

PEDAGOGICAL LITERATURE FOR VIOLISTS: SELECTED STUDIES FROM
LILLIAN FUCHS'S *16 FANTASY ÉTUDES* AND CORRESPONDING
ORCHESTRAL AUDITION EXCERPTS

A DISSERTATION IN
Viola Performance

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

DOCTOR OF MUSICAL ARTS

by
YU-FANG CHEN

B.M., National Institute of the Arts, Taipei, Taiwan, 2003
M.M., National Institute of the Arts, Taipei, Taiwan, 2005

Kansas City, Missouri
2013

© 2013

YU-FANG CHEN
ALL RIGHTS RESERVED

PEDAGOGICAL LITERATURE FOR VIOLISTS: SELECTED STUDIES FROM
LILLIAN FUCHS'S *16 FANTASY ÉTUDES* AND CORRESPONDING
ORCHESTRAL AUDITION EXCERPTS

Yu-Fang Chen, Candidate for the Doctor of Musical Arts Degree

University of Missouri-Kansas City, 2013

ABSTRACT

Few colleges and music festivals offer intensive orchestral studies programs as part of the string department curriculum, and those that do focus solely on excerpts and audition preparation. This dissertation proposes a post-graduate course to establish a comprehensive curriculum. The course utilizes two resources, Lillian Fuchs's *16 Fantasy Études* and common orchestral audition excerpts. The 16-week course will help students build their musicality and craftsmanship by studying selected études and standard viola audition repertoire. Each étude will address the technical and musical demands of its given excerpt, and the course will offer students suggestions as how to practice them. Aiming to foster future educators and professional orchestral violists, the author concentrates on the pedagogical and problem-solving aspects of audition preparation.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music have examined a thesis titled “Pedagogical Literature for Violists: Selected Studies from Lillian Fuchs’s *16 Fantasy Études* and Corresponding Orchestral Excerpts,” presented by Yu-Fang Chen, candidate for the Doctor of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

Scott Lee, M.M.
Conservatory of Music and Dance

Carter Enyeart, M.M.
Conservatory of Music and Dance

William A. Everett, Ph. D.
Conservatory of Music and Dance

Robert Olson, D.M.A.
Conservatory of Music and Dance

Chen Yi, D.M.A.
Conservatory of Music and Dance

TABLE OF CONTENTS

ABSTRACT.....	iii
LIST OF ILLUSTRATIONS.....	vii
ACKNOWLEDGEMENTS.....	ix
Chapter	
1. INTRODUCTION.....	1
2. AUDITION APPLICATION AND PROCEDURE.....	6
Résumé.....	7
Taped Audition.....	8
Scheduling Auditions.....	10
Audition Procedure.....	11
3. AUDITION PREPARATION.....	15
Use of Recording Device.....	16
Mock Auditions.....	16
4. LILLIAN FUCHS: <i>SIXTEEN FANTASY ÉTUDES</i> FOR VIOLA.....	18
5. STUDIES OF SELECTED ETUDE AND AUDITION EXCERPTS.....	21
Étude No. 1 and R. Strauss: <i>Don Juan</i> , Op. 20	21
Étude No. 3 and J. Brahms: <i>Variation on a Theme by Haydn</i> , Variation VI.....	31
Étude No. 5 and G. Mahler: <i>Symphony No. 10</i> , first movement.....	37
Étude No. 6 and L. V. Beethoven: <i>Symphony No. 9</i> , second movement.....	44
Étude No. 8 and W. A. Mozart: <i>Symphony No. 35</i> , fourth movement.....	51
Étude No. 9 and S. Prokofiev: <i>Symphony No. 1</i> , fourth movement.....	58

Étude No. 11 and J. Brahms: <i>Variation on a Theme by Haydn</i> , Variation V.....	63
Étude No. 13 and R. Strauss: <i>Ein Heldenleben</i> , Op. 40.....	70
Étude No. 16 and F. Mendelssohn: <i>Scherzo, A Midsummer Night's Dream</i>	77
6. CONCLUSION.....	83
Appendices.....	86
A. Course Syllabus	86
B. Audition Repertoire List Survey.....	92
REFERENCE LIST.....	95
VITA.....	99

ILLUSTRATIONS

Figure	Page
1. R. Strauss: <i>Don Juan</i> , Beginning to one measure before rehearsal letter C (mm. 1-49).....	26
2. R. Strauss: <i>Don Juan</i> , pick up to m. 33 to m. 36.....	28
3. R. Strauss: <i>Don Juan</i> , rehearsal letter C to five measures before rehearsal letter D (mm. 50-66).....	30
4. J. Brahms: <i>Variations on a Theme by Haydn</i> , Variation VIII, mm. 322-360.....	34
5. J. Brahms: <i>Variations on a Theme by Haydn</i> , Variation VIII, mm. 346-350, 1 st flute and viola parts.....	36
6. G. Mahler: Symphony No. 10, first movement, beginning to rehearsal no. 1 (Ratz's edition).....	40
7. G. Mahler: Symphony No. 10, first movement – pick up to the fourth measure of rehearsal no. 12 to rehearsal no. 13 (Ratz's edition).....	41
8. P. I. Tchaikovsky: Symphony No. 6, first movement, mm. 246-247.....	43
9. L. V. Beethoven: Symphony No. 9, second movement, mm. 1-150.....	49
10. W. A. Mozart: Symphony No. 35, fourth movement, mm. 134-187.....	54
11. S. Prokofiev: Symphony No. 1, fourth movement, mm. 173-226.....	62
12. J. Brahms: <i>Variations on a Theme by Haydn</i> , Variation V.....	68
13. R. Strauss: <i>Ein Heldenleben</i> , three measures before rehearsal no. 77 to the fifth measure of rehearsal no. 79.....	74

14: R. Strauss: <i>Ein Heldenleben</i> , seven measures before rehearsal no. 94 to the second measure of rehearsal no. 97.....	76
15. F. Mendelssohn: Scherzo from <i>A Midsummer Night's Dream</i> – Beginning to rehearsal letter D.....	80

ACKNOWLEDGEMENTS

With heartfelt thanks I acknowledge my Supervisory Committee for their support and time spent on evaluating this dissertation: Professor Scott Lee, Professor Carter Enyeart, Dr. William A. Everett, Dr. Robert Olson, and Dr. Chen Yi.

I also wish to express my appreciation to the faculty and colleagues in the Conservatory of Music and Dance at University of Missouri-Kansas City for their advice and encouragement.

Last but not the least, thanks to my family for their love and support.

CHAPTER 1

INTRODUCTION

Compared to the other instruments in the string family, the viola gained significance in the history of western music much later. While violinists have the privilege to perform concertos by Mozart, Beethoven, Mendelssohn, Brahms, and Tchaikovsky, and while cellists enjoy the luxury of playing Tchaikovsky's Rocooco Variations and concertos composed by Dvorak and Saint-Saëns, violists have a much smaller selection of standard concertos. Thus, violists rarely find the opportunity to solo with orchestras. One of the major symphony orchestras in the United States, the New York Philharmonic, invited more than fifteen violinists, ten pianists, and several cellists as soloists in each of the past two seasons. The only viola soloists in the 2010-2011 season were the principal and the associate principal, who performed Sofia Gubaidulina's (1931) *Two Paths (A Dedication for Mary and Martha): Concerto for Two Solo Violas and Orchestra*. Some other occasions for the principal violist to shine include performances of Richard Strauss' (1864-1949) *Don Quixote* and the chamber music series. Similar situations take place in almost every orchestra, and solo violists are rarely seen on the concert stage.

Since repertoire is somewhat limited for solo violists, and opportunities to appear as concerto soloists are few, violists need to search for other outlets for their careers as musicians. Therefore, performing as chamber musicians or orchestra members become their primary choices.

Most conservatory and university students prepare for orchestral auditions only after they graduate, so they rarely have a chance to study audition excerpts with professional guidance on a regular basis. Though few colleges and music festivals offer programs in orchestral repertoire studies, they are often short and intensive. Students focus solely on learning orchestral excerpts and preparing for auditions. Additionally, workshops of this sort are quite selective; there is simply not enough time for this “hands-on” teaching style.

Preparing for a recital is totally different from preparing for an audition; hence, the author aims to design a sixteen-week course in a post-graduate program to help viola students learn orchestral excerpts comprehensively - both technically and musically. (See Appendix A for the author’s course syllabus.)

While it seems to be a separate business for a university or conservatory student to study orchestral audition repertoire in addition to their solo pieces, this curriculum focuses twofold in fostering professional violists. Students must first build technique and expand their toolbox by studying selected etudes from the most effective pedagogical books. This will prepare them physically and mentally for challenging passages in excerpts and will help them feel at ease in performance. The long-term goal of the course is to foster the next generation of capable performers and educators. The second dimension is to help students prepare for auditions starting from ground zero. Students will learn general skills such as finding an available job, applying, constructing a résumé, and submitting an audition recording. Most importantly, students will be given detailed instructions on how to practice each excerpt.

For the class to be successful, students are expected to practice the assigned etudes, listen to and write short journal entries about the music selected from the standard audition repertoire list, and come to class with knowledge about the music. Students must be present and prepared, ready to play, give suggestions, and discuss the music in detail. The author also emphasizes mock auditions and integration of media resources and recording devices throughout the course. Students must also compare five different recordings for two excerpts of their choice; this will familiarize them with the music as they will notice details, including tempo, timbre, texture, style, and rubato, that are not always notated in the music.

The purpose of writing journals on a regular basis is to push students to keep thinking instead of just practicing blindly. Successful musicians constantly think about and reexamine their craft, habits that students often omit during daily practice. Many students focus on playing the correct notes and rhythms and might repeat the same mistake without understanding the problem or how to fix it. Writing down their thought processes forces them to think and reflect, thus avoiding obsessive and inefficient practice sessions.

Chapters two and three examine and discuss the essence of the audition procedure, including audition application, procedure, and preparation. In chapter four, Lillian Fuchs (1901-1995) is introduced as a violist, teacher, and composer, and an overview of her *16 Fantasy Études* is provided. Chapter five focuses on how to practice pedagogical and audition repertoire. Each étude selected from Lillian Fuchs's *16 Fantasy Études* is paired with one excerpt, and their relationship will be

addressed. The idea of incorporating the *16 Fantasy Études* by Lillian Fuchs into a curriculum that helps violists study orchestral excerpts is unprecedented.

The primary resources for this dissertation include journal articles and dissertations written by experienced orchestral musicians. *International Musician*, published by the American Federation of Musicians (AFM), often includes articles regarding orchestral auditions. Other resources, such as journal articles published in *Strings* magazine and *American String Teacher*, provide information and discussions regarding audition preparation and procedures. Some articles explain how to write a successful audition résumé, and others focus on the recording process.

Several research projects and/or dissertations regarding audition preparation exist, but only one focuses on viola orchestral excerpts. Chien-Ju Liao, a graduate of the University of Cincinnati, makes a novel proposition in her dissertation “Excerpts for Viola Ensemble: An Alternative Pedagogical Method for the Aspiring Orchestral Violist” (2009). She suggests that audition candidates practice arrangements of orchestral excerpts with peers playing the other orchestra parts, perhaps in the form of a viola quartet. Ms. Liao’s dissertation reviews published orchestral excerpt books and weighs their pros and cons. In the main body of the dissertation, she provides her own arrangements of selected orchestral pieces for viola quartet. For each excerpt, the author mentions possible difficulties but does not explain how to address them.

Teodora Peeva, a graduate of Louisiana State University, in her dissertation “Lillian Fuchs: Violist, Teacher, and Composer; Musical and Pedagogical Aspects of the *16 Fantasy Études* for Viola” (2011), introduces Lillian Fuchs as a violist, a

teacher, and a composer before analyzing the technical challenges in each étude of the collection.

CHAPTER 2

AUDITION APPLICATION AND PROCEDURE

Vacant positions in most American orchestras are listed in the *International Musician*, a magazine sent monthly to members of the American Federation of Musicians (AFM), the largest organization in the world representing the interests of professional musicians; their website is www.afm.org. (For information regarding international auditions, musicians should visit www.musicalchairs.info.) The process of filling a vacant seat varies widely among orchestras, and just getting admitted to an audition can be almost as challenging as the audition itself.¹ Some orchestras, such as the Chicago Symphony Orchestra, welcome every candidate to audition live while others may prescreen résumés and/or recorded audition to reduce the number of the invited candidates to a manageable group. Some orchestras may specify in their advertisement that they will only hear “a limited group of highly qualified candidates.”²

Though AFM membership comes with certain benefits and protections, union members are not guaranteed a live audition. The AFM might be able to persuade the personnel manager to “listen to one more,” but the chances of this are very small and usually discouraging. Thus, constructing an impressive résumé and making a good recording for a taped audition when these are required is very important.

¹ Nathan Kahn, “Working Musician: A Look at Both Sides of the Audition Process,” *International Musician* 107, no. 8 (August 2009): 18.

² *Idem*.

Résumé

The symphonic audition résumé is an important document that summarizes one's education, skills, and experience in the professional realm. It introduces the candidate and may be used during the screening process. A résumé serves as an informative tool and should be well-prepared, organized, and easy to read. It should never be padded with stretched truths or untruths, as the music world is too small for little white lies.³ Though resources like résumé templates are easy to find, budding professionals should ensure that the design both fits their needs and reflects their personalities.

Most orchestras require auditionees to keep the résumé to one page. A résumé is a document that must be designed to be read quickly.⁴ Thus, it is better to maintain a logical layout and avoid any fancy fonts, graphics, and embellishments that could make auditionees look unprofessional. A header should include the name, phone number, mailing and email address, and the instrument the auditionee plays.

Other basic information includes the auditionee's education and principal instructors. List the degrees, majors, and institutions from the most recent or according to the highest degree received. The list of the principal instructors does not need to be limited to the teachers that an auditionee studied with at the conservatory and/or university he or she attended.

The most important information on a résumé for an orchestral audition is

³ Sam Folio, "Working Musician: How's Your Chance: A Guide to Writing a Symphonic Audition Résumé," *International Musician* 104, no. 8 (Aug 2006): 16.

⁴ Idem.

experience. Auditionees should be sure to include the most recent and the most impressive work. Solo and chamber experiences are especially important for musicians applying for principal positions. In these cases, major concerto repertoire, especially those performed in public, needs to be listed.

Auditionees, especially for young musicians or recent graduates, should list all awards and recognitions that they received from competitions and/or attended schools. Festival experiences should also be included in this category. It is also appropriate to include one's audition history if an auditionee has taken an audition for a major position and was a runner-up.

In general, auditionees should list three to five professional references, including name, position, and contact information. Additionally, if an auditionee is affiliated with any professional organization, it is appropriate to include this information.

Finally, it is important to proofread carefully and have someone else review the résumé before sending it out. Any mistakes will be considered unprofessional and an error-free résumé does make a difference.

Taped Audition

If a taped audition is required, candidates will receive audition instructions including what excerpts to record, the order in which to record them, what recording equipment to use, what recording format to send (CD or DVD), and how to

label the recording.⁵ The choice of recording environment is very important in this instance. Auditionees should avoid big music halls or churches because they have too much reverberation. On the other hand, living rooms or small practice rooms offer little or no reverberation and should likewise be avoided.

Auditionees should avoid hiring a professional studio for their recording. The hourly rate for renting a studio is usually very high, and this puts candidates under pressure. They rush to make a perfect recording within a certain time frame while worrying about the increasing fee. One solution is to invest in quality recording devices and microphones. In addition to easing the tension of making an audition tape, self-recording allows candidates to record on a regular basis during practice sessions. This will also add some extra fun during practice sessions as auditionees can experiment with microphone placement to capture the best possible sound. In the article "Tips on Making an Orchestral Audition Recording," Sam Folio suggests candidates set the microphone about 15 or 20 feet from where they stand and between 7 and 10 feet high.⁶

If a candidate is even slightly unprepared, he/she should not make a tape, advises Nathan Kahn in "Audition Preparation: Beyond the Practice Room."⁷ At this stage of the audition, committees will look for any reason to eliminate applicants. Additionally, the committee has high expectations, since candidates have

⁵ Sam Folio, "Tips on Making an Orchestral Audition Recording," *International Musician* 110, no. 8 (Aug 2012): 12.

