

2011

## **Lillian Fuchs: violist, teacher and composer; musical and pedagogical aspects of the 16 Fantasy études for viola**

Teodora Dimova Peeva

*Louisiana State University and Agricultural and Mechanical College*

Follow this and additional works at: [https://digitalcommons.lsu.edu/gradschool\\_dissertations](https://digitalcommons.lsu.edu/gradschool_dissertations)



Part of the [Music Commons](#)

---

### **Recommended Citation**

Peeva, Teodora Dimova, "Lillian Fuchs: violist, teacher and composer; musical and pedagogical aspects of the 16 Fantasy études for viola" (2011). *LSU Doctoral Dissertations*. 3589.

[https://digitalcommons.lsu.edu/gradschool\\_dissertations/3589](https://digitalcommons.lsu.edu/gradschool_dissertations/3589)

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Doctoral Dissertations by an authorized graduate school editor of LSU Digital Commons. For more information, please contact [gradetd@lsu.edu](mailto:gradetd@lsu.edu).

LILLIAN FUCHS: VIOLIST, TEACHER, AND COMPOSER;  
MUSICAL AND PEDAGOGICAL ASPECTS OF THE  
*16 FANTASY ÉTUDES* FOR VIOLA

A Written Document

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

in

The School of Music

by  
Teodora Peeva  
B.M., University of California, 2003  
M.M., Louisiana State University, 2006  
May, 2011

*TO THE MEMORY  
OF  
MY PARENTS*

## **ACKNOWLEDGMENTS**

To David and the entire Weill family, for your unflagging encouragement and support.

To Ms. Lori Patterson, for selflessly sharing your wisdom with me and for allowing me the pleasure of knowing you.

My deepest gratitude goes to the members of my doctoral committee, for your contribution of time and knowledge in assisting with the completion of this monograph and for your willingness to serve. Special thanks are in order to Matthew Daline, chairman of the committee.

Several individuals have graciously shared their time and experiences as former students of Ms. Fuchs, making indispensable contributions to my research. My heartfelt thanks go to Arthur Krieck, Valborg Leidal, and Helen Tuckey. To Jeanne Mallow, for providing invaluable insights into your grandmother's life and work. Your artistry as a performer of her music has been an inspiration for my work. To Dr. Michael Arnold Palumbo, for your kind advice and ideas during the early stages of research.

## TABLE OF CONTENTS

DEDICATION.....	ii
ACKNOWLEDGEMENTS.....	iii
ABSTRACT.....	vi
CHAPTER I CAREER.....	1
Introduction.....	1
Biographical Information.....	6
Violist .....	8
Teacher.....	22
Composer and Arranger.....	25
Final Remarks.....	28
CHAPTER II MUSICAL AND PEDAGOGICAL ASPECTS OF THE 16 FANTASY ÉTUDES FOR VIOLA.....	30
Introduction.....	30
Étude No. 1 - Preludio.....	32
Étude No. 2 - Venusto (Beautiful).....	36
Étude No. 3 - Piacevole (Enjoyable).....	41
Étude No. 4 - Risonante (Resonant).....	46
Étude No. 5 - Amorevole (Loving, Caring), Leggiermente (Gently, Lightly).....	49
Étude No. 6 - Risentito (Resentful), Animoso (Courageous, Spirited).....	52
Étude No. 7 - Posato (Steady, Settled).....	56
Étude No. 8 - Agilmente (Nimble, Graceful).....	60
Étude No. 9 - Morbidezza (Softness, Flexibility), Vitamente (Briskly, Swiftly).....	63
Étude No. 10 - Giochevole (Playfully).....	65
Étude No. 11 - Strepitoso (Boisterous, Clamorous), Alla Caccia (Chase).....	68
Étude No. 12 - Fugato.....	71
Étude No. 13 - Frescamente (Vigorously, Lively).....	76
Étude No. 14 - Aria Parlante (A Speaking Aria).....	81
Étude No. 15 - Marziale (Martial, In March Style).....	84
Étude No. 16 - Precipitoso (Hasty, Hurried).....	88
CHAPTER III CONCLUSION AND PERSONAL IMPRESSIONS.....	94
BIBLIOGRAPHY.....	98
APPENDIX A BIOGRAPHICAL SKETCHES.....	101
APPENDIX B LETTER OF PERMISSION.....	102

VITA.....	104
-----------	-----

## ABSTRACT

This monograph concerns the life and compositions of Lillian Fuchs, one of the foremost American violists. Chapter I separates her career into three areas: performer, teacher, and composer. As a violist, her famous interpretation of Mozart's *Sinfonia Concertante*, performed frequently with her brother, violinist Joseph Fuchs, has done much to increase the popularity of music written for violin and viola. As a member of the Musicians' Guild in New York, she has premiered a substantial number of chamber music works, many of them composed specifically for her. She is one of the first violists to perform the Cello Suites of J. S. Bach in concert and the first to record them. Thus, she is responsible for bringing these works into the mainstream viola repertoire. Along with premiering the viola works of others, she composed three collections of studies for the viola, as well as a concert piece titled *Sonata Pastorale*, making a significant contribution in the realm of instructional literature for the viola, which in many instances involves the use of violin transcriptions, rather than original works.

Her second book of studies, *16 Fantasy Études*, was published in 1959 and is the subject of chapter 2. Each work is analyzed through an identification of its overall form and main technical difficulties, divided as they pertain to specific issues of the left and right hands. The main elements contributing to the content of each étude are interpreted, as they contribute to a better understanding of the study being presented. The detailed examination of each work serves as an argument for the merit of the études as concert music, presenting the performer with problems that address the specific technical needs of the instrument, without dismissing the value of violin transcriptions.

# **CHAPTER I**

## **CAREER**

### **Introduction**

For most of its history, the viola has existed in the shadow of the violin. In fact, a scant number of events occurred before the 1900's to change popular attitudes regarding the instrument. When tracing the development of the viola as an instrument of equal merit to that of the violin and cello, historians stress the importance of the work done by artists such as Ritter, Vieux, Borissovsky, and most importantly, Tertis and Primrose, all of whom were notable European born violists and teachers.<sup>1</sup> Such trends should in no way prevent us from recognizing the numerous outstanding contributions of those who have done much to raise the standard of performance on the viola in the United States. With a career spanning the better part of the 20<sup>th</sup> century and a legacy lasting to this day, it is nearly impossible to overlook the accomplishments of Lillian Fuchs, one of the foremost American violists and pedagogues. Along with being recognized as an exceptional chamber musician, Ms. Fuchs was also a much sought after soloist and teacher at some of the most prestigious conservatories and music festivals, both in North America and abroad.

In addition to her busy schedule as performer and teacher, Ms. Fuchs dedicated time to composition. Among her works are three collections of viola studies published between 1950 and 1965. These compositions present a remarkable contribution into the relatively small body of instructional material specifically written for the viola. As such, they serve a unique role of addressing the technical problems characteristic of the instrument arguably more effectively than the multitude of violin transcriptions

---

<sup>1</sup> Maurice Riley, *The History of the Viola*, (Ann Arbor, MI: Braun-Brunfield, 1980), 241.



conventionally used by violists. Composed by Ms. Fuchs as an approach to solving the challenges she faced in her own playing, the *Twelve Caprices* for Viola were the first collection published in 1950.<sup>2</sup> Since that time, they have been included in an important discussion regarding their value to students, teachers, and performers. In 1981, they were the subject of a dissertation including a detailed analysis of each work.<sup>3</sup> Conversely, the two collections of works published after the *Twelve Caprices* have not received such close examination. Appearing in descending order of difficulty, in 1959 and 1965 respectively, the *16 Fantasy Études* and the *Fifteen Characteristic Studies* were conceived as a way of building the skills of violists to the level of the *Twelve Caprices*.<sup>4</sup> Thus, as they present the violist with material serving the important role of addressing the technical challenges specific to the viola, the *16 Fantasy Études* warrant an analysis similar to the kind already completed for the *Caprices* by Palumbo. To that end, this monograph seeks to examine the work of Lillian Fuchs as a violist, her contributions as a teacher and composer, and conclude with analyses of her *16 Fantasy Études* for Viola.

The research presented through the analysis of each study explores the following underlying questions: What can be accomplished by learning and performing each of Fuchs' *16 Fantasy Études* and how can the performer reach the goal(s) presented by each étude most effectively? The resulting information is organized and modeled after Palumbo's research, as presented in his doctoral dissertation.<sup>5</sup> Similar to his method, each discussion begins by identifying the elements that draw the "big picture" of the

---

<sup>2</sup> David Sills, "The Viola Music of Lillian Fuchs," *American String Teacher* 35, No. 2 ( Spring, 1985), 59

<sup>3</sup> Michael Arnold Palumbo, "The Viola: Its Foundation, Role, and Literature, Including an Analysis of the *Twelve Caprices* of Lillian Fuchs" (DMA dissertation, Ball State University, 1981), 74-127.

<sup>4</sup> Amedee Daryl Williams, *Lillian Fuchs: First Lady of the Viola*, (Lincoln NE: iUniverse, Inc., 2004), 99.

<sup>5</sup> Palumbo, 74-127.

work. The preliminary portion of each analysis includes a discussion of the key and formal structure of the piece, the character and tempo marking, as well as any other factors that are instrumental in forming a deeper understanding of the study being presented. The next critical point describes the most important and practical examples, specific to the left and/or right hands, which best illustrate the technical issue or issues encountered by the performer. Moreover, these examples are selected based on their role as indicators of the main pedagogical purpose of the étude.

Copyright policies do not allow the inclusion of examples for all appropriate cases. Therefore, the examples included as part of the analysis are used with permission from the publisher and restricted to six printed copies only. As a result, the electronic copy of this monograph will not contain musical quotations or examples as they appear in the score. This fact necessitates that the musical score of the études be used as important supplemental material when reading the analyses presented in the chapter titled “Musical and Pedagogical Aspects of the *16 Fantasy Études*.”

It is important to note that the following analyses do not function as detailed accounts of the musical material based on theoretical principles. Instead, they serve the purpose of providing suggestions for the most practical ways for solving the potential technical problems related to the issue being discussed. Furthermore, as a measure of addressing the challenges of each étude in the most direct way, the similarities to Palumbo’s work are evident through the standard approach of examining ideas separately, as they pertain to issues of left and right hand technique. In terms of left hand technique, the following issues are central to the discussion: intonation, finger extensions, shifting, articulation, etc. With regard to the right hand, the issues included

pertain to: bow stroke, string crossings, bow changes, bow distribution, dynamics, finger/bow coordination, execution of three and four note chords, and sound production. The musical aspects of the études are noted through discussion of their key, form, length, and value as recital works. As noted, the organizational model for these analyses follows the example of Palumbo's examination of the *Twelve Caprices*. Necessarily, all musical elements, technical issues, practice suggestions, and specific examples, forming the fundamental ingredients of each analysis are the result of the author's careful study and practice of the études over an extended period of time.

Concerning information regarding the life and accomplishments of Ms. Fuchs, with the exception of a few articles published in *The Strad* and *American String Teacher*, much of what was known is limited to newspaper reviews of her public solo and chamber music performances.<sup>6</sup> The first and only biography consolidating information found in various newspaper and journal sources, as well as through interviews with individuals close to Ms. Fuchs was published in 1994, with a second edition appearing in 2004.<sup>7</sup> Containing a wealth of information, the research presented by Williams has been one of the main sources used in this monograph.

Additional information, seeking to paint a more complete picture of Ms. Fuchs as an artist, was gathered through interviews conducted with three individuals in the Fall of 2010.<sup>8</sup> Violist Jeanne Mallow has contributed to the research by sharing her impressions and experiences as both Ms. Fuchs' granddaughter and an avid performer of her music,

---

<sup>6</sup> Steven Kruse and Penny Thompson Kruse, "Remembering Joseph and Lillian Fuchs," *American String Teacher* 53, no. 4 (November 2003): 58-65; Dennis Rooney, "Traditional Values," *The Strad* 96, no. 1149 (January 1986): 676-678; David Sills, "The Viola Music of Lillian Fuchs," *American String Teacher* 35, no. 2, (Spring 1985): 59-61.

<sup>7</sup> Amedee Daryl Williams, *Lillian Fuchs: First Lady of the Viola*, (Lincoln: iUniverse, Inc., 2004)

<sup>8</sup> Additional information was gathered through correspondence with Helen Tuckey, a violist and former student of Ms. Fuchs.

having issued a recording of the complete works for viola in 2006.<sup>9</sup> Arthur Krieck teaches violin, viola, and voice in New York City, where in the 1980's, he studied with Lillian Fuchs at the Manhattan School of Music. His enthusiasm and interest when sharing his experiences regarding Ms. Fuchs personality and teaching style have served as another indispensable resource. Of equal value was the information gathered during an interview with Valborg Leidal Gross, another former Fuchs student from the Manhattan School and violist with the Louisiana Philharmonic in New Orleans. When obtaining information through interviews, the questions were of an open-ended nature, encouraging the exchange of impressions, ideas, and memories as they contribute to a more complete understanding of Ms. Fuchs' style and values as performer, teacher, and composer.

---

<sup>9</sup> Jeanne Mallow, "*Lillian Fuchs: Complete Music for Unaccompanied Viola; Twelve Caprices, Sixteen Fantasy Études, Fifteen Characteristic Studies*," NAXOS 8.557932-33, 2 CD's, 2006.

### **Biographical Information**

The second of five children, Lillian Fuchs was born on November 18, 1902 in New York City.<sup>10</sup> Her father, Philip Fuchs, a furrier by trade and an avid amateur violinist, was responsible for her earliest musical training. Along with teaching his own children, Mr. Fuchs was eager to give free violin lessons to the children living in the neighborhood.<sup>11</sup> He was happy to move his family from Manhattan's Lower East Side to the Bronx, where the Fuchses were living alongside many families with young children.<sup>12</sup> He had an exceptional ability to recognize the musical potential of young people and a number of his students became accomplished violinists.<sup>13</sup>

Lillian Fuchs was not the only member of the family with a successful musical career. Her brothers Joseph and Harry were influenced by their father's love of music, as well. Joseph Fuchs served as concertmaster of the Cleveland Orchestra for thirteen seasons prior to becoming active as a soloist and taking on a teaching position at the Juilliard School.<sup>14</sup> He taught at Juilliard for several decades while maintaining a busy performance schedule.<sup>15</sup> Another of Ms. Fuchs' siblings to have a distinguished career in music was Harry Fuchs, who was assistant principal cellist with the Cleveland Orchestra for forty years, a member of the original Cleveland Quartet, and a teacher at the Cleveland Institute of Music.<sup>16</sup> Both Lillian and Joseph Fuchs were educated at the

---

<sup>10</sup> Several sources provide conflicting information as to her birth year, particularly those published before 1994. Riley and Palumbo give 1910, while Ammer's book states 1903. This discrepancy is also noted in the biography by Amedee Daryl Williams.

<sup>11</sup> Amedee Daryl Williams, *Lillian Fuchs: First Lady of the Viola*, (Lincoln: iUniverse, Inc, 2004), 2.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

<sup>14</sup> Steven Kruse and Penny Thompson Kruse, "Remembering Joseph and Lillian Fuchs", *American String Teacher* 53, no. 4 (November 2003): 58-65.

<sup>15</sup> Edith Eisler, "Joseph Fuchs at 90: A Tribute," *Strings* 4, no. 6 (May/June 1990), 30.

<sup>16</sup> Williams, 4.

Institute of Musical Art, which became The Juilliard School by the time their youngest brother, Harry, entered the Graduate School in 1932.<sup>17</sup>

Ms. Fuchs began her musical training on the piano and with her quickly advancing talent on the keyboard she was able to accompany Joseph during his violin lessons with Louis Svecenski at the Institute of Musical Art.<sup>18</sup> As the close relationship between brother and sister was developing, Lillian was inevitably influenced by her brother's mastery as a string player. During that time, she became determined to make the violin her principal instrument. Although she received some basic violin instruction from her father, the opportunity to pursue violin studies seriously did not present itself right away.<sup>19</sup> Showing serious interest in the violin, the instrument bringing so much success to her older brother, Joseph, could not have been easy for the young Ms. Fuchs. In a 1986 interview for *The Strad*, she expressed her contentment in being able to develop her musicality on her own, as her brother's many accomplishments were often the primary focus of the family's attention.<sup>20</sup>

The possibility of beginning her violin studies suddenly became more realistic when Joseph announced that he was leaving New York in order to undertake an extended European concert tour.<sup>21</sup> Lillian's talent for the violin developed quickly under the guidance of Svecenski and in 1917, she enrolled at the Institute of Musical Art, studying violin with Franz Kneisel and composition with Percy Goetschius.<sup>22</sup> Upon graduation in 1924, she was awarded a silver medal for highest honors in the artists' diploma course.<sup>23</sup>

---

<sup>17</sup> Williams, 4.

<sup>18</sup> Kruse and Thompson Kruse, 59.

<sup>19</sup> Ibid.

<sup>20</sup> Dennis Rooney, "Traditional Values," *The Strad* 96, no. 1149 (January 1986), 677.

<sup>21</sup> Williams, 8.

<sup>22</sup> Kruse and Thompson Kruse, 59.

<sup>23</sup> Williams, 9.

In addition, Lillian was the recipient of both the prestigious Morris Loeb Prize and the Isaac Newton Seligman Prize in composition for her work *Piano Trio*.<sup>24</sup> She had previously received the Seligman award in 1923 for her solo piano work, *Prelude and Fugue*, and would win it once more, in 1925, with her composition *Piano Quartet*.<sup>25</sup>

### **Violist**

Lillian Fuchs performed her New York debut recital on the violin in 1926, closely followed by a second recital in 1927, which received a favorable review in the *New York Times*.<sup>26</sup> Even in this early review, Ms. Fuchs is described as an artist possessing an impressive technical command “backed by sound musicianship, and a warm emotional temperament.”<sup>27</sup> Despite all of Lillian’s early success on the violin, a career as a violinist never fully materialized. One possible reason for this lies in her acceptance of engagements in the mid 1920’s as a violist, rather than a violinist, with two string quartets.

The first of the two chamber ensembles was an all female quartet founded by Franz Kneisel’s daughter, Marianne.<sup>28</sup> In fact, Lillian was first asked to play second violin with the ensemble, but ended up not accepting the appointment at the urging of her father, who was adamant that such a position was not suitable for showcasing her talent as a violinist.<sup>29</sup> The Kneisels, however, feeling strongly that Lillian be a part of the

---

<sup>24</sup> “Music Prizes to Girl; Lillian Fuchs Wins High Honors at Musical Institute,” *New York Times* (June 1, 1924): 5, <http://select.nytimes.com/gst/abstract.html> [accessed July 5, 2010].

<sup>25</sup> Williams, 10.

<sup>26</sup> “Lillian Fuchs’s Recital; “Violinist Is Warmly Applauded by Aeolian Hall Audience,” *New York Times*, (March 31, 1927), <http://select.nytimes.com/gst/abstract.html> [accessed July 7, 2010].

<sup>27</sup> Ibid.

<sup>28</sup> Christine Ammer, *Unsung: A History of Women in American Music*, (Portland, OR: Amadeus Press, 2001), 52.

<sup>29</sup> Kruse, and Thompson Kruse, 59.

ensemble, responded by extending a second invitation to her, this time as a violist for the quartet.<sup>30</sup> While Phillip Fuchs was equally opposed to the idea of his daughter switching from violin to viola, Franz Kneisel encouraged the switch and ultimately persuaded Lillian to participate in the quartet by promising her regular coaching until her debut.<sup>31</sup> In a 1986 interview for *The Strad*, Ms. Fuchs expressed that, at the very beginning, she was less than thrilled to be playing the viola. She described her decision to do so as “the catastrophe of my life.”<sup>32</sup> Despite such sentiments, she quickly went to work refining her skills on the viola and preparing for the debut of the Marianne Kneisel Quartet, which took place on February 1<sup>st</sup>, 1927, just two months prior to her second violin recital.<sup>33</sup> In an effort to gain experience as a violist during that time, Lillian also had the tremendous opportunity to read through string quartets with Jascha Heifetz and two of his colleagues.<sup>34</sup> Her newly acquired skills as a violist did not go unnoticed when the debut performance of the Marianne Kneisel Quartet was reviewed in the *New York Times* the very next day.<sup>35</sup>

Lillian Fuchs left the quartet soon after their 1927 debut.<sup>36</sup> After honoring her commitment to her teacher, Franz Kneisel, who had died unexpectedly during the previous year, the young Ms. Fuchs was ready to return to her pursuit of a violin career.<sup>37</sup> However, soon after resigning from the Marianne Kneisel Quartet, Lillian was invited to

---

<sup>30</sup> Williams, 13.

