the actual second theme, introspective in character, and set in the relative key of A minor (measure 165, Example 9). In my opinion, this is the most successful and memorable passage of the entire work. The beauty of the melody is underscored by a quasi Tchaikovskian, fine and delicately dissonant accompaniment consisting of short alternating eight-note chords.

Measures 181-257 correspond to the development section with an extended orchestral tutti exploring several themes in different variations and keys. The climax is reached in measure 230, when the main theme is stated by the full orchestra in a vibrant fortissimo in the key of D major. The full sound then dissolves to a quieter moment to prepare a soft recapitulation in measure 258. After a full re-statement of the main theme follows another varied statement of it in a duet with a cello solo in measures 266-269 (Example 4). This section also returns to the unused thematic material from the orchestra exposition and culminates in another sixteenth notes passage containing very difficult ascending sequences in broken octaves with awkwardly placed accents (Example 10).


Measures 307-351 quickly recapitulate most of the themes and lead to the final section (m. 352) with a Più mosso coda (m. 372), both highly virtuosic. As previously mentioned, the measures preceding the Più mosso (Example 11) resemble Mendelssohn’s violin concerto cadenza.

This arpeggiated passage is presented twice, with the upper strings carrying the *Maestoso* theme in its original key C major. The *Più mosso* coda is truly “pyrotechnic” and displays arpeggios and double-stops in high positions, finishing with an extremely wide arpeggio on an insistent C major chord (Example 12). Further analysis of the difficult passages will be provided in the following chapter.

2.3.5 PREMIERE AND REVIEWS

We have no information of any performance of Arends’ *Concertino* in Russia in the years following its publication. From Lainé’s book *L’alto* we know that it was used several times for the purposes of Paris Conservatory competitions. The first documented performance seems to be its London premiere in the 1907 season of the Queen’s Hall Promenade Concerts. The violist was Siegfried Wertheim (principal violist of the Queen’s Hall Orchestra, like Lionel Tertis before him),\(^{38}\) conducted by Henry Wood. The review in *Athenæum*, dated October 12, 1907, states: “Apart from a few passages well suited to the soloist, the work in question proved exceedingly dull. Mr. S. L. Wertheim played the part for the principal instrument in able fashion.”

Years later, Nicolas Avierino – who holds the distinction of being the first professional viola soloist in Russia\(^{39}\) and who also studied composition with Tchaikovsky at Moscow Conservatory – included Arends’ *Concertino* in one of his 1928 Boston concert programs. The review of this concert was not any more favorable: “A piece like Arends’ *Concertino* may appear obsolescent if not entirely out of date. Yet, the metallic sound of Mr. Avierino’s viola made it endurable for the ear.”\(^{40}\)

Despite these negative reviews, I believe that the *Concertino* deserves our attention at least for its innovative approach to violistic writing.

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\(^{40}\) Ibid., 10.
3.1 AUTHOR’S POINT OF VIEW

In this portion of the written document, I offer suggestions based on my personal experience with the Concertino. These suggestions pertain mostly to technical matters such as double-stops, high positions, up-bow staccato and low register notes. Some of them are obviously related to acoustic problems inherent in the viola. The problem of the left hand extensions, frequently encountered in the piece, is interconnected with the above-mentioned issues and I will therefore address them together.

3.1.1 DOUBLE-STOPS

One of the most common mistakes encountered during the process of learning a difficult passage for the left hand such as the double-stops is the independence from the right hand (the bow). Most of examples can be solved with the help of the bow. Another important aspect to consider is the good choice of fingerings, and I suggest experimenting as many combinations as possible, while always looking for the beautiful tone color required by the music. The differences between individual hand sizes and between various sizes of the instrument can be very pronounced: the choice of fingering is a highly individual matter, and I do not believe it is possible to provide a universal solution. Therefore, I will not focus on this issue.