⁶ Idem.

⁷ Nathan Kahn, "Audition Preparation: Beyond the Practice Room." *International Musician* 96, no. 8 (Aug 1996): 9.

an infinite number of opportunities to make a good recording. An auditionee should aim for perfection and focus on intonation, rhythm, dynamics, style, and sound.

Scheduling Auditions

Some auditions allow candidates to choose a preferred date or time if multiple audition days are offered. After the requests are received, candidates will be assigned either a specific time or a window of time. In the latter instance, a group of candidates will arrive at a certain time and draw lots to determine the order in which they audition. Though it allows more flexibility for the audition committee, this process can negatively affect candidates. Some candidates may have to perform with little or no warm-up time while others may have to wait several hours.

Assigning specific times for candidates results in a tight audition schedule, and if candidates miss the audition, the audition committee must wait until the next time slot. (This will only annoy audition committees.) To prevent no-shows, most orchestras require a security deposit check, which is returned to candidates when they sign in on their audition date.

If travel is needed to get to an audition, candidates should arrive the day before the audition to give themselves plenty of time to settle down and adjust to the new environment. It also gives candidates more flexibility in case of any travel delays. Traveling on an audition day will tire candidates and result in decreased concentration. On the day of the audition, candidates should warm up at the hotel, taking care not to overplay, as they do not know how much playing is in store. This is important especially if the semi-final and/or final round is scheduled on the same

day. Additionally, candidates should arrive at the audition site early enough so that they do not have to rush in, but not too early, especially if there are not enough warm-up rooms. After warming up, candidates should play the beginning of each excerpt mentally – focusing on tempo, sound, character, and style – rather than physically. Candidates should concentrate only on themselves; refrain from chatting with others or listening to others. This will prevent auditionees from becoming intimidated and even more nervous during the performance.

Audition Procedure

Audition repertoire usually includes part of a concerto of the candidate's choice that demonstrates technique and musicianship. The committee listens for tone and rhythm while gaining a sense of the player's taste and style. Music director Jaime Laredo says that after hearing a piece like the Mendelssohn or Brahms violin concertos, he knows immediately what a player's fingers can do as well as his/her intelligence and musical feeling.⁸ Thus the concerto is an important indicator of a candidate's technique and musicality. In addition to a concerto, candidates are often required to play one or two movements of a Bach solo suite. Self-chosen works, whether solo Bach or a contemporary piece, should show “not only technical prowess, but musical prowess as well,” says Isidore Cohen, retired violinist of the Beaux Arts Trio and primary auditor of the New York String Orchestra Seminar

⁸ Carolyn S. Ellis, “Focus on Education: If You Can Make it Here - The New York String Orchestra Seminar Turns Students into Pros,” *Strings* 18, no. 2 (Aug 2003): 68.

(NYSOS).⁹ William Preucil, concertmaster of the Cleveland Orchestra, suggests, “You should play what you are comfortable with and what suits you and your playing.”¹⁰

Following the concerto, candidates will play orchestral excerpts, sometimes followed with playing chamber music with orchestra members. For positions as section leaders or concertmasters, candidates might play in rehearsals or even concerts before a final decision is made.

In a live audition, candidates will be judged by an audition committee consisting of five to seven members, usually made up of section leaders without the conductor. The committee listens to the preliminary round behind a screen. A smaller number of applicants chosen for the semi-final or final round will play with the conductor present and sometimes without a screen. Here the candidates are often asked to perform with varied tempo, articulation, and sound, through which the committee can evaluate sensitivity and flexibility.

In the 1970s the Saint Louis Symphony and Boston Symphony started using screens to protect the identity of the candidates, and many other orchestras followed suit.¹¹ While some despise the presence of the screen, others support it, saying, “Anonymity puts every player on equal footing.”¹² Anonymity also prevents orchestras from being accused of racial and sexual discrimination or favoritism.

⁹ Idem.

¹⁰ Lois Sabo-Skelton, “Master Class: An Orchestral Master Class with William Preucil,” *American String Teacher* 53, no. 4 (November 2003): 43.

¹¹ Nathan Kahn, “Working Musician: A Look at Both Sides of the Audition Process,” *International Musician* 107, no. 8 (August 2009): 18.

¹² Lawrence Tony Brandolino, “Pre-Professional Perspectives--Winning an Orchestral Audition: Advice from the Pros,” *American String Teacher* 49, no.2 (May 1999): 29.

Candidates are forbidden from talking directly to the committee; any communication should be through the audition proctor. The walkway to the stage area is carpeted and suggestions such as not wearing high heels to the audition are sometimes noted in the audition instructions. The Chicago Symphony Orchestra uses the screen throughout the entire audition process, while the San Diego Symphony uses it only for the preliminary and semi-final rounds. The screen is removed for the finals so that personality, interaction with music, and personal contact with the audition committee can be observed.

The proctor usually announces the results at the end of each hour after the committee votes. Each committee member gets one vote and will have his/her own tastes and opinions, regardless of the particular style and sound of the orchestra. In most cases, the committee is not allowed to discuss candidates' performances during the audition and voting process, and voting is usually done by secret ballot. In some committees, the conductor has the final say and can even veto a unanimous committee vote. In others, the conductor has one vote and is an equal member of the committee.¹³

If the candidate is unsuccessful, which is all too often the case, the post-audition period is the most stressful and discouraging part of the process. In order to land an orchestra job, aspiring musicians must be both prepared and extremely persistent.¹⁴ They must see the experience in a positive light and allow time for self-

¹³ Garrett Fischbach, "Mastering the Unknown: Guidelines for Successful Orchestra Auditions." *American String Teacher* 58, no. 3 (August 2008): 44.

¹⁴ Brandolino, 29.

reflection. Deal with defeat and move on. There is one thing that all players in major orchestras have in common: each one had a great audition day. On that day, the stars aligned and the committee heard what it wanted to hear.¹⁵

¹⁵ Katherine Millett, "Ace the Audition: 12 Tips on Landing a Plum Orchestral Position – with a Little Help from Your Friends," *Strings* 20, no. 5 (December 2005): 69.

CHAPTER 3

AUDITION PREPARATION

Los Angeles Philharmonic violinist Mitchell Newman's recipe for auditioning success is preparation, preparation, preparation – and keeping in mind that "orchestras really want to hire somebody."¹⁶ The necessity of basics such as intonation, steady tempo, and good sound, as well as the ability to grasp each excerpt's style and to blend the sound with a section are essential elements for winning an audition.

Learning standard audition excerpts in advance and getting familiar with the notes, rhythm, style, etc. is advantageous, and this can be achieved before even thinking of taking an audition. Practice excerpts on a regular basis and allow time to go through a solid practice process. Quality results rarely come quickly.¹⁷ Players should not expect instant perfection; instead, they should plan by budgeting their time and pacing themselves. This will help them prepare both physically and mentally to perform their best when needed. An unguided and unfocused practice session is equal to not practicing at all.

Although there are many published books of orchestral excerpts, they are usually incomplete and may have wrong articulations and notes. Musicians should study from a full score, which reveals the relationship between their part and every other part in the orchestra. These relationships might affect how a passage should

¹⁶ Laurence Vittes, "Play: Practical Musician- Stay Cool in the Hot Seat: How to Ace an Orchestra Audition," *Strings* 24, no. 11 (June 2010): 25.

¹⁷ Weston Sprott, "Thoughts on Audition Preparation," *ITA Journal* 38, no. 3 (July 2010): 14.

be played.

Practicing along with different recordings will give candidates a comprehensive understanding of the piece. It will also help players explore different tempos, develop a sense of phrasing, and hear the excerpt in the context of a full orchestra. In the last stage of an audition, a candidate will be asked to repeat excerpts with different tempos, articulations, etc., to test their flexibility and their ability to make quick adjustments. The better prepared they are, the easier they will react to unknowns.

Use of Recording Device

Recording devices are essential tools for practice sessions. Practice should be broken into small periods of time, and musicians should record themselves, play it back, reflect, and think of ways for improvements. People are better critics when they are not performing. Listening to the recordings will put the player in the committee's shoes, which is invaluable since what we hear is often very different from what is coming out. A recording will reveal problems such as poor intonation, poor sound quality, lack of dynamic and dramatic effect, and timing problems.

Mock Auditions

Fake it until you make it!¹⁸ Mock auditions prepare candidates mentally and physically for the real audition. Candidates can practice by auditioning before

¹⁸ Sam Folio, "Tips on Making an Orchestral Audition Recording," *International Musician* 110, no. 8 (August 2012): 12.

friends or experienced orchestral musicians who can detect mistakes and give constructive suggestions. Performing in unfavorable circumstances is also a good idea. In a master class with the principal second violinist of the Cleveland Symphony, Stephen Rose said, “I used to do some very crazy things before taking an audition – turning off air conditioning when it is a hundred degree outside; turning it on when the temperature is below forty Fahrenheit; running up and down stairs for five minutes and picking up the violin and play...just to experience and train myself to have a good control under undesirable conditions and when my heart is beating like crazy.”

Performing in front of colleagues and professionals will create a scenario similar to a real audition – it will make the candidate nervous with speeding heartbeats and sweating hands. It will also help them deal with demanding situations, stay in control, build confidence, and manage the tasks at hand. Some tips on practicing excerpts:

Be prepared – Practice the repertoire until it becomes second nature.

Be organized – Practice with a plan and a goal for each session, each day, each week, etc. Think about how, when, and why you practice.

Be critical – Record practice session and be critical when listening to the recordings. Do mock auditions as often as possible.

Be confident – Handle your nerves and go out on the stage with confidence. The audition committee wants to hear a solo presentation from a confident, self-assured, and expressive musician.¹⁹

¹⁹ Sprott, 19.

CHAPTER 4

LILLIAN FUCHS AND HER *SIXTEEN FANTASY ÉTUDES* FOR VIOLA

Lillian Fuchs (1901-1995) was a leading American violist, composer, and pedagogue. In addition to her dedication as a chamber musician, she also performed extensively as a soloist and taught at some of the most prestigious conservatories and music festivals in America.

Fuchs published three collections of studies for solo viola: *Twelve Caprices* in 1950, *16 Fantasy Études* in 1959, and *Fifteen Characteristic Studies* in 1965. *Twelve Caprices* is considered the most difficult, followed by *16 Fantasy Études*. The collection *Fifteen Characteristic Studies* prepares for and builds the technical and musical skills needed in the other two sets.

While most etudes and method books for viola are transcripts of violin pedagogical literature (such as Jacques Féréol Mazas' *Etudes Speciales*, Op. 36, Heinrich Ernst Kayser's *Elementary and Progressive Studies*, Op. 20, and Rodolphe Kreutzer's *Forty-Two Studies*), Fuchs's compositions for solo viola are considerably more valuable since they were composed with the viola in mind.

Trained as a violinist, Fuchs did not start her career as a violist until the mid-1920s, when she finally accepted engagements with two quartets as a violist rather than a violinist. As a violinist, she possessed an impressive technical command

“backed by sound musicianship, and a warm emotional temperament.”²⁰ Her technical ability is clearly shown in her *16 Fantasy Études*, which exhibits high positions and uses the treble clef as frequently as the alto clef. Additionally, Fuchs was not afraid of using contemporary musical language. She employed dissonant intervals, ambiguous tonalities, and chromatic passages boldly and freely. Furthermore, her studies challenge violists with unconventional fingerings. In the *16 Fantasy Études*, Fuchs makes detailed markings, including specific hand positions, strings, fingerings, articulations, tempos, and characters, that are usually very difficult for violists. She often demands that violists play in a certain position for a long period of time or use complicated fingerings instead of traditional ones. While lower positions might be easier, her unconventional techniques force the player to overcome awkward string crossings and other obstacles. Fuchs's markings demonstrate that she had a very clear idea and a specific goal in mind when composing these etudes.

Unlike the Mazas, Kayser, and Kreutzer studies, where expressional indications rarely appear, Fuchs gave each piece of *16 Fantasy Études* an Italian title in addition to the tempo marking, giving violists an overall idea of the character of the piece. For example, Étude no. 2 is titled “*Venusto*,” an Italian word borrowed from the Latin *venustus*, which means beautiful. Why Fuchs chose to use Italian is

²⁰ Teodora Peeva, “Lillian Fuchs: Violist, Teacher, and Composer; Musical and Pedagogical Aspects of the *16 Fantasy Études* for Viola” (DMA dissertation, Louisiana State University and Agricultural and Mechanical College, 2011), 8.

not clear; however, it does help violists search for a specific tone and musical expression in addition to practicing and overcoming its technical challenges.

Selections of studies in this dissertation will be limited to those études that are monophonic, since double, triple, and quadruple stops are not required for audition repertoire. Each selected étude is paired with an orchestral excerpt. The étude address technical and/or musical contents evident in the corresponding excerpt. In some of the cases, selections from Fuchs's *16 Fantasy Études* are more difficult than the orchestral passage. By preparing violists with more challenging pieces, they will feel at ease when approaching the audition excerpts.

CHAPTER 5
STUDIES OF AUDITION EXCERPTS

In this chapter, different aspects of technical and musical problems one may encounter in practicing Lillian Fuchs's *16 Fantasy Études* and audition excerpts are addressed, including *staccato/spiccato*, rhythmic integrity, string crossings, shifting, intonation, and sound. The problem-solving aspects of each étude will be discussed in detail, helping violists study and prepare for an audition. Each of the selected excerpts represents different challenges as an individual and ensemble player.

Étude No. 1 and Richard Strauss: *Don Juan*, Op. 20,

Beginning to five measures before rehearsal letter D (mm. 1-66).

Étude No. 1, titled *Preludio* with a tempo indication of *Moderato*, calls for a *détaché* stroke throughout. The largely scale-wise motion is accompanied by large leaps and shifts and decorated with accents and *tenuto* markings. This freely composed piece, almost improvisatory in nature, introduces new materials and patterns every two to four measures, creating different challenges in both the left and right hands.

Fuchs demands that violists perform in relatively “unusual” positions for long periods of time, especially second and fourth positions. Doing so can instantly make certain passages easier to perform even though even-numbered positions might not be a performer's first choice. Fuchs requires violists to perform in these positions to train the left-hand and the bow arm through awkward fingerings and string

crossings. In mm. 20-23, violists are required to land in second position precisely after a leap down from seventh position. Additionally, the left-hand fourth finger – the weakest finger – must be firmly articulated in order to bring out the accent, along with a faster bow speed.

The use of vibrato is also crucial in this étude. In order to create a lively tone, violists should keep a consistent narrow vibrato throughout. As a general principal, a narrower and faster vibrato should be added to accented notes and a slightly wider vibrato should be given to *tenuto* notes. At the same time, violists should keep a relaxed and mobile left hand by keeping fingers as close to the strings as possible.

Fuchs sometimes uses accents to bring out the contour of the line and to add interest and even a sense of misplacement to the melody. For example, after announcing the tonic in an arpeggiated form, Fuchs places accents on the chromatic descending pitches G# - G - F# - F, each of which is separated by the tonic pitch A. The chromatic scale interrupted by the pitch A creates an increasing intervallic motion of a minor second – major second – minor third – major third. This leads to a perfect fourth (the last two notes of m. 1), which resolves to the tonic in m. 2. In contrast, Fuchs places accents on the second sixteenth note of each beat in m. 7 to create a different effect.

Clearly, Fuchs carefully thought about and chose the placement of *tenuto* strokes. *Tenuto*, usually indicated by a short horizontal stroke over or under the note, means held and sustained. In the eighteenth century, notes so marked were to be held their full value. In music of the nineteenth century and since, the term may

call for a slight delay of the beat for dramatic effect.²¹ In this particular étude, notes marked *tenuto* are placed before or after a big leap. Holding these notes will create extra time to prepare for shifting and/or crossing strings. This is especially evident from m. 8 to m. 15.

Playing *détaché* strokes for long periods of time is difficult; the right-hand fingers, wrist, and arm must maintain the intensity to sustain energy through each note, but a sense of release between each bow stroke is necessary. No obvious interruption in the sound should occur. Players should focus on the speed and degree of release as well as recovery, as these factors affect the overall musical direction and dynamic contrasts. The natural tendency is to perform down-bows stronger and with more determination than up-bows. Instead, violists should strive for evenness between down-bows and up-bows, unless the music states otherwise.