<sup>31</sup> Rooney, 677.

<sup>32</sup> Ibid.

<sup>33</sup> Williams, 11.

<sup>34</sup> Ibid., 14.

<sup>35</sup> “Old Timers Greet the New Kneisels,” *The New York Times*, (February 2, 1927):23, reprinted in A.D. Williams’ *Lillian Fuchs: First Lady of the Viola*, 133.

<sup>36</sup> Kruse and Thompson Kruse, 59.

<sup>37</sup> Williams, 20.



join the newly founded Perolé Quartet.<sup>38</sup> Interestingly, the name of the ensemble was derived by combining the first two letters taken from the names of three prominent benefactor families: the Pereras, Robesons, and Leventritts.<sup>39</sup> In an effort to secure the most talented players for his ensemble, Edgar Leventritt, an amateur pianist, distinguished lawyer, and notable music supporter, suggested that a competition be held to fill the four vacant positions.<sup>40</sup> Among the judges charged with the decision to invite Lillian Fuchs as a violist for the group were Jascha Heifetz and Mischa Elman.<sup>41</sup> The fact that Ms. Fuchs was chosen for the position should not come as too much of a surprise, considering that Heifetz had become acquainted with her playing during the chamber music sessions organized by Franz Kneisel a few years earlier. She was the only female member of the quartet and remained the violist throughout its entire existence, a period of at least fifteen years.<sup>42</sup> It is interesting to note that the professional debut of the ensemble didn't take place until November of 1930, three years after it was officially formed.<sup>43</sup> The event received a favorable review in *The New York Times*, the author predicting a bright future for the quartet.<sup>44</sup> On the program for the evening were quartets by Haydn and Debussy, as well as Brahms' *Clarinet Quintet in B minor*

---

<sup>38</sup> Boris Schwarz, "Lillian Fuchs" in Grove Music Online, Oxford Music Online. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10338> [accessed June 8, 2010].

<sup>39</sup> Kruse and Thompson Kruse.

<sup>40</sup> Williams, 21.

<sup>41</sup> Ibid., 22.

<sup>42</sup> Several sources cite different information regarding the duration of the ensemble's existence. In her 1986 interview for *The Strad*, Lillian Fuchs claims to have played with the quartet for over nineteen years. This discrepancy is reflected by A. D. Williams, who also notes that the date range of Perolé Quartet events, as reported by *The New York Times* is between 1927 and 1942. This fifteen year period of activity for the ensemble is confirmed by Steven Kruse and Penny Thompson Kruse in their 2003 article in *American String Teacher*.

<sup>43</sup> Williams, 29.

<sup>44</sup> "Perole Quartet In Debut; Young Musicians Please Their Hearers in Town Hall," *New York Times* (November 5, 1930): 28, <http://select.nytimes.com/mem/archive/pdf> [accessed July 10, 2010].

featuring clarinetist Simon Bellison of the New York Philharmonic Orchestra.<sup>45</sup> The works presented on this first program would become representative of the quartet's future repertoire. Over the next ten years, many of the Perolé Quartet's programs would contain works by Brahms, Debussy, Beethoven, Dvorak, and Mozart.<sup>46</sup> While there may have been several reasons for this preference, one likely explanation is that the newly formed quartet was catering to the tastes of an audience expressing an interest in these composers after being exposed to their music by the masterful performances of the Kneisel Quartet, which had disbanded in 1917.<sup>47</sup> A significant event, which occurred during Ms. Fuchs' tenure with the Perolé, came in the mid 1930's when she was invited to join the esteemed Budapest Quartet for a concert in New Jersey.<sup>48</sup> This engagement greatly benefited her career by adding to her increasingly favorable reputation as an artist.<sup>49</sup> She continued her association with this highly regarded group of musicians, on occasion substituting for Budapest's regular violist, but more often joining the quartet as a second violist.<sup>50</sup>

In the months before the Perolé presented its debut performance in 1930, it had already begun regular Sunday broadcasts on radio station WOR.<sup>51</sup> In her conversation with Dennis Rooney for *The Strad*, Ms. Fuchs describes these engagements as an essential ingredient for keeping the ensemble together, also adding that they were critical for her schooling as a performer.<sup>52</sup> After almost a decade filled with a consistently high level of performances, featuring both live concerts and radio broadcasts, the Perolé

---

<sup>45</sup> Williams, 29.

<sup>46</sup> Ibid.

<sup>47</sup> Alberto Bachmann, *An Encyclopedia of the Violin*, (New York: Da Capo Press Inc., 1966), 295.

<sup>48</sup> Williams, 25.

<sup>49</sup> Jewish Virtual Library; A Division of The American-Israeli Cooperative Enterprise, "Lillian Fuchs," <http://www.jewishvirtuallibrary.org/source/biography/biowomen.html> [accessed July 11, 2010].

<sup>50</sup> Ibid.

<sup>51</sup> Williams, 35.

<sup>52</sup> Rooney, 678

Quartet took another important step and further established themselves as chamber music artists at the center of New York City's music scene. In 1939, backed by a group of sponsors, the Perolé joined the Busch String Quartet for a subscription series of six Friday night concerts taking place in Carnegie Chamber Music Hall, with each of the quartets presenting three complete programs.<sup>53</sup> In November of the same year, the Perolé offered a four concert subscription series of its own.<sup>54</sup> After concluding their concert series, the Perolé's work continued with their WOR radio station broadcasts until 1942. The quartet ceased its activities in the latter months of 1942, after first violinist Joseph Coleman left the ensemble and the newly appointed management of WOR no longer wished to continue broadcasting live programs by the group.<sup>55</sup>

Though the Perolé Quartet ceased to function as a performing ensemble, Ms. Fuchs showed no signs of slowing down. By the 1940's, she was not only a performer and teacher, but also a wife and mother. Like everyone else during that period, she was experiencing the effects of World War II. Perhaps even more directly, her life was influenced by the great number of European composers and artists who sought refuge in the United States. Through their dedication and enthusiasm, these musicians elevated the standards of musical performance and culture in the United States. However, nowhere was their influence more conspicuous than in New York City.

Finding herself in the midst of this newly energized music scene, Ms. Fuchs soon found other performance venues and opportunities. It is interesting to note that, until the 1940's, the reviews of her chamber music performances rarely concentrated on Lillian's

---

<sup>53</sup> Williams, 33.

<sup>54</sup> Howard Taubman, "Chamber Music Series Opens," *The New York Times* ( November 11, 1939): 13, <http://select.nytimes.com/mem/archive/pdf> [accessed July 11, 2010].

<sup>55</sup> Williams, 36.

artistic qualities individually. On most occasions, Ms. Fuchs' contribution was acknowledged with little more than the mention of her name, even when performing with such prominent ensembles as the Trio of New York.<sup>56</sup>

An event in March of 1945 put an end to such dismissive reporting. After resigning from the Cleveland Orchestra, Lillian's brother, Joseph, returned to the New York City area and was better able to observe and admire his sister's musical talents and accomplishments. The two combined forces to perform Mozart's *Sinfonia Concertante* as soloists with the National Orchestral Association on March 12, 1945, a collaboration of considerable significance for the careers of both artists.<sup>57</sup> The *New York Times* review, published the next day, describes Ms. Fuchs as a player who "summons such beauty of tone and of sculptured phrase, and reveals such noble poise and feeling to play the part of the lower stringed instrument."<sup>58</sup> This widely acclaimed performance was soon accepted as the pre-eminent 20<sup>th</sup> century interpretation of the work.<sup>59</sup> Joseph and Lillian Fuchs continued to be in great demand to perform the piece throughout their careers, establishing Mozart's work as a true masterpiece of the violin/viola repertoire. In April of 1953, they gave a second Carnegie Hall performance with the National Orchestral Association, receiving warm reviews in the *New York Times*.<sup>60</sup>

Another noteworthy performance of this work took place a few months later at the Casals Festival in France. The Fuchs appeared alongside the Prades Festival Orchestra, led by Pablo Casals. Fortunately, many of the festival performances were taped and

---

<sup>56</sup> Olin Downes, "Trio Concludes Concert Series," *The New York Times* (January 8, 1939): 42, <http://select.nytimes.com/mem/archive/pdf> [accessed July 12, 2010].

<sup>57</sup> Williams, 39.

<sup>58</sup> Downes, "Barzin Presents Modern Concerto." *The New York Times* (March 13, 1945):18, <http://select.nytimes.com/gst/abstract.html> [accessed July 10, 2010].

<sup>59</sup> Williams.

<sup>60</sup> R.P., "Violinist, Violist at Carnegie Hall," *The New York Times*, (April 14, 1953): 30, <http://select.nytimes.com/gst/abstract.html> [accessed September 23, 2010].

broadcast on the French broadcasting network. The recording of this particular performance of the *Sinfonia Concertante* is now available on CD, along with Mozart's Divertimento in E-Flat, K. 563, performed by the Fuchs and cellist Paul Tortelier.<sup>61</sup> Their first recording of *Sinfonia Concertante*, made during the previous year for the Decca Record Company, reflects most closely the fingerings and bowings that Ms. Fuchs used when teaching the piece to her students.<sup>62</sup> In 1958, Ms. Fuchs and her brother appeared as soloists performing the work with the New York Philharmonic. This was Ms. Fuchs' first time appearing with the orchestra in a performance, which is particularly noteworthy due to the fact that the orchestra at the time was made up entirely of men. The review published in the *New York Times* subtly reflected the sexism of the time by mentioning that the ultimate sign of praise came from the "men of the orchestra," who joined in the applause along with a deeply appreciative audience, recalling the artists back to the stage several times.<sup>63</sup>

The significance of Mozart's masterpiece making its way into the repertoire of Lillian and Joseph Fuchs cannot be overstated. For the rest of their playing days, performances of *Sinfonia Concertante* continued to be in great demand and consistently earned praise from critics and audiences alike. From a modern perspective, besides elucidating a widespread recognition of their talents, the brother and sister collaboration can be credited with creating a more refined taste and a stronger appreciation of the music written for violin and viola.

---

<sup>61</sup> Pablo Casals, Joseph and Lillian Fuchs, violin and viola, Paul Tortelier, cello, "*Mozart Sinfonia Concertante in E-Flat, K. 364, Divertimento in E-Flat, K. 563*," Koch International Classics: KIC 3-7004-2, CD, 1990.

<sup>62</sup> Arthur Kriek former student of Ms. Fuchs in correspondence with the author.

<sup>63</sup> R.P., "Fuchs and Sister Heard in Concert," *New York Times* (February 21, 1958): 19, <http://select.nytimes.com/mem/abstract.html>, [accessed November 15, 2010].

Along with the *Concertante*, Lillian and Joseph Fuchs soon garnered praise for their performances of chamber music, such as Mozart's *Two Duos for Violin and Viola*. In fact, the success resulting from the brother and sister collaboration may have served as encouragement when, in 1947, Joseph Fuchs recognized the need for more chamber music performance opportunities and, along with fellow violinist William Kroll, founded the Musicians' Guild in New York City.<sup>64</sup> Remembering their days as students of Kneisel, their goal was to create an organization based on the idea of working with like-minded musicians and presenting programs featuring music aimed at reaching beyond the standard string quartet literature and into the realm of duos, trios, quintets, and other less standard combinations.<sup>65</sup> The founders of the Guild felt that including Ms. Fuchs was fitting since she not only shared their core values, but like them, was a former student of Kneisel and equally influenced by his knowledge and love of chamber music.<sup>66</sup> For the next eleven seasons, most of Ms. Fuchs' performance activities were closely associated with the Musicians' Guild. As one of its permanent members, she continued to appear alongside her brother, performing works for violin and viola, while also expanding her repertoire beyond the Mozart Duos and the *Sinfonia Concertante*.

In fact, Ms. Fuchs' association with the Musicians' Guild throughout its eleven season existence proved significant, as it allowed for an even larger recognition of her talents, both as a chamber musician and soloist. Among the notable composers who wrote music for the brother and sister duo was Bohuslav Martinů. He was immensely impressed by their performance of the B-flat Duo given on the Guild's first concert in

---

<sup>64</sup> Williams, 64.

<sup>65</sup> Harold C. Shonberg, "Musicians' Need for Chamber Music," *The New York Times* (June 4, 1950): II, 7, <http://select.nytimes.com/gst/abstract.html> [accessed July 12, 2010].

<sup>66</sup> Ibid.

January of 1947, and three weeks later, presented them with a violin and viola composition written for the two of them.<sup>67</sup> Since its premiere, which took place on the Guild's first concert of the 1947-48 season, Martinu's *Three Madrigals* for violin and viola has been performed frequently, securing its place among the standard chamber music literature.<sup>68</sup> The work was performed at least two more times in Musicians' Guild concerts, once in 1949 and again in 1955, gaining acclaim for its compositional merit, as well as for the delightful performances given by Lillian and Joseph Fuchs.<sup>69</sup> In 1951, the brother and sister duo debuted another work composed by Martinu specifically for them. His Duo No. 2 for Violin and Viola was premiered in Town Hall for the Guild's February concert.<sup>70</sup> In 1954, as part of the Musicians' Guild January program, the Fuchses premiered Quincy Porter's Duo for Violin and Viola. Although the work was not particularly well received by critics, the performance itself was reviewed in a much more favorable light.<sup>71</sup> Interestingly, this was not the first time that the Fuchs' playing overshadowed the review of composition they presented. Keeping with their practice of performing contemporary works for violin and viola at Guilds' concerts, Joseph and Lillian Fuchs included Heitor Villa-Lobos' Duo on two separate concert programs taking place in 1949 and 1952.<sup>72</sup> While the reviews were reserved in their regard for the composition, their performance garnered acclaim on both occasions.<sup>73</sup> As a way of

---

<sup>67</sup> Williams, 67.

<sup>68</sup> Howard Taubman, "Martinu Number Introduced Here," *The New York Times* (December 23, 1947):30, <http://select.nytimes.com/gst/abstract.html> [accessed July 10, 2010].

<sup>69</sup> Ross Parmenter, "Music: The Kroll Quartet," *The New York Times* (February 15, 1955): 31, <http://select.nytimes.com/mem/archive/pdf>, [accessed January 4, 2011].

<sup>70</sup> Williams, 70.

<sup>71</sup> "New Work Played at Guild Concert," *The New York Times* (January 12, 1954): 19, <http://select.nytimes.com/gst/abstract/html> [accessed January 4, 2011].

<sup>72</sup> Williams, 72.

<sup>73</sup> Howard Taubman, "Martinu's Quarter Has Premiere Here," *The New York Times* (January 11, 1949): 54, <http://select.nytimes.com/gst/abstract.html> [accessed February 16, 2011]; idem, "Musicians'

satisfying the more traditional tastes of the audience attending concerts of the Musicians' Guild, the Fuchs presented Mozart's Two Duos for Violin and Viola several times over the years, consistently garnering praise. In fact, Martin's presence as an audience member during the first of these performances sparked his idea to compose and dedicate his famous Three Madrigals to the brother and sister duo.<sup>74</sup> Carving out a permanent place within the repertoire of both artists, each of the Mozart Duos were performed a total of three times on Musicians' Guild programs.<sup>75</sup>

Ms. Fuchs' appearances alongside her brother were not limited to the violin/viola repertoire. As a trio member, she often performed with her brother and cellist Leonard Rose, as well as guest artists appearing on Musicians' Guild programs.<sup>76</sup> In fact, Ms. Fuchs frequently performed trio repertoire that did not include a violin part. Debussy's Sonata for Flute, Harp, and Viola, Roussel's Trio (Op. 40) and Mozart's Trio for Clarinet, Viola, and Piano are among these works.<sup>77</sup>

Most importantly, as a member of the Musicians' Guild, Ms. Fuchs was provided with the opportunity to present works featuring the viola as a solo instrument. She premiered several works written for viola with piano accompaniment, as well as compositions for solo viola, such as her own *Sonata Pastorale*, receiving a favorable review upon its premiere in 1953.<sup>78</sup> In the realm of music for viola with piano accompaniment, Ms. Fuchs premiered Jacques de Menasce's Sonata for Viola and Piano

---

Guild Opens 7<sup>th</sup> Season," *The New York Times* (December 2, 1952): 39, <http://select.nytimes.com/mem/archive/pdf>, [accessed February 15, 2011].

<sup>74</sup> Williams, 67.

<sup>75</sup> Ibid., 72-73.

<sup>76</sup> Ibid., 75.

<sup>77</sup> Ibid.

<sup>78</sup>"Musicians' Concert Offers New Sonata," *The New York Times* (March 10, 1953): 26, <http://select.nytimes.com/mem/archive/pdf>, [accessed June 20, 2010].



in 1955.<sup>79</sup> This performance featured the composer as accompanist and was not the last time the two artists would collaborate. Two years later, in the summer of 1957, they presented several recitals in Paris and London which featured the sonata along with works by Milhaud, Brahms, and Bach's *Suite in d-minor*.<sup>80</sup> In addition to his *Three Madrigals*, Bohuslav Martinů also dedicated his *Sonata for Viola and Piano* to Lillian Fuchs.<sup>81</sup> Its premiere took place as part of a Musicians' Guild concert in the Spring of 1956 and received a favorable review for both performer and composer from *The New York Times*.<sup>82</sup>

A year later, in 1957, the Musicians' Guild ceased its performances. Throughout its eleven seasons, the organization continued to delight New York audiences with first performances featuring well-known chamber music, as well as contemporary music, on many occasions composed specifically for its members. Gathering the usual high dose of enthusiasm from critics and audiences alike, the final Guild concert took place in March of 1957, leaving its notable artists in search of new performance opportunities.<sup>83</sup>

From its first event, the Guild provided an important venue for Ms. Fuchs' performance activities. As part of this professional organization, she was able to maintain and confirm her already established status as a chamber musician. But the most critical aspect of Ms. Fuchs' association with the Musicians' Guild is that it provided her with an opportunity to promote her career as a solo performer. During her time in the

---

<sup>79</sup> Richard F. Goldman, "Current Chronicle," *The Musical Quarterly* (July 1955):373-376, <http://jstor.org/stable/739798> [accessed July 6, 2010].

<sup>80</sup> Williams, 80.

<sup>81</sup> Ibid., 81.

<sup>82</sup> Howard Taubman, "Music: Martinu Sonata," *The New York Times* (March 13, 1956): 31, <http://select.nytimes.com/gst/abstract/html>, [accessed June 14, 2010].

<sup>83</sup> "Musicians' Guild Offers Chamber Concert," *The New York Times* (March 12, 1957): 39, <http://select.nytimes.com/gst/abstract/html> [accessed July 10, 2010].

Guild, she presented a large and varying number of works, including many premieres featuring the viola with and without accompaniment.

Falling into the latter category, Bach's d-minor cello suite was performed by Ms. Fuchs in 1947 as part of the concert program from the Guild's first season.<sup>84</sup> From a present day perspective, since the works of Bach are mainstays in the cello and viola repertoire, it is difficult to imagine that a concert performance of a Bach suite was once perceived as being novel or unusual. However, at the time, these works were just beginning to gain popularity through the recordings of Casals released in the late 1930's.<sup>85</sup> Therefore, because of her 1947 performance of Suite No. 2, Lillian Fuchs is now known as one of the first violists to perform Bach's suites in concert. Audiences attending concerts of the Musicians' Guild were treated to performances of the suites between 1949 and 1954.<sup>86</sup> After a six year period devoted to studying, performing, and refining these works, Ms. Fuchs released a recording of all six suites for the Decca label in the early 1950's.<sup>87</sup> With this tremendous accomplishment, Ms. Fuchs is set apart as the first violist to record the suites.<sup>88</sup> Lillian's extraordinary dedication to the Bach suites and her role in bringing them into the repertoire for violists is indisputable, with the recordings serving as a testament to her ever-lasting legacy. After a long period out of circulation, the recording was remastered and released in 2005 as a CD set, once again receiving exceptional reviews.<sup>89</sup>

---

<sup>84</sup> "Music Guild Offers Sextet by Copland," *The New York Times* (April 22, 1947):33, <http://select.nytimes.com/gst/abstract.html>, [accessed January 15, 2011].