In the passages with slow legato double-stops (e.g. mm. 87-92, Example 13), achieving a good tone was an issue for me. I realized that because of an excessive focus on the left hand intonation and shifting, I was not actively listening to my sound,
resulting in the use of using less bow projecting poorly. Too much bow pressure on the strings instead of using more bow speed does not help the left hand. On the contrary, it seems to compromise its correct performance: the tension in the right hand (bow) is most of the times related to the tension originating in the left hand. Adding a generous and wide vibrato in the slow double-stop passages can be a good way to check the tension from the left hand; it also helps to connect the sounds better.


In Arends’ *Concertino*, the double-stops are often in larger intervals than we would expect in a viola piece, which makes it more difficult to play with relaxed hands and with a good and secure intonation. I found especially uncomfortable to play the following passages: measures 141 and 145 in tenths and, at the very end, measures 389 to 392 in ninths (Example 14).

The key to these passages is the anticipatory movement from the left arm (preceded by the elbow) to the next double-stop. I found it very helpful to visualize mentally the shape of the hand in its final position as well as the movements between the positions before playing, gaining a full and clear awareness of the hand trajectory on the fingerboard. The shape of the left hand in its final position should be always round (especially if using the fourth finger), with the fleshy part of the finger touching the string. In tenths, the first finger needs to extend down.

Practicing the phrases backwards or applying other modifications of musical parameters (direction, articulation, rhythm, tempo, dynamics etc.) can also contribute significantly to a better understanding of the left hand’s trajectory. Again, the bow speed proves crucial in the facilitation of this particular passage.

An example of a fast double-stop passage in detached notes can be found in measures 132-133 (Example 8). Here, the same principle applies as in the legato example. The shifting movement has to be anticipated, but now in a faster motion. The strokes are very short and fast, making the coordination with position changes in the left hand all the more difficult. My suggestion is to practice in different rhythms and patterns. In the last beat of the measure 132 (Example 8), an interval of major second breaks the ascending pattern of easier double-stops in thirds and sixths, making a clear and satisfying execution in the real tempo nearly impossible. In this case, I suggest playing only the upper G, more important in the melodic context than the lower F.

A similar practice approach can be applied on the fast double-stop passage (a four times repeated sequence) in measures 389-392 (Example 12). In the last beats of these measures the interval of ninth (F4 and G5, the seventh and the root of the
dominant G major chord) will always be uncomfortable to play for the large interval involved. These double-stops played in a fast tempo make the production of a clear sound much harder, so firm bow grip and flat hair will be essential (both examples require a *forte* dynamics). The preparation of the bow, its placement on the string before playing (also known as “coming from the string”) also helps to provide a clear beginning of the stroke. The tension in the left hand during any double-stops is an important issue to be aware of during the practice time in order to avoid stiffness and future injuries. In fast double-stops there is no time to use above-mentioned vibrato: another way to control the tension is to check if the left thumb exerts any pressure towards the neck of the viola.

The following paragraphs are dedicated more closely to problems usually associated with the violin technique as high positions or fast bow strokes. Their difficulty is amplified by the physical construction of the viola with larger dimensions and thicker strings, and its general acoustical weakness in higher positions compared to the violin. Much more attention and effort is necessary from the violist, who in my opinion should exaggerate the articulation and use more arm weight than in playing the violin.

### 3.1.2 HIGH POSITIONS

Measures 377 to 387 (Example 12) present a passage in a very high position, mostly in seventh and ninth position (here the two published versions differ in the viola part; see below). In my opinion, this passage does not really work on any viola. The passage alternates notes mainly on A and D strings in a fast tempo (quarter note = ca116), and should be played close to the bridge and using the fleshy part of the finger
to get a fuller sound. The high positions are very uncomfortable to play because of the large body of the viola, which prevents the left-hand from getting closer to the fingerboard. In my case it proved very helpful to tilt the viola in and bring the left elbow closer to the body.