Slow practice and focus on sound quality is necessary. Up-bows should be carefully prepared, especially after string crossings or when playing on the C or G strings. Lower strings are thicker and require more time and strength to “speak” with a clear and clean sound. Usually, a *détaché* stroke works best in the middle part of the bow, and the exact amount of bow depends on the piece's musical content, dynamics, texture, and expression. Slow practice allows violists to think, plan, and adjust bow length and bow pressure.

To ensure mastery of the *détaché* stroke, the author suggests practicing not only in the middle part of the bow, but also in the upper part of the bow. The tip of

²¹ Don Michael Randel, *Harvard Dictionary of Music*, 4th ed. (Cambridge: The Belknap Press of Harvard University Press, 2003), 875.

the bow is the lightest part, making *détaché* difficult. To achieve the same quality of sound as when playing in the middle, violists must train their finger muscles, especially the index finger, to successfully execute, enunciate, and sustain the sound. Flat bow hair produces a solid tone while a deeper bow grip transmits energy and weight from the bow arm to the hair and strings.

To further train the bow arm, the author suggests two different approaches to the étude. First, starting the piece with an up-bow forces most accents to begin from the tip. This awkward bowing trains the bow arm and strengthens fingers. After returning to the original bowing, the violist will notice a more balanced and even tone quality. Second, practice in a dotted rhythm. Playing the piece with dotted rhythms prepares violists to take faster tempos. However, violists should strive to maintain the same quality of sound in a faster tempo as they achieved in a slower one.

The *détaché* bow stroke is one of the most important features in Richard Strauss' *Don Juan*. When playing in the viola section of a full orchestra, the main goal is to create a swift, flamboyant gesture of rising sixteenth notes at the beginning of the piece. An orchestral audition committee, however, is looking for a brilliant sound and character with clean articulation. *Don Juan* requires strong *détaché* strokes in different parts of the bow; for example, the opening requires *détaché* strokes in the upper part while mm. 23-26 demand *détaché* strokes closer to the frog.

Richard Strauss' *Don Juan* appears on almost every audition list regardless of instrument. It is a technically demanding piece that necessitates accurate intonation,

rhythm, brilliancy of sound, and character. Most auditions require from the beginning to m. 66, while some orchestras, including the Chicago Symphony Orchestra, ask candidates to prepare the whole piece. Each small gesture or phrase contains different challenges for violists. While some challenges are obvious, some details can easily be overlooked.

Performers should establish the tempo right away. Counting two extra beats before starting will help mentally and physically prepare the correct tempo and character, resulting immediately in a powerful sound and articulation. Violists should keep in mind that every gesture, long note, musical rest, dynamic, and character marking is important.

The first eight measures offer a fine example for paying attention to every detail. Violists should hold the half note in the first measure long enough and resist the urge to jump early into the second measure. It may help to think of sustaining the note with increasing intensity and crescendo into the downbeat of the second measure. Additionally, violists should refrain from compressing the triplets in the beginning of the second measure.

In measure 4, the upward scale followed by the dotted rhythm can easily be played too fast. Differentiating the quintuplet from the sextuplet adds brilliancy and motion, as the notated rhythm contains an inherent acceleration. Adding a small accent to the first note of the third and the fourth beats will help stabilize the tempo as well as add more power. Additionally, violists should try to save as much bow as possible for the quintuplet, and give at least two-thirds of the bow to the sextuplet in order to successfully bring out the crescendo.

Allegro, molto con brio

The musical score consists of ten systems of staves. The first system includes the tempo marking 'Allegro, molto con brio' and a forte dynamic 'ff'. The second system features a 'pizz.' (pizzicato) marking. The third system includes an 'arco' marking and a mezzo-forte 'mf' dynamic. The fourth system is marked with a rehearsal letter 'A' and 'ff'. The fifth system is marked with 'fff'. The sixth system includes a '2' marking above a note. The seventh system includes a '3' marking above a note. The eighth system includes a rehearsal letter 'B', a forte 'f' dynamic, and a piano 'p' dynamic. The ninth system includes a 'tranquillo' marking and a piano 'p' dynamic. The tenth system includes a '1' marking above a note.

Figure 1: R. Strauss: *Don Juan*, Beginning to one measure before rehearsal letter C (mm. 1-49).

While there are many possibilities for bowings and fingerings in the opening, most violists choose the most conventional approach. They stay in third position on the C string until either the E or F-sharp at the end of m. 4. Unfortunately, the C string is much darker and harder to enunciate than the G string. The author suggests

starting the piece in first position on the G string and shifting up to third position on D-sharp at the end of m. 2. Though more string crossings will be involved, the ease of enunciation is worth the trouble. The author also suggests that violists start the scale in the third measure from first position, shift to third position on D-sharp, and again to sixth position on G-sharp. Usually, the second and the third fingers are stronger and it is easier to aid finger articulation and vibrato in a fast passage of this sort with those two fingers. With the fingerings suggested above, a brighter tone and better sound production can be produced at the onset.

Another important passage occurs from the pick up to m. 21 to the downbeat of m. 30. These fifteen measures contain challenges of intonation, rhythm, articulation, shifting, and string crossings. Violists should keep a steady pulse and feel a sense of underlying triplets throughout the section.

Players can easily add accents to almost every single bow, but Strauss is very specific as to where accents should be placed and where separate *détaché* strokes should be used. For example, in m. 21 there is only one accent, on the first sixteenth note. Violists should set the bow deep into the string, and the articulation should be clean and decisive. For the following five measures, players should avoid accents while infusing each note with great energy and excitement.

Violists should create a full sound with separate *détaché* strokes, just as in Fuchs's *Étude no. 1*, and bring out the crescendo at the end of m. 24 and m. 26 by gradually moving the bow closer to the frog. Violists should attempt to always set the bow on the strings with flat hair, though a natural bounce may occur.

The most nerve-racking part of the opening section occurs between the pick up to m. 33 and m. 36, where a series of slurred triplets propels motion and builds intensity, finally careening into silence.

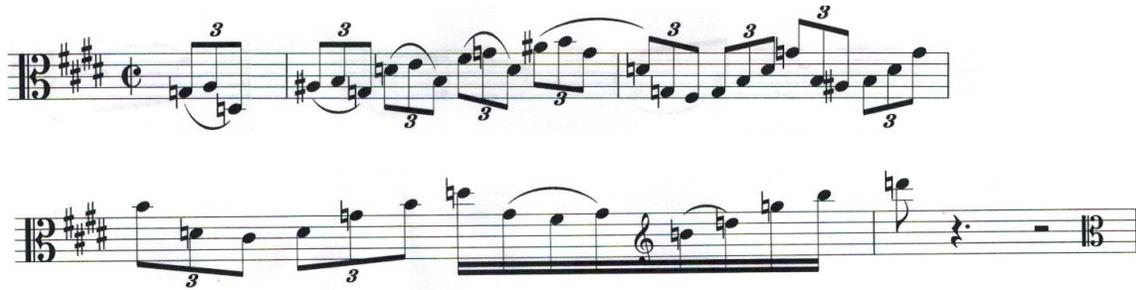


Figure 2: R. Strauss: *Don Juan*, pick up to m. 33 to m. 36.

Essentially, the line is a variation of a G major arpeggio involving many perfect fourth and perfect fifth intervals. To play a perfect fifth in tune, performers should use the fleshy part of the finger and set it flatter than usual.

The suggested fingerings for this passage involve two main elements – open strings for shifting and second position. The author chooses to start the passage in first position and shift to second position on beat 2 of measure 33, taking advantage of the open G string on the first beat. A similar technique can be applied to the next two shifts. The open D string on the downbeat of m. 34 allows a shift to first position, and the open D string at the end of m. 34 allows a shift to second position. These fingerings require not only the mastery of second position but also strong third and fourth fingers. Lillian Fuchs's *Étude No. 1* prepares violists for such techniques.

The slurred bowing creates an accent on the first note of each triplet, causing the rest of the notes to get swallowed. Violists should practice the passage with a

slow and compact stroke, sustaining the energy at the end of each bow by adding a small crescendo. Furthermore, the author suggests adding small crescendos to each arpeggiated segment and placing small accents on the highest note of each pattern in m. 35 and m. 36. This helps build musical tension and create a sense of direction. However, violists should save the most tension and bow for the last part of the passage, and really distinguish the sixteenth-note patterns from the triplets.

In the next passage, Strauss asks violists to perform each entrance and segment with a distinct character and sound. The *pianissimo* and *piano* entrances after letter B, marked *tranquillo*, contrasts with a sudden burst of energy in m. 45. Players should distinguish between successive dynamic changes (*forte* with *sforzando*, *subito pianissimo*, *fortissimo* with decrescendo, *piano* with a hair pin, the character of *tranquillo*) by using different sounding points, adjusting the muscles of the bow arm, changing bow pressure, and using different speeds and widths of vibrato. All of these elements will produce different timbres. Violists should practice each segment separately and not play through the passage until their muscles have become familiar with every nuance of character and sound.

The most challenging aspects of mm. 50-66 are accuracy of intonation and the *spiccato* bow stroke. Compared to the opening passage, this section is much lighter and naïve in character. Due to the constant changes between *spiccato* and slurred strokes, violists should not consciously bounce the bow. The *spiccato* triplets will bounce naturally when played at performance tempo.



Figure 3: R. Strauss: *Don Juan*, rehearsal letter C to five measures before rehearsal letter D (mm. 50-66).

The author suggests violists practice the passage slowly with a very short amount of bow in the lower half, keeping the bow on the string. From mm. 52-59, they should choose fingerings that avoid shifts and string crossings. The right-hand fingers and wrist should be very relaxed, and performers should cross strings with minimum motion to ensure a smooth and clean sound.

Violists should realize the difference between performing this piece on the concert stage and playing it alone for an audition. In Wagner's operas, creating atmospheres and sound effects are sometimes more important than playing individual notes. Similarly, audiences attending a performance of *Don Juan* are looking for brilliancy of sound and bursts of energy. Playing the right notes is certainly important, but playing with expression and character is even more so. In an audition setting, violists are required to achieve a high level of expression while playing with perfect intonation, rhythm, and technique. Orchestral musicians who have served on the audition committee several times, such as William Preucil and

Garrett Fischbach, recommend performing music like *Don Juan* at a slower tempo with absolute control and accuracy (but with great energy nonetheless). Fischbach also recommends that musicians practice at a slower, more manageable tempo: “If you play up to tempo before you are ready, you will practice making mistakes. Repetition at gradually increasing tempos cultivates success from the beginning and will increase your chances of getting it right that one time that counts: at the audition.”²²

Étude No. 3 and Brahms: Variations on a Theme by Haydn, Variation VIII

Étude No. 3, a piece of forty-seven measures in which mm. 25-38 are identical to mm. 1-14, is marked *Piacevole* (pleasant, enjoyable). Throughout the piece, Fuchs slurs two sets of sextuplets to a bow. Accents and *tenuto* markings do not always fall on strong beats; instead, they correspond to sequential passages. This unexpected placement adds energy and a bit of humor to the piece.

The main challenge of this étude is to maintain a smooth, even bow stroke while crossing strings at a metronome marking of 72 to the quarter note. The étude is filled with broken chord figures that progress and modulate, making intonation difficult. Therefore, violists should analyze the piece harmonically and practice with double stops, carefully tuning each interval. Although this method may seem excessive, performers will hear definite improvements in intonation.

²² Garrett Fischbach, “Mastering the Unknown: Guidelines for Successful Orchestra Auditions.” *American String Teacher* 58, no. 3 (August 2008): 44.

Practicing the piece in double stops not only helps intonation but also stabilizes left-hand posture by keeping the fingers near the strings with minimal movement. Also, crawling around the fingerboard will keep the left hand rounded. Players should keep the thumb and elbow relaxed enough to facilitate natural rotation. As an added benefit, practicing in double stops contributes to seamless string crossings.

The art of crossing strings is often misunderstood. Since the viola has four strings, students might assume that there are only four possible bow angles. This results in a quick, jagged leap from one string to another. In fact, the movement from one string to another is an arc achieved with a constant and fluid stroke. The bow should contact the target string at the right time without a break in sound or accent. In other words, the crossing should be virtually inaudible.

When practicing double stops, the bow must land on two strings simultaneously with equal strength in order to produce a gentle and warm sound. This trains violists to feel the smallest angle between neighboring strings, and when playing the *étude* as written, the movement of their bow arm will be more economical. This improves stamina, clarity, and speed. Violists should consider the sensation of their fingers, wrist, and bow arm when playing double stops and transfer that feeling to string crossings.

While bowing back and forth between neighboring strings, violists should utilize a wavy motion led by the wrist with very relaxed fingers; the bow arm should be angled as if playing a double stop. On the other hand, if a string crossing contains

a wide change in register (as in m. 17, where the last four notes require three string crossings), violists should let the elbow lead and align it with the wrist.

Unlike Étude No. 1, which requires strong left-hand finger articulation, Étude No. 3 sounds best with gentle but precise articulation in order to preserve momentum and avoid bumps or accents in the sound.

Another unusual aspect of playing Étude No. 3 is to use finger extensions instead of shifts. Shifting too much disrupts the natural flow of the étude, and stretching for notes is often the best solution. Fuchs demands that violists use this technique extensively from m. 6 to m. 20. Here, most extensions are led by the first finger moving up or down a minor second or major second.

Efficient bow distribution is among the most important tasks in this étude. Players should not divide each bow stroke into twelve even parts per measure. Instead, they should plan their bow distribution according to phrasing and musical indications such as *tenutos*, accents, crescendos and decrescendos, and dynamics.

To successfully perform Étude No. 3 in the character of *Piacevole*, violists should practice slowly and gradually master the techniques described above until performing it feels effortless. Johannes Brahms (1833-1897) called for similar techniques in the eighth variation of *Variations on a Theme by Haydn*.

This excerpt seems easy at first glance. However, it challenges musicians both technically and musically. Unlike Fuchs's Étude No. 3, which uses a wide dynamic range, the eighth variation stays at *piano* or *pianissimo*. Placed between the pastoral seventh variation and the finale, the eighth variation is contrasting in

character and mood. The key of B-flat minor, combined with the muted string sound, creates a mysterious atmosphere.

Var. VIII VIOLA

Presto non troppo
con sord.

Figure 4: J. Brahms: *Variations on a Theme by Haydn*, Variation VIII, mm. 322-360.

In addition to the smooth string crossings of Fuchs's *Étude No. 3*, finger extensions are also useful techniques in this variation. For example, in m. 323, violists could shift to second position on the fourth eighth note, G flat, by stretching the second finger, and again to third position on the second eighth note, G natural, in m. 325. This produces a smooth and seamless motion in the left-hand fingers.

Bow direction and distribution is more complicated in this excerpt than in the *étude*. While *Étude No. 3* contains regular patterns – one bow per measure – Variation VIII is more varied. Violists should recognize the danger of not having

enough bow for the long slurred phrases and refrain from adding extra crescendos because of poor bow distribution.

No matter what bowing a violist uses at the start, the bowing at letter K will be opposite from that at the beginning. Though identical material need not use identical bowings, doing so will ensure consistent phrasing and dynamics. The author suggests starting the variation at the tip of the bow and using a single down-bow for m. 330 and m. 331. This bowing creates a soft entrance without accenting the first note and follows the contour of the melody. In addition, the single down-bow across m. 330 and m. 331 creates a natural transition back to the opening material.

Violists should also be aware of the dynamic markings in this variation. The loudest dynamic, *piano*, lasts from m. 346 to m. 349. With no decrescendo, it suddenly drops down to *pianissimo* and decrescendos from m. 358 to the end.

Beginning in m. 342, Brahms juxtaposes similar material in the first violin and cello but places their entrances one quarter note apart. Although the first violin part is not a true inversion of the cello part, contrary motion and narrow intervals lead to intense chromaticism. Brahms also writes *hemiolas* in this section, creating a sense of uncertainty before transitioning seamlessly back to 3/4 meter. This same idea applies to the viola and first flute. Both instruments enter with pitches a half step higher than their predecessors (violin and cello respectively). The texture is thicker and the harmonic structure richer than the first time the material appears.