<sup>85</sup> Williams, 87.

<sup>86</sup> Ibid. 88

<sup>87</sup> Ibid. 89.

<sup>88</sup> Kruse and Thompson Kruse, 63.

<sup>89</sup> Laurence Vittes, "On Record Reviews," *Strings Magazine* (November 2005): 104.

Along with bringing the concerts of the Musicians' Guild to an end, the late 1950's charted a new direction for Ms. Fuchs' long and illustrious career. Partly due to the success of her frequent appearances alongside her brother, at home and abroad, she began receiving invitations for solo engagements. The first of these solo appearances was associated with the Musica Aeterna Orchestra and took place at the Metropolitan Museum of Art in 1959.<sup>90</sup> Ms. Fuchs was the soloist for two of the works on the program, Telemann's Viola Concerto and Vaughan Williams' *Flos Campi*.<sup>91</sup> She performed Williams' work twice more over the years. Once as part of a benefit concert at the Manhattan School of Music in 1965, and again in 1968, with the National Orchestral Association at Carnegie Hall.<sup>92</sup> As part of the latter event, Ms. Fuchs also performed Berlioz' *Harold in Italy*.<sup>93</sup> Through her solo recitals, she continued to expose audiences to new or little known works long after the Musicians' Guild had ceased to exist. Her recital appearance as part of the Cleveland Chamber Society series featured the viola sonata by Martinů, as well as the rarely heard viola sonata by William Flackton.<sup>94</sup>

In 1962, Ms. Fuchs presented the New York premiere of another one of Martinů's viola compositions, his *Rhapsody* concerto for viola and orchestra.<sup>95</sup> The event, taking

---

<sup>90</sup> Williams, 104.

<sup>91</sup> Harold Schonberg, "Lillian Fuchs is Viola Soloist," *The New York Times* (November 20 1959): 35, <http://select.nytimes.com/gst/abstract/html>, [accessed February 10, 2011].

<sup>92</sup> Peter G. Davis, "Berwald Symphony in Local Premiere," *The New York Times* (February 21, 1968): 58, <http://select.nytimes.com/gst/abstract/html> [accessed February 20, 2011].

<sup>93</sup> Ibid.

<sup>94</sup> Williams, 105.

<sup>95</sup> Schonberg, "Music: Martinu Work Is Introduced," *The New York Times* (March 7, 1962): 28, <http://select.nytimes.com/mem/archive/pdf> [accessed February 20, 2011].

place at Carnegie Hall with the National Orchestral Association, was the first time she premiered a Martinů work without the composer being present in the audience.<sup>96</sup>

Even after embarking on a successful career as a soloist, Ms. Fuchs continued her association with her brother Joseph. They performed Mozart's B-flat Duo and the *Madrigals* of Martinů once more in 1971.<sup>97</sup> Interestingly, their names appeared among the list of artists taking part in the recording of de Menasce's violin and viola sonatas.<sup>98</sup> Similarly, in 1967, a record featuring music by Virgil Thompson includes Lillian and Joseph Fuchs appearing in the *Sonata da chiesa* and the *Sonata for Violin and Piano*, respectively.<sup>99</sup> These recordings stand as a testament to her artistry and contribute to her substantial discography, which is almost exclusively made up of chamber music works.<sup>100</sup> What is unfortunate is the fact that if there are any recordings made of her appearances as a soloist with orchestras, they were never officially released and therefore remain unavailable to the general public. Although becoming less frequent, Ms. Fuchs continued her public performances well into the 1970's. One of her last appearances as a soloist with an orchestra was in 1973 as part of an event held in honor of composer Vittorio Rieti.<sup>101</sup> The concert featured Telemann's Viola Concerto, as well as the premiere of Rieti's Concerto for Violin, Viola and Piano. As suggested by the review published in the *New York Times*, Ms. Fuchs, at this point in her seventies, delivered

---

<sup>96</sup> Williams, 107.

<sup>97</sup> Schonberg, "Concert: Fuchs, His Sister and Balsam Perform," *The New York Times* (February 12, 1971): 28, <http://select.nytimes.com/mem/archive/pdf>, [accessed February 21, 2011].

<sup>98</sup> Charles Jones, "Review of Records," *The Musical Quarterly* 48, no. 2 (April, 1962): 274-275. <http://www.jstor.org/stable/740347> (accessed June 22, 2010).

<sup>99</sup> Virgil Thompson, *Two Chamber Works and a Song-Cycle*, Composers Recordings CRI 207 (1965).

<sup>100</sup> Williams, 137-141.

<sup>101</sup> Allan Hughes, "Rieti, at 75, Honored by Musica Aeterna With Premiere of His Triple Concerto," *The New York Times* (January 29, 1973): 23, <http://select.nytimes.com/gst/abstract.html> [accessed February 20, 2011].

another expert performance.<sup>102</sup> By the following decade, she again turned her attention to chamber music. In her usual way of combining family life with music, in the early 1980's, Ms. Fuchs appeared in summer festival performances alongside her two daughters, forming the Lillian Fuchs String Trio.<sup>103</sup>

### **Teacher**

It seems difficult to imagine that Lillian Fuchs' busy performance schedule could have allowed her to commit much time to being a teacher. However, she did just that, devoting the same energy and enthusiasm to her teaching that had endured her playing. Until the 1960's, her teaching activities, while being an essential and time consuming aspect of her career, went without garnering much notice. One reason for this may lie in the fact that, up until this time, Ms. Fuchs had not been appointed as faculty at a well-known school of music.<sup>104</sup>

An important clue for how seriously she took her duties as a teacher is expressed in her rejection of an offer extended to her in 1961, as viola teacher at The Juilliard School. She declined the appointment, because she felt that she was not yet prepared to teach the instrument.<sup>105</sup> To a large extent, her decision not to join Juilliard as a teacher of the viola may have been rooted in her strong beliefs that she needed to work out her own challenges on the instrument before teaching others.<sup>106</sup> Being much more at home with the responsibilities of coaching chamber music, she accepted such an engagement with the Manhattan School of Music the following year, all the while maintaining her private

---

<sup>102</sup> Hughes.

<sup>103</sup> Williams, 111.

<sup>104</sup> Ibid., 113.

<sup>105</sup> Rooney, 678.

<sup>106</sup> Arthur Kriek, interview with the author, October 29 2010, New York City, see p. 5.

studio.<sup>107</sup> Her summer teaching took place at festivals held in Aspen, Banff, and Blue Hill, Maine.<sup>108</sup> Continuing to teach at the Manhattan School, she eventually accepted a viola teaching position with The Juilliard School in 1971.<sup>109</sup> Adding to her extremely busy teaching schedule, for a year in the mid-1970's, Ms. Fuchs devoted one day every week commuting to Ohio in order to teach students at the Cleveland Institute of Music.<sup>110</sup> Well into her seventies, she showed no signs of slowing down. It was customary for students to leave her studio exhausted after an hour-long lesson only to hear Ms. Fuchs inviting those patiently waiting their turn with the ever energetic, "Next!"<sup>111</sup> As some of her family members remember, her dedication to students often extended beyond the teaching day and well into the evening hours.<sup>112</sup> Indeed, during interviews, Ms. Fuchs credited her daily interaction with students as the source of her enduring energy and inspiration.<sup>113</sup> In 1989, Ms. Fuchs was appointed faculty at the Mannes College of Music in New York City.<sup>114</sup> This new position was assumed directly following her resignation from the Manhattan School, due to her disagreement with the growing emphasis being placed on orchestral playing at that institution.<sup>115</sup> She remained on faculty at both the Mannes College and The Juilliard School until 1993.<sup>116</sup>

When investigating Lillian Fuchs' accomplishments as a teacher, several questions come to mind. Some of these pertain to her overall style and approach to teaching. Others address the specific teaching methods or repertoire choices and how

---

<sup>107</sup> Williams, 115.

<sup>108</sup> Rooney.

<sup>109</sup> Kruse and Thompson Kruse, 65.

<sup>110</sup> Krieck interview.

<sup>111</sup> Helen Tuckey, correspondence with the author, November 17, 2010, see note on p. 5

<sup>112</sup> Jeanne Mallow, conversation with the author, October 28, 2010, New York City, see p.5.

<sup>113</sup> Rooney.

<sup>114</sup> Williams, 116.

<sup>115</sup> Kruse and Thompson Kruse, 65.

<sup>116</sup> Williams.

these may have accounted for her influence on the musical lives of several generations of students. A complete and thorough examination of these ideas requires a separate study devoted exclusively to Ms. Fuchs' teaching activities. However, several important characteristics related to her teaching style must be articulated, as they have formed a common thread repeatedly appearing in conversations with those who knew her personally. Rather than using a prescribed and well-defined method or system, it was her dedication, enthusiasm, and genuine interest in the development of her students' musical abilities that most effectively accounted for her success as a teacher. Although possessing strong opinions with regard to interpretation, her convictions were always aimed at providing a sound musical foundation for each student, which she presented in an encouraging and nurturing way.<sup>117</sup> Ms. Fuchs was an inspiration to her students even late in her career as she continued her own practice on the viola, in essence teaching by example.<sup>118</sup> Although her teaching may have followed a certain basic model, she was keenly aware that no two students' needs or circumstances were alike.<sup>119</sup> Therefore, in order to address those needs, she intuitively adjusted her style of teaching to suit the individual situation.<sup>120</sup> Ms. Fuchs' basic beliefs and ideas in teaching were always motivated to serve the music first and foremost.<sup>121</sup> In that sense, her influence is felt most deeply as a teacher of musical interpretation, inspiring every student to search for the highest level of artistry and expression in his or her performance.

---

<sup>117</sup> Valborg Leidal Gross, interview with the author, November 23, 2010, New Orleans, see p. 5.

<sup>118</sup> Ibid.

<sup>119</sup> Lillian Fuchs, "In Reverence to the Viola," *American String Teacher* 29, no. 2 (Spring 1979):

5.

<sup>120</sup> Krieck interview.

<sup>121</sup> Ibid.

### Composer and Arranger

As discussed previously, Lillian Fuchs' earliest compositions were completed under the guidance of Percy Goetschius at the Institute of Musical Art, where she was awarded the Seligman Prize for composition three years in a row.<sup>122</sup> Although never published, these works remained in the ownership of Ms. Fuchs until her death in 1995.<sup>123</sup> With a 1927 performance of her own *Caprice fantastique* she completed her formal composition studies.<sup>124</sup>

Following an extended period of time in the 1940's during which she was dedicated to performance and family activities, Ms. Fuchs composed *Jota* for violin and piano. The work was premiered by her brother Joseph in 1947 and later recorded by Elmar Oliveira.<sup>125</sup> Published in 1950, her *Two Dances in Olden Style* for violin and piano were written for her daughter Carol and edited by Joseph Fuchs.<sup>126</sup> Again, her association with her brother was not strictly limited to concert performances. Reacting to his idea that the Paganini *Caprices* for solo violin could benefit from piano accompaniment, she composed a piano part providing accompaniment to the entire set of works.<sup>127</sup>

Bach was not the only composer whose music was brought into the viola repertoire in large part because of Ms. Fuchs' efforts. Much like Bach, Mozart's output did not include a piece for solo viola. Motivated by her fondness for his violin concertos, Lillian Fuchs set out to discover whether any of these works could be adapted for the

---

<sup>122</sup> See p. 4.

<sup>123</sup> Williams, 95.

<sup>124</sup> Ibid.

<sup>125</sup> Taubman, "Geminiani Played by Joseph Fuchs," The New York Times (November 6, 1947): 34, <http://select.nytimes.com/mem/archive/pdf> [accessed February 5, 2011].

<sup>126</sup> Williams, 97.

<sup>127</sup> Ibid.



viola. After carefully considering the specifics of viola technique, she chose Mozart's Violin Concerto in G-Major as the work best suited to the viola. By her own admission, Ms. Fuchs chose the concerto because of its unique combination of "color, range, and technique", which she thought was particularly appropriate for the viola.<sup>128</sup> Along with transcribing the concerto, she also composed cadenzas, adding originality to the work and demonstrating her understanding and mastery of the elements associated with classical style. Interestingly, the concerto was first published by M. Witmark & Sons in 1947, the same year Ms. Fuchs performed another of her viola transcriptions for the first time, Bach's d-minor cello suite.<sup>129</sup>

The fifteen-year period between 1950 and 1965 saw the publications of three books containing technical pieces for the viola. The first of these collections, the *Twelve Caprices* for viola was published by G. Schirmer in 1950 and is the most challenging for the performer.<sup>130</sup> In fact, this first collection was composed by Ms. Fuchs as a way to address the technical problems she was encountering in her own playing.<sup>131</sup> The *Twelve Caprices* feature complex double stop passages, string crossings, and finger extensions for the left hand in the context of challenging bow stroke combinations. The enduring value of the caprices lies in the fact that mastering the technical difficulties presented in these works would substantially, if not completely, alleviate many of the problems that a performer may encounter as part of the standard repertoire for the instrument.<sup>132</sup> As a teacher motivated by the technical problems being encountered by her students, Ms.

---

<sup>128</sup> Lillian Fuchs, "Foreword," *Concerto No. 3 in G major, K. 216* for Viola and Piano, International Music Company (New York, NY): 1972.

<sup>129</sup> See page 15 for citation of that event.

<sup>130</sup> Williams, 99.

<sup>131</sup> Palumbo, 1, this point was also related in interviews with Mallow and Krieck.

<sup>132</sup> Palumbo, 133.

Fuchs composed *16 Fantasy Études* and *Fifteen Characteristic Studies* as preparation for the *Twelve Caprices*. All three books contain pieces composed in the style of a fugue, a march, as well as a work in perpetual motion providing the concluding work of the set.<sup>133</sup> Published by International Music Company in 1959, the *16 Fantasy Études* will be examined closely in the following chapter. *Fifteen Characteristic Studies*, the simplest collection and last one to appear in print, was published in 1965 by Oxford University Press. Much like the *Fantasy Études*, the main technical challenges presented to the performer include the use of complex fingering and bowings, left hand finger independence, double stops, chord playing, and string crossing.<sup>134</sup> The most striking difference between the *16 Fantasy Études* and the *Fifteen Characteristic Studies* is the prevalence of 20th century harmony, a distinctive quality of the *16 Fantasy Études*. Thus, they serve as preparation for the difficulties encountered in the modern repertoire for the viola.<sup>135</sup> The publications discussed above are unique as study materials inspired by the particular needs of the viola, rather than transcribed for the instrument. Furthermore, what sets them apart from virtually all other available study literature is the fact that they offer technical problems to be solved by the violist in an engaging and musically fulfilling way. Therefore, the vast majority of Ms. Fuchs' solo viola compositions have equal merit as recital works, accounting for a considerable contribution to the literature.

The only piece Ms. Fuchs composed for the concert stage was her Sonata for Unaccompanied Viola, which became known as *Sonata Pastorale* when it was published in 1956 by Associated Music Publishers.<sup>136</sup> The fact that the sonata follows directly after

---

<sup>133</sup> Sills, 59.

<sup>134</sup> Ibid.

<sup>135</sup> Ibid.

<sup>136</sup> Williams, 101.

the publication of the *Twelve Caprices* may lead to an idea that it was written to illustrate a culmination of techniques resulting from the difficulties presented in that challenging collection of works.<sup>137</sup> However, when examined in more detail, it becomes evident that while the *Sonata Pastorale* contains considerable challenges for the violist, especially as a concert performance piece, it does not surpass the difficulty level of the *Twelve Caprices* and could readily be grouped alongside the *16 Fantasy Études*. Once again, as was the prevailing practice in the study materials, the compositional style aims to illustrate the full musical and technical potential of the viola.

### **Final Remarks**

Lillian Fuchs' work is difficult to summarize in a single sentence. Her profound dedication to the viola as performer, teacher, and composer has secured her recognition among the greatest and most influential American violists. Spanning the better part of the twentieth century, her work in all of its capacities has influenced the development of some of today's foremost performers. All the while, her immense artistry continues to inspire the work of those whom she has taught at some of the most prestigious conservatories and music festivals in North America.

When one is privileged to discover her story through research and study, several important questions begin to take shape. These questions are mostly concerned with identifying those qualities or character traits that enabled Lillian Fuchs to forge such a successful and varied career. To that end, one important point emerges, which must be given due consideration. Lillian Fuchs never intentionally set out to become a famous violist or an influential teacher. Her initial reluctance in joining the Marianne Kneisel

---

<sup>137</sup> Sills, 60.

quartet as violist and later, her rejection of an offer to teach at Juilliard, are testaments to that fact. Yet, armed with nothing more than her enduring energy and determination, she quietly broke away from the mold and standards of her time, leaving a legacy through her accomplishments as performer, teacher, and composer of original works for the viola. Supported by the events of her remarkable life and career, Lillian Fuchs has become the artist that we know today, through her complete and selfless dedication to the purpose and art of music making.

**CHAPTER II**  
**MUSICAL AND PEDAGOGICAL ASPECTS OF THE *16 FANTASY***  
***ÉTUDES* FOR VIOLA**  
**Introduction**

The following analysis seeks to address the major technical issues in each of the *16 Fantasy Études* by Lillian Fuchs. Assessing the overall value of these works and the degree to which they meet the technical needs of violists is done most directly by providing a separate examination for each work. To that end, ideas and suggestions function as strategies for overcoming the challenging technical aspects of performing the études and make up the essential components of the following analysis.

The resulting work is modeled after the research of Dr. Michael Arnold Palumbo, whose doctoral dissertation includes an analysis of Ms. Fuchs' *Twelve Caprices* for Viola.<sup>138</sup> The discussion of each composition begins by pointing out the critical elements contributing to its make up. These components include, but are not limited to, the work's overall key and formal structure, length, character, tempo marking, as well as any other factors deemed crucial in forming a better understanding of the étude being presented. Where applicable, specific examples illustrating the technical difficulties encountered by the performer are also included. As a direct and practical approach towards the technical challenges of the études, the issues of left and right hand technique are examined separately. This aspect of the discussion reveals one of the main similarities to Dr. Palumbo's work.

For the left hand, the main technical difficulties are examined and feature finger extensions, shifting, double stops, articulation, intonation, and enharmonic spelling. Those problems pertaining to the right hand are developed to include bow stroke, string

---

<sup>138</sup> Palumbo, 74-126.

crossing, bow distribution, dynamics, bow direction changes, sound production, and execution of three and four note chords. Although many of the hand-specific topics listed above can be included as part of the discussion for each étude, for the sake of efficiency, two or three of the most prevalent issues are examined in detail only the first time they appear.

### **Étude No. 1 - Preludio**

Étude No. 1 is in the key of a-minor with a total length of 30 measures. The first of the *Sixteen Études*, it is fittingly titled *Preludio* with a *Moderato* tempo marking and a metronome indication of 100 for the quarter note in common time. It is the only work in the collection to feature sixteenth notes performed *detaché*, with the interest created by the strategic placement of accents and *tenuto* lines. In terms of form, the work can be separated into two, where measures 1 through 15 represent section A, and measures 16 through 30 account for section B. Measures 1 through 4 are repeated an octave above their original statement in measures 16 through 19, serving as the beginning of both sections.

After carefully examining these two contrasting markings, it becomes obvious that their use is driven by a particular goal depending on how they appear in the music. Accents are used more frequently and provide an outline of the melody contained within the cascading passages throughout the entire étude. An example of this appears in the very first measure. A striking a-minor statement is followed by an accented descending chromatic scale, its continuity broken by the insistent repeated A sounded after each half step. This same idea occurs once more in measure 16, where the first four measures of the étude return in exact repetition, this time an octave higher than their original statement in the beginning. The importance of the accented chromatic scale is established further at the end of the piece, where it is also heard an octave below its original statement, bringing the piece to a close.