3.1.3 UP-BOW STACCATO

This stroke comes natural to many people; it is however possible to be develop it to a higher degree of mastery. The twenty-four notes of the descending scale in measures 350 and 351 (Example 15), for example, require a long up-bow stroke. Before putting together the notes in the left hand, the stroke should be isolated and practiced on open strings. This should help to internalize the movement of “biting” the first note of the passage with a right hand pronation movement (pressure towards to second finger) and immediately releasing it, followed by bow speed. The bow distribution is very important here. Starting at the very tip of the bow, the bow should be saved carefully throughout the end, making sure that all twenty-three notes have a clear articulation. Flattening the instrument can also help with the stroke execution.

Needless to say, practicing the stroke in different tempos will result in a better understanding of the hand motion. I found that using only the first three fingers of the right hand and tilting the bow facilitated the execution of the stroke.

Again, each performer has different hands and a different bow, resulting in a variety of possible contact points.
3.1.4 LOW REGISTER NOTES

The passage in measures 146-152 (Example 16) should be treated with special attention. The viola plays here many (6 to 12) sixteenth notes under one slur, with alternating accents and on the lowest C string. It is an example of a passage that sounds relatively easy, but involves a notable difficulty, and I recall having balance issues here during my performance with the piano. It is played on the lowest string, whose sound does not project as easy as on the violin. To contribute to the sound volume, flat bow hair, as well as the use of weight coming from the relaxed right arm are necessary. In order to achieve a clear articulation, the left hand fingers should be practiced in different rhythms and making sure that the lifting motion of the finger is perpendicular to the fingerboard (we are used to drag the finger more sidewise) and that the finger is lifted higher than usual. Due to some extensions inserted in this passage, the lifting motion becomes particularly difficult. Moreover, the passage contains accents within single slurs. Even if they are intended as an indication for the bow, I approached them more as a left hand accent, with a small impulse and a vibrato, which also helped to decrease the tense shift in the left hand.
3.2 PIANO REDUCTION AND ORCHESTRA SCORE: THE DIFFERENCES

The differences between these two versions are of three types. Firstly, the difference in measure numbers: the piano version is fifteen measures longer than the orchestral version. Secondly, several passages written for the solo viola in the piano reduction are modified in the orchestra score: they can be completely excised and/or transferred to the orchestra, sparing the performer from playing them at all, or they may consist only in a few changed notes. Finally, other solo viola passages remain the same in the orchestra score but are facilitated by being doubled.

The scores differ in four different places. The first one can be found in the orchestral introduction between measures 42 and 43, where the piano reduction has nine extra bars developing the motive played immediately before (Example 17). The second episode occurs in measure 370, which is missing in the piano reduction (Example 18). The third – and perhaps the most significant – difference is between measures 377 to 380 (Example 19). In the piano reduction, the viola has three additional measures containing difficult chords, completely eliminated in the orchestra version.
The last case occurs between measures 392 and 393, where piano reduction interpolates four measures of an ascending connecting passage (Example 20). While this passage may be perceived as redundant from a structural point of view, it actually facilitates the secure arrival to the quite high position of the last arpeggios in measures 393-394.

Example 17: Arends, *Concertino*, Op. 7, piano reduction. The highlighted measures are cut out in the orchestral version. Note that the measure number 43 refers to the orchestra score measure numbering.
Example 18: Arends, *Concertino*, Op. 7, piano reduction. The highlighted bar is repeated twice in the orchestra version. The measure numbers correspond to the orchestra version, not to the actual measure numbers of the piano reduction.

In measures 195-198 Arends transfers the double-stops in an uncomfortably high position to the first violins (Example 21). Apart from facilitating notably the solo viola part, this change serves to further explore the interaction with the orchestra and to enrich the texture harmonically and polyphonically. The two-part accompanimental figure in the piano is now played in four parts by flutes and oboes, and is shifted by an eighth note. What was originally stated by the soloist is now shared by other instruments, resulting in a more interesting dialog with the orchestra.
Example 19: Arends, *Concertino*, Op. 7, comparison of measures 377-380 in the piano reduction (a) and in the orchestra score (b). Highlighted bars are omitted in the orchestra version. Note also the differences in the accompaniment in measures 377 and 378.

a) Piano reduction; b) orchestra score.
In measures 340-348, the fullness of the orchestration would probably render any effort of the soloist vain; thus, Arends decided to eliminate the whole soloist’s statement of the theme in octaves (Example 22).

a) Piano reduction; b) orchestra score.
In other passages, the soloist playing the orchestral version can benefit from being supported by orchestra instruments doubling his part (the piano reduction provides the supporting harmony only). We can find an instance of such case on measure 141 (Example 23) and again on 145, where the flutes play along with the extremely high tenths (in the eighth position) of the solo part. One more instance of such doubling can be seen in measures 88-92, this time by the clarinets sharing the legato thirds of the soloist (Example 24).