Knowing the piece and placing the viola part in context is better than simply playing louder. This is one of the most important aspects of preparing for auditions;

the committee members are experienced orchestral musicians, and they know whether or not a candidate really knows the music by the way they play.



Figure 5: J. Brahms: *Variations on a Theme by Haydn*, Variation VIII, mm. 346-350, 1st flute and viola parts.

In m. 350, the first violins begin a long syncopated section that gradually adds all instruments except the oboe, E-flat trumpet, and timpani. This melodic material was first introduced (in a slower version) at the end of Variation VII in the first violins. Syncopations are notated with small slurs over pairs of eighth notes, with longer slurs indicating the phrase. Brahms could have written quarter notes in instances where the pairs of eighth notes are the same pitch, but perhaps he wanted to keep the eighth note pulse alive until the end. Constant eighth notes in the timpani part from mm. 354-360 support this idea.

This section is difficult because musicians must portray stillness while counting syncopated rhythms. When confronted with syncopations, players often place accents on each note to establish the pulse, leading to a restless or urgent sound. Two different procedures may be used to avoid this problem. First, violists should take out the slurs and practice m. 353 to the end with small, separate bows.

At the same time, they should imagine, sing, and/or listen to the oboe melody and the steady eighth note pulse of the timpani. Second, violists can omit the first eighth note in m. 353, treat the second eighth of the measure like a downbeat, and use the printed bowings. Practicing the passage this way will help violists perform it with a steady pulse and an even quality of sound.

Though short, this variation could expose several weaknesses during an audition – sound quality, string crossings, rhythmic integrity, consistency, and control in both hands. If a candidate does not know everyone's part in this variation, the performance will suffer and the committee members will know it. Using a metronome is also critical. The author recommends setting the metronome to dotted half notes instead of quarter notes due to the fast tempo. After getting familiar with the flow of the piece, players should set the metronome to one click every other measure or every three measures to check for stability.

**Étude No. 5 and Mahler: *Symphony* No. 10, 1st movement, mm. 1-15 and
pick up to seven measure before rehearsal no. 13 to rehearsal no. 13
(based on Erwin Ratz's edition)**

Étude No. 5, a forty-nine measure piece in B-minor, is in ternary (ABA) form. This is the first of Fuchs's *16 Fantasy Études* that has two contrasting sections. The A section (mm. 1-13 and mm. 37-49) is labeled *Amorevole*, which means loving and affectionate. The B section is marked *Leggiermente*, meaning lightly.

In the A section, the metronome marking of 42 to the dotted half note implies that players feel two large beats per measure. At the same time, the composer's phrase markings suggest a gentle flow with appropriate breaths throughout.

Slurs are rarely placed on strong beats (the first and the fourth quarter notes), and almost every measure has a slur tied across a bar line. Measure 5, marked *forte* and *legato*, is the dynamic and registral climax of the A section. Along with the other two half notes, a G in m. 7 and a D in m. 9, a G major chord – the chromatic submediant (bVI), is presented as the tonal frame for the passage while Fuchs weaves a G minor tinge into it. Graphically, Fuchs creates three larger slopes, demonstrating her gifts for melodic, harmonic, and dynamic design.

Fuchs calls for a warm, sweet, yet melancholic character in the A section, and smooth bow changes and string crossings are a must. Furthermore, vibrato and sustained bow strokes are essential to create the character of *Amorevole*.

To prevent excessive vibrato, the author suggests practicing the A section without vibrato, using only the bow to create the music. Performers should picture the quality of sound and mood before they start playing, focusing on sounding point, length of bow, and bow pressure. Each gesture represents a different mood and tone – sometimes a sigh, sometimes a question – and performers need to decide where to sustain or release the bow pressure and where to breathe. The performer's task is to interpret the musical language of the composer.

Using vibrato is like cooking with spices. Adding more won't always make a delicious dish. Someone who knows how to use right type and right amount will stand out as a professional. In general, a continuous, slower, and wider vibrato is

more appropriate in the A section. However, violists should gradually increase intensity through using a narrower vibrato during crescendos (as in m. 4) or when moving toward a new key.

Take m. 7 to m. 9 for example. Fuchs writes an arpeggiated E flat major triad (mm. 7-8). Once a diminished third appears, the intensity increases before a quick resolution to a D with a *tenuto* mark in m. 9. Violists may want to perform this passage with relatively faster and wider vibrato until the decrescendo appears, switch to a narrower vibrato through the diminished interval, and release the tension with a much slower vibrato on the D. This leads nicely to the beginning of the next phrase, in which harmonies center around the D.

When comparing the A section of Étude No. 5 with the *Adagio* movement from Gustav Mahler's (1860-1911) Symphony No. 10 (Erwin Ratz's edition), Mahler's dynamic markings are relatively sparse. The entire passage is meant to be performed within a *pianissimo* dynamic, and the accents in mm. 11, 12, and 13 indicate expressiveness rather than harsh attacks. The overall arch shape of the excerpt resembles that of Étude No. 5, although only one slope is presented.

Economical bow strokes and warm vibrato will bring the melancholic mood and character to life. Violists should pay particular attention to details; for instance, the two sixteenth notes at the end of the first measure should be expressive. A slow, sustained, and solid bow stroke needs to be applied even though this soli passage is soft.



Figure 6: G. Mahler: Symphony No. 10, first movement, mm. 1-15 (based on Erwin Ratz's edition).

Another technical issue that may easily be overlooked involves changing bow direction while shifting, crossing strings, or both. Using the editor's bowing, violists are forced to shift and cross strings in the upper part of the bow, a challenge that requires careful increases in bow pressure to carry the phrase. One innovative way to practice this is to play the passage while holding the tip rather than the frog. The player will feel the change in weight at the tip as they draw a down bow, learning how much pressure and control is needed for a smooth change in direction.

The other challenge is to play with the cleanest possible sound. When sustaining the bow over shifts and string crossings, undesired noises or slides occur easily. Timing is critical. During practice, violists may want to insert a small break before each shift and string crossing, making sure to finish the previous phrase and play through the last note before the break. When violists perform these excerpts in tempo, they should remember that their bow hand controls nuances in timing.



Figure 7: G. Mahler: Symphony No. 10, first movement, pick up to seven measures before rehearsal no. 13 to rehearsal no. 13 (based on Erwin Ratz's edition).

While shifting, violists should minimize the time it takes to reach the target note and keep the finger as close to the string as possible. As for string crossings, especially when crossing over three strings, violists should train their muscles to cover the smallest distance possible. Leading the string crossing with the elbow is very important. (See the discussion of this concept in Étude No. 3 above.)

Both the beginning of the adagio movement and the section between rehearsal nos. 12 and 13 are soli for the viola section. These passages give violists the advantage of performing with artistic liberties under the leadership of a conductor in rehearsals and performances. Hence, imagining oneself as playing within a section is important in these two excerpts. The audition committee wants a musician who can perform with an expressive, clean tone that can blend well in a section. While violists have their chances to show individual personalities and musicality tastes in their concertos, it is also necessary to show their ability to perform with a tone quality that can blend well with the whole section. Isidore

Cohen (1922-2005), a renowned violinist and former member of Juilliard String Quartet, said in an interview, “The purpose of the auditions is to have a good performance. It doesn’t work if we have 30 individualists.”²³ Blending is crucial, especially in slower pieces like the *Adagio* from Mahler’s Symphony No. 10. All members of a section must have absolute control because any weakness will stand out.

The B section (mm. 14-36) of Fuchs’s *Étude* No. 5 contrasts greatly with the melancholic A section. Fuchs uses sixteenth notes with a *saltando* stroke to portray the character of *Leggiermente*. Indicated with dots, *saltando* is a short, rapid stroke played in the middle of the bow that allows the bow to bounce slightly off the string.²⁴ In *Étude* No. 5, *saltando* sixteenth notes are bowed in a down-down-up-up pattern that rarely appears in orchestral music. Still, mastering this *étude* will help right-hand technique and flexibility.

This section could be practiced with on-the-string staccato, adding spaces between the notes just as in off-the-string *saltando*. The purpose of this exercise is two-fold: 1) to eliminate extraneous influences on the right hand (including having to worry about intonation, shifting, and string crossings) and 2) to hear the sixteenth notes articulated and then be able to mimic this sound when using the written bowing.

Finding the balance between horizontal and vertical motion in the bow is

²³ Carolyn S. Ellis, “Focus on Education: If You Can Make it Here - The New York String Orchestra Seminar Turns Students into Pros,” *Strings* 18, no. 2 (August 2003), 68.

²⁴ Randel, 112.

needed to execute off-the-string bow strokes successfully. Without enough horizontal motion the sound will be dry, and the pitch will lose clarity. Conversely, inadequate vertical motion results in a loss of articulation and control, especially when large leaps are involved. Adding a small accent to the first note of each pair will help reset the stroke after a bow change. It will also create a natural rebound for the second note of each pair.

A relaxed bow hand is a must, especially since the right wrist, elbow, and shoulder tend to get more and more stiff. Violists should practice the B section by dividing it into smaller segments, preferably based on phrasing. They should not force themselves to handle more material than they are capable of, as this technique requires delicate movements and immense control from both hands. Forcing oneself to perform it in its entirety may result in undesired muscular injuries.

The bow stroke in the B section of Fuchs's Étude No. 5 does not directly translate to any common orchestral audition excerpts, so violists should be creative and practice the section with different bowings and bow strokes. One possible variant is to slur the first two sixteenth notes of each set with legato bow strokes and then play the next two sixteenth notes with separate *spiccato* bow strokes. This bowing appears frequently in orchestral music, such as the first movement of P. I. Tchaikovsky's (1840-1893) Symphony No. 6.



Figure 8: P. I. Tchaikovsky: Symphony No. 6, first movement, mm. 246-247.

Fuchs's Étude No. 5 provides violists with ample opportunities to develop both technical and musical abilities. Violists should strive to perform the melancholic A section with an extremely expressive sound and perform the technically demanding B section with virtuosity and brilliance. Like any possible given excerpt in which changes of character, sound, and bow stroke may occur, violists should exaggerate the differences between the sections while preserving solid technical control.

Étude No. 6 and Beethoven: Symphony No. 9, second movement, mm. 1-150.

Étude No. 6, a forty-nine-measure piece, is in ABA form. The A section, notated in cut time with a metronome marking of 66 to the half note, bears the indication *Risentito* (resentful). The B section is marked *Animoso* (spirited) and is in common time. The metronome marking of 88 to the half note suggests that the performer should feel two big beats per measure.

The A section addresses two distinctive technical elements: 1) four triple and/or quadruple stops occurring on successive down-bows and 2) an up-bow staccato with crescendo. The first three chords are marked *staccato*, indicating that they should not be sustained. This allows time to retake the bow and prepare for the next chord on a down-bow. The top note of the fourth chord carries the melody and should be held for one-and-a-half beats until the violist is ready to initiate the up-bow *staccato*. Each chord should be full, but the top voice should dominate. Though large chords and up-bow *staccato* are not required at an audition, a small alteration of practice can be beneficial.

Violists should practice by dividing the chords into three or four different voices and connecting each individual line through musical direction. To achieve *risentito*, violists should use flat bow hair and feel the energy and weight of the bow arm. Very often, a string player's first reaction to a succession of *forte* chords is to press with the right hand index finger, resulting in a crunchy sound with no natural resonance.

Violists should also remain aware of the sound throughout each down-bow. Because of the mechanics of a modern bow – a heavy frog and lighter tip – players can easily lose tension in the sound with each consecutive note or chord. To avoid getting soft and losing energy, players should imagine a small crescendo on each note or chord as they move toward the tip. This helps them achieve a continuous melodic line with musical direction. Making a small upward circle after each chord and before the next stroke will help create resonance.

Instead of using up-bow *staccato*, the author suggests performing the triplets with separate strokes in the lower part of the bow, keeping the accents and crescendos. One challenge of this bowing is to start the *staccato* passages on time. After a long held note, players tend to be late on the next entrance. They should internalize the pulse while holding the long note and start the *staccatos* on time by quickly retaking the bow.

The *Harvard Dictionary of Music* defines *staccato* as “Detached. Notes to be played in this fashion, marked by a dot (now most common), a solid black wedge, or a vertical stroke above or below, are decisively shortened in duration and thus clearly separated from the note following. A light accent is also implied. The term is

thus the opposite of legato.”²⁵ A similar definition is given for *spiccato*: “A short stroke played at rapid tempos in the middle of the bow so that the bow bounces slightly off the string. It is indicated by dots...in which the bow is dropped on the string and lifted again after each note.”²⁶ Knowing the essence of the bow stroke is important; however, even more important is to bring out the variation in length and sound quality according to the musical content.

As in the B section, the triplets of the A section should be vivid and energetic. However, since the sections are in different tempos, the approach to each stroke needs be differentiated. The triplets in the A section are in a *forte* dynamic with crescendos in each passage. Thus, a more on-the-string stroke should be applied – heavier weight, more bow, and more horizontal motion from the bow arm. On the other hand, the B section requires more variation in the stroke. The first eight-and-a-half measures employ a single dynamic marking – *piano* – and *spiccato* strokes with unexpected accents on weak beats (the second and the fourth beats of the measure). The accents add interest and excitement to the music. The rest of the section contains more crescendos and decrescendos as well as sudden changes of dynamic levels. This is where violists should vary their bow strokes accordingly.

The author suggests practicing an on-the-string stroke at a much slower tempo throughout the B section, exaggerating any dynamic changes. This gives violists a chance to listen carefully for intonation and also to feel the necessary muscle adjustments for dynamic changes and string crossings. Performers should

²⁵ Ibid., 839.

²⁶ Ibid., 112.

maintain excellent tone quality when practicing, regardless of the positions and strings employed. Especially on the lower strings and in higher positions – conditions in which the viola has difficulty speaking – violists should place the bow closer to the bridge and use more articulation in order to enunciate with a clean and crisp tone quality.

After understanding the motion of the bow arm and achieving consistent and accurate intonation, violists should play at a faster tempo but keep the bow on the string. The bow will bounce naturally at a fast enough tempo. After playing off the string for long periods of time, string players might begin to grasp the bow too tightly. They must fight this tendency by concentrating on the bow arm and staying relaxed throughout the passage.

The second movement of Beethoven's Symphony No. 9 shares many qualities with Étude No. 6 from Fuchs's *16 Fantasy Études*, so the two should be practiced together.

One of the most difficult elements of playing any of Beethoven's works, including string quartets and symphonies, is achieving the sudden changes of dynamics. For the first forty-four measures of the second movement, only two dynamic markings exist – *fortissimo* and *pianissimo*. These are not preceded by any crescendo or decrescendo, and thus, bow control becomes extremely important.

Additionally, this is an excerpt in which "the rest counts!" Some conductors prefer a long grand pause (G. P.) in mm. 2, 4, and 7-8 to create a sense of uncertainty, and starting with a new character and perhaps a faster tempo in m. 9. In the fugue, the theme should be clear and audible, but soft enough to not disturb

the ongoing movement started by the second violins (after all, the dynamic is *pianissimo*). Articulation should be absolutely crisp but not too dry.

The task in the first eight measures is to maintain clear articulation and good sound quality on the dotted rhythms.



The figure  is the most prevalent motive in this movement. It appears in *pianissimo* and *fortissimo* sections as a single punctuation and in crescendo and decrescendo passages as an ostinato motive. As in the beginning of Étude No. 6, the most common problem is losing sound and articulation of the eighth notes. Violists should produce a bright tone and sustained sound with a decisive attack at the beginning of the note. To make sure the sound will not decay at the tip, an imaginary crescendo on the dotted quarter note will help.

In practicing clear and crisp articulation on the eighth notes, one might insert a rest between the dotted quarter note and the eighth note – first a quarter rest, then an eighth rest, and eventually no rest. The rest allows the violist to reset the bow, create more “bite” on the string, and enunciate the eighth notes. Violists should stay at a slow tempo until they produce a desirable, articulate sound.