Accents can also be interpreted as a way to outline the melody of a phrase. A series of sequences appear in measures 5-6. The accents not only mark the beginning of

each phrase, but also outline a descending four note scale starting on F. Most often, when accents appear, they are placed on the strong beat of the measure, either on the first sixteenth note of every group of four, or at the beginning of beats one and three. In measure 7, the accent is moved to the second sixteenth note within every group of four, making the case for a strong placement of the 4<sup>th</sup> finger, especially when stretching is required on D# and G#, the second sixteenth on the third and fourth beat of that measure.

The contrasting idea, as far as the stroke is concerned, is illustrated by those notes marked with a line indicating a *tenuto* articulation is to be used. The first example appears on the down beat of measure 8. When put in context, it becomes clear that the placement of *tenuto* is in no way arbitrary. In most cases, it is followed by a large leap of at least an octave, which also involves crossing over and skipping a string altogether. Measures 8-10 provide an example of how each note marked *tenuto* functions as preparation of the leap to follow. The *tenuto* marking in Étude No. 1 serves the performer by naturally providing the time needed for a successful execution of the large shifts and/or string crossings which follow directly. The shift from 1<sup>st</sup> position F# on D string to a 4<sup>th</sup> position A on the A string appears much less awkward when one considers that the F# should be emphasized by a *tenuto*. As a result, it requires and allows for extra time to be taken and used as preparation for this difficult shift. *Tenuto* lines also serve to provide a much needed natural resonance to the étude, thus aiding a more convincing musical performance. The resulting resonance contributes to the étude's overall character, a grand opening announcement exploring some of the highest registers of the instrument.



There are several important left hand techniques that should be considered when studying Étude No. 1. The first and most general one refers to the particular fingering employed by Ms. Fuchs throughout. The usually less common second, fourth, and sixth positions are included on equal terms as the “standard” first, third, and fifth. What is even more unusual is that these often neglected positions are used in extended passages and the performer is asked to continue playing in position for long periods rather than use them as momentary transition points. An excellent example of this occurs in measure 3, where the violist must shift into second position after playing a fourth finger A in fourth position on the A string. Upon completing the shift and arriving in second position, a *restez* marking indicates that the performer is to continue playing the material that follows in second position for three full measures rather than use the first opportunity to return and continue playing in first position. Measure 21 provides another fine example of the same.

Another prevalent technical problem is presented by the frequent use of finger extensions, resulting in an altered hand position reaching both above and below its regular placement, necessary for their successful execution. One such example occurs at the end of measure 6. After going into half position for the D# and quickly returning to first for the first two beats of measure 7, a fourth finger is extended for both D# and G# in the third and fourth beats. Measure 11 presents a more complex challenge for the left hand as the violist must go into half position for the C# on the second half of the second beat, which is made more difficult because of the extended fourth finger for the G# occurring only a beat later. For a task like this, practice methods should be employed, which isolate the “low” and “high” placement of the fourth finger. Thus, one can become

cognizant of the necessary adjustments that involve the angle of the hand and the finger relative to the fingerboard for both instances of fourth finger placement.

No examination of Étude No. 1 would be complete without a discussion of the scalar sequence in measures 12 through 15, which leads back into a-minor, the home key of the étude. The difficulty here consists of keeping the same intonation for second finger E on the C string, sounded on every down beat within the passage. The matter is complicated by the fact that the violist is asked to reach into second position to play an F-Major scale in measure 13. This is followed by another reach into high second position for F#, resulting in an F#-Major scale in measure 14. To conclude the sequence, the performer must reach upwards one last time into a high third position for the G# as preparation of the A-minor return on the down beat of measure 16. A suggestion for overcoming this problem involves practicing the two basic ingredients of the passage in isolation. Beginning with the scales, it is wise to consider that in the first three measures, the required finger pattern remains unchanged. Therefore, the task between measures 12 and 14 is simplified. In its simplest form, it involves recreating the same idea three times, beginning each pattern a half step higher than its predecessor. After the performer has worked out the mechanics of each scale, it is time to work on the combination of string crossing and shifting taking place on the first two sixteenths of every measure. Paying attention to the marked *tenuto* lines is helpful, making it possible to take a moment of extra time and “measure” the distance by listening before actually playing the second note of the group. Measure 15, demands the same careful treatment as the preceding three measures. The only difference is the larger shift into the high third

position for the G#. Practicing all of the ingredients of the passage slowly should be the final step before attempting to put all of it in context.

Once key technical issues presented by the étude have been worked out, it is appropriate to consider its value for the performer. At first glance, it is easy to dismiss Étude No. 1 as an intermediate to advanced level exercise in sixteenth notes to be played at moderate tempo with good intonation and successfully executed shifts. However, a sensitive performer would recognize that playing all the right notes at the exact metronome marking serves as the foundation of the piece, but does not tell its complete story. With regard to speed, a method to bring out the musical qualities of the piece would be to consider that adding a tasteful amount of pushing forward and holding back, especially at times when doing so would allow for a clearer harmony, articulation, or both. Creating interest by carefully observing the accents and *tenuto* markings further solidifies the étude as a piece that could do very well as part of a recital program.

### **Étude No. 2 - Venusto (Beautiful)**

Étude No. 2 is through-composed in the key of G-Major, with a total length of 47 measures. The metronome marking of 88 for the dotted quarter suggests that its 9/8 meter should be interpreted in a feeling of three main pulses for each measure. Preceding the *Allegretto* tempo marking is the Italian word *Venusto*, which translates into the English adjective *beautiful*. A direction like this at the very beginning of the piece begs a consideration of the qualities that would add beauty to the sound as the mechanical make up of this work is examined in detail.

In its essence, Étude No. 2 is a study of double stops, one of the hardest techniques for string players. The intervals used most predominantly are the major and minor third, although several sixths, octaves, fourths, and fifths appear, as well. It is interesting to note that all the sixths are derived from the exact inversion of the preceding third. The double stops intonation contained in Étude No. 2 presents the most pressing issue for the performer. In the case of this study, the problem is two-pronged. It concerns the tuning of individual pitches within the harmonic intervals, as well as their intonation when played in the context of each phrase or passage. Thinking of a third in terms of its quality is the first consideration for the performer, as it would also provide a general idea of the spacing between the fingers. Beyond this very technical manner of approaching the problem, there are ways of thinking which could prove useful once the performer plays and takes notice of the difference between the major and minor version of an interval. In many cases, it is important to establish an idea or a taste for the quality that characterizes the sound of a minor third as opposed to the sound of the major interval. Thinking in this manner can be particularly useful when applied to all other imperfect intervals.

In the case of Étude No. 2, thinking in terms of interval quality is helpful when playing series of thirds, especially when no shifting of positions is required. The problem becomes more complicated when shifting is needed, and even more so, when open strings are not involved in the resulting interval, as is the case in measure 2. In this instance, the player would benefit from isolating the problem and practicing the link between the two thirds. In more detail, that means playing the first position minor third B-D using the upper half on a down bow, repeating the interval on the up bow and slurring the

following third while shifting into second position for the major third G-B. Throughout the entire exercise, intonation should be of primary concern. In order to execute an interval that is perfectly well in tune, the distance between first and second position must be carefully measured while all the necessary adjustments are made in the spacing of the fingers. This method of practicing may be perceived as dry and overly meticulous, but its effectiveness serves as an argument for its use. Moreover, the technique of practicing thirds in links can be applied as needed throughout the piece, ultimately saving the performer time when the fundamentals of the study are in place from the beginning.

The sequence of thirds in measures 19 and 20 also calls for a detailed examination. At first glance, the material here does not appear to be any more challenging than what was seen in the preceding measures. The challenge is brought to the surface when we consider that the “one step forward, one step back” fragment serves to disguise an ascending stepwise motion of E to C in the lower voice and G to E-flat in the upper. At this point, the whole must be separated into its parts, so that one may be able to see *and* hear the progression. To do so, the performer should start by playing each third as a melodic interval. Once both pitches are well in tune, it should be converted into its harmonic version. Thus, another layer of the intonation challenge is revealed when the idea beginning on the third big beat of measure 19 and continuing into measure 20 is examined. At this point, a G-B-flat third using third and first finger must be played. The difficulty comes from having to use an alternate fingering to reproduce the same third played in the previous group using the fourth and second fingers. This kind of writing calls for the use of the practice method described above, which, with all

of its tediousness, is the fastest path to a deep understanding of the task being asked of the performer, as well as its underlying goal.

Another important characteristic of this étude is the use of long legato lines, often over the bar line unifying shorter phrases into the resulting long progression. It becomes evident that playing the intervals in tune accomplishes only part of the task in Étude No. 2. This is where the violist must consider the meaning of the *Venusto* character marking supplied by Ms. Fuchs at the beginning, as well as her *espressivo* direction. Provided that all technical aspects of the work are in place, a new question emerges involving the idea of *Beautiful* and *expressive* sound in the context of Étude No. 2. Asking such a question often yields more than one right answer and makes for an interesting and stimulating discussion.

One of the basic ingredients necessary for producing a beautiful sound, at least in the context of string playing, has to do with smoothness of tone. In other words, what happens when the player moves from one note or phrase to another and at each change in bow direction. The concepts of connection, flow, and smoothness are at the core of Ms. Fuchs' *Venusto* marking. Adding to that is the fact that this particular étude is written entirely in double stops requiring more bow energy and arm weight to move two strings at once. Therefore, it is important to think of the way in which bow distribution and bow speed would work together to create the desired beauty of sound.

A good example of how these ideas could be put into work appears at the very beginning of the étude, in the first distinguishable phrase. Dividing each measure into nine equal eighths, the following legato pattern emerges: 8 eighth notes of legato, two groups of 6, one group of 5 eighths followed by 3 eighths in legato, and ending with

another legato group of 8 notes. The first two and a half measures call for an almost equal distribution of the eighth notes within these longer legato lines. Using almost the entire bow with a steady bow speed is crucial. However, a detail that should not be neglected lies in the *tenuto* line supplied above the penultimate note in each of the first three groups. Adding a little extra emphasis with the left hand and leaning into these particular pitches would be sufficient, while still maintaining the piano dynamic marking. Starting in measure 3, the bow should be conserved carefully. Ideally, the stroke should only bring the bow to the middle. Lastly, while avoiding a noticeable change in the speed of the bow, a little more weight should be added to acknowledge the *tenuto* line on the second eighth note. The following is a group of just three legato eighths, our smallest number yet. At this point, as smooth and well connected playing is our concern, the reason for having used the bow sparingly in the preceding group becomes apparent. As long as the bow is distributed wisely, the violist ends up being in the middle or somewhere very close to it. Thus, there is no need to use very much bow and “shoot out” the sound in a louder dynamic for the group of three. This kind of careful planning and use of the bow would comfortably bring it back well into the upper half, so that the performer may have its entire length available for the last group of eight, with the added crescendo into the downbeat of measure seven. Needless to say, every phrase and every example throughout the étude is different. Therefore, this kind of step- by- step instruction is intended as a suggested guide when tackling the challenges of connected and smooth playing, while honoring the requested dynamics.

Étude No. 2 presents the performer with a satisfying technical study of double stops. However, it may also appear monotone because of its extensive use of double

stops. Therefore, it is up to the performer to reveal the musical potential of the work by exaggerating all dynamics, character markings, and using the bow to add variety and nuance to the sound.

### **Étude No. 3 - Piacevole (Enjoyable)**

Étude No. 3 is in e-minor and consists entirely of sixteenth note sextuplets, two for each measure. The *Allegro moderato* tempo marking is coupled with a metronome indication of 72 for the quarter note, making sense of the plan to allow one beat for each group of sixteenth notes. The straightforward 2/4 meter indicates that each measure should contain two beats. In terms of form, it is difficult to make the argument that there are any distinguishing characteristics creating separate sections and establishing a conventional formal pattern. However, measures 25 through 39 are a direct repetition of measures 1 through 15. Therefore, when working on this study, the violist should focus on the opening 24 measures and the closing 8 measures, which could be interpreted as a coda. As it was indicated by Ms. Fuchs, measure 42 contains a misprint and the penultimate note should be an A instead of the printed B.<sup>139</sup> Intonation is among the main technical challenges for the left hand and will be discussed in some detail below. Smooth string crossings and a clear distinction between the articulation of *tenuto* lines and accents present the basic challenges for the right hand.

In terms of the left hand issues presented here, this étude stands in sharp contrast to the preceding double stop study. In fact, Étude No. 1 serves as a better reference point when considering the left hand material alone. The idea of stretching the fingers in position, both above and below their normal placement is easy to spot even before

---

<sup>139</sup> Sills, 61.



attempting to perform the étude. The multiple D-sharps in measures 3 and 4 represent only the first few examples. Beginning in measure 7, the use of altered pitches becomes gradually more predominant, making it clear that an idea of searching for any discernible finger patterns would not be of sufficient service as the performer aims to become familiar with the content of the étude. Therefore, a successful practice approach is to slow the tempo down to a comfortable speed, which exposes the intonation of the melodic intervals. In order to concentrate exclusively on the left hand intonation, the player is advised to use either detaché bowing, or slur the sixteenth notes into groups of two or three. This practice technique also allows for the gradual build up of stability in the muscle memory of the performer, which would be crucial in the context of the much faster *Allegro Moderato* tempo. The importance of gaining such stability cannot be overstated and its effects are truly revealed when the study is attempted in performance.

Measures 3 through 5 serve as a great representation of a more specific intonation issue affecting the entire étude - the idea that a raised or lowered pitch must not affect the intonation of the surrounding pitches even when it requires that the finger be stretched above or below its normal position. While the entire three measure segment lies within the confines of first position, the altered scale degrees can present an issue for the performer. In this case, the D-sharps give way to C-sharps in measure 5, potentially raising the position of the entire hand and negatively affecting the intonation of the entire measure. In measure 3, the performer must take care when placing the first finger B, as it can be easily influenced by the raised third finger D-sharp and end up being too high. Placing the B low enough also sets up the hand for good intonation on the second finger

C on the A string. Again, the idea of practicing problem spots slowly by isolating the particular element posing the difficulty is of utmost importance.

Étude No. 3 need not be treated as a mere exercise in “note-finding”. With all of its challenges, learning where the notes are on the fingerboard ultimately serves as a vehicle exposing one of the main challenges of the right hand, the seamless delivery of string crossings in close proximity to each other, resulting in an easily flowing, pleasant and always smooth sound quality. What drives one’s awareness of the issue further is the fact that Ms. Fuchs is asking that a legato bowing be used throughout the work within the myriad of string crossings that characterize the work.

The relevance of this point is illustrated in the very first measure. In the matter of two beats, the player must cross over in order to play at least one note on all four strings. All of this is done within the confines of a single legato down bow stroke. Fitting twelve notes in one bow is difficult as it requires a particularly mindful and skillful manner of bow distribution. When string crossings are part of the equation, the problem becomes more complex and the role of the wrist and fingers is of great importance. In addition, it is helpful to consider that Étude No. 3 calls for string crossings, most of which lead from one string to its upper or lower neighboring string. Therefore, the most efficient finger and wrist movements must be employed. This principle would not only ensure the smoothest possible string crossings; it would also help the bow distribution by keeping an even bow speed, thus preventing the risk of running out of bow towards the end of the stroke.

Economy of bow arm movement is especially useful in the passage beginning at measures 20 through 24, the last five measures before the material from the beginning is

repeated. The main task here is to keep the legato character without letting the string crossings interfere with the flow. A suggestion for overcoming this problem is to begin by practicing the string crossings using open strings in a sequence necessitated by the note content of the étude. Concentrating strictly on the arch that the bow creates as it moves from one string level to another allows us to measure the precise distances between neighboring strings. This sort of preparation builds a deeper understanding of those distances and simplifies the task of anticipating the string crossings when the work is presented in performance.

A discussion of string crossings must include the difficult connection occurring between measures 5 and 6. A second finger E on the C string is followed by an A-sharp, third finger on the D string, requiring that the player skips the G string level entirely and complete the task on the third finger A-sharp. The first step is to make the intonation more accessible by thinking of the A-sharp enharmonically, in its standard spelling as a B-flat. Tackling the problem from the beginning pitch E, there are several important points to consider. The first one of these has to do with a few of the general principles that apply to the C string, the thickest of all strings and the one requiring the most bow speed and energy to produce sound. A way to get the C string to speak immediately is to increase the angle of the bow arm and move to the outermost edge of the string. Taking advantage of this less commonly used sounding point, the chances of getting a faster response and a clear sounding pitch greatly increase.

The next technically difficult issue concerns the connection between the two pitches. When working out a problem like this one, the instinctive reaction of many violists is to make up for the large distance by jumping from point A to point B as

quickly as possible, hoping that speed will hide the noises or gaps that typically result from a string crossing. This point bears a reference to the discussion of *tenuto* as a way to prepare a large shift and/or string crossing in Étude No. 1, which serves the current example equally well. While it is not marked in the score, taking more time than needed to produce a clear sound for the second finger E on the C string is the only way to achieve a smooth connection to the A-sharp and disguise the distance between pitches. This difficult connection should be isolated and practiced slowly until one is comfortable with all of the elements discussed in detail above.

As a final distinctive point, the primary way to add variety and generate interest when performing Étude No. 3 is to make a clear differentiation between the pitches marked with *tenuto* lines and those with accents. Both of these markings are used throughout the study. The same articulation markings were used previously in Étude No. 1, but in this work they must be interpreted in the context of the smooth overall character supported by the long legato lines and the *Piacevole* descriptive heading. In an effort to generate the additional emphasis needed whenever notes with *tenuto* lines occur, the violist should lean on the pitch by using slightly more bow and widening the vibrato. However, because of the long legatos, he or she should balance the amount of bow used, so that each measure can be completed with even speed and bow control, avoiding unwanted bumps or gaps in the sound. Pitches marked with accents must also be treated in a special way. To make the distinction between *tenutos* and accents as clear as possible, the player should focus on the very beginning of the accented pitch by using a combination of faster bow speed and a focused energetic vibrato impulse.

Including the elements discussed above may seem like an inconsequential task compared to the hard work associated with mastering the étude's complex intonation, multiple string crossings, and awkward connections. However, a performance overlooking these details would not do justice to the work and would fail to present its potential as a welcome and refreshing addition to the viola literature, both on and off the concert stage.

#### **Étude No. 4 - Risonante (Resonant)**

Étude No. 4 is in D-Major with a length of 53 measures and an Andante tempo indication. The *alla breve* meter along with a metronome marking of 80 for the half note indicate that each measure should contain two beats. The first fifteen, as well as the last nine measures of this study, are written entirely in three-note chords. The middle section contains a series of ascending scales in sixths, where the arrival point of the phrase occasionally features a three or four note chord. The downbeats of measures 20 and 26 present an example of this practice. In terms of form, the sections of this study can be separated according to the use of three note chords and double stops. Thus, the following pattern emerges: measures 1 through 15 represent section A, followed by section B in measures 16 through 44. The remaining 9 measures can be interpreted as closing material, where measures 45 through 49 are the same as measures 1 through 5.

Intonation in the context of double stops and chords is the most important and pressing issue for the left hand. As mentioned earlier, in the discussion of Étude No. 2, double stops are one of the most challenging tasks for a string player. Adding a third pitch to the mix creates yet another layer of difficulty. As a way to get a deeper

understanding of this étude's opening material, the performer should divide the chords into double stops. Doing so involves playing only the lowest and middle pitch as harmonic intervals, always using the fingerings indicated in the score. Once this first stage of practicing is mastered, the violist can move on and, in a manner similar to the one just described, play only the middle and high pitches resulting in a double stop, rather than a chord, again strictly adhering to the printed fingerings.

