



# Modern Viola Technique (Da Capo Press Music Reprint series)

*Robert Dolejší*

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THE playing of the viola has been one of the sadly neglected arts. This is all the more incredible when we realize, as we all do today, that the instrument with its rich, mellow tone should always have been regarded as one of the most ideally gratifying mediums of musical expression when played by the accomplished artist. The insignificant position that the viola had occupied in the field of solo instruments in the past undoubtedly was responsible for the apparent neglect in its artistic exploitation to such a degree that in nearly every symphony orchestra throughout the world the viola section (with the none too frequent exception of the principal player) was composed of cast-offs from the second violins, who, already too old to perform satisfactorily on their respective instruments, were relegated to pass their remaining years of service playing viola. Happily, we have a different picture of the orchestral viola sections in most of our modern symphonic bodies today. Virile young players are adopting the viola as their major instrument, and that sly, well known German sobriquet, Pensions-instrument, surely is deserved no longer. The viola should be studied and played by young artists who especially adapt themselves to the serious presentation of the instrument as a separate and independent medium of expression, which requires fully as much intelligent, conscientious, and diligent application to achieve noteworthy results as any orchestral instrument.

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