Molto vivace $\text{♩} = 116$

Viol. II

1 Timp. 2

ff *G.P.* *ff* *G.P.* *ff* *G.P.* *pp*

16

29 *sempre pp*

42 *cresc.*

55 **A** *ff*

68 **B** *p*

82 **C** *p cresc.* *ff*

95 3 4 5 6 7 8 9 10 11 12 13 14 15

108 16 1 **D** *p*

121 1 *p cresc.* *f* *f* *f* *f*

135 *pp* *sempre pp* 1 3 *G.P.*

Figure 9: L. V. Beethoven: Symphony No. 9, second movement, mm. 1-150.

The audition committee is looking for a clean sound, steady tempo, and crisp articulation in the dynamic of *pianissimo* from m. 9 to m. 44. The use of a metronome is extremely important in this passage. Violists should refrain from rushing and getting louder as the texture becomes richer and more active. The first crescendo of the movement does not appear until m. 45, and marking another *pianissimo* at the

beginning of m. 45 will remind violists that this should be the softest point prior to the crescendo.

While the movement possesses a scherzo character that implies a light stroke, a sense of seriousness and tension underlies it. Therefore, performers should employ *spiccato*, *staccato*, and a combination of the two. Like the B section in Fuchs's Étude No. 6, violists should practice each note with great care and start every note from the string with clear enunciation in order to avoid a sloppy sound. While this requires solid bow-hand control, violists should make sure the right hand fingers and wrist are not tense.

Performers should give each of the chords between mm. 57 and 77 strong punctuation. Knowing how the woodwinds phrase their parts will help violists make sense of this section. When seeing a *fortissimo* passage, violists should aim for a fullness of tone rather than a penetrating sound. When playing alone on stage, candidates need not worry about being covered by the orchestra, so there is no need to fight to be heard.²⁷ Violists should practice one note at a time as if there are two or three voices and aim for a powerful but good quality of sound, playing these chords just like those that open Fuchs's Étude No. 6.

The performer must decide whether to play the double and triple stops, since playing multi-stops is not required in an orchestral or audition setting. Single notes are recommended unless the chords are easy and add richness to the sound. If violists choose to play multi-stops, they should ensure that every note is perfectly in tune with good sound quality. But again, there is no need to add additional nerve-

²⁷ Fischbach, 44.

racking elements to an audition. If the part is marked “divisi,” double or triple stops should definitely be avoided.

As is characteristic of Beethoven, the pompous festival-like section from m. 117 to m. 127 contains contrasting ideas with sudden changes in character and dynamics. This requires sudden changes in the type of bow stroke, something that violists should plan for well in advance. Violists must not decay the sound before a *subito piano*, and they should maintain a sweet sound with a smooth bow stroke and gentle, continuous vibrato. Thinking of and playing the last measure of the *forte* section with a slight crescendo will avoid a decay in sound and add dramatic effect.

Fuchs’s Étude No. 6 and the second movement of Beethoven’s Symphony No. 9 both have energetic *forte* sections and chord passages. These challenges require performers to develop a versatile bow hand. To bring out contrasts of characters within each piece, performers should practice and execute these passages carefully without losing spirit.

Étude No. 8 and Mozart: Symphony No. 35, fourth movement, mm. 134-187.

Étude No. 8, a thirty-five-measure piece, is a through-composed work with two repeated sections, mm.1-10 and mm. 11-19. This étude was given the character marking of *Agilmente*, meaning easily or lively as in musical direction, with a tempo marking of *Allegro assai* and a metronome marking of 126 to the quarter note. The piece consists entirely of sixteenth notes and is performed with one or two bows per measure. Accents throughout the piece add interest and playfulness to this étude. Additionally, Fuchs’s innovative use of chromaticism within the overall key of E

major makes the tonality ambiguous. Frequent accidentals and modulations obscure tonality until the final measure.

Étude No. 8 develops left-hand finger independence and articulation and helps smooth out string crossings. In addition, the irregularly placed accents challenge coordination between the left and right hands. To achieve a lively character, violists should employ economical and efficient movements in both hands. While Étude No. 3 contains string crossings over wide ranges, most string crossings in Étude No. 8 oscillate between neighboring strings (as in the second and the fourth beats of m. 1). Thus, violists should keep the bow wrist relaxed, find the shortest distance between the strings, and use their wrists instead of their elbows to change from one string to another.

This étude challenges left-hand technique not only with fast moving notes in an *Allegro* tempo but also through finger extensions. Diminished and augmented fifths within running sixteenth notes appear frequently, requiring violists to quickly stretch one finger back and forth. Additionally, the étude often employs the fourth finger, the weakest finger, for shifts and accents. Both challenges necessitate a relaxed and flexible fourth finger. That said, violists must also maintain firm and direct finger contact with the strings. Finding a balance between these two tasks is the key to performing Étude No. 8 successfully.

Violists should start practicing Étude No. 8 with only the left hand in order to focus on finger articulation. Each finger should drop firmly and directly on the string and violists should hear each note clearly. The danger of this practice is to over-articulate and grip the instrument too tightly, therefore hindering the mobility of the

left hand. To avoid this problem, violists should also practice without touching the thumb to the neck of the instrument, only touching the strings while feeling tension in their hands and fingers. This also keeps the left hand relaxed during stretching and shifting. Fingers should always stay close to and right above the string, and violists should avoid unnecessary finger extensions. In other words, all movements should be efficient and relaxed.

The accents, which may seem random at first glance, are actually carefully placed. They usually occur on weak beats and function to bring out diatonic non-harmonic tones or chromatic pitches. The grotesque character of Fuchs's rhythmic and melodic figures resembles that of Sergei Prokofiev's (1891-1953) violin concertos, especially Concerto No. 1 in D major, Op. 19, composed in the mid-1910s and first performed in 1923. As a violinist, Fuchs probably learned this concerto in her youth, which explains why she employs a similar musical language in Étude No. 8.

To execute the accents, violists should investigate at the surrounding musical content. Generally, accents involve strong finger articulation with fast and narrow vibrato. In *piano* sections, violists can employ this method, but in louder sections, such as mm. 13-15, faster bow speed and stronger pressure will enhance the effect.

The emphasis on the fourth finger is obvious from m. 13 to m. 27. The more often the fourth finger is required, the more tense the left hand becomes. Violists should feel a release of tension after using the fourth finger and set it in a resting position close to the string. When practicing this section, violists should leave the other three fingers on the string as long as possible. Using them as anchors will

avoid tension in the fourth finger and will help the player maintain good hand posture throughout this difficult passage.

In addition to practicing the written bowings, the author suggests practicing Étude No. 8 with separate bows. Using slurs might hide unevenness, so separate bows will allow violists to make sure that the hands are coordinated and that the sixteenth notes remain even.

The finger independence and smooth string crossings gained through the étude are useful in the fourth movement of W. A. Mozart's (1756-1791) Symphony No. 35, mm. 134-187. Although the harmonic and melodic language of this passage is totally different from that of Fuchs's Étude No. 8, the ultimate goal of performing with accuracy, cleanness, and smoothness is the same.

Figure 10: W. A. Mozart: Symphony No. 35, fourth movement, mm. 134-187.

Most orchestral auditions require at least one piece composed by Mozart. It might be the first movement of a concerto, an excerpt from a symphony, or a movement from a chamber work. The delicacy of Mozart's music can easily expose weaknesses in sound production, musical expression, articulation, and style. According to a statistic survey taken by the author based on the comparison of recent (2011-2012) vacancies for section viola auditions as advertised by the Atlanta Symphony Orchestra, the Los Angeles Philharmonic Orchestra, the Pacific Symphony Orchestra, the Chicago Symphony Orchestra, the Rochester Philharmonic Orchestra, the Tulsa Symphony Orchestra, the San Diego Symphony Orchestra, and the Fresno Philharmonic Orchestra (See Appendix B), Mozart's Symphony No. 35 is one of the most common excerpts for viola orchestral auditions.

The transitional material, consisting of constant eighth notes, starts in the violins three measures before the violas join in. Instead of starting a new phrase, violists should join the ongoing flow, and should play smoothly and effortlessly with a feeling of relentless motion regardless of bow changes. Although the dynamic marking does not change from m. 134 to m. 146, violists should imagine a slight crescendo as the register gets lower, and make sure that each note, especially those on the C string, is clearly pronounced. One might start the excerpt with an up-bow and slur the quarter note in m. 137 into the previous measure. This will help avoid an unwanted accent on the entrance and will naturally lead to the lower part of the bow when moving to the C string in m. 137.

Understanding the phrasing is one of the most important elements in performing music composed in the Classical period. The return of the opening

theme of the movement, mm. 139-146, consists of smaller segments in 2+2+4 structure. Violists should demonstrate their knowledge of the phrasing by playing it with a classical arch shape from m. 143 to m. 146 even though they are just repeating the note A.

Mozart demonstrates his humor and ingenuity throughout the piece with surprises such as the bustling section starting at m. 147. This *forte* section should be energetic and needs to be executed with speed and precision. Mozart himself stated that the movement should go as fast as possible. Violists should reflect the dynamic of *forte* with a festive and joyous character. Two possible strokes can be employed in this section: 1) an off-the-string stroke close to the string in the lower part of the bow and 2) an on-the-string stroke in the middle of the bow. The first stroke brings a feeling of lightness to the music, but violists should aim for performing with more bow length in order to bring out more volume and make each note ring. The second stroke can help bring out a brighter sound, though violists should avoid sustaining or using too much pressure in order to maintain the lightness in character.

Violists should start their practice of this passage at a very slow tempo. No matter what kind of bow stroke they choose, they should sing through the eighth-note passages with a consistent, fast, and narrow vibrato. The coordination between the hands is very important in a passage of this sort. Changes in bow direction should match the left-hand finger articulation, creating a resonant and rich sonority.

One of the most challenging sections occurs between m. 172 and m. 181. Sudden changes of bow patterns can result in uneven eighth notes. Rapid string

crossings, combined with slurs, challenge the technique of both hands, and require special attention to intonation, cleanness of sound, and stability of tempo.

Like most of the string crossings in Fuchs Étude No. 8, it is important that violists perform the passage with a very relaxed bow wrist. Additionally, violists should refrain from using too much bow when performing the slurred octaves. Instead, a compact bow length should be employed, and the bow should always maintain contact with the string, even when playing notes with dots above them. In this instance, the dots indicate a light character rather than an articulate bow stroke. During practice, violists should play the unslurred eighth notes with longer bow strokes. Violists might rush the passage starting in m. 172 when using less bow on the repeated notes.

Fuchs Étude No. 8 prepares violists and helps them build the required techniques to play the fourth movement of Mozart's Symphony No. 35 efficiently, including string crossings in a rapid tempo, the coordination of both hands, and the strength of the left-hand fourth finger, which is essential in mm. 164-167 as well as during the octave passages in mm. 172-181. In many aspects, Fuchs's Étude No. 8 is more difficult and complicated than the excerpt from the fourth movement of Symphony No. 35. Violists should thus feel at ease when performing the excerpt after studying Étude No. 8.

Last but not least, the choice of edition is very important when learning this excerpt. In editions such as Bärenreiter, the last note of m. 137 is an F# instead of A. If the committee provides the music, auditionees should use that edition. However, if the candidates must find the music on their own, they should contact the

orchestra's personal manager to find out which edition the orchestra uses and play from that version.

**Étude No. 9 and Prokofiev: Symphony No. 1, "Classical," fourth movement,
mm. 173-226**

Étude No. 9 is fifty-five measures long and features a fast middle section framed by a slower introduction and a postlude. The introduction is titled *Morbidezza*, indicating softness, with a tempo indication of *Andante* and a metronome marking of 69 to the quarter note. The middle section, an *Allegro* with a metronome marking of 120 to the quarter note, is marked *Vitamente*, meaning briskly.

The introduction and postlude are identical except for the first four measures, where the melody in the postlude (mm. 40-43) is changed slightly. Both sections include challenging octave passages. Fuchs makes the passage more difficult by adding dotted rhythms during which a shift is preceded by an eighth note. When presented with such circumstances, violists tend to shorten the eighth notes to prepare for the shift. To counter this, Fuchs added *tenuto* markings to the eighth notes, encouraging violists to play them full value.

To master this passage, one should begin by practicing slowly and playing just one single voice while touching the other finger on the string. Violists must maintain a relaxed posture and not twist the fingertips. Octaves require perfect intonation, and the first finger should act as an anchor and know the exact spacing between positions.

The overall dynamic of the introduction and postlude is *piano*, except in mm. 40-43, where the modified melody is highlighted with a *forte* dynamic. When playing octaves, finding a balanced sound within the assigned dynamic range is important. Instead of performing both notes evenly, focus should be on the lower note. This will help intonation and also produce a warmer tone. After perfecting intonation, violists should add a consistent and gentle vibrato to create a sweeter tone and achieve the *morbidezza* character.

The composer's precision in design is obvious in the faster middle section, which is composed entirely of steady sixteenth notes in which the first three sixteenth notes of each beat are slurred. The main technical issue of this section is not the patterns themselves but rather the unorthodox markings indicated by the composer – starting the slurred sixteenth notes with an up-bow and accenting the first note of each slur. A common way to perform this figure is to begin each slur with a down-bow and play the separate sixteenth note on an up-bow. This naturally creates an accent on the first note of the slur and lightens the stroke on the last sixteenth note of each beat. The designated bowings create the opposite effect – the first note of the slur is unclear and unarticulated while the last sixteenth note of each beat is accented.

Violists may want to begin this étude with the more conventional bowing. This will help establish an ideal sound, providing a goal to achieve with the notated bowings. When playing the written bowings, the author recommends that violists play the slurred sixteenth notes on an up-bow with a small amount of bow and compact sound. For down-bows, they should use the same amount of bow but with a

much faster speed and lighter stroke. If bow usage is not controlled in this manner, the bow will gradually travel to the frog.

Up-bow accents should be prepared and initiated with the right index finger and wrist. For practice purposes, adding a space before bow changes will give violists more time to adjust their muscles and release the tension before each down-bow. This will also help them reset the bow on the string before enunciating each up-bow. To further develop bow technique, violists should practice this section in different parts of the bow while aiming for an ideal sound quality.

The other challenge concerning the middle section of Étude No. 9 is intonation. The tonal design of this piece includes many minor seconds, many of which are notated with double sharps. Violists should recognize the function of accidentals; wherever a leading tone appears in the minor mode (such as the B sharp in m. 17 and the F double sharp in m. 19), it should be higher than usual and closer to the tonic.

Learning Fuchs's Étude No. 9 is especially valuable when playing the final section of Sergei Prokofiev's Symphony No. 1 "Classical." The bow strokes needed for the section from m. 173 to m. 196 appear in Fuchs's Étude No. 9 – three slurred eighth notes on an up-bow, one note on a down-bow. As in the Étude, no accent should be added to the down-bows. Prokofiev even places a *tenuto* mark above each down-bow as a reminder. Unlike in Étude No. 9, the first note of each slur in the symphony should not be accented. To achieve this, the passage should be practiced in a slow tempo with a slow bow speed; each note should be relished as if playing a smooth melody to avoid accents.

Violists should play through this section as double stops in order to perfect intonation as well as to smooth out shifts and changes of finger pattern. The choice of fingering is very important and the same bow pattern should be maintained. If a string crossing is unavoidable, violists should choose fingerings that require a change of string only on down-bows and play the slurred eighth notes on the same string. Violists should try to avoid crossing strings during a slur, especially at a rapid tempo as in this passage.

Additionally, violists should take into account the strength of each left-hand finger when choosing fingerings. The hand and fingers will fatigue and become tense over time. Unless a violist has a very strong fourth finger, one may want to start the passage in second position and shift to third position in m. 179. In order to perform the passage in the most relaxed, efficient, and economical way, violists may want to place the scroll of their instruments against a wall or a music stand and practice with the thumb off the neck. Using the wall or a stand as an anchor, violists will not need to worry about holding the instrument with their thumb and left hand; this will also help them avoid holding the instrument too tightly. Violists should keep the fingers as close to the strings as possible while maintaining strong finger articulation. The importance of this aspect in performing a succession of fast moving notes has been mentioned in the discussion of Étude No. 8 where similar techniques are also required.

Viola

mf decresc.

179 p

185 p f

190 cresc.

195 ff f

200 f ff p

207 p p p

216 p f subito ff f

222 ff ff ff

Figure 11: S. Prokofiev: Symphony No. 1, fourth movement, mm. 173-226.