In an effort to maintain the level of difficulty needed to solve the intonation challenge of Étude No. 4, it is very important that the performer places both fingers of the double stops at exactly the same time. This consideration is more than just a minor point. Placing all fingers down simultaneously when playing an interval or chord is a critical ingredient, necessary for consistent intonation in the context of the faster performance tempo. The above approach ensures that the fundamental elements of the score are not lost while the technical issue is divided into its individual parts. Dividing a technical challenge into smaller units may be an indisputably valuable approach when solving technical difficulties; however, it is wise not to stray too far from the intentions of the composer, as doing so could potentially prove to be of no benefit when all elements are put together in performance.

Another level of difficulty is added when shifting into position is required for the execution of a particular chord. Establishing a secure connection between chords and intervals is crucial. An example which illustrates this point particularly well occurs between measures one and two, where in the matter of a beat and a half, a shift from first into third position and immediately back into first takes place. In this case, slow practice for a smooth connection means that the lowest pitch from the last chord in measure one

(B-natural) should be the first to move into a second finger D, the natural placement of the second finger in third position G string. This manner of shifting ensures easy access to the C-sharp, as well as making the third finger A on the C string readily available to create a well in tune Major third, the interval of the lower two pitches from the new chord of measure two. The shift back into first position should be practiced in a similar manner. The third finger A should lead the hand back to a third finger F-sharp in order to prepare the fourth finger, which would be placed only half a step above on G. The first finger C-sharp should follow the lead of the third by reaching down to a first finger A on the G string, preparing the hand position for the second finger B. This manner of practicing and tracing the paths of the fingers wherever shifting occurs may appear long and painstaking. However, the results it brings about could not be overstated and its use is strongly encouraged throughout the study.

Once the problems of the left hand are sorted out, the main technical challenge of Étude No. 4 emerges as a right hand issue. The moderately fast performance tempo demands that the violist uses the technique of playing three strings at once for each of the three note chords. This task begs a consideration of the instrument's physical properties. Experience teaches string players that using a sounding point located in close proximity to the bridge is the best way to get a clear and resonant sound out of the instrument. However, playing close to the bridge increases the angle between strings, making it difficult, if not impossible to move three strings simultaneously. Therefore, in the case of Étude No. 4 and its abundance of three note chords, it is necessary to utilize a sounding point that is slightly closer to the fingerboard than normal. Coupled with a faster and

considerably more energetic bow stroke, this approach would be of tremendous value for the successful performance of each three note chord in the study.

*Risonante*, or *Resonant*, in English, is the character marking of Étude No. 4. This marking can easily be interpreted in its literal meaning: a rich and resonant sound is one of the basic results of playing on more than one string at a time. However, the fact that Ms. Fuchs has provided this particular marking where the effect occurs naturally requires a more thorough examination. In an effort to honor the direction of the composer and achieve the sound quality intended, the violist is advised to think of the three note chords as triple stops. With this interpretation in mind, practicing for resonance should start with the idea of taking time between each down or up bow gesture. Gradually, as the tempo gets faster, this extra moment of time between events will be masked by the resonant sound that it naturally creates.

An important, if not obvious point must be made about a strict adherence to the dynamics provided in the score. The basic expressive model of the étude calls for *crescendos* and *diminuendos* to occur in accordance with the direction of the line. Following Ms. Fuchs' dynamic markings and creating as many nuances as possible are indispensable when we want to add musical interest and expression to a concert performance of the work.

### **Étude No. 5 - Amorevole (Loving, Caring), Leggiermente (Gently, Lightly)**

Étude No. 5 is in b-minor and the first one of the set of *Sixteen Fantasy Études* to present two contrasting characters within one study, each with its own characteristics and problems. The material from the beginning is repeated at the end and provides a frame



for the deeply contrasting middle section, thus shaping the work into a clear ABA form. Measures 1 through 13 represent the A section, which repeats in measures 36 through 48. The contrasting section B is formed by measures 14 through 35. In total, the study is 48 measures long. The tempo marking for section A is *Allegretto* with a metronome indication of 42 for the dotted half note, which along with its 6/4 meter denotes that every measure should contain two beats.

These opening measures serve to introduce a flowing, delicate, and smooth sound with a *dolce* character in addition to the loving and tender mood being suggested by the Italian *Amorevole* at the very top. All of these instructions are included as a way to steer the performer towards drawing the most colorful and expressive sound out of the instrument and creating a unified musical line. It should be noted that there are almost as many ways to approach this topic as there are violists, but a few general ideas are useful to consider, at the very least as points of departure.

In essence, measures 1 through 13 represent a melody made up of several well defined musical phrases, roughly about two measures for each. One way to understand where each phrase begins and ends is to attempt to sing the line the way a singer or a wind player would. Deciding on the appropriate places to take time and “breathe” is key to understanding the overall structure of the melody. Moreover, it brings out a natural sounding and interesting musical delivery, no matter what the level of artistry may be for the individual performer.

On a more technical level, factors such as even bow speed and distribution still play a role. Imperceptible bow changes are also a must. Another element particular to this opening melodic gesture refers to the idea of using expressive intonation as a way of

showcasing the study's unique musical qualities. This point is illustrated in several instances, but most poignantly in measures 6, 9, and 10. The fifth eighth note in measure 6 is a B-natural, closely followed by a B-flat in the same register of the instrument. Ms. Fuchs' writing implies a juxtaposition of a major and minor triad. As a way of showing a clear difference between the two harmonies, the performer is advised to place the finger as low as intonation allows on the B-flat, so that the minor quality of the line is brought out as much as possible. The same idea applies to the D-natural followed by a D-flat on the second beat of the same measure, as well as to the B-natural/B-flat and E-natural/E-flat gestures in measures 9 and 10.

The middle section, or section B of Étude No. 5, as noted above, stands in sharp contrast to the opening. It consists of sixteenth notes throughout, in groups of two, while the *Leggiermente* descriptive heading signals that the character should be light and nimble. Adding to this character interpretation is the *saltando* marking pertaining to the light and bouncing bow stroke which presents the greatest challenge in this section.

It is tempting to get caught up in producing the intended stroke as quickly as possible without investigating the technical issues involved. Too often an approach like this yields a stroke that is unsteady and difficult, if not impossible, to control. In order to prevent this from happening, the performer should begin exploring the middle section of the étude in slow tempo with the bow on the string and a space added between each of the two slurred sixteenths. It is important to stay in the lower half of the bow where the stroke is easier to control, particularly at the beginning of each group of two. As the performer gets comfortable with the pitch progressions and the tempo begins to increase,

a slight lifting of the bow will begin to occur between each note, adding the space and lightness needed in the bouncing stroke.

A slightly modified method of practicing is useful as a way of mastering issues of intonation. In that respect, it is crucial not to let the work of the bow interfere with the difficulty in the left hand. It is important not to be influenced by the *saltando* bow stroke and begin jumping from pitch to pitch, rather than maintaining contact with the fingerboard for consistent intonation. To avoid this tendency, the violist should practice the *Leggiermente* section in legato. This approach allows the performer to concentrate on keeping the fingers in contact with the string as much as possible and studying the distances between pitches, a significant point when performing the larger shifts in measures 23 and 30.

In conclusion, Étude No. 5 is particularly useful as a study in contrasting ideas. As such, it can leave a lasting impression on the listener, assuming the two contrasting characters discussed above are presented in the most exaggerated way possible. With that intention in mind, the performer is encouraged to take full advantage of the detailed character, tempo, and dynamic markings, ultimately creating a work that would be valuable as didactic material and as part of a recital program.

### **Étude No. 6 - Risentito (Resentful), Animoso (Courageous, Spirited)**

Étude No. 6 is in A-Major, with a length of 47 measures. In terms of form, it can be grouped alongside No. 5. Like its predecessor, No. 6 has a thirteen measure long introductory material literally repeated at the end. The *Animoso* section in the middle is made up entirely of eighth note triplets in a rapid *spiccato* bow stroke. The common time

meter coupled with a metronome marking of 66 for the half note indicate that each measure of the opening material should contain two large beats. There are two main gestures contained in the four complete phrases of the opening material. At the beginning, tension is built up by a progression of four three-note chords, answered by an arpeggiated triplet figure. This idea is repeated four consecutive times at different pitch levels until the last four chords provide the resolution back into A-Major.

Several suggestions come to mind when one's attention is focused on the challenges presented by the material in the opening. In an effort to follow the *Risentito* character marking at the top, it is important to play with the bow hair placed flat on the string and to use the frog and lower half almost exclusively for the chord progressions, as well as the triplet figures that follow. Creating a powerful and assertive sound necessitates that the chords are played as triple stops, rather than by moving from low to high string level in a more standard fashion. This way of performing three note chords was presented as part of the discussion of Étude No. 4

As all of the ingredients begin to work together, the idea of left and right hand coordination becomes extremely important. Moving quickly from chord to chord requires that the actions of the left and right hands follow a precisely ordered sequence. Achieving this high level of coordination requires that the fingers of the left hand are placed simultaneously on each string, two or three at a time depending on the given chord. It is crucial not to begin the down bow stroke of the chord before all of the fingers are in place. The chord progressions should be practiced by taking a moment to set the fingers on the string between each chord, always following the order of left hand action preceding the vigorous and energetic down bow stroke. This step by step approach

serves as a magnifying glass and paints a more detailed picture of the complex technical problem being worked out. In addition, it encourages the short and articulate quality of the stroke as indicated by the dots placed above each chord. In the most general terms, the practice method discussed above takes the challenge apart and examines its ingredients individually. This detailed approach is one of the best ways to make an informed decision about which strategy should be applied for the passage in question.

Upon examining the material following each chord progression, it becomes clear that adding as much weight as possible when playing the triplet passages is critical if we want to produce a powerful and articulate sound in the context of *forte* and *crescendo* dynamics. Another level of difficulty is added to the triplet arpeggio passages due to the fact that their sound as a single line melody must be powerful enough to match the strong chordal opening. The first step in overcoming this challenge calls for the use of a bow hold which would allow the use of flat hair contact with the string. For better bow control and, more specifically, to increase the chances of placing the bow hair flat on the string, the violist must consider a deeper hold from the fingers.

Another element aiding the efforts of the violist is actually part of the score. A “hairpin” crescendo is marked at the beginning of each measure following the chord progression with an accent on the downbeat, except in one instance where it appears on the third beat. One way to add strength to the sound is to delay the onset of the crescendo to the third beat and exaggerate its effects by using more bow for each succeeding eighth note. Bringing out the crescendo in this manner also strengthens the character of the next downbeat quarter note as an arrival point, tying all elements together to form a complete musical phrase.

As mentioned in the beginning of the discussion of Étude No. 6, the middle section is made up entirely of eighth-note triplets in 4/4 meter. The metronome marking of 88 for each half note indicates that each measure should consist of two large beats, adding to an overall feeling of two for the entire work. The main difficulty of the middle section lies in the right hand due to the *spiccato* bow stroke. Honoring the placement of the accents exactly as marked in the score provides the essential melodic interest in the context of a rhythmically unwavering line.

As with any off-the-string stroke, it is important to first examine the problems as they appear by practicing the passage slowly using a basic detaché bow stroke. As the tempo increases, the bow will naturally begin to bounce and produce the indicated off-the-string stroke. A special note of caution encourages the performer of this étude not to sacrifice sound quality and the instrument's ability to "speak" in the name of a high bouncing *spiccato* stroke produced as part of a brilliantly fast tempo. A successful performer should be concerned with using an ample amount of bow for each stroke, always keeping clarity of sound in mind. To that end, it is useful to consider changing the amount of arm weight being used according to the dynamics marked, rather than risk producing a sound lacking in both clarity and resonance.

The left hand material of this middle section is certainly not without its challenges. Some of the left hand issues include the practice of shifting and staying in position for the duration of a passage, rather than simply using the higher positions as a means to get to a higher register of the instrument. This technique would be familiar to the performer who has studied Étude No. 1. Carefully listening for intonation and developing an awareness of the modulations involved in the passage will be achieved

most effectively by gradually increasing the tempo as the various fingering possibilities and shifts are worked out.

Along with the preceding work, Étude No. 6 can be a welcome addition to any recital program. By presenting two distinctive ideas as one, its unusual form brings in the kind of variety often associated with works intended for the concert stage. Rather than sounding redundant and monotone for the sake of its instructive characteristics, its clear and easily projecting sound grabs the attention of the listener from the very beginning and sustains it through the lighter, but no less energetic, middle section.

### **Étude No. 7 - Posato (Steady, Settled)**

Étude No. 7 is in the key of f#-minor and has a total length of 48 measures. The material in measures 11 through 26 is repeated again in measures 27 through 42. Therefore, measures 1 through 10 can be interpreted as section A, followed by the repeated measures 11 through 26 forming the long section B and ending in measure 42. The remaining 6 measures serve as closing material. With its dense polyphonic texture, slower tempo, and overall more subdued character, as suggested by the marking *Posato*, it stands in sharp contrast to the six studies discussed so far. It is important to consider that Ms. Fuchs has supplied a combination of *Posato* as character marking, an *Andante* tempo marking, and a metronome indication of 46 for the quarter note implying a *Largo* tempo rather than the walking pace of an *Andante*. Although the tempo directions may appear contradictory, when applied to the musical content, they suggest that the étude should be played in a slow tempo bringing out its *espressivo* character in the context of an easily flowing *Andante* feel. The dotted eighth note rhythm is present in at least one

of the two voices throughout. The overall form of the work is in a simple ABB form with a Coda at the end. This method of interpreting the form is derived from the literal repetition of measures 11 through 26 before the closing 6 measures. In this way the real length of the étude is 32 measures, not the actual 48 printed measures. This should aid the performer in memorizing the work.

The main difficulty lies in the left hand, more precisely in the ability of the fingers to work independently of each other as a given melodic line is being brought out of the deeply contrapuntal texture. As the slow tempo of No. 7 is considered, the performer is faced with the challenge of achieving smooth connections between the intervals. Lastly, the discussion will include an examination of the trills introduced in Étude No. 7, the only work of the entire set of 16 to include the technique.

As mentioned earlier, achieving good intonation while performing double stops is one of the most difficult technical issues for the string player. The matter is made more complex by the numerous shifts encountered throughout the study. A successful practice method for overcoming this fundamental problem encourages the performer to practice the material one voice at a time. This simplified approach serves as preparation for mastering the challenges presented by the work and ensures a better understanding of the whole by first gaining a solid grasp of its ingredients separately. After getting to know the material as a single voice, it is suggested that the performer puts both fingers down, as if to play double stops as written, but continues to play a single line. This approach provides the feeling of preparing to play the étude the way it was written. However, during this phase of practice, the violist would still be able to focus on the intonation and



sound production of a single line, while getting used to the intervals and hand positions required for the double stops.

Another important issue in the left hand is achieving a smooth connection between each interval and awareness of the finger motion. To that end, it is important that the old set of fingers stays down until the new finger, or set of fingers, is placed on the string. The goal of this technique is to achieve a “legato” feeling in the left hand, creating a smooth and expressive sound throughout the performance. Building on the idea of striving for an expressive sound, the use of vibrato is essential. Therefore, the work should be performed with constant vibrato in the left hand, practiced by linking the fingers from one interval to another and, in this way, contributing to the beauty of sound sought by the performer.

The use of trills presents another challenge for the left hand. A solution for this problem is to practice the trills in a slow and measured triplet rhythm. An important tip is to keep the left hand relaxed in order for the finger to freely drop on the string without any cramping or stiffness affecting the sound. All of these points are directed towards the fundamental goal of keeping the left hand as free as possible while performing the complex technical challenges presented in Étude No. 7.

It is important to note that the melody of measures 1 through 14 lies in the upper voice. Therefore the violist should spend a considerable amount of time concentrating on that line before moving on to the material in the lower voice. The ideas and practice methods discussed above also apply to the section beginning on measure 15, when the melodic interest is shifted to the lower voice exploring that register of the instrument.

In terms of the right hand, Étude No. 7 presents two contrasting techniques. The first one, prevalent in measures 1 through 19, is concerned with the idea of bow distribution in the context of longer legato lines and the dynamics outlined in the score. Using the right hand in the service of a smooth and well-connected sound requires that the performer budgets the amount of each bow stroke according to the length of the legato and dynamics given. This means that one must use more bow and increase the speed evenly as the volume builds up, and use the opposite technique during the *diminuendo* and *piano* passages. The nature of the étude demands a legato stroke in the right hand, which should not be interrupted by any bow changes or unsteady bow speed. For that reason, the performer must pay special attention to the connections between each change in bow direction, creating a long line and emphasizing the expressive aspect of the music rather than its technical difficulties. The second right hand idea explored in this piece concerns the use of accents on every bow change, starting at measures 20 through 24. In this context, the violist should consider the use of faster bow speed at the very beginning of each stroke, combined with a clearer articulation from left hand on the accented note. Creating a distinct contrast between the two articulations is essential for bringing out the intended character of the music.

Étude No. 7 stands out as it treats and introduces certain technical challenges in a most beautiful and inspiring way. Performing this work is an opportunity for any player to demonstrate his/her own musical personality and interpretation. The beauty of the sonorities and the overall self-reflecting and introverted character of the piece make Étude No. 7 one of Fuchs' best suited works for the concert stage.

### **Étude No. 8 - Agilmente (Nimble, Graceful)**

Étude No. 8 is in E major with *Agilmente* character marking and *Allegro Assai* tempo direction. Its total length is 33 measures. Its form consists of two repeated sections (measures 1 through 10 and 11 through 17) followed by a longer through-composed section in measures 17 through 33. The metronome indication is 126 for the quarter note, coupled with the 4/4 meter, denoting that each measure should contain four beats. The rhythm consists entirely of sixteenth notes, played legato with one or two bows per measure. An interesting effect is achieved through the accents occurring in different beats of the measure, emphasizing an encoded melody throughout the entire work. This study features a feeling of perpetual motion, resulting in a never-ending line energized by the frequent dynamic fluctuations. The use of this effect produces a unified musical idea, which should be performed in one breath.

The main difficulty concerns the successful negotiation of the roles of the left and right hand. Specifically, this study presents a great way for developing good articulation in the left hand, combined with the opposite feeling in right hand brought in through the legato stroke. It is well-known that a common problem of playing a string instrument is that the right and the left hands have different and often opposing functions. The instrumentalist should have an approach that suits the particular need of each hand. Therefore, in the case of Étude No. 8, the left hand should always stay extremely light and relaxed, in order to develop the kind of flexibility needed when performing the difficult passages. At the same time, the right hand should be in constant contact with the string, producing a clear and healthy sound. The individual technical problems presented

in this work concern a clear articulation and efficiency of movement in the left hand, and a good legato stroke and smooth string-crossings in the right hand.

In order to address the problem of articulation, the player should pay special attention to the motion of the fingers. They should be dropped freely from the main joint and the hand should always stay relaxed. Another important factor in the articulation is the efficiency of the finger motion. The finger should stay close and directly above the string, always ready to play without any additional movement required. Therefore, all decisions regarding articulation should be guided by the idea that each movement should be executed in the most economical way possible.

There are a few specific measures in the piece where difficulties of shifting or stretching may occur. A good practice method for this challenging technique suggests that the performer isolates a particularly problematic spot and works only on the shift or stretch. In order to achieve a successful shift, the violist should consider the method of touching the string lightly, as if to play a harmonic. Practiced this way, the violist will get accustomed to a light feeling in the left hand, allowing for seamless shifting in the context of fast perpetual motion. With regard to stretching, special attention should be paid to keep the old finger on the string while the new one reaches for the new interval. For these difficult spots (see second ending mm. 9-10), placing the scroll of the viola on the wall would help alleviate the problems created by the weight of the instrument. Additionally, it would allow for freedom and flexibility in the left hand, both of which are crucial for executing the fast and relentlessly driven passages throughout the étude. Using the wall as an anchor for the scroll of the instrument should help with some of the

intonation issues, making it possible for the player to concentrate solely on the position and the angle of the hand, as necessitated by the large number of altered scale degrees.