The nature of these differences suggests that Arends finalized the orchestra version only after having either performed the piece himself or receiving feedback from its performers. It is difficult to imagine why a piano reduction would contain more difficult passages for the soloist than the “original” existing orchestra score.

3.3 QUESTIONARY ON THE *CONCERTINO*

In addition to my survey of the Concertino, I believe that an opinion of another violist could prove helpful and interesting. Jutta Puchhammer is a viola professor at University of Montréal, who has been recently performing the *Concertino* and kindly agreed to answer my questionary.

1) What was behind your idea to perform Arends’ Concertino, Op. 7 in your recent recitals, including your performance for the Viola Conference in Poland, 2013?
“I am working on a project that includes all the Pièces de Concours since its creation in 1896.”

2) How did you find out about this composition? Did you have a chance to listen to a live performance or a recording of it?

No, never heard a live performance or a recording of it. I found a list of those works in the library of the Conservatoire supérieur in Paris a few years ago. As Arends is on the Petrucci website, I had access to this music. I remember having problems downloading a few pages that just did not want to show. However, I succeeded. It is a very difficult piece, so it took me some time to learn it. And then, the occasions of presenting such rarities are rare as well. So Poland was a good occasion to show it to a broader viola enthusiastic public.

3) Do you like the piece from a musical point of view? Do you think Arends’ Concertino is a valid work worth being included in the standard viola repertoire? Why?

I think it a very demanding piece. Not something you could teach right away. You need very good technique, and a big hand as well, as with all the tenth in the arpeggios, I had to figure out how to do them. I have a big hand, but a big viola as well… It has very nice themes in it, musically speaking, but also some weak points – transitions, repetitions. The piano introduction and the middle part are long as well. Played with orchestra it would make more sense. With piano it is long. On the other hand, to cut all this as we normally do with our standard concertos is a pity too, as it takes away of the symmetry of the piece, mainly also, because the public really does not know it. I would teach it as a technically challenging work. It really improved my “chops”! I would not say it is a masterpiece, but a very good piece, much more fun to play for the violist than the pianist.

4) What do you consider to be the most challenging aspect in Arends’ Concertino? If it is the technical difficulties, please explain them more in detail; how did you personally approach and resolve them?

I think the opening cadence is really difficult, and very challenging to bring across, having waited for 81 measures to listen to the piano, and then the
violist has to recite the same theme with the same calmness, but not being “warmed up”. Even when I practiced it a lot, this still stayed a challenge to not cramp up during the first page, pace it through to the end of the first page. The second page represents real good opportunity for in tune octaves—if you have not practiced your octaves well before, for sure, in this concerto, it is time to discover how to play octaves in tune! Line 4 of that page is very tricky. In the first measure I cheat a little bit, letting out the F on the third beat. Also connecting this to the following measure is really hard. Actually this whole page has a lot of “finger twisters” on it. I have to admit, that I changed the tenth of the seventh and eighth line of page 2 into octaves, keeping the highest note. Then we get these transitional measures with the little grace notes..., which final ends up in another really hard passage on the following page, first line. Just Hard. Then the next page – this charming third passage – on the piano so simple, but so hard on the viola. Hearing ahead, understanding the harmony of it. Had to practice it over and over again. Staying relaxed throughout it, another challenge. These kinds of difficulty need a lot of repetition in concert, under stress – we get better at them! It is not that they are unplayable, there are just so many components that need to be right so that they sound playful, easy. It takes time! Then there is this final arpeggio passage – a hand twister. I was really proud when I finally had figured out how to play them. Contortionistic hand “behavior” – that was how it felt like. Is it worth the effort – I don’t know. I have learned something and improved my technic that for sure!