The scales with crescendos in mm. 201-202 and m. 219 to the end call for a clean sound in a fast moving tempo. When playing high on the A string, it is best to use bow speed instead of additional pressure to create a bright and brilliant sound.

Despite the awkward bowings, musical gestures, and difficulties inherent in this movement, a light and playful character and a clean and transparent sound should prevail. The use of a metronome is very important and helpful in studying this excerpt. Normally, the first reaction when encountering such difficult passages is to rush. As mentioned in the Chapter 3, a steady tempo is one of the most important aspects of preparing for and playing an audition. Violists should practice the entire excerpt with a metronome (even during slow practice), circle the places that tend to rush, and gradually increase speed until they can perform effortlessly at tempo.

Étude No. 11 and Brahms: *Variations on a Theme by Haydn, Variation V*

Étude No. 11 is a fifty-five-measure piece with two distinct characters. Its form, ABA, resembles that of several others in the set but includes a coda. The A section is marked *Strepitoso*, meaning boisterously, and has the tempo indication *Moderato*. Although the time signature for the A section is 4/4, the metronome marking of 72 to the half note implies that each measure should be felt in two. The B section of this étude has the indication *Alla Caccia*, which means "in the style of hunting music." For this section, Fuchs assigned a meter indication of 9/8 (3/4) and a metronome marking of 144 to the quarter note. Though the B section is marked *Allegro*, the metronome marking is the same as that of the A section.

As in the other études, Fuchs indicates specific tempos, fingerings, and bowings. Here, the B section should not be performed as a true *Allegro*; violists should follow the metronome marking, creating excitement with energetic poise and dynamic contrasts. Relentless triplet figures throughout the B section give the impression of a faster tempo.

The key of this étude – G sharp minor – presents the first challenge for violists. In the B section, violists might at times imagine playing flats rather than sharps. For example, from m. 14 to m. 17 and m. 28 to m. 30, playing in E flat minor rather than D sharp minor might ease the anxiety of playing F double sharps, B sharps, and E sharps. Practicing scales and arpeggios in G sharp minor, D sharp minor, and B minor before learning this étude will make it far less daunting.

For perfecting intonation, violists could practice m. 23 to m. 40 as double stops. The passage consists of many octaves, thirds, and sixths, and practicing through double stops will make violists prepare two fingers simultaneously. When playing the passage as notated, violists' fingers will be automatically closer to the intended notes, improving hand posture and economy of motion.

The fanfare quality of the A section introduces the main elements of the étude: a wide range of register, octaves, accents, string crossings, and most importantly, triplet eighth note figures with a slur over the first two notes. Fuchs's written bowings are also unconventional. The downbeat of m. 2 is an accented note preceded by a sextuplet with a crescendo. Instead of giving the note a separate bow, Fuchs wants the players to slur it as part of an up-bow stroke and use the fourth finger. Violists should aim for a bright tone, especially since the note is on the G

string. To achieve the desired sound, violists should save bow during the sextuplet, increase the bow speed and pressure during the crescendo and on the accented note, and maintain strong left-hand articulation.

The composer's attention to detail is evident in m. 2. The first three notes are G sharps in different registers, each with a different articulation and timbre. The first is on the G string and marked with an accent, the second is on the C string, and the third on the A string with both an accent and a *sforzando* marking. Additionally, the composer indicates "nut" when the triplets first appear. On bows, the nut is the device at the frog that tightens the hair. Fuchs specifically asks violists to perform the triplets in the lowest part of the bow.

This technique also applies to the triplets in the B section. Violists should bring the bow back to the frog, especially after longer strokes. They should use more bow on the dotted eighth notes in m. 8 and m. 9 and return the bow to the frog. After long passages of triplets, violists might play the dotted rhythm too "tripletly," so they should work toward a crisp sound and precise rhythm.

The right wrist should be relaxed and mobile. Up-bows should be articulate but not accented. However, players can use stronger up-bows for passages such as in mm. 10-13 and m. 20-22, since doing so will facilitate the crescendo. However, when the dynamic does not change, as on the second beat of m. 14 to m. 15 and from m. 28 to the second beat of m. 31, violists should use lighter up-bows. The use of the elbow should be limited to louder passages where longer strokes can create additional volume. While string crossings are required, violists should use the wrist to move the bow back and forth between neighboring strings.

To execute the designated bowings and articulations, violists should use a minimum amount of bow at the frog, maintain flat hair, and set the bow on the string before bow changes. The players should hear a "click" at the beginning of each note. The bow should not be lifted too far off the string, and a deeper bow grip will help with articulation.

Fuchs captures the chasing quality of the *caccia* through clever dynamic changes. An echo effect in mm. 8-9 and triplets in mm. 10-12 represent the chase between hunter and prey. Violists should bring out this excitement through solid execution rather than speed.

This étude and the fifth variation of Brahms's *Variations on a Theme by Haydn* employ similar bow techniques. Framed by a melancholic B flat minor fourth variation and an energetic sixth variation, variation five has a *leggiero* and humorous character that is created through *spiccato* strokes decorated with unexpected slurs, accents, *sforzandos*, sudden dynamic changes, and rests. The relentless motion and *Vivace* tempo might cause violists to rush. The best solution is to practice slowly with a metronome and gradually increase the tempo. As in Étude No. 11, violists should concentrate on controlling the bow hand. The bow should not move far from the frog during the slurred triplets, and it should bounce at the balance point during the eighth-note passage.

Brahms is very specific about dynamic and articulation markings, and the correct execution of this passage requires a mastery of bow control. *Forte-piano*, *sforzando-piano*, *subito sforzando*, *subito piano*, and *subito forte* appear frequently in different places, and violists should exaggerate these markings. When performers

must play a slurred eighth note or a *sforzando* on an up-bow, they should make sure that the beginning of the note is crisp. The “set” motion cannot be omitted even in a fast tempo. Compared to *forte-piano*, a *sforzando-piano* requires a fast bow speed during the attack and a slow bow speed immediately thereafter. Violists might even imagine stopping the bow to exaggerate the *subito piano*. Just as in the eighth variation, the majority of this excerpt occurs at a soft dynamic. However, violists should not start the excerpt too quietly in order to leave room for the *pianissimo* and softer dynamics.

Brahms’ music is always challenging for string players. Just when violists get settled into the *spiccato* stroke from m. 245-252, Brahms changes the 6/8 pattern (3+3) to a *hemiola* (2+2+2) in m. 253 with quick string crossings. As if this sudden change in pulse was not tricky enough, he also calls for a sudden drop from *piano* to *pianissimo* on the downbeat of m. 252. To perform the string crossings seamlessly, violists should lower the right elbow sooner and refrain from adding accents. Additionally, the dynamic will naturally increase as one moves from the C to the G to the A strings. Thus, imagining a decrescendo, reducing bow length, and using less bow hair will help maintain the *pianissimo* dynamic.

Var. V
Vivace

206 *fp legg.* *sf p* *sf p* *f*

212 *pp legg.* *pp legg.* *sfp legg.* *sfp legg.* **G** Hr. I

218 *sf* *sf* *f* *pp legg.* *pp legg.*

224 *f* *f* *p* **H**

230 *p* *pp sempre*

237 *pp*

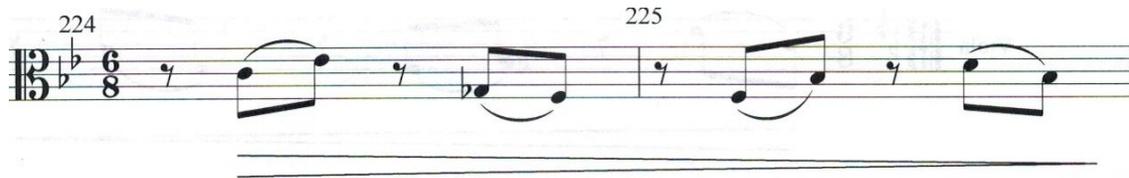
244 *f* *f* *p* *p* **I**

251 *pp legg.* *pp legg.*

257 *pp* *pizz.*

Figure 12: J. Brahms: *Variation on a Theme by Haydn*, Variation V.

Rests play an important role in this excerpt, and when rests interrupt a continuous line, the tendency is to reenter late. This rhythmic figure first appears in mm. 224-225, and again from m. 256 to the end.



To get a feeling for the right spacing, the author suggests treating the first eighth note of each pair as the downbeat.



This gesture is common in compound meters, and violists will naturally perform each set of slurred eighth notes with the right timing.

When performing pieces of this sort, violists may overlook the importance of using constant vibrato. Constant vibrato will give the excerpt a much more lively character. However, violists should only use fast and narrow vibrato since slow and wide vibrato will change the intonation, especially in a passage with fast, repeated notes.

Practicing with a metronome is essential when studying this excerpt. Violists should start by setting the metronome to one click per dotted quarter note. Then, they should set the metronome to one click per measure, one click per two measures, and so on. Doing this will help violists perform with an absolutely steady pulse.

The similarity between Fuchs's Étude No. 11 and the fifth variation of Brahms's *Variations on a Theme by Haydn* is clear. Both composers require attention to details such as articulation and dynamic changes. Learning Étude No. 11 gives violists a way to develop flexibility in the right-hand and accomplish other tasks required by Brahms.

**Étude No. 13 and Richard Strauss: *Ein Heldenleben*, Op. 40 –
rehearsal no. 77 to the fifth measure of rehearsal no. 79.**

pick up to rehearsal no. 94 to the second measure of rehearsal no. 97.

Étude No. 13, a fifty-five-measure piece with three different sections in which the first two are repeated, features constant arpeggios and shifting. It is the first study in this collection that employs a flat key. Curiously, this F-major étude ends on the dominant – a C major chord. Compared to the études discussed earlier, the harmonic progressions in Étude No. 13 are relatively simple and never stray far from the tonic.

The metronome marking of 63 to the half note suggests that each measure should be felt in two. The given title, *Frescamente*, meaning freshly, refers to music with recurring brisk rhythmic figures. One such figure is an eighth note followed by a sixteenth-note sextuplet, mostly arpeggiated and with plenty of dynamic and articulation markings.

When learning Étude No. 13, violists should be aware of two misprints. First, the F on the second beat of m. 6 should be an eighth note. This follows the rhythmic pattern established at the beginning. Second, the sixteenth notes in the first beat of

m. 13 should be in alto clef. A return to treble clef occurs on beat two. This maintains the I-V sequence in mm. 13-16.

The technical challenges presented in this étude are not new to the collection. In some aspects, this étude is a compilation of techniques addressed in previous études. For example, the constant string crossings can be found in Étude No. 3, and an accented end of a running passage appears in Étude No. 11. Combining many different technical dimensions makes Étude No. 13 especially challenging.

Fuchs asks violists to distinguish between accents and *tenutos* when playing the same rhythmic figure. The difference comes from the bow arm. For accents, a fast bow speed, strong finger articulation, and fast vibrato will produce a crisp sound. For *tenutos*, a slower bow speed with a singing tone is appropriate.

The placement and type of articulation needs to match the piece's melodic and dynamic design. The first eight measures, which have a bright and fresh quality, are filled with such indications. *Tenuto* markings are found among soft dynamics, narrow intervallic motions, and minor chords, such as in mm. 9-10 and m. 14-19. Accents are often found in energetic passages, with wide changes of register, and during arpeggiated sections. Knowing the plan of the composer can help violists learn the piece more efficiently.

Since the piece is tonal and includes many broken chords, violists should listen for chord progressions in the arpeggiated figures. They should treat each measure like a chord, paying special attention to thirds, fifths, and octaves. Where scale-wise motion occurs, violists should listen for minor second intervals because

these often identify the leading tone. The leading tone should be placed especially close to the root of the following chord.

According to Fuchs's notation, most arpeggios are performed in one position. A slight rotation led by the left elbow and a more closed left hand will keep the fingers closer to the strings. The thumb should remain relaxed to allow mobility, and the wrist and the arm should form a straight line.

Throughout the collection of *16 Fantasy Études*, Fuchs clearly shows her intention of training the strength of the left-hand fourth finger. Étude No. 13 strengthens the fourth finger through extensions and accents. Fourth finger extensions are used when shifting a half or a whole position higher or lower. For example, violists should stretch their fourth finger to third position in m. 2, to fourth position in m. 3, and again to the B flat while staying in fourth position in m. 3. Additionally, the fourth finger often lands on the highest note of an arpeggio and has an accent. To bring out the accents, violists may want to lift the fourth finger higher than the others and drop it quickly and forcefully.

One aspect that is easily overlooked in a virtuoso piece like Étude No. 13 is the singing quality of fast running notes. Treating pieces of this sort as simply a work piece or an exercise for certain techniques is boring. The ultimate goal of music making is to express emotions and to communicate with listeners, and violists should bring out the meaning behind the notes as well as working on technique. Violists should take a slower tempo at first, not only to bring out the contour of the line but also to give major and minor chords different timbres. Wider leaps should be slightly emphasized by sustaining the bow and filling the gap with a small

crescendo. Smaller leaps should be played with a slower bow speed to sing through chromatic passages.

The same attitude should be applied when learning challenging excerpts. As difficult as *Don Juan*, Richard Strauss' *Ein Heldenleben* challenges not only technique but also musicality. For violists auditioning for the position of principal, the solo passages from this tone poem are unavoidable. Even so, this excerpt appears frequently on auditions for regular section positions.

Two sections from *Ein Heldenleben* appear most often on audition lists: rehearsal nos. 77-79 and the pick up to rehearsal no. 94 to the second measure of rehearsal no. 97. Both excerpts offer opportunities to demonstrate technical control and musicality. Since both passages are loud, tone production is important. As mentioned earlier, when approaching louder sections, violists should aim for a full sound with a rich tone, and beauty should never be sacrificed for volume.

The first challenge lies in the use of high positions and shifting. Violists should first isolate each shift. Shifts must be clean, and all slides must be tasteful. Different conductors have different ideas about glissandos and portamentos. Violists should listen to recordings of the orchestra or conductor for which they are auditioning. This will give them ideas of what to do or what to avoid.

Figure 13: R. Strauss: *Ein Heldenleben*, three measures before rehearsal no. 77 to the fifth measure of rehearsal no. 79.

Between rehearsal nos. 78 and 79, violists must play up to tenth position on the A string. In extremely high positions, the string cannot handle too much bow pressure. Thus, violists should use a faster bow speed with strong articulation. While some performers choose to stay in higher positions to avoid shifting to the G sharp, each violist should find the fingering that sounds best. Each instrument has a different character and sound quality, and if the viola speaks well high up on the D string, the player can stay in a higher position. If the instrument cannot produce a clean sound high on the D string, violists should shift down on the A string.

Additionally, violists must pace their energy by finding places to drop to a softer dynamic to allow room to grow. Drops can occur at the beginning of each sequence, such as the fourth measure of rehearsal no. 77 and rehearsal no. 78.

Filling the gaps between leaps and crescendoing through long notes is critical. While it is natural to decay on down-bows, violists should fight this tendency and sustain the sound all the way to the tip.

Vibrato is also essential in this excerpt. Frequent shifts may cause violists to stop using vibrato from time to time. This on-and-off motion will cause discontinuity in the sound and phrasing. On the other hand, violists could just as easily overuse vibrato or vibrate too intensely, especially given the passionate nature of the excerpt. The goal is to produce a grandioso character with a lush tone. Over-vibrating will lead to a panicky sound and create tension in the left hand. The hand must be relaxed enough to allow for constant shifting while vibrating.

Conventionally, violists hold back the tempo four measures before rehearsal no. 79 and build up to the climax of the passage. Violists may want to play along with different recordings to get a sense of performing in an orchestral setting and to experience the timings different recordings offer. This procedure will help violists to perform with a more natural pacing.

The most obvious challenges for the section between rehearsal no. 94 and no. 98 are speed, shifts, and intonation. These problems can be solved with keen ears and slow practice. As in Étude No. 13, violists should pay special attention to chromatic intervals, especially minor seconds. Knowing a pitch's function within the context of the piece will help violists improve intonation. The bow stroke, a strong and separated *détaché*, is similar to the one needed in *Don Juan*. However, the *détaché* required in this particular section should be performed very close to the frog.