As mentioned before, the important right hand issues are concerned with achieving a smooth legato stroke along with a successful string-crossing. With this goal in mind, the player should consider practicing in double stops when a string crossing occurs. Practiced this way, one can use the shortest distance between two strings, making the string crossing as smooth as possible. A feeling of playing on one string, rather than two, should be sought through the use of this right hand exercise. This practicing suggestion encourages the use of the smallest, most economical elbow movement, a principal similar to the one discussed earlier in the matter of left hand efficiency, necessary for accommodating the fast nature of the étude.

Accents are strategically placed throughout the study, creating melodic and rhythmic interest within the long stream of steady sixteenths. Depending on the dynamics, there are two ways of performing the accents convincingly. In *piano*, the accents could be created through left hand articulation by using a strong dropping finger motion on the accented note. In louder dynamics, the player could bring out the accent by using faster bow speed combined with the extra emphasis initiated by the active left hand finger motion.

The awkward key and difficult intonation, as well as the monotone driving rhythm of Étude No. 8 all could potentially deter the performer from choosing to present this work as part of a concert program. However, once the technical aspects are worked out and the printed dynamics are fully taken advantage of, the indicated lively character would be easily revealed. Moreover, including some of the ideas discussed above would

bring life and generate the kind of musical interest necessary for a successful recital performance of the piece.

**Étude No. 9 - Morbidezza (Softness, Flexibility), Vitamente (Briskly, Swiftly)**

Étude No. 9 is 55 measures long, in the key of c sharp-minor, with a 4/4 meter for both the introduction and the contrasting middle section. Its form follows the model of Étude Nos. 5 and 6, where measures 1 through 16 represent section A, repeated at the end in measures 40 through 55. The lengthy contrasting section B begins in measure 17, lasting a total of 23 measures until measure 39. A metronome indication of 69 for each quarter note is changed to 120 for the larger middle portion of the study, indicating that each measure should contain four beats for both sections. Its slow introduction frames the much faster contrasting middle section following the model of Étude Nos. 5 and 6 discussed earlier. The separate sections of the study present different technical challenges for the performer and will be discussed separately.

The opening 16 measures are literally repeated at the end, starting at measure 40, creating the ABA form of the piece. The main left hand technical challenge in the beginning is presented in a series of parallel octaves. The octave is one of the most challenging intervals for the violist, due to its perfect quality and the precise spacing between the fingers, essential for good intonation. One of the most efficient ways to practice any parallel octave passage is to play one voice at a time, while keeping both fingers down on the string. A similar technique for playing double stops is included in the discussion of Étude No. 7. In order to address the challenge of the current study, special attention should be paid to the precise placement of the first finger, as it

determines the position of the hand and the resulting intonation. As preparation for mastering the difficulty of this technique, the violist should consider taking the material out of context and practicing one-finger scales and arpeggios by always keeping track of the fourth finger.

Although the opening begins and ends in C-sharp minor, it is difficult to assign a single, most important key for the middle section. For that reason, the section calls for the use of intonation as an expressive device. To achieve the effect, half steps should be very narrow, especially in the case of leading tones (for example, the F# going to G in measure 7 and the D# going to E in measure 12). The quality of accidentals should be exaggerated as their use is the primary way of outlining the intonation being implied. The overall mood should reflect the *Morbidezza* marking, which asks the performer to play with softness and flexibility. Seamless bow changes and a constant vibrato in the left hand ensure that the sound is round, easily flowing ahead without ever becoming static.

The B section is made up entirely of steady sixteenth notes. Although the left hand has many difficulties, the main issue in this part is the unorthodox bowing indicated in the score. It requires an accent on the up bow for the first three notes, leaving a single down bow for the last sixteenth of the group. The more common way to play this figure would be to start on a down bow for the first three sixteenths, naturally creating an accent on the first one, and to have a light up bow for the single remaining note. The biggest technical challenge of the middle section is the awkward beginning of the stroke, which could potentially lead to the sound of the sixteenth note group becoming unclear or uneven. To avoid that, this section should be practiced slowly, with very short bow strokes, in all parts of the bow for the best bow control. For this exercise, it is very

important that the down bow sixteenth is not accented or hit. The violist should consider playing with a very light bow hold and a faster bow speed, creating a lighter sound for the last sixteenth of each group.

The bowing supplied by Ms. Fuchs can be interpreted as an idea that follows from the practicing principal of overcoming a challenge by first making a given task more difficult than it really is. Learning the B section with the bowing intended by the composer would make the more standard bowing instantly easier to perform. In essence, there would be no audible difference for the listener if the violist performs the original stroke or changes it to a more common way of slurring the first three sixteenths on a down bow and leaving the last one on an up bow.

Étude No. 9 is tremendously valuable as a technical study. Through the use of an awkward bowing technique, the work fosters the development of versatility in the right hand of the performer who chooses to explore it in detail. The benefits of mastering its technical problems are truly far reaching, especially when the practice suggestions and ideas discussed above are used to solve similar issues in the contexts of solo and orchestral viola literature. Étude No. 9 has the potential to be a work performed on stage; however, its most effective function serves to develop the performer's technique.

### **Étude No. 10 - Giochevole (Playfully)**

Étude No. 10 is 36 measures long, in the key of B-Major. Its *Allegretto* tempo marking, 4/4 meter, and metronome indication of 100 for the quarter note result in a beat pattern of four beats for every measure. The study is through-composed and the main motive is made up of a quarter note followed by a group of four sixteenths. Developing



the main motive, Ms. Fuchs creates a variation by replacing the quarter note and using a dotted eighth and sixteenth figure in its place.

The left hand technical challenges in this étude mainly concern the problems of playing double stops and the coordination between both hands. For the right hand, the diversity of bow strokes and the connection between them present another challenge for the performer. When first learning the study, the problems of the left and right hands should be approached individually.

Because of the challenges of the double stops, the player should first learn them in legato by linking the thirds in pairs, always playing two per bow. This concept was examined earlier in the discussion of Étude No. 2. This method of practicing allows the performer to concentrate on the connections between each interval, while providing a deeper understanding of the necessary hand position. Once this preparatory exercise is mastered, the performer can move on to play the double stops as printed, while still playing everything legato. This should help the performer get used to the motion of the fingers as required by the particular interval or intervals and still maintain the focus on the purity of intonation. This practice method is applicable to all of the double stop *spiccato* material present in this work.

Another aspect of the intonation involves maintaining the angle of the left hand. This means that the violist should keep the angle unchanged while playing single and double stops, in order to utilize the most efficient movement of the hand. This helps the independent movement of the fingers and at the same time prevents any counter-productive motion. In terms of the thirds, a good exercise is to play them slowly in the manner of trills, developing freedom and flexibility by placing the fingers in pairs

simultaneously on the fingerboard. All of the above ideas put into practice should result in a smooth and relaxed feeling in the left hand, allowing a continuous vibrato in the fingers.

The challenge for the right hand is encountered first when, in the matter of a single measure, the violist has to develop the skill of playing smooth legato followed by *spiccato* in one bow direction. A practice suggestion would be to play the whole study in a moderate tempo with a slower bow speed, helping the player to concentrate on the string crossings and the resulting quality of sound. Also in the context of the slower tempo, the violist can begin practicing the indicated *spiccato* stroke of the thirds. Doing so requires placing the pairs of fingers down first and stopping before the bow is drawn across the strings to produce each interval. This is an excellent practice for maintaining good coordination between both hands, necessary for the successful performance of this figure in the *Allegretto* tempo.

Dynamics are connected to the idea of bow distribution, which plays an important role in this piece. The *piano* dynamic at the beginning indicates a softer and more relaxed character as suggested by the *Giochevole* descriptive heading of the work. The slurring of each group of sixteenth notes with the quarter note prevents an excessive use of bow in the context of this dynamic. As the dynamic level increases, more bow and a faster speed are needed for the *tenuto* lines and the accents appearing at measures 5 and 6. One exception occurs at measure 16, where the accented quarter note is to be played *piano*. In general, when the quarter note is slurred to the following sixteenths, more bow must be allocated for the sixteenths while saving on the quarter notes. The sixteenths provide direction in the melody and bring out the arrival character of the longer quarters,

marked with *tenuto* lines. A continuous melodic line will result by observing this detail. In addition, following the dynamic markings and using bow distribution wisely helps bring life and generate musical interest during the performance of Étude No. 10.

This study is interesting because of the juxtaposition of two contrasting ideas in the right hand, which are reflected by the alternating single and double stops in the left hand. By exaggerating all of the dynamics, character markings, and tempo fluctuations, the simple main motive evolves throughout the work, creating a continuous melodic line and resulting in a piece that could be a successful addition to any recital program.

### **Étude No. 11 - Strepitoso (Boisterous, Clamorous), Alla Caccia (Chase)**

Étude No. 11 is 53 measures long, in the key of g sharp-minor. The overall form is ABA with a short closing section at the end, following the earlier models of Étude Nos. 5, 6, and 9. The B section is divided in two parts, both repeated. Compared to the rest of the pieces, Étude No. 11 has the most out-spoken character, with a virtuosic and strongly pronounced beginning. The virtuosic nature of the étude draws the listener's attention from the very beginning and it stands out more as a concert piece rather than a technical study.

The piece begins with a seven measure-long introduction in *Moderato* tempo, where the metronome indication is 72 for the half note. This tempo marking implies that the player should think in two, rather than in four as the indicated 4/4 meter suggests. As dictated by the *Strepitoso* marking and the overall *forte* dynamic, the character of the A section is full of determination and requires the use of a strong, projecting sound. With regard to this character indication, special attention should be paid to the techniques of

using flat hair and playing closer to the bridge as a way to utilize the appropriate sounding point. In addition, the high level of intensity should be brought out by sustained bow strokes in the right hand, combined with constant vibrato in the left hand.

This opening gesture leads into a section in *Allegro* tempo and metronome indication of 144 for the quarter note. In actuality, if the metronome marking is consulted, the tempo remains the same for both the A and B sections. However, the *Allegro* tempo marking for the latter suggests a lighter character combined with a smaller rhythmic value, thus resulting in a faster pace for the B section.

The *Alla Caccia* marking is an important and distinctive character indication of the B section. The Italian word *Caccia*, translated as “hunt” in English, refers to the pursuit of one voice after the other, used in the popular 14<sup>th</sup> century Italian style of music.<sup>140</sup> It is interesting that Ms. Fuchs has found a use for the term in the context of a 20th century viola study. It is difficult to point to a single specific component in the music serving to interpret the term *Alla Caccia*. It is more practical to treat this unusual marking as an indication of the general playing style. Therefore, the performer should be concerned with creating a clear outline for the direction of the melody by observing all dynamics as closely as possible. When the line goes up in register, the volume must also increase accordingly. This point, as obvious as it may seem, serves as a way of maintaining the momentum of the work in the context of an *Alla Caccia* style. Never becoming complacent, the line always forges ahead, as if “chasing” the climactic point of the phrase every time. To create the illusion of two voices, the performer should

---

<sup>140</sup>J. Peter Burkholder, Donald J. Grout, and Claude Palisca, *A History of Western Music* (New York: W.W. Norton and Company, Inc., 2006), 136.

emphasize the echo effect being suggested by the *piano* dynamics added each time the main motive is repeated. Measures 9, 14, and 19 are representative of this point.

While the work certainly presents some left hand challenges, developing an awareness of intonation through slow practice and careful listening would be of sufficient use in alleviating those difficulties. With regard to the right hand, the main problem is associated with the use of the lower part of the bow. As a way of getting the hand familiar with the idea, it is recommended that the performer spends time practicing the *Allegro* section by using the shortest bow stroke possible entirely at the frog. In order to ensure that the bow never strays far from the area while practicing in this exaggerated fashion, the violist may want to aim for touching or “clicking” the string with the metal part of the frog on every up bow stroke. Practicing so close to the frog will lead to an awareness of the need for using a faster and lighter bow stroke on each separate eighth note, thus maintaining the lower part of the bow. This feeling of consistently getting the bow back to the frog will be of great importance once the étude is brought closer to performance tempo.

Étude No. 11 could make a wonderful addition as part of a recital program, provided that the style of playing reflects the lighthearted tone of the middle section. This playful mood, if fully explored by the performer, creates an unusual element of surprise and interest as it emerges from the heavier and more turbulent character of the introduction.

## Étude No. 12 - Fugato

Étude No. 12 is 98 measures long, making it the longest work in the collection. It is in the key of f-sharp major. The *Allegro giusto* tempo marking coupled with a metronome indication of 100 for the half note, and most importantly, the common time meter of the étude, suggest that the pulse should flow in a strict feeling of two. The *Fugato* marking at the top serves as more than a character or mood indication. This heading is also the form of the composition, in this case, an étude, which can be interpreted as a work written in the style and manner of a single voice fugue. The first four measures form the basic theme or subject of the fugue and are repeated at several pitch levels throughout the work. The gestures between each entry of the main theme can be treated as “episodes” as they serve to establish a new key for each recurrence of the subject. At measure 40, the subject idea returns once again in its inverted form, marking the beginning of what could be treated as the second large section, the B section of the étude. This inverted theme returns several times, separated by episodes, and bears a similarity to the events taking place in the first section, spanning measures 1 through 39. The above observations can be used as an argument for dividing Étude No. 12 into two large sections: A for measures 1 through 39, followed by A<sup>1</sup> for measures 40 through 85. The subject returns one last time in the original key of F-sharp major at measure 86 and the entire work concludes with a coda at measure 90.

Much of the technical difficulty of the étude stems from its key signature necessitating an extensive use of the half, second, and fourth positions, rather than the more standard first, third, and fifth. The multitude of altered scale degrees and the practice of remaining in high positions for a considerable period of time create an

additional level of difficulty. Therefore, as an approach dedicated to mastering the basic content of the work, the violist should dedicate a large portion of his or her time to studying the resulting intervals when the use of any non-standard fingering is required. During this initial phase of practicing for intonation, altered scale degrees should be substituted with their enharmonic spelling and played in first position whenever possible before attempting the given problematic interval or passage as printed. In many cases, an enharmonic spelling can mentally “replace” a pitch not only as a practice method, but permanently. This approach yields the fastest and most efficient results, as it greatly simplifies a problem merely by changing the way the performer thinks about a difficult note. For example, few violists would disagree with the idea that a B-sharp is much simpler if one thinks of it in terms of its enharmonic spelling as a C-natural. With this point in mind, the B-sharp at the end of measure 5 can be made readily accessible when referred to as a C-natural and tuned with the open C string, if needed. Similarly, the F-double sharp in measure 12 is in reality a G-natural and can easily be tuned to an open G string, if ever in question. When practiced consistently, these easy substitutions can become automatic and will save the performer a tremendous amount of time as the various fingering puzzles are solved one by one.

Another challenge of Étude No. 12 results from the extensive use of high position playing on the lower strings of the instrument and has to do with sound production. More specifically, this issue is related to the idea of creating a clear and resonant sound while negotiating the shorter string length, as a large portion of the work is to be played in the third, fourth, and fifth positions. Special attention should be paid to the work of the left

hand while looking for a rich and well-balanced quality of sound, a priority even in the context of the *sotto voce* marking at the beginning of the study.

In order to keep the sound alive from the left hand, the violist must make use of the idea of continuous vibrato. While this technique was mentioned as part of previous discussions, its use is of particular significance in the current context. As a tone production device, it requires that the left hand is kept as relaxed as possible, so that the fingers may continue vibrating, without a break, particularly *in between* notes. Applying this idea to the entire study is essential, particularly when it comes to the two half notes marked with *tenuto* lines announcing the onset of the subject. Using the first two measures of the étude can illustrate a practice technique aimed at developing the feeling of freedom and flexibility in the left hand. The violist should begin by slowing the tempo considerably and changing all of the rhythmic values to half notes, so that each finger movement can be examined and absorbed efficiently. Once this is done, the performer can focus on the dropping and lifting action of the fingers required for each pitch change, which must be done as slowly as possible.

When the finger is being dropped, this crucial stage starts at the beginning of the finger movement towards the string and concludes at the point when the string is stopped completely, resulting in the newly formed pitch. This slow and steady approach toward the new pitch is aided by the forward motions of the vibrating finger already on the string. The two components working together create the round, connected, and resonant sound that is being sought. The same idea guides the technique when a finger is lifted off the string. In a manner similar to the one discussed above, the phase beginning at the initial release of the vibrating finger and ending at the point when the string is completely



cleared with only the new lower finger remaining should be extended for as long as possible, while keeping the whole hand and fingers vibrating.<sup>141</sup> For the sake of practice, the performer should consider the value of exaggerating the intensity of the vibrato, even if the sound becomes distorted. When an unfamiliar task has been studied and all of its details are fully explored to the point where they have become second nature to the violist, scaling back just a little will easily bring the elements back to normal, resulting in the desired effect. If too much, the intensity level of the vibrato will automatically adjust to the right amount, adding the necessary dimension and resonance to the sound. The true merit of the practicing technique discussed above lies in the fact that it can be used universally as a means to develop tension-free playing in the left hand and can be applied to a variety of situations concerning the concept of continuous vibrato.

The next important point is tied to sound production as it addresses the interpretation of bow stroke. Many of the clues for what needs to be done are contained in the score. There are two basic kinds of bow stroke markings used, *tenuto* lines and accents, both of which, if articulated clearly, add variety and interest and contribute to the overall character and shape of the work. Therefore, the main challenge of the right hand lies in presenting the listener with an audible and easily recognizable contrast between the two bowing types. To do this, the performer should use as much bow as possible for the notes marked *tenuto*, while maintaining the airy, *non sostenuto* bowing, as part of the étude's style, which will be discussed in more detail below. *Non sostenuto* bowing results when the bow is lifted off the string, creating a slight break in the sound directly before and after each pitch, especially if marked with a *tenuto* line. If the left hand is kept relaxed and vibrating continuously, even as the bow is not in direct contact with the

---

<sup>141</sup> Simon Fischer, *Basics*, (London: Peters Edition Limited, 1997), 296.

string, the resulting sound will be clear, filled with resonance, and always flowing with ease.

The accents call for different treatment. Wherever an accented note appears, the violist must make sure that the very beginning of the sound is marked with an extra emphasis. Therefore, a good strategy would be to use a combination of increased arm weight and, for a brief moment, a slightly faster bow speed. The two strategies working together will create the special emphasis needed to set each accented note apart from the rest. Finally, another important point must be made when the accented material of Étude No. 12 is being discussed. Accented down bows are naturally stronger than those played on the up bow, as the heaviest part of the bow is at the frog. While this is universally known, the fact that adjustments must be made in order to keep the intensity level equal for both up bow and down bow accents must be examined further. To prevent the accents from becoming uneven due to a change in bow direction, the performer should consider using deliberately less arm weight on the down bows, letting the natural weight of the bow do the work and compensating on the up bow by involving the arm weight and bow speed as much as possible.

A special characteristic distinguishes Étude No. 12 from the rest of the studies in the collection, and must be noted as such. As its Fugato heading suggests, it is composed in the manner and style of a fugue based on a single voice, rather than functioning more conventionally by using at least two voices. Therefore, it is up to the performer to bring out the implied counterpoint. Adhering to the articulation markings outlined in the score is the first step towards reaching that goal. However, the true contrapuntal nature of the work is revealed when varying dynamic and sound intensity levels are used to signal the

entrance of a given voice. In more practical terms, the performer must explore the maximum potential of every variation in nuance resulting from even the smallest change in dynamics. Most of all, adding dimension to the sound and cultivating a strong sense of the implied polyphonic texture should be done by exposing the contrasting sound qualities resulting through each register shift. As the viola is more resonant on the C and G strings, phrases played in the lower register of the instrument should never be played hastily in order to allow the strings to reverberate for as long as possible, thus creating the illusion of a multiple voice texture.

It must be mentioned that there is more than one single correct way of practicing and overcoming the challenges of Étude No. 12. Less contentious is the fact that some consideration must be given to the elements discussed above if one is at all concerned with delivering a meaningful musical experience. Ultimately, these characteristics, when thoughtfully presented by a sensitive musician, would be successful in bringing this work onto the concert stage, so that it may be enjoyed by performers and audiences as much more than a tool for the development of technical facility.