5) Following the previous question, did you make some changes in the solo part for your performances? If yes, please explain.

“See above. My only note changes are line 4 (leaving out the f) and the putting octaves instead of the tenth line 7 and 8.”

6) Technically speaking, which other viola works (that you have studied and performed) can be compared to Arends' Concertino?

Hard to say. Arends was one of the hardest pieces I ever played, mainly due to its extensions and tenth passages. The passacaglia of 11/5 by Hindemith [Sonata for solo viola, Op. 11, No. 5], or Schwanendreher, third movement, compare to its difficulty. Some of the other Pieces de Concours have similar difficulties, but never as many on the same spot.
7) What do you think you learned from playing this piece?

My octaves got in tune – had no choice. I learned endurance, strength in my left hand. I learned about left hand balance, broken chords, three-note plugged chords, diminished chords, thirds, sixths – name it, it is all in there, playing real high and being expressive really low – which needs so much more support. It felt like a real work out for climbing Mount Everest or Kilimanjaro. You definitely are in shape if you can play this – there is no other choice!

8) Did you have reviews or other kinds of feedback for your performances?

People were stunned about the technical difficulty. My first performance was not as good as in my practicing, I was quite pleased with my second performance. Poland was good too, but not as relaxed as the other performance before – takes mileage to get this piece across.

9) After having performed the Concertino several times, and holding the position of viola professor at the Montreal University for years, do you think you will teach and pass along this piece to your students? What is its most important aspect from a pedagogical point of view (i.e., how can a student benefit from it)?

Yes, I will. However, only once they have learned the three major concertos of cause, and – if they have the technical ability to do so. It takes a lot of artistic maturity to get it across. We as violists are less accustomed to playing ‘showpieces’ than the violinists. We easily sound clumsy – so it would to be an exquisite player to get the technic and the charm of this piece across – it has to sound easy, otherwise it is too long and so much work as well.

3.4 FINAL CONSIDERATIONS

Arends’ Concertino contains the most difficult solo part I have ever studied and performed. While George Morey classifies it as not belonging to the highest level of
difficulty, a review the French music newspaper *Le Ménestrel* cited in Lainé’s work *L’alto* insists on its supreme virtuosity: “morceau de virtuosité pure, hérissé de difficulties, fertile en doubles cordes, sixtes, dixièmes etc..et même en quadruples cordes, quelque chose comme du Vieuxtemps pour l’alto.” Lainé adds: “Sa pièce pour alto représente, sans aucun doute, l’une des oeuvres les plus virtuoses du repertoire des morceaux de concours.”

There are two recordings with the piano accessible to the public: by Samuel Spinak, from a performance at Akron University in 1975, and my own from 2013. Therefore, the intention of my project is also to provide a recording of the orchestral version. I believe that these recordings can sufficiently prove the validity of the issues addressed in this chapter.

42 Lainé, *L’alto*, 181 (“a piece of pure virtuosity, bristled with difficulties, rich in double-stops, sixths, tenths etc., even with quadruple stops, something like Vieuxtemps for the viola”).
43 Lainé, *L’alto*, 181 (“this piece represents, without any doubt, one of the most virtuosic works of the competition repertoire”).
44 Samuel Spinak, Thomas Hutchins, et al., *Faculty recital April 16, 1975, School of Music, the University of Akron*, 2005.
CONCLUSION

Arends’ *Ballade* and his *Concertino* exemplify two distinct conceptions of the viola as solo instrument. Arends chose the chamber music genre of the *Ballade* to explore the sounds and the moods typically associated with the viola, while in the *Concertino* his focuses on the possibilities of the viola as a vehicle for display of virtuosity. Both works clearly reflect the principal concepts of the musical Romanticism.