Mässig langsam. **DRASCHEN.**

4 Pauke. 94

Heftig bewegt. *wütend*

Figure 14: R. Strauss: *Ein Heldenleben*, seven measures before rehearsal no. 94 to the second measure of rehearsal no. 97.

Timing is also difficult in this excerpt, especially when a tie is involved. Violists should refrain from using too much bow. Instead, a slower, sustained, and compact bow stroke should be employed when a longer note is tied to another one, and violists should anticipate the entrance of the shorter notes that follow.

Rests also play an important role in this excerpt. If performed successfully, they can propel the phrase and create excitement. However, if unsuccessful, they may disrupt the momentum. Violists should physically breathe on the rests. During

the breath, they should set the bow on the string in preparation for the next entrance. This gives each subsequent entrance more articulation and also prevents rushing.

Practicing with a recording is important in this section as well. The tempo changes immediately on the third measure of rehearsal no. 94. Playing with a recording will give violists a clear idea regarding the relationship between the two sections, since no metronome indication is provided.

The relationship between Fuchs's *Étude No. 13* and Richard Strauss's *Ein Heldenleben*, Op. 40 is not as obvious as in other pairings presented here. However, aspects of finger extensions, shifting, left-hand mobility, singing through intervals and shifts, and musical expression apply to both the *étude* and the excerpt. The variety of technical challenges presented in the *étude* should be practiced and developed over time, just as they should be in *Ein Heldenleben*. When pieces of this difficulty appear on the audition list, auditionees should start practicing as soon as possible, and most importantly, practice correctly. After mastering the techniques, the next step is to maintain them at the audition. Candidates have only one chance to impress, and they must have absolute control.

**Étude No. 16 and Mendelssohn: Scherzo from *Midsummer Night's Dream* –
beginning to rehearsal letter D**

As is true for Fuchs's *Twelve Caprices* and *Fifteen Characteristic Studies*, the last study in *16 Fantasy Études* ends with a fast and rhythmically driven example. This forty-five-measure piece, composed entirely of sixteenth notes, features

perpetual motion and a humorous *pizzicato* ending to conclude not just the étude but also the entire collection.

The *Precipitoso* character is accentuated with a *Vivace* indication and a metronome marking of 160 to the quarter note. Chromaticism obscures the étude's tonality and makes intonation difficult. To perfect intonation, one may want to practice the double sixteenth notes as single eighth note. This allows more time to listen and make adjustments. To play perfect fifth intervals in tune, violists should focus on left-hand posture and use the fleshy part of the finger to cover both strings.

Violists should use double strings to practice string crossings. Playing double stops will not only help polish intonation but also will train the bow arm in the shortest distance between neighboring strings, just as in Étude No. 11.

Of the sixteen pieces, Étude No. 16 is the only one to include *pizzicato*. A decrescendo is required when performing three note chords with *pizzicato*. The author suggests first playing with the bow, focusing carefully on intonation, to make sure the chords are in tune and resonant. These eight chords lead back to the tonic, thus, it is imperative that violists bring out the chord progression by emphasizing the top voice.

The main challenge of this étude lies in the use of *spiccato* throughout. Often, when playing an off-the-string stroke, violists feel like they need to work hard. They grip the bow tightly and force the bow to bounce. Instead, they should relax and let the bow rebound naturally. Violists may want to practice the entire étude on the string, using a small amount of bow, and in the middle or lower middle part of the bow. Unlike violin strings, which are thinner, viola strings take more time and effort

to speak. To achieve a clean and crisp sound, violists should set the bow on the string between each note. This requires extra work, but it will soon become second nature.

The other essential ingredient for a successful *spiccato* is to find where on the string the bow bounces naturally. The exact contact point also depends on the character of the piece. Violists need to find a good combination between bow length and contact point to achieve the desired character. Articulation suffers if the bow does not bounce high enough; on the other hand, a *secco* sound will occur if the bow is too far away from the strings. Violists should consult the character of the piece and find a combination that can produce natural bouncing in the most economical and relaxed way.

The bow stroke in this étude is the same as that in Felix Mendelssohn's (1809-1847) "Scherzo" from *A Midsummer Night's Dream*. Mendelssohn's music for *A Midsummer Night's Dream* bewitches the orchestra – players bring to life the fluttering wings of a butterfly, the jovial dance of a donkey, the fanfare of the Wedding March, and magic in the scherzo (as Carolyn S. Ellis describes the effects).²⁸ It is precisely this kind of "spark" in image and sound that the audition committee is looking for.

²⁸ Ellis, 62.

Allegro vivace VIOLA Felix Mendelssohn-Bartholdy, Op. 61

Nº 1 16

The musical score is for the Viola part of the Scherzo from Mendelssohn's *A Midsummer Night's Dream*. It begins at rehearsal mark 16 and continues through rehearsal letter D, ending at measure 21. The tempo is marked 'Allegro vivace'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from piano (*p*) to fortissimo (*sf*), with crescendos and decrescendos. Performance markings include slurs, accents, and specific bowing or fingering instructions. Handwritten notes in pencil provide additional performance guidance, such as 'Set on', 'doubt', 'bow on', 'shift', 'ahead', 'Halt', and 'bo he'. Rehearsal letters A, B, C, and D are clearly marked throughout the score.

Figure 15: F. Mendelssohn: Scherzo from *A Midsummer Night's Dream* – Beginning to rehearsal letter D.

Starting the piece is extremely difficult. Playing this excerpt immediately after playing *Don Juan*, when one's heart is racing, seems an impossible task. At a master class given by William Preucil, several people asked him, "Getting a solid start, what do you think of before you start playing?" He gave a simplistic remedy: "I mentally hum the first four bars, loosen my knees (which should relax the body), breathe, and begin."²⁹ Singing the first few measures before playing can set the mood and character of the piece and will also help candidates establish a steady tempo.

The most challenging technical aspect of this excerpt is maintaining a steady pulse throughout. The opening figure – one eighth note and four sixteenth notes – establishes the character and the tempo of the excerpt, and violists should play with an elegant tone and a steady pulse. Violists should practice with a metronome, find a tempo that allows the bow to bounce comfortably, start each phrase from the string, and keep the right hand fingers and wrist very relaxed. One should set the metronome to the dotted quarter note until a steady pulse is achieved. Then they should adjust the metronome to one click every other measure, then one click every four measures. This will help stabilize the pulse.

Spiccato strokes of this kind are best perceived as well-articulated on-the-string strokes. William Preucil suggests that the stick moves up and down, but the hair scarcely leaves the string.³⁰ Violists should practice on the string until reaching

²⁹ Lois Sabo-Skelton, "Master Class: An Orchestral Master Class with William Preucil," *American String Teacher* 53, no. 4 (November 2003): 73.

³⁰ Fischbach, 43.

the performance tempo, paying extra attention to the articulation and clarity of the up-bows. Violists should ask another musician to play constant sixteenth notes while they play the excerpt to avoid any tendency to rush the opening passage.

Violists often overlook the importance of rests, as in m. 21 and m. 22. Audition committee members often tap their fingers to a candidate's performance to test whether he/she has internalized the pulse. The slightest irregularity in a *spiccato* passage will make the section sound sloppy, so violists should avoid taking liberties with time.³¹ Absolute stability during practice could be the factor that determines whether a candidate advances to the next stage of an audition.

The choice of fingering is also very important in this excerpt. Violists should use fingerings that will allow the bow to move with fluidity and ease. In this excerpt, violists should avoid unnecessary string crossings. For example, in the fifth measure of rehearsal letter B, instead of playing in the first position and oscillating between the C and G strings, violists should crawl to second position and play the next four measures there. This also applies to the section between rehearsal letters C and D. In any event, violists should choose comfortable fingerings that play to their strengths.

The relationship between Fuchs's *Étude No. 16* and Mendelssohn's Scherzo from *Midsummer Night's Dream* is clear. While the *étude* exhibits more challenges in intonation and string crossings, its mastery will help violists feel at ease when performing Mendelssohn's Scherzo from *Midsummer Night's Dream*.

³¹ Idem.

CONCLUSION

This dissertation focuses on helping violists build their technical and musical abilities using selected études from Lillian Fuchs's *16 Fantasy Études*. The goal is to assist them in their musical career, specifically in helping them prepare for orchestral auditions.

The first three chapters focus on the audition itself, including audition applications, procedures, and preparations. They aim to provide a comprehensive reference that can help auditionees get a better start when beginning the audition process. The fourth chapter briefly introduces Lillian Fuchs and her collection of *16 Fantasy Études*. In the fifth chapter, each selected étude is paired with one audition excerpt; the étude addresses technical and musical problems in its orchestral counterpart.

While each study in the *16 Fantasy Études* is important and valuable, the author chose those that relate directly to audition excerpts. Études that explore and train techniques such as double stops are omitted because these techniques are not required at auditions.

The author's goal is to provide personal experience and knowledge, helping violists expand their musical and technical abilities through studying both Lillian Fuchs's *16 Fantasy Études* and audition excerpts. Violists who consult the fingerings, bowings, and practice procedures provided in this dissertation should use them only for reference. While there are many ways to approach technical and musical

problems, the author aims to stimulate and encourage violists to come up with their own ideas.

Most pedagogical materials for the viola were written for the violin, such as the Mazas, Kayser, and Kreutzer studies. The fact that the collection *16 Fantasy Études* was composed exclusively for violists makes it invaluable. This does not mean that transcribed literature is less valuable; in fact, transcribed studies help violists reach an advanced level of technique. The title *16 Fantasy Études* suggests that the études are closer to showpieces than to pure technical exercises. The title of each piece or section dictates a musical idea or image, and violists should strive to achieve it as well as addressing technical challenges.

Fuchs is unafraid to use contemporary musical and harmonic language and indicates specific fingerings, bowings, and positions. Violists should avoid changing her sometimes unorthodox markings. Technical difficulties in the *16 Fantasy Études* are on par with Niccolò Paganini's (1782-1840) *24 Caprices* for violinists.

Before approaching the *16 Fantasy Études*, violists might learn B. Campagnoli's *41 Caprices*, op. 22. Unlike Fuchs's *Études*, Campagnoli uses a traditional harmonic language and employs conventional fingerings. However, like Fuchs, he composed each piece with a specific technique in mind. The author has not provided detailed instructions for studying Campagnoli's *41 Caprices*. Instead, the selected pieces from the *41 Caprices* are included in the suggested course plan (Appendix A). Analyzing the caprices in the manner done here with the *16 Fantasy Études* might be a future project.

In closing, the author wishes this dissertation to serve as a helpful guide for violists who are passionate about pedagogical material and orchestral music. Violists can pursue a variety of careers, but what really matters is making the best music out of the resources available.

APPENDIX A
Course Syllabus

Pedagogical Literature for Violists:
Studies of Selected Etudes and
Orchestral Audition Excerpts

Instructor: Yu-Fang Chen
Office: R123 (Office Hours By Appointment)
Phone: 123-4556
E-mail: yufangchen@abc.edu

Why take this course?:

Many students start preparing for orchestral auditions after they graduate from school, so they rarely have a chance to really study audition excerpts with someone's guidance on a regular basis. It seems to be a separate business for a university or conservatory student to study orchestral audition repertoire in addition to their solo pieces because they are already too busy with their juries and recitals. The purpose of this class is to help viola students learn this music comprehensively - both technically and musically. By studying selected etudes, students build their technique and expand their own pedagogical tool box, thus preparing them for careers as performers and teachers.

Expectations:

Students are expected to practice the assigned etudes, listen to and write short journal entries about the selected music, and come to class with knowledge about the music. For the class to be successful, students must be present and prepared, ready to play, give suggestions, and discuss music in detail.

Required Texts and Music:

Bartolomeo Campagnoli: *41 Capricci*, Op. 22
Lillian Fuchs: *16 Fantasy Études*, for viola
Heinrich Ernst Kayser: *Elementary and Progressive Studies*, Op. 20
Rodolphe Kreutzer: *Forty-Two Studies*
Jacques Féréol Mazas: *Etudes Speciales*, Op. 36

Grading:

1. Attendance/participation: (40%) Your participation is extremely important for this class. I will take attendance, and expect you to be present, prepared, and participating in every class *with your instrument and music*. More than two absences will result in the loss of a letter grade.
2. Journal: (35%) You are required to keep a journal about the selected method books, etudes, and listening assignments. You should submit your journal by email two days before the each class. It is due by midnight.
3. Presentation: (15%) Each student will give two five-minute presentations. Choose two excerpts from the standard viola excerpt repertoire and listen to five different recordings for each excerpt. Compare the differences in performance style, tempo, sound quality, etc., and tell the class what you think about the recordings in your presentation. Which one is your favorite recording, which one is your least favorite, and why? You should also submit a paper along with each presentation. You will be given a grade based on your oral presentation and on your paper. Remember to sign up for a presentation date on our Blackboard online discussion board by the second week.
4. Audition: (10%) There will be two auditions. One is scheduled for the third week of the class, and the other one is scheduled for the end of the semester. Only the second audition will be graded. I will invite faculty from the School of Music to serve on the committee. You will be playing behind the screen, as is normal for most professional auditions today. A list of repertoire will be given to you three weeks before the audition. Although it is only 10% of your grade, you will fail the course if you miss this audition. No make-up audition is permitted.

Assignments:

The Journal

The journal is an opportunity for you to think and write about the course materials. Entries do not need to be long; however, you need to show me your knowledge and understanding of the music and the composers you are writing about. As a musician, you cannot just play notes with a blank mind. You have to “know” the music, and know what it is about – musically and technically. It seems to be a lot of work, but it will enrich your class experience and will be a useful resource for your music making in the future.

Contents of your journal:

For the selected etude books, find out the author’s intention in writing the etude books, and give a short biography about the author, including his/her musical

heritage. Who is his/her teacher and why is the book so important in the violin/viola pedagogical literature?

For the selected etudes, write the purpose of practicing a certain etude. What kind of technique the composer is trying to help you to build? How did you practice? Did you find it difficult? If it just comes naturally and easily to you, what kind of suggestions can you give your classmates?

For the assigned listening, write a few sentences about the composer and put most of the emphasis on why the composer wrote the piece. What kind of character is represented in the selected excerpts and movement(s)? Why is it a part of the audition repertoire? What are the things that the audition committee will look for in this particular excerpt?

Presentation

Listening to recordings is one of the most important steps in preparing for auditions. It will help you understand the texture of the piece, and how your part fits into the other sections of the orchestra. It will also give you an idea about the range of the tempos in which certain excerpts can be performed.

There are numerous recordings available for you online, on Youtube, in the library, and through our subscription databases. Utilize those resources and choose five recordings for each of your two chosen pieces from the standard viola audition repertoire. Compare the recordings and talk in detail about tempo, style, sound quality, timbre, etc. It is not required, but you can provide a tempo chart for certain sections in a movement.

Remember to conclude your presentation and paper with your personal opinion. What is your chosen tempo? What is your favorite and least favorite recording and why?

In order to keep a good flow and keep everything on schedule, rehearse your presentation and make sure you complete it within five minutes. Submit one paper of at least two pages for each of the presentations. These are due on the same date as your presentation. I encourage you to research something that you are not familiar with, as this will help you get a closer look at “new” repertoire.

The Mock Audition

You will be given an extensive list of music three weeks before the audition. The repertoire includes etudes and audition excerpts – all works you have learned in the class. Be sure you really prepare for each class so you won’t need to learn all of the assigned pieces in the last three weeks. You will not know what you are going to

play on the stage until you are in the warm-up room. Each person will perform ten to fifteen minutes in the audition, and the committee can stop you at any time and ask you to move on to next assigned etude or excerpt. Although the audition is only 10% of your grade, it is a great opportunity for you to experience the audition procedure, and to examine how much you have learned throughout this course as a violist and orchestral musician. Unlike real auditions, you will receive comments from the committee after your audition. This will help you to be more prepared for your future auditions and your career.