### **Étude No. 13 - Frescamente (Vigorously, Lively)**

The length of this study is 55 measures and, while it ends on a dominant C-Major chord, Étude No. 13 is in F major, the first study to use a flat key. The significance of the key being used for this work is worth noting, because it is the first one to break the well established pattern of a major key étude is always preceding a work in its relative minor key.<sup>142</sup> The metronome indication of 63 for the half note and the common time meter suggest that the beat structure should follow in a feeling of two. An eighth note followed

---

<sup>142</sup> See the keys used for Études 1 through 12.

by a sixteenth note sextuplet makes up the basic rhythmic figure used for the entire study. The overall form consists of two repeated sections, almost identical in length and style, followed by a literal repetition of measures 1 through 7. The next eleven measures conclude the étude by extending its length, so that the third large section is made equal to the previous two. Although not included in the reference literature, a misprint is most likely to blame for the incomplete second beat of measure 6. The F sixteenth note should be treated as an eighth in order to restore the proper rhythm of the second beat. Measure 13 contains another printing error where beat one should have an alto clef after the first note, followed by a return to treble after the first note of beat two.<sup>143</sup> Similar to virtually all of the studies discussed previously, the main issue of the left hand concerns intonation. Therefore, a few ideas and practicing suggestions will be included as they could benefit the performer in alleviating some of the intonation and left hand articulation difficulties particular to this study. For the right hand, the main challenges lie in the ever present string crossings, as well as in the skill of showing a convincing difference between the articulation of accents and *tenuto* lines in the context of legato bowing. Both of these issues were addressed earlier as part of the discussion of Étude No. 3. The ideas and suggestions articulated previously hold true for the current study, and in an effort to avoid redundancy, they will not be reintroduced. The last point of the discussion will concern the interpretation of the *Frescamente* character marking.

Acknowledging that the intonation of the étude is made difficult due to the large number of position shifts marks the starting point for our discussion. In fact, intonation has been presented as a technical challenge in all of the studies examined thus far. In the case of Étude No. 13, the player must frequently shift to an altered scale degree as the

---

<sup>143</sup> Sills, 61.

first finger “home base” of the given position, a detail that could potentially lead to intonation problems. At the same time, the presence of major/minor thirds, perfect fourths, and octaves in every measure must be observed. With that in mind, much of the insecurity regarding intonation can be eliminated when the performer considers an approach of tuning the contents of every measure as part of an arpeggio. Therefore, a clear understanding of the key being implied by each sixteenth note group is a must. From there, slowing the tempo down so that each pitch can be tuned as a member of the implied arpeggio and checking with open strings is crucial for the development of consistent and secure intonation.

The next element of the intonation challenge must be discussed in more detail as it presents one of the peculiar technical characteristics of the study, the fourth finger extension used as a method of leading the hand into the new playing position. The fingerings for the first four measures of the étude serve as an example of this technique. The left hand is seamlessly led into third position by extending the fourth finger out and reaching the accented fourth finger G on the downbeat of measure two. The same technique is used two more times in the same segment, once for the fourth finger extending into an A on the downbeat of measure three and extending the finger yet again as it reaches a fourth finger B-flat while the hand is maintaining the fourth position. The task of reaching into a higher position with the fourth finger may appear an unnecessary difficulty at first. Conventionally, the fourth finger is treated as the weakest of all left hand fingers, due to both size and length. However, when considering the brisk tempo and lively character of the study, the need for finger extensions becomes apparent. Using extensions, rather than shifting wherever possible, keeps the fingers grounded on the

fingerboard and allows them to accomplish more without involving the extra movement associated with shifting the entire hand. Ultimately, this economy of movement allows for left hand efficiency, which is crucial in the context of a fast tempo.

In order to increase the hand's flexibility and allow the fingers to freely extend without being confined to the limits of a given position, several adjustments must be made in the position and angle of the left hand. The first one of these adjustments requires that the thumb be placed a little more forward, rather than adhering to its standard position directly across from the second finger. This slight change aids in the hand's ability to stretch upwards, thus eliminating the need for shifting. Another point to pay attention to is the position of the wrist, which must be kept in a straight line with the forearm. It is tempting to push the base knuckles of the fingers upwards to extend their reach by curving the wrist away from the fingerboard. This kind of movement is counter-productive, as it leads to an increased tension and limits the freedom of the fingers reaching upwards. A good way to avoid tension and encourage flexibility is to maintain the slightly more forward position of the thumb while keeping it relaxed and encouraging the straight position of the wrist against the forearm. Lastly, the angle of the fingers as they are placed on the fingerboard also affects the success of a finger extension.

Therefore, the violist is advised to use the left side of the finger tip when placing the finger directly preceding each extension. This adjustment of the angle of the fingers ensures the widest opening of the base joint, which serves as preparation of the fourth finger reach. The elements discussed above are included to assist a performer encountering the sort of difficulties associated with intonation and, more specifically, the use of fourth finger extensions. As always, the best way to alleviate any technical

difficulty is to isolate the problem area by carefully examining all of its parts as they would occur in sequence taken out of rhythm. For that reason, the ideas presented above would be applied with the most success only after the player has determined what the real difficulty in performing a given task is, and where it originates. In almost every case, both of these questions would remain unanswered unless slow and mindful practice has taken place first.

As is the case with many of the other works in the collection, going strictly through the motions associated with the specific content of each measure by simply playing in tune and with good rhythm would do little in terms of engaging the listener's attention or adding to the creativity and enjoyment of the performer. The lively character reflected by the *Frescamente* marking encourages an interpretation based on the direction of the melodic line so that no two measures sound the same. Extracting clues from the dynamic and articulation markings, the performer should avoid monotony by varying the nuances of the sound and clearly expressing the beginning or end of a phrase. While there is not a single set way to interpret the score beyond the directions provided, it is important to consider the impact and impression being sought by the violist as each gesture is completed, whether it is a group of sixteenth notes, half of a measure, or an entire phrase. Those ideas and points resulting from this interpretive approach represent a few of the many options available to the performer. However, used as a starting point, they can serve as inspiration for one's own individuality and ultimately lead to a musically satisfying experience.

### Étude No. 14 - Aria Parlante (A Speaking Aria)

Étude No. 14 is 89 measures long. It uses the key signature of g-minor ending on the tonic by using a Picardy third. Apart from these two elements, there are no other characteristics contained in the étude, which can be used as convincing arguments for assigning an overall main key for the work. Instead, it may be more relevant to treat the pitches present in each phrase based on their interval relationships or, at the very least, we can attempt to group notes into short pitch segments and associate them, based on their common relationship to the instrument's open strings and harmonics. This consideration maintains the integrity of all perfect intervals and open strings in the context of each phrase. One possible explanation for the choice of the g-minor key signature can be found when Étude No. 14 is considered in terms of its position in the overall progression of keys for the entire collection of works. The choice of g-minor may stem from the fact that its key signature provides a sensible key progression from the previous f-major work. The major-minor key pattern is kept, and so is the practice of adding a flat with each new study following Étude No. 13.

Étude No. 14 is the only work in the collection to explicitly use a 2/2 meter, indicating that the half note is the basic metrical unit. Each measure should contain two beats in an *Andante* tempo as indicated by the metronome setting of 50 for the half note. The form can be interpreted most concisely as an AAB, where the repetition of the A section is completely written out. Thus, as a practical point for the performer, it is useful to mention that, effectively, the study contains only 63 measures of new content, rather than the 89 resulting from the written-out reiteration of the A section.



A literal interpretation of *Aria Parlante* as the descriptive heading at the top refers to the idea that the melody should be inspired by the features of the spoken word. Consequently, a settled and steady tempo must be chosen, so that the pace of events is never hurried. This allows for a clear enunciation and a sufficient breath between the phrases. Using the elements of speech as an expressive model encourages the performer to use sound production techniques in the service of creating as many different nuances and sound inflections as possible. Therefore, the main challenge for the performer of Étude No. 14 requires the use of both left and right hand sound production techniques to craft the kind of sound where statements, phrases, and complete musical lines contribute to the overall story and mood of an *Aria Parlante*.

As it pertains to the current discussion, intonation plays a role as an expressive device rather than being restricted to its technical function of delivering pitch content. As was mentioned above, assigning function to a given pitch in the context of a key should not be of primary concern. Instead, a much more striking effect is created by a performer who embraces the key ambiguity as a major characteristic of the work and uses it as a way of adding unexpected sound colors and textures. Exaggerating the lowered and raised qualities of altered pitches without sacrificing intonation of phrases as outlined by the key, even if implied momentarily, is crucial for the convincing performance of this hauntingly beautiful melody. The effect of expressive intonation was discussed as it pertained to the interpretation of the *dolce* A section of Étude No. 5. For that reason, many of the points could be transferred and used in the context of the current study. Measures 17, 21, and 25, later repeated as 43, 47, and 51, represent the most striking example pertaining to this idea. These measures reveal the expressive purpose of the

work, which is to explore the tension being created when opposing characters of the major and minor modes are juxtaposed. The Italian *sensibile* appears above measure 17 to drive the point further and encourage the sharp contrast of intonation between the alternating major and minor seconds. This gesture is firmly established as the defining characteristic of the work when it appears again in measures 83 and 86, and the conflict that it represents is never resolved as shown by the major sixth concluding the study.

There are several important ideas associated with the issues of sound production and bow control, which must be addressed once the aspects of intonation are resolved. The first of these ideas requires that the specific contents of the étude be put aside for a moment. At this stage, using the open string of the instrument, the violist should focus on achieving a steady, smooth and sustained sound, using the entire bow, and maintaining an even speed from frog to tip. Throughout the exercise, the violist should be mindful of keeping a clear and resonant sound without changing the sounding point. The last important element requires that a continuous contact between bow and string be kept for as long as possible. As the player becomes familiar with all of the ingredients involved in performing this task, complexity should be added by slowing the pace further without losing clarity of sound. This fundamental method, also known as “son filé” or a “spun” note, should be the basis for all further work regarding sound production, not only for the purposes of Étude No. 14, but as a general practice whenever bow control issues arise.<sup>144</sup> The same feeling of a never ending sound being spun from the instrument, rather than simply being produced, should be sought by the performer as part of the content of Étude No. 14.

---

<sup>144</sup> Carl Flesch, *The Art of Violin Playing*, (New York: Carl Fischer, 2000), 46.

To show the differences in dynamics, the performer should vary his or her arm weight. However, an even more effective change can be achieved by utilizing the different sounding points of the instrument. Along with adjusting the arm weight, this technique adds color and dimension to the sound, rather than simply changing its volume. Even when playing in *p-pp* dynamics, the quality of the sound should never become hollow, dull, or lifeless. For practice purposes, it is recommended that every pitch is sounded by “filling up” its rhythmic value with *tenuto* quarters or eighth notes performed in the same bow direction. Particularly well suited for the longer rhythmic values, this technique will maintain the core substance of the sound as it utilizes every available inch of bow. In addition, using eighth note subdivisions as part of the practice routine also helps in solidifying the work rhythmically.

The slower tempo and introspective character of the work encourage a more intimate expression of the performer’s style and artistic sense. The goal of developing a given technical skill, present in all studies discussed previously, is substituted with the concept of sound production. For that reason, the best approach for solving the difficulties contained in this work is dependent upon the goals set by the performer. By showcasing the performer’s unique individuality, this work serves as a wonderful addition to a solo recital program.

### **Étude No. 15 - Marziale (Martial, In March Style)**

Étude No. 15 is 52 measures long and presents a particular challenge for the performer both musically and technically. After extensive modulations, c-minor is established at the very end as the main key of the work. In terms of form, its structure

can be likened to that of a third movement from a symphony or sonata, typically a *scherzo* or *menuet* with a Trio section in the middle providing the contrast. In this case, the *Marziale* takes the place of the usual *scherzo* or *menuet* portion of a third movement, while the Trio section provides an unexpected change in character and mood. Both the A and B sections of the *Marziale* are repeated and shape the overall form of the étude as AA, BB, C (Trio), A+B, and Coda. The style and mood is strengthened by the tempo marking of *Tempo di Marcia* and a metronome indication of 112 for the quarter note denoting that each measure should contain four beats.

The main difficulty for the left hand lies in the complex combinations of three note chords and double stops present throughout the entire work. These exact problems were encountered earlier in Étude Nos. 2 and 4. Therefore, the violist is advised to turn to the discussions of those two studies for practice suggestions and ideas which would be useful in the context of the current study. Along with considering some of the specific points made in previous discussions, the principle of slow practice is as important as ever. Thus, it should be used before any other applicable practice methods are evaluated.

The study presents a number of new challenges for the right hand. Reflective of the *Marziale* character marking, it explores the dotted eighth followed by a sixteenth as its basic rhythmic figure. This two-note rhythmic unit is to be performed in four distinct ways according to the articulation of the sixteenth note: secco at the frog, using hooked bowing with a dot over the sixteenth, slurred with a dash over the sixteenth, and slurred with an accented sixteenth, which appears very briefly at the end of the trio section.

The first of these is used at the very opening of the étude and presents the challenge of bow distribution. In order to be able to allocate the proper amount of bow

for the sixteenth note and avoid an accent, the bow must be stopped to allow a retake before the short note is played. This point is particularly important when the dotted eighth is tied to a note with a longer rhythmic value, as is the case in measure 1. It is important to remain in the lower half of the bow. Therefore, the performer should use the slowest possible bow speed for the longer note, without sacrificing resonance and the effectiveness of the downbeat accent. As the bow must be quickly recovered to the lower half, the dotted eighth should be played *non sostenuto*, resulting in a small lift immediately before the sixteenth. This very brief moment is critical since it allows the bow to travel back to the frog, while, at the same time, serving as an opportunity to reset the fingers of the left hand before the next interval is sounded. To concentrate fully on this complex right hand issue, the violist may consider practicing the gesture using open strings and focusing strictly on the movement of the bow arm.

The markings associated with the figure for the remainder of the study represent three varieties of the more conventional “hooked” bow stroke requiring that the sixteenth note be rearticulated in the same bow direction. Measures 13 through 15 show the first of these varieties in which the sixteenth note is marked with a dot, indicating that it should be played off the string, as short as possible. The same gesture appears in the Trio section, where, in the interest of creating contrast, *tenuto* lines are added to the sixteenth notes. Short of legato, this marking indicates that they should be rearticulated by stopping the bow but remaining on the string after the dotted eighth to play a longer and smoother sixteenth. The figure appears again, though briefly with yet another way of articulating the sixteenths. Starting in measure 42, the sixteenth notes must be performed with a clear attack at the very beginning of the stroke in order to bring out each accent

and add to the overall crescendo dynamic. This accented articulation of the sixteenth note, although lasting only two measures, presents a particular difficulty for the performer, especially when occurring on the strong beat of the measure. In those cases, the lower half of the bow is used for the dotted eighth, leaving no room for the accented sixteenth note. One solution is to practice short accented down bow strokes using the middle and upper part of the bow. In order to produce strong accents without any help from the heavier and more resonant lower half, the violist must add clarity and power to the stroke by using slightly faster bow speed and playing closer to the bridge. Mastering this problematic element of the stroke before playing the entire rhythmic figure as printed is the most efficient way to sort out this difficulty.

The next important point for the right hand concerns the issue of string crossing, which occurs in measures 16 through 19. Before concentrating on the task of the right hand, the performer must consider the placement of the fingers in the left hand. Provided the fingers are not lifted at any time while in use, the work of the left hand is made simpler, resulting in a total of only six fingering changes for measures 16 through 19, all done in first and half position. From that point on, the focus of the performer must shift to the string crossing difficulties encountered as part of the passage. The accented quarter note major third should be played by taking advantage of the down bow direction and the energy added to the stroke starting at the frog. The elbow must begin to lift and initiate the up bow movement towards the lower string level, ensuring good contact on the first eighth note of the following triplet. Going forward, the order of events is reversed as the hand leads and the elbow follows in order to return to the D and A string level for the repeated major third. This movement of the arm alternating between the two

opposite string levels forms the basic ingredient of measures 16 and 17. The string crossing principle continues to hold true for measures 18 and 19. At this point, a new level of intensity is introduced through the use of accents occurring on the up bow eighth note of every triplet. These added accents, along with the increasing dynamic level, serve as preparation for the upcoming eight measures, a literal repeat of the A section.

Étude No. 15 combines some of the most challenging technical aspects of string playing, resulting in a short, yet incredibly technically demanding work. The difficulty of the double stops and chords is compounded by the awkwardness of the dotted rhythmic figure posing a variety of issues for the right hand. It should be acknowledged that mastering the challenges presented in the work could be of tremendous value for the violist in both solo and orchestral repertoire. Most significantly, Étude No. 15 stands out as the only work with programmatic content expressed in three distinctive sections. It was Ms. Fuchs' intention that the work creates an effect where three distinct ensembles, suggestive of marching bands, are heard through space and time. This point is best illustrated by the diminishing dynamics and the change of character at the start of each section.<sup>145</sup> The unique form of this study, its purposeful and driven rhythmic idea, and the presence of its ingeniously contrasting middle sections are all factors which contribute to an understanding of its function extending well beyond the confines of the practice room.

### **Étude No. 16 - Precipitoso (Hasty, Hurried)**

The last work of the collection, Étude No. 16, is 39 measures long, in the key of A-flat major. Both the *Precipitoso* character marking and the *Vivace* tempo indication

---

<sup>145</sup> Krieck interview.

contribute to an understanding of the work as a study in perpetual motion. The idea of ending the collection with the type of fast and relentlessly rhythmic work first appeared in Ms. Fuchs' *Twelve Caprices for Viola* and was used again in her *Fifteen Characteristic Studies*. The *Precipitoso* character of Étude No. 16 is strengthened by the *Vivace* tempo marking and the metronome indication of 160 for the quarter note dictating that each measure should contain four beats. Basic knowledge of the form is useful for any performer, especially as he or she commences work and makes decisions on ways to approach the piece. Thus, it is important to note that the pitch content of the study suggests an AA BB A form, where the last ten measures serve as a coda and measures 22 through 28 are a literal repetition of measures 1 through 7.

The main technical challenge for the left hand featured in the study has to do with intonation in the context of a fast tempo, and to that end, several applicable practice techniques will be discussed. As the rhythm is made up entirely of sixteenth notes, the main interest is generated by an exaggeration of both the accents and the indicated dynamic markings. The right hand difficulties are represented by the *spiccato* stroke used throughout, as well as the multiple string crossings. The clear and convincing placement of the accents is another right hand issue. Therefore, practice suggestions for overcoming these challenges will be included. Finally, no discussion would be complete without noting that Étude No. 16 is the only work in the collection using pizzicato technique, as its ending includes eight consecutive three note chords played in diminuendo dynamic.

Practice aimed at achieving intonation that is secure and consistent is the first concern when working on the étude, an idea that is applicable for every single study in



the collection. As the matter is made more pressing by the fast tempo of the study, the performer is advised to begin practicing at a much slower tempo, playing everything on the string and always listening for the correct intervals between the individual pitches. A possible practice suggestion is to perform the repeated sixteenth note pitches as single eighth notes, thus allowing for better focus on the basic intonation of the work. As an extension of this listening technique, the violist should also spend time tuning the intervals as double stops whenever two pitches occur on neighboring strings. This method can easily be applied to both the first and second endings of the B section beginning at measure 11. These four-measure-long segments contain pitches that lie entirely on neighboring strings and are especially suited to a practice method using double stops. It is important to keep the integrity of the musical content even when concentrating chiefly on a single, fundamental element, such as intonation. With that consideration in mind, the violist is advised to always pay close attention to the accents and make sure that the melody being outlined by their placement is never lost, even in the context of the slower tempo. Practicing slowly is also useful as it allows for a particularly strong and exaggerated execution of each accent as preparation for the faster performance tempo.

As a general note on intonation, in the case of *Étude No. 16*, the violist should consider the angle of the fingers of the left hand due to the large number of perfect fifths outlined in the melody. The method of placing the fingers flat on the string by using more of the fleshy part, rather than just the fingertip, is a fundamental technique used when performing perfect fifths. Its use allows the performer to place one finger simultaneously on two neighboring strings, providing consistent intonation for the perfect

fifth and saving time by securing two separate pitches with a single finger movement. Although the viola's larger fingerboard and longer string length necessitate a flatter placement of the fingers as a general rule when playing, this technique is crucial wherever perfect fifths are concerned. Last but not least, this idea is directly related to the content of Étude No. 16, where placing one's fingers as flat as possible on the string also helps to achieve a consistently clear sound when each pitch is repeated.