If we consider the large number of compositions to choose from, it is surprising that only a few have been included in the standard viola repertoire. My examination of Arends’ viola pieces, *Ballade* and *Concertino*, together with the provided additional information about Arends’ life and musical background, will hopefully add some credit to these works and represent at least a modest contribution to the history of viola and of music in general. I also hope that my document will prove useful for performers as well as for teachers.

“Therefore, it becomes important and necessary for violists to discover and promote contemporary viola concertos in order to prevent potential new masterpieces from languishing in obscurity. We have to remember that even the most famous and performed works nowadays were once contemporary new music unknown to the public.”

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IMSLP- (International Music Score Library Project) Petrucci Music Library
http://imslp.org


Spinak, Samuel, Thomas Hutchins, Johann Friedrich Fasch, G. Arends, Karl Stamitz, Tibor Serly, Giuseppe Tartini, and Grigoraș Dinicu. Faculty recital April 16, 1975, School of Music, the University of Akron. 2005.


A.1 ARTICLE

A. F. Arends: Kapellmeister of Imperial Theaters in Moscow

Article from the Russian musical magazine Russkaya Muzykal'naya Gazeta, February 1914 issue, dedicated to Arends. Here follows the translation:
A.2 TRANSLATION

A. F. Arends: Kapellmeister of Imperial Theaters in Moscow

Andrei Fedorovich (Heinrich) Arends was born on March 2, 1855 [March 14 in the modern calendar] in Moscow. In 1879 he graduated from Moscow Conservatory with two majors: violin and composition, the former in the class of the excellent Ferdinand Laub and the latter in the class of P. I. Chaikovsky. The same year, A. F. was invited to Helsingfors for the position of concertmaster in the Swedish opera. After having served there for about four years, A. F. returned to Moscow where, invited by P. A. Shestakovski, he became faculty at the Music School of the Philharmonic Society, as a teacher in the violin class. In 1893 he won the selection for the conductor position at the Moscow Imperial Little Theater [Maly Teatr, as opposed to Bolshoi]. During his tenure, he wrote music to the following dramas and tragedies: Theophano, Cymbeline, Macbeth, Sappho, Vikings at Helgeland [Ibsen’s play, Russian title Severnye Bogatyri - Northern Knights] and Jacobite [François Coppée]. In the coronation year 1896, A. F. was sent to the Bolshoi Teatr to produce the ballet Daiita. In 1897, A. F. organized summer symphony concerts in Sokolniki Park. In 1898, he was sent to the Novy Teatr [New Theater] to produce A Midsummer Night’s Dream with Mendelssohn’s music and Chaikovsky’s Snegurochka. In 1900, A. F. was appointed chief conductor of the Moscow Imperial Ballet. With his appointment began productions such as Sleeping Beauty and Swan Lake by Chaikovsky, Glazunov’s Raimonda, Simon’s Esmeralda, Koreshenko’s Magic Mirror, etc. In 1902 A. F. was sent to St. Petersburg to conduct parade spectacles in Tsarskoe Selo, for
which he was awarded the French decoration "Officier d'Académie". Among his symphonic works, performed more abroad than in Russia, the following are worth mentioning: overture *Almanzor, a Legend* for big orchestra and a concerto for viola and orchestra. In 1909, A. F. finished his grand ballet *Salammbô*, which was staged on the Imperial scene and has been a repertoire work until now.
VITA

Monica de la Hoz earned her undergraduate degree in violin at the School of Music and Arts of Campinas State University in Brazil (2003) and she holds two Masters’ Degrees, in violin performance from The University Southern Mississippi (2008) and in viola performance from University of New Mexico (2010). During her time spent in New Mexico, she also received the Certificate in Suzuki Philosophy and Violin Teaching Long Term Training under Professor Susan Kempter. Monica took part in numerous international music festivals and masterclasses with artists as Roberto Diaz, Nadja Salerno, Erick Friedman and Boris Belkin. As a soloist, she gave solo and chamber recitals in Brazil, USA, Slovakia and Italy. She is the winner of the Louisiana Viola Society Competition (2011).