Course Schedule

Week	Topic	Selected Etudes	Listening
1	Introduction		
2	Studies on Etude Books for Viola	Mazas and Kayser	
3	Audition Procedure and Preparation	Kreutzer	
4	Peer Review – Mock audition I	Fuchs and Campagnoli	
5	Style – choice of sound, tempo, and articulation		
6	Spiccato (1)	Fuchs: 16 Campagnoli: 15	1. F. Mendelssohn: Scherzo from <i>A Midsummer Night's Dream</i> 2. J. Brahms: <i>Variation on a Theme by Haydn</i> , Variation V
7	Spiccato (2)	Fuchs: 6 Campagnoli: 31	1. L. V. Beethoven: Symphony No. 3, Scherzo 2. L. V. Beethoven: Symphony No. 9, mov. II 3. R. Strauss: <i>Don Juan</i>
8	Rhythm – rhythmic integrity	Fuchs: 7	1. W. A. Mozart: Symphony No. 35, mov. I 2. J. Brahms: <i>Variations on a Theme by Haydn</i> , Variation VII 3. L. V. Beethoven: Symphony No. 5, mov. II 4. D. Shostakovich: Symphony No. 5, mov. II
9	String Crossing	Fuchs: 3, 13 Campagnoli: 18, 27	1. J. Brahms: <i>Variations on a Theme by Haydn</i> , Variation VIII 2. W. A. Mozart: Symphony No. 35, mov. IV 3. S. Prokofiev: Symphony No. 1, mov. IV
10	Shifting	Fuchs: 13 Campagnoli: 40	1. D. Shostakovich: Symphony No. 5, mov. I

			2. R. Strauss: <i>Ein Heldenleben</i>
11	Intonation	Fuchs: 8 Campagnoli: 21	1. L. V. Beethoven: Symphony No. 5, mov. II 2. B. Bartók: <i>Music for Strings, Percussion, and Celesta</i> 3. R. Strauss: <i>Ein Heldenleben</i> 4. S. Prokofiev: Symphony No. 1, mov. IV
12	Sound (1) – Energy	Fuchs: 1, 13 Campagnoli: 18, 24, 36	1. W. A. Mozart: Symphony No. 35, mov. I 2. R. Strauss: <i>Ein Heldenleben</i>
13	Sound (2) – Lyricism	Fuchs: 5, 14 Campagnoli: 26	1. L. V. Beethoven: Symphony No. 5, mov. II 2. A. Bruckner: Symphony No. 7, mov. II
14	Sound (3) – Group Sound	Fuchs: 5	1. G. Mahler: Symphony No. 10, mov. I 2. D. Shostakovich: Symphony No. 5, mov. I
15	Sound (4) – Group Sound	Fuchs: 14	1. A. Bruckner: Symphony No. 7, mov. II 2. L. V. Beethoven: Symphony No. 9, mov. III 3. P. I. Tchaikovsky: Symphony No. 6, mov. I
16	Mock Audition II		

APPENDIX B
AUDITION REPERTOIRE LIST SURVEY

Audition Repertoire List Survey

The results of this survey are derived from my comparison of recent (2011-2012) vacancies for section viola auditions as advertised by the following orchestras: Atlanta Symphony Orchestra, Los Angeles Philharmonic Orchestra, Pacific Symphony Orchestra, Chicago Symphony Orchestra, Rochester Philharmonic Orchestra, Tulsa Symphony Orchestra, San Diego Symphony Orchestra, and Fresno Philharmonic Orchestra.

Composer	Name of the piece	Movement	Measure number	Number of times appeared on audition lists
Bach	Brandenburg Concerto No. 3	III	mm. 1-12	1
			mm. 82-88	1
Bartok	Music for Strings, Percussion, and Celesta	1 st viola part		2
	Miraculous Mandarin		mm. 80-95	1
Beethoven	Sym. No. 3	IV	mm. 133 to letter B	1
			mm. 286-321	1
	Sym. No. 5	II	mm. 1-37	5
			mm. 49-59	1
			mm. 72-106	3
	Sym. No. 9	III	mm. 146-181	2
II			1	
Berio	Folk Songs	I	Opening to rehearsal #2	1
			Rehearsal #6 to the end	1
Berlioz	Roman Carnival Overture		4 mm after rehearsal #1 to 8 mm after rehearsal #3	1
Brahms	Sym. No. 2	I	mm. 114-137	1
			mm. 350-373	1
Brahms	Sym. No. 4	III	Beginning to mm. 19	1
			mm. 125-138	1
			mm. 282-316	1
		IV	Letter B to letter D	1
Brahms	Variation on a Theme by Haydn		Variation V	3
			Variation VII	4
			Variation VIII	3
Bruckner	Sym. No. 7	II	Opening to letter B	2
			Letter P to letter R	2
Copland	Appalachian Spring		Rehearsal #6-12	1
Mahler	Sym. No. 10	I	Opening to rehearsal #1	2
			Rehearsal #4-5	1

			Rehearsal #12-13	3
Mendelssohn	Midsummer Night's Dream	Scherzo	Opening to 5 mm before letter K	7
W. A. Mozart	Sym. No. 35	I	mm. 1-66	5
		IV	mm. 1-37	2
			mm. 134-181	4
	Sym. No. 40	IV	mm. 146-205	1
	Sym. No. 41	IV	mm. 298 to the end	1
Prokofiev	Sym. No. 1	I	Opening to 3 mm after rehearsal #3	1
		IV	Rehearsal #69 to the end	1
Rachmaninoff	Sym. No. 2	II	Rehearsal #33 to 26 mm after rehearsal #33	1
			4 mm before rehearsal #35 to 12 mm after rehearsal #35	1
			Rehearsal #2-4	1
Ravel	Mother Goose Suite	V	Rehearsal #158 to 2 mm before rehearsal #170	1
Ravel	Daphnis et Chloé Suite No. 2			1
Rossini	Overture to La Gazza Ladra		Rehearsal #15-25	7
Shostakovich	Sym. No. 5	I	Rehearsal #32-39	2
			Beginning of coda to rehearsal #79	1
Stravinsky	Apollon musagète		Opening to letter D	5
R. Strauss	Don Juan		14 mm before letter W to letter W	2
				1
	Don Quixote		Rehearsal #77 to 2 mm before rehearsal #80	3
	Ein Heldenleben		Pickup to rehearsal #85 to 6 mm after rehearsal #85	3
			Pickup to rehearsal #94 to 6 mm after rehearsal #98	3
			3 mm before letter B to 1 mm before letter C	1
Tchaikovsky	Sym. No. 4	II	mm. 105-144	1
	Sym. No. 5	III	Pickup to letter E to K	1
			Opening to mm. 70	5
	Sym. No. 6	I	mm. 180-183	1
Wagner	Overture to Tannhäuser		mm. 257-300	1

REFERENCE LIST

Books

- Baillot, Pierre Marie François de Sales. *The Art of The Violin*. Evanston: Northwestern University Press, 1991.
- Fischer, Simon. *Basics: 300 Exercises and Practice Routines for the Violin*. London: Peters, 1997.
- Galamian Ivan. *Principles of Violin Playing and Teaching*. New Jersey: Prentice-Hall, 1978.
- Martens, Frederick H. *Carl Flesch: The Art of Violin playing*. New York: Carl Fischer, 1930.
- Nelson, Sheila M. *The Violin And Viola*. New York: W. W. Norton, 1972.
- Randel, Don Michael. *The Harvard Dictionary of Music*. 4th ed. Cambridge: The Belknap Press of Harvard University Press, 2003.

Journal Articles

- Allmendinger, Jutta, J. Richard Hackman, and Erin V. Lehman. "Life and Work in Symphony Orchestras." *Musical Quarterly* 80, no. 2 (Summer 1996): 194-219.
- Brandolino, Lawrence Tony. "Pre-Professional Perspectives—Winning an Orchestral Audition: Advice from the Pros." *American String Teacher* 49, no. 2 (May 1999): 29, 31.
- Bubert, Dennis. "Orchestra Sectional: Interviews with Jeremy Wilson & James Markey." *ITA Journal* 35, no. 4 (October 2007): 25-27, 29-30, 32.
- Bush, John-Morgan. "An Interview with Julie Landsman." *The Horn Call - Journal of the International Horn Society* 40, no. 3 (May 2010): 30-32.
- Eddy, Alexandra M. "American Violin Method-Books and European Teachers, Geminiani to Spohr." *American Music* 8, no. 2 (Summer 1990): 167-209.
- Ellis, Carolyn S. "Focus on Education: If You Can Make it Here-The New York String Orchestra Seminar Turns Students into Pros." *Strings* 18, no. 2 (August 2003): 60-62, 64, 66-68.

- Fischbach, Garrett. "Mastering the Unknown: Guidelines for Successful Orchestra Auditions." *American String Teacher* 58, no. 3 (August 2008): 42-44.
- Folio, Sam. "Tips on Making an Orchestral Audition Recording." *International Musician* 110, no. 8 (August 2012): 12.
- ". "Orchestral Audition Workshops Give Boost to Aspiring Players." *International Musician* 102, no. 8 (August 2004): 23.
- ". "Working Musician: How's Your Chance: A Guide to Writing a Symphonic Audition Résumé." *International Musician* 104, No. 8 (August 2006): 16.
- Goldin, Claudia, and Cecilia Rouse. "Orchestrating Impartiality: The Impact of "Blind" Auditions on Female Musicians." *American Economic Review* 90, no. 4 (September 2000): 715-741.
- Greilsamer, Lucien, Jay C. Freeman, and Theodore Baker. "On Old Violins." *Musical Quarterly* 13, no. 3 (July 1927): 410-433.
- Kahn, Nathan. "Working Musician: A Look at Both Sides of the Audition Process." *International Musician* 107, no. 8 (August 2009): 18.
- ". "Audition Preparation: Beyond the Practice Room." *International Musician* 96, no. 8 (August 1996): 8-9.
- Kruse, Steven, and Penny Thompson Kruse. "Remembering Joseph and Lillian Fuchs." *American String Teacher* 53, no. 4 (November 2003): 58-65.
- McCarty, Patricia. "A Preparation Strategy For Successful Orchestra Auditions." *Journal of the American Viola Society* 4, no. 3 (1988): 3-9.
- Millett, Katherine. "Ace the Audition: 12 Tips on Landing a Plum Orchestral Position – with a Little Help from Your Friends." *Strings* 20, no. 5 (December 2005): 65-69.
- Russell, Thomas. "The Perfect Orchestra." *Musical Times* 79, no. 1149 (November 1938): 813-815.
- Rut, Magdalena. "The Influence of the Franco-Belgian Violin School on Violin Didactics in Poland from the Mid-19th to the Mid-20th Century." *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap* 60 (2006): 131-140.
- Sabo-Skelton, Lois. "Master Class: An Orchestral Master Class with William Preucil."

- American String Teacher* 53, no. 4 (November 2003): 41-44.
 ----- "10 Things (Or so) Every String Player Should Know Before an
 Audition." *Strings* 18, no. 3 (October 2003): 71-74.
- Shryer, Donna. "On Your Mark, Get Set, Relax!" *American String Teacher* 57, no. 3
 (August 2007): 31-34.
- Sprott, Weston. "Thoughts on Audition Preparation." *ITA Journal* 38, no. 3 (July
 2010): 14-19.
- Vittes, Laurence. "Play: Practical Musician- Stay Cool in the Hot Seat: How to Ace an
 Orchestra Audition." *Strings* 24, no. 11 (June 2010): 25-26.
- Yeo, Douglas. "Tips for Winning an Orchestral Audition." *International Musician* 108,
 no. 8 (August 2010): 10.

Theses and Dissertations

- Brandolino, Lawrence Tony. "A Study of Orchestral Audition Repertoire for Violin."
 DMA diss., University of Missouri – Kansas City, 1997.
- Green, Christopher Evan. "Applicability of Periodization to Orchestral Audition
 Preparation on Trombone: A Case Study." DMA diss., Louisiana State
 University and Agricultural and Mechanical College, 2012.
- Liao, Chien-Ju. "Excerpts for Viola Ensemble: An Alternative Pedagogical Method for
 the Aspiring Orchestral Violist." DMA diss., University of Cincinnati, 2009.
- Moyer, Susan Elizabeth. "A Detailed Study of Selected Orchestral Excerpts for Cello."
 DMA diss., University of Miami, 2009.
- Peeva, Teodora. "Lillian Fuchs: Violist, Teacher, and Composer; Musical and
 Pedagogical Aspects of the *16 Fantasy Études* for Viola." DMA diss., Louisiana
 State University and Agricultural and Mechanical College, 2011.
- Rose, Christopher. "An Orchestra Audition Preparation Handbook for Bass Players."
 DMA diss., Arizona State University, 2011.

Musical Scores

- Campagnoli, Bartolomeo. *41 Capricci, Op. 22*. London: Augener, 1933.
- Fuchs, Lillian. *16 Fantasy Etudes for Viola*. New York: International Music Company,
 1959.
- _____. *Fifteen Characteristic Studies for Viola*. New York: Oxford University
 Press, 1965.

_____. *Twelve Caprices for Viola*. New York: Schirmer, 1950.

Kreutzer, Rodolphe. *Forty-Two Studies for Violin*. New York: Carl Fischer, 1796.

Mazas, Jacques Féréol. *Etudes Speciales, Op. 36*. New York: International Music Company, 1843.

Recording

Fuchs, Lillian. *Complete Music for Unaccompanied Viola*. Jeanne Morrow, viola.
Naxos 8.557932-33 (2006).

VITA

A native of Taipei, Taiwan, Yu-Fang Chen has earned Bachelor of Fine Arts and Master of Music degrees from Taipei National University of The Arts as a pupil of Shien-Ta, Su, with additional coachings from Li-Na, Yu, Joseph Silverstein, Lukas David, Tanya Grindaenko, Lian Chang, and Ida Kavafian. Currently, Ms. Chen is a doctoral candidate in both viola and violin of University of Missouri – Kansas City Conservatory of Music and Dance, under the tutelage of Benny Kim and Scott Lee.

Yu-Fang Chen began studying violin at age 6, and was selected, at age 12, as a representative in a cultural exchange program with Australia. In 2001, Yu-Fang Chen won first prize in the *Commemorative Violin Competition of Professor Cuei-lun Dai*, and second prize in the *Future Musician Violin Competition*. In 2002, Ms. Chen won second prize at the third annual *Academy of Taiwan Strings*. In 2005, she was invited by the *Academy of Taiwan Strings* to perform in Vivaldi's Concerto for Four Violins & Cello in B minor, op. 3, No. 10. In that same year, Ms. Chen was the featured soloist with the UMKC Conservatory Orchestra, performing Mendelssohn's Violin Concerto, Op. 64. Two years later, in 2007, Ms. Chen won first prize at the Naftzger Competition, in Wichita, Kansas.

Yu-Fang Chen is also the recipient of a Kansas City Musical Club scholarship in 2008 and 2009 for her performance studies on violin and viola. Her recent solo performances include Mendelssohn's Violin Concerto, Op. 64 with Kansas City Civic Orchestra, Tchaikovsky's Concerto for Violin with the Conservatory Orchestra in the

annual UMKC Concerto/Aria competition, and Walton's Viola Concerto with the Philharmonia of Greater Kansas City.

Yu-Fang Chen holds an active and successful private studio of violin and viola students. She was on the violin faculty of UMKC Pre-College Academy, and joined Heartland Chamber Music Academy in 2009 as a violin/viola faculty member for private lessons and as a coach for Stringendo (chamber music) program, as well as the Heartland Chamber Music Summer Festival.

Yu-Fang Chen has appeared in Taiwan and the United States and remains an active recitalist and orchestral player. As an enthusiastic performer of orchestral music, Yu-Fang Chen has been invited to perform with the by National Taiwan Symphony Orchestra, Festival Symphony Orchestra, Taiwan Youth Orchestra, and National Symphony Orchestra. Her performance career has taken her to Southeast Asia, Russia, South Africa, Estonia, German, Finland, France, and the United States. Yu-Fang Chen served concertmaster of the Youth Orchestra of National Taiwan Symphony Orchestra and the Purely Professional Orchestra from 1998 to 2005. Ms. Chen regularly performs with the Academy of Taiwan Strings and Taipei Symphony and Philharmonic Orchestra. Yu-Fang Chen has been a member of the Wisconsin Chamber Orchestra since 2008, a member of Des Moines Symphony Orchestra since 2010, and a substitute violinist with the Kansas City Symphony Orchestra since 2011.