The *spiccato* bow stroke required for the étude is the main concern of the right hand. Often, when off-the-string strokes are attempted, they are perceived as something that needs to be “done” by the player through practice aimed at gaining control from the bow hand.<sup>146</sup> Instead, a much more successful approach is to look for and cultivate the natural bounce of the bow occurring as the tempo of the work is gradually increased. To do this, the violist should begin by playing short, repeated bow strokes in a moderate tempo on the string, in the middle or right below the middle of the bow where it is easily balanced with the least amount of conscious arm effort. As the tempo gradually increases, so will the bow's natural tendency to come off the string, as it rebounds after momentarily coming in contact with the string. Thus, the stroke must be achieved by letting the natural properties of the bow work in the best interest of the study being played. In the context of a fast performance tempo, this approach results in a steady continuous *spiccato*, which never sounds forced or unnatural, preventing any tension in the bow arm.

In order to bring out the accents occurring throughout the study as part of the *spiccato* stroke discussed above, the player should use extra energy coming from the bow hand. This does not mean using more bow. Rather, the performer should use a faster

---

<sup>146</sup> Fischer, 70.

bow speed at the beginning of each accented note. In addition, a vibrato impulse can come from the left hand, aiding the overall effort of bringing out the accents convincingly, especially when they are coupled with *sforzando* markings in the middle and at the end of the study.<sup>147</sup> It is crucial that the left hand is free of tension throughout, which can be accomplished by continuously adjusting the finger pressure so that it is not excessively strong, causing cramping and tension in the sound.

Along with the elements discussed thus far, string crossings are a main characteristic of the étude, occurring at least once in every measure. An efficient way of mastering most of the string crossings is to practice them in isolation by first using open strings and adding the pitches once the bow arm is familiar with the patterns being involved. The next step addresses each string crossing with the appropriate pitches by performing them as links in legato with double stops added wherever string crossings occur in the text.

A similar practice suggestion was introduced earlier in this section to address intonation difficulties. The most complex string crossing occurs on the downbeat of measure 15, the last measure before the first ending where the violist playing on the A string must skip over the D string level and reach for a first finger B-natural on the G string. In order to achieve a smooth string change, the player should initiate the movement with the elbow, followed by the bow hand, when moving from a high to a low string level. With this idea in mind, it may be useful to spend time practicing each of the movements slowly in their proper succession while carefully measuring the exact distances, both mentally and physically.

---

<sup>147</sup> See second ending mm. 16-18 and downbeats of mm. 31, 34 and 35.

Finally, the last three measures of the étude must be discussed because of the pizzicato technique being used. This final gesture seems somewhat out of place. Literally “saved” until the end of the last study, it provides a stark contrast to the preceding stream of steady repeated sixteenth notes. These final pizzicato chords should be practiced almost exclusively for coordination between the left and right hands. For the sake of becoming familiar with the pitches included in every chord, the violist is advised to first play the three note chords using the bow. Regardless of whether the pitches are played pizzicato or bowed, the most important component concerns the idea of leading each gesture with the left hand. This means that all of the fingers must first be placed simultaneously on each string. Only then is the performer ready to complete the action by first using the bow and, eventually playing the chords with the indicated pizzicato.

Étude No. 16 is effective as the final statement for Fuchs’ collection of works. Even more so, its perpetual motion and lightness of character bring a powerful burst of energy and excitement to the concert stage when used as an encore number in recital programs.

### CHAPTER III

## CONCLUSION AND PERSONAL IMPRESSIONS

The preceding discussion of the *16 Fantasy Études* by Ms. Lillian Fuchs offers an analysis of each study. The information included in this discussion is intended as a resource for performers interested in working on or already in the process of studying these works. As the needs and circumstances of each violist are highly specific to the individual, the ideas presented in the above discussion should be treated as a reference on how Ms. Fuchs' works might be approached. As such, its primary goal is that, through the exchange of ideas and solutions, it may inspire an expansion of the reader's own thoughts and ideas on the subject. Most of all, it is the author's hope that an analysis of the *16 Fantasy Études* will fulfill an even more important purpose and bring about change, not by simply offering the solution to a problem, but by altering the way that problem is perceived.

As there are so few instructional materials written specifically for the needs of the viola player, a thorough examination of each étude is essential to address the value of these works. Thus, several unique qualities are revealed and serve as arguments for the importance of their study and performance.

The *16 Fantasy Études* are original to the viola and are composed by one of the most esteemed performers of the 20<sup>th</sup> century, whose motivation for creating them was rooted in her own experiences as violist and teacher.<sup>148</sup> As such, they present a variety of technical problems which are particularly relevant and must be overcome by violists in light of the contemporary literature composed for the instrument. Although the following list is not all inclusive, these technical issues include various types of finger

---

<sup>148</sup> Krieck interview and Williams, 99.

extensions, the use of high positions on lower strings, disparate finger and bow articulations as part of the same work, left and right hand coordination, dynamics, double stops, expressive intonation, enharmonic spelling, bow changes, and complex string crossings. In addition, all printed fingerings included in the score must be honored exactly as they appear.<sup>149</sup> As confirmed by those who studied these works with the composer, all fingerings, however unorthodox they might seem, were used intentionally by Ms. Fuchs as a way to further illustrate a particular difficulty or technique.<sup>150</sup> Therefore, the *Fantasy Études* fulfill the purpose of bringing the technique of violists beyond the conventions of violin transcriptions, while preparing them for the difficulties of the modern viola repertoire. Finally, an important factor, which makes a case for the *16 Études* as a collection of particular value for the violist is the extent to which those challenging aspects of playing are exploited in the context of the instrument's larger size.

To be fair, the specific technical problems discussed above are included in many of the violin transcriptions typically used to develop the viola player's technique. As a result, the above discussion must not be treated as an argument for abandoning the use of violin transcriptions. Instead, it should serve one's understanding of the *Fantasy Études* as essential works addressing the unique technical aspects of viola playing, which by the virtue of their nature, exist beyond the scope of violin transcriptions. As such, the études will be of greatest benefit to the violist who has reached an intermediate to advanced level of technique and is prepared to address the ultimate challenges of viola playing.

Beyond their value as materials stimulating the technical development of violists, after careful study, the *16 Fantasy Études* emerge as works demonstrating equal merit

---

<sup>149</sup> Kireck and Gross, correspondence with the author.

<sup>150</sup> Ibid.

and importance as concert music. While they successfully introduce performers and listeners to the ever expanding technical possibilities of contemporary viola playing, they also avoid the excessive repetition and the overall unimaginative sound often associated with technical studies. The special significance is found in the title of the set where the word “*Fantasy*” precedes “*Études*.” Of course, this fact does not suggest that the term be interpreted literally to indicate a direct connection to its 17<sup>th</sup> century meaning as a composition rooted in the style of improvisation.<sup>151</sup> However, its presence in the title illustrates the idea that these works are conceived to serve a purpose extending beyond the parameters of most instrumental study material by reaching the concert stage as performance pieces. Therefore, the most important point when studying Ms. Fuchs’ compositions emerges from the fact that, besides providing the violist with a wealth of technical problems for solving, the *16 Fantasy Études* are composed to function on the concert stage and must be performed that way.

Another example illustrating the tendency of the études to encourage musical expression and interest appears at the beginning of each work as descriptive or character markings. Thus, a musical direction is included with each study, which reaches far beyond the exacting, “all or nothing” quality of tempo and metronome markings, both of which are provided following the character indications. Far from arbitrary, Ms. Fuchs’ choice of using unusual Italian terms as characteristic headings for the études serves a musical purpose. The inclusion of unfamiliar terms such as *Venusto*, *Amorevole* or *Posato*, among many others, stimulates the performer’s involvement. The ultimate, most creative task for the violist involves his or her decisions regarding the interpretation of each character marking. Through that process, Ms. Fuchs’ compositions emerge as

---

<sup>151</sup> Burkholder, Grout, and Palisca, 344.

works which justify careful study of the kind presented in Chapter II, as they are both technically challenging and musically satisfying. In closing, it should be acknowledged that no analysis of a work or a group of works, however thorough, can serve as a substitute for the enthusiasm and dedication of the violists who breathe life into the music of Lillian Fuchs through their sensitive and engaging performances.



## BIBLIOGRAPHY

- Ammer, Christine. *Unsung: A History of Women in American Music*. Westport, Conn.: Greenwood Press, 1980.
- Applebaum, Samuel and Sada Applebaum. *The Way They Play*. Neptune City, NJ: Paganiniana Publications, 1973. S.v. chapter, "Lillian Fuchs."
- \_\_\_\_\_. "With the Artists." *Violins and Violinists* 18, no. 1 (January-February 1957):14-18.
- Bachmann, Alberto. *An Encyclopedia of the Violin*. New York: Da Capo Press Inc. 1966.
- Baron, John H. *Chamber Music: Research and Information Guide*. New York: London: Routledge, 2002.
- Barrett, Henry. *The Viola: Complete Guide for Teachers and Students*. University, AL: The University of Alabama Press, 1978.
- Burkholder, Peter J., Donald J. Grout, and Claude Paliska. *A History of Western Music*. New York: W.W. Norton and Company, Inc., 2006.
- Eisler, Edith. "Joseph Fuchs at 90; A Tribute." *Strings* 4, no. 6 (May-June 1990):30-35.
- Fischer, Simon. *Basics: 300 Exercises and Practice Routines for the Violin*. London: Peters Edition Limited, 1997.
- Flesch, Carl. *The Art of Violin Playing*. New York: Carl Fischer, 2000.
- Fuchs, Lillian. *Fifteen Characteristic Studies for Viola*. New York: Oxford University Press, Inc., 1965.
- \_\_\_\_\_. *16 Fantasy Études*. New York: International Music Company, 1976.
- \_\_\_\_\_. *Twelve Caprices for Viola*. New York: Schirmer, Inc., 1950.
- \_\_\_\_\_. *Sonata Pastorale for Unaccompanied Viola*. New York: Associated Music Publishers, Inc., 1956.
- \_\_\_\_\_. "In Reverence to the Viola." *American String Teacher* 29, no. 2 (Spring 1979): 5.
- Fuchs, Joseph. "From Concertmaster to Virtuoso." *Music Journal* 17, no. 5 (June-July 1959): 12, 60-62.

Goldman, Richard F., "Current Chronicle." *The Musical Quarterly* 41, no. 3 (July 1955). Available from JSTOR, item 739798. <http://www.jstor.org/stable/739798> (accessed June 3, 2010).

\_\_\_\_\_, "Review: [untitled]." *The Musical Quarterly* 54, no. 1 (January 1968). Available from JSTOR, item 741089. <http://www.jstor.org/stable/741089> (accessed June 22, 2010).

Jones, Charles. "Review: [untitled]." *The Musical Quarterly* 48, no. 2 (April 1962). Available from JSTOR, item 740347. <http://www.jstor.org/stable/740347>. (accessed June 22, 2010).

Jewish Virtual Library. A Division of the American-Israeli Cooperative Enterprise. <http://www.jewishvirtuallibrary.org/source/biography/biowomen.html>. (accessed July 11, 2010).

Kruse, Steven, and Penny Thompson Kruse. "Remembering Joseph and Lillian Fuchs." *American String Teacher* 53, No. 4 (November, 2003): 58-65

"Lillian Fuchs." *Chamber Music* 13, No. 1 (Feb., 1996). Available from the publishers.

Lee, Hsiaopei. "The History of Viola Transcriptions and A Comprehensive Analysis of the Transcription for Viola and Piano of Beethoven's Violin Sonata Op. 30, No. 1." DMA. thesis: University of Cincinnati, 2005.

Olmstead, Andrea. *Juilliard: A History*. Chicago: University of Illinois Press, 1999.

Palumbo, Michael Arnold. "The Viola: Its Foundation, Role, and Literature, Including an Analysis of the *Twelve Caprices* of Lillian Fuchs." DMA. diss.: Ball State University, 1981.

Riley, Maurice. *The History of the Viola*. Ann Arbor, MI: Braun-Brunfield, 1980.

Rooney, Dennis. "Traditional Values." *The Strad* 96, no. 1149 (January 1986): 676-78.

Schwarz, Boris. "Lillian Fuchs" In *Grove Music Online*, *Oxford Music Online* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10338> (accessed June 8, 2010).

Sills, David. "The Viola Music of Lillian Fuchs." *American String Teacher* 35, No. 2 (1985): 59-61.

Sprawley, Stephen. "Unaccompanied Strings." *The Musical Times*, 112, no. 1546 (December 1971). Available from JSTOR, item 954824. <http://www.jstor.org/stable/954824> (accessed June 21, 2010).

- Stern, Susan. *Women Composers: A Handbook*. Metuchen, NJ: Scarecrow Press, 1978.
- Vittes, Laurence. "Doremi Legendary Treasures: The Fuchs Legacy Vol. 1 Bach: Six Suites for Cello Solo (complete). Lillian Fuchs, Viola." *Strings* 20, no. 4 (November 2005), 104.
- Waller, Gilbert. "Review: [Untitled]." *Music Educators Journal* 35, no. 4 (Feb.-Mar., 1949). Available from JSTOR, item 3387212.  
<http://www.jstor.org/stable/3387212>. (accessed June 22, 2010).
- Williams, Amedee Daryl. *Lillian Fuchs; First Lady of the Viola*. Lincoln, NE: iUniverse, Inc., 2004.
- Williams, Michael D. *Music for Viola*. Detroit, Mich.: Information Coordinators, 1979.

## APPENDIX A

### BIOGRAPHICAL SKETCHES

**Valborg Leidal Gross** has been a violist in the Louisiana Philharmonic orchestra since 1994, and played violin in the orchestra during its first two seasons. She received a Bachelor of Arts degree, magna cum laude, from Vassar College, followed by a Master of Music degree from Manhattan School of Music, where she was a student of Lillian Fuchs. She was a member of the American Sinfonietta, and performed with this chamber orchestra on four European tours and at the Bellingham Festival of Music from 1993-2002. Prior to moving to New Orleans, she was a member of the Florida Symphony, the Syracuse Symphony, the New Jersey Symphony, and Principal Viola in the Orquesta Sinfonica de Maracaibo in Venezuela. She was a faculty member and performer at the Eastern Music Festival from 1987-1996, and studied at the Aspen Music Festival and Kneisel Hall Chamber Music Festival.

**Arthur Krieck**, violist, violinist, and tenor, is a native of New York City, educated at the High School of Music and Art (now called LaGuardia Arts), the Mannes College of Music, HB Theater Studio, and the Manhattan School of Music, where for five years he studied viola, violin, and chamber music with Lillian Fuchs. He has performed as soloist and ensemble player and singer throughout the continental United States, in Mexico, Finland, Russia, and Italy, for forty years. He is a member of the Choir of Men and Boys at the Church of Transfiguration, New York City, and a section leader and Assistant Conductor of the Gregg Smith Singers. He also directs the New Carillon Ensemble and maintains a private teaching studio (violin, viola, and voice) in Manhattan.

**Jeanne Mallow**, violist, descends from a long line of distinguished musicians. Her grandmother was violist Lillian Fuchs, her great uncle was violinist Joseph Fuchs, her aunt was violinist Carol Amado, and her mother is cellist Barbara Stein Mallow. She has been described by *The New York Times* as “a worthy successor to this tradition, playing with dusky aristocratic tone, exacting intonation, and a kind of conversational musicality that seems second nature.”

As a soloist, she has performed to critical acclaim in numerous venues. She has performed recitals at the Weill Recital Hall at Carnegie Hall, Merkin Concert Hall at Kaufman Center Goodman House, Bargemusic, and the 92<sup>nd</sup> St. Y series “Meet the Virtuoso,” as well as CAMI Hall among others. She also performed at the 25<sup>th</sup> International Viola Congress in Austin, Texas.

In 2006, she released a double CD of the complete solo works of Lillian Fuchs on the NAXOS© label. In 2002, she released a CD of the works of Brahms and Schumann.

## APPENDIX B

### LETTER OF PERMISSION

International Music Co.  
5 West 37<sup>th</sup> Street  
New York, NY 10018

LICENSE # 2261

April 4, 2011

Ms. Teodora Peeva  
275 W. Roosevelt Street #1258  
Baton Rouge, LA 70802

RE: Dissertation: "Lillian Fuchs: Violist, Teacher and Composer; Musical and Pedagogical Aspects of The Sixteen Fantasy Etudes for Viola"

IMC Edition: Fuchs: 16 FANTASY ETUDES for Viola [IMC#2786]

Subject to the following terms and conditions, we hereby grant to you a non-exclusive license for this one time use only, on an all terms Most Favored Nations basis, authorizing you to reprint nine (9) excerpts of the above referenced IMC Edition in six (6) printed hard copies, only, of your dissertation entitled "Lillian Fuchs: Violist, Teacher and Composer; Musical and Pedagogical Aspects of The Sixteen Fantasy Etudes for Viola".

1. You agree to pay us a fee of \$35.00 for the reprinting of nine (9) excerpts of the above referenced IMC Edition in six (6) printed hard copies, only, of your dissertation entitled "Lillian Fuchs: Violist, Teacher and Composer; Musical and Pedagogical Aspects of The Sixteen Fantasy Etudes for Viola".
2. Permission is limited to no more than six (6) printed hard copies of the dissertation, only, with the understanding that permission does not include any other media or use (such as but not limited to mechanical, digital display of the lyrics on the Internet, digital distribution of the dissertation on the Internet [Proquest, etc.] microfiche, or multimedia sources, etc...). Permission and the fee for any other uses would have to be renegotiated prior to same.
3. The following notice must appear in the copyright acknowledgement section of your dissertation and under each of the respective music excerpts:

16 FANTASY ETUDES for Viola  
By Lillian Fuchs  
Copyright © 1976 by International Music Co. (Renewed)  
[IMC#2786]  
Reprinted With Permission

4. Publisher warrants that it is the owner of the rights licensed, including Copyright, however liability for breach of this warranty will be limited to repayment of the consideration paid for the license. Publisher agrees to defend against any claim or action arising out of this agreement, however, liability will be limited to the amounts paid for license of the musical composition.
5. Publisher specifically reserves all rights not expressly granted hereunder. Any use of the musical composition outside of the terms hereof or after the expiration of the terms hereof is unauthorized and is an infringement of the Copyright in the musical composition and may be subject to civil action or criminal prosecution pursuant to the terms of U.S. Copyright Laws.
6. The territory covered by this license is the United States, only.

7. Promptly after the printing of the dissertation, you agree to furnish us with one (1) complimentary copy of same.

This license is valid upon your returning both copies of this license signed by an authorized person along with the remittance required and upon the performance by you of the other terms and conditions hereof. A fully executed copy of this license will be returned to you for your files.

Sincerely yours,

  
\_\_\_\_\_

AGREED TO AND ACCEPTED BY:

  
\_\_\_\_\_  
Authorized Signature

  
\_\_\_\_\_  
Printed Name

## **VITA**

Teodora Peeva was born in 1981 in Sofia, Bulgaria. She attended Independence High School in San Jose, California, after moving to the United States with her family in 1997. Upon graduation, she was accepted into the Resident String Quartet program at the University of California, Santa Cruz. As violist for the Student Resident Quartet, she performed in recitals throughout the Bay Area and participated in the recruiting efforts of the Music Department at UCSC. In addition, she was the principal violist for the University Symphony Orchestra until her graduation in the Spring of 2003.

In the Fall of 2003, Ms. Peeva began her graduate studies at Louisiana State University. As a master student, she entered the studio of Kevork Mardirossian. In 2006, she was accepted as a Doctoral candidate in viola performance studying with Matthew Daline.

Along with pursuing graduate studies, Teodora is also a member of the viola sections of the Baton Rouge Symphony, the Acadiana Symphony Orchestra in Lafayette, and the Louisiana Sinfonietta, under the direction of LSU composition professor Dinos Constantinides.