

by Andrew Lorenz

SONATA arr. for Piano & Viola

Cesar Franck

BÄRENREITER BA 10918



César Franck's violin sonata of 1886 is dedicated to Eugene Ysaÿe. *The Introduction* by Gudula Schütz to this new edition for viola and piano is substantial and thoroughly researched, covering the works' historical context; its gestation, dedication and road to success. Schütz writes: "The version for piano and cello prepared by Jules Desart during the composer's lifetime (and with his consent) was followed in 1904 by Alfred Cortot's arrangements for solo piano and piano four hands. The publisher, Hamelle later enlarged his catalogue with editions for flute and viola, totalling four arrangements.

In the case of the viola version, this is our only evidence for its existence. The present arrangement for viola by Douglas Woodfull-Harris is based largely on Jules Desart's initial arrangement for cello. However, it also adopts extensive passages in their original register or remains in the middle octave, especially in those passages where the cello lies two octaves beneath the violin. The piano part remains exactly the same. Bärenreiter is to be congratulated on this fine publication.

THE MUSICAL SALON

Popular Pieces for String Quartet & Double Bass (ad lib)

arr. Wolfgang Birtel

Ambroise Thomas – Gavotte Entr'acte from Mignon, Vol.101

Josef Lanner – Dances of the Mermaids, Vol. 102

Richard Wagner – Steersman, leave your Watch from The Flying Dutchman, Vol. 103

EDITION DOHR 16421-16423

In this excellent series Wolfgang Birtel once again arranges popular tunes for string quartet with an optional bass part. He writes, "With the lively sounds of a march or of a swaying waltz, with temperamental tangos and gallant polkas, insinuating romances or 'easy' classical music in the background, it is still possible to chat. Yet it is also possible just to listen to the swinging music and dance to its tones: the Music Salon provides ideal entertainment . . ." These three works are no exception - Thomas's charming Gavotte from *Mignon*, Lanner's *Dances of the Mermaids* and Wagner's *Steersman, leave your Watch from The Flying Dutchman*. The latter is the most interesting; each part gets 'a piece of the action' while in the other pieces the tune falls to the first violin. All parts can be played mainly in the first position. The most substantial is the *Dances of the Mermaids* which consists of an Introduction, five Waltzes and a Finale. The first violinist plays a scale into fifth position, otherwise the parts are straightforward. These attractive works can also be played by a string orchestra.

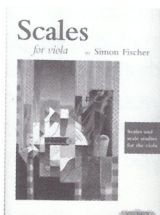
SCALES FOR VIOLA

Scales and scale studies for the viola

Simon Fischer

EDITION PETERS EP 72544

Simon Fisher's newly published *Scales for Viola* is brim full of excellent ideas. The best aspect is that all the studies and exercises relating to the playing of scales really help the development of one's technique. Suggestions on how to practise are extremely useful and very well described. Fischer expounds



on the ideas of the great cellist Pablo Casals, Dorothy Delay and Carl Flesch and takes their principles even further. The volume covers scales and arpeggios in low positions without shifting, scales and arpeggios on one string, three-octave scales and arpeggios in every key and also a few four-octave scales and arpeggios. Only single note scales are discussed.

Well laid-out sections begin with notes on how to approach various aspects of the material. For example – Part One discusses 1) how to tune each note of the scale, 2) one-octave scales, 3) one-octave arpeggio sequence, 4) chromatic scales, 5) warm-up exercise: fourth-finger extensions, 6) two-octave scales and arpeggios, and 7), two-octave broken thirds and fourths.

The following sections deal with shifting, smooth bowing, rhythm, bowing variations, accents, dynamic patterns, single and two-finger scales, strengthening the top octave and speeding up scales with the metronome. A very valuable tome indeed.

METHODICAL SONATAS for Flute or Violin & Continuo – Vol. 1

Telemann

G. HENLE VERLAG 1266

Published in 1728, these sonatas are written in sonata da chiesa style.



Their great value is "the method" which Telemann demonstrated. Each substantial opening slow movement of the six sonatas is written out on two staves. The first staff has the simple melodic line printed whilst the second shows the manner in which the performer might ornament or embellish the original melody. Thus Telemann educates and follows in Corelli's footsteps. These very attractive works can be played entirely in the first position. The ornamentation is rhythmically quite demanding for an inexperienced young player but fun to play.

Henle's superb urtext edition in four parts is impeccable as ever. The flute/violin part is presented in bold type over a figured bass part in small print. In the opening movements there are three staves, with the simple and embellished lines in bold type above the small printed basso part. Fold out pages eliminate any page turns. Secondly, the basso part is individually printed in bold type. Thirdly, the basso part is again printed in bold type but with the treble parts in small print and finally, a score with a keyboard part fully realised by the editor Wolfgang Kostujak.

EL CHOCLO - Tango Criollo

CHORUS OF HEBREW SLAVES: from "Nabucco"

Arr. for Viola Quartet by Wolfgang Birtel
Score & Parts EDITION DOHR 17590 & 17510

These viola quartets are very attractive arrangements of Villoldo's *El Choclo* (1903) and Verdi's *Gefangenenor* (1836) by Wolfgang Birtel. Both are very recognisable melodies. The first is a Creole tango, *The Corn Cob* and the latter comes from the Chorus of Hebrew Slaves: *va pensiero* from *Nabucco*. Violist Robert Harris very successfully 'road tested' these arrangements in a recent Café Viola in Canberra. The Tango is the easier of the two with the short middle section written in the third position for the first viola. Some of the latter is written in the fifth position for Viola 1 and third position for Viola 2.

