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THE MULTI-FACETED ARTISTRY OF VIOLIST EMANUEL VARDI

BY

LYDIA M. TANG

THESIS

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for the degree of Doctor of Musical Arts in Music  
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## **Abstract**

As a pioneer viola virtuoso of the 20<sup>th</sup> century, Emanuel “Manny” Vardi (c. 1915-2011) is most widely recognized as the first violist to record all of Paganini’s Caprices. As a passionate advocate for the viola as a solo instrument, Vardi premiered and championed now-standard repertoire, elevated the technique of violists by his virtuosic example, and inspired composers to write more demanding new repertoire for the instrument. However, the details of his long and diverse career have never to date been explored in depth or in a comprehensive manner.

This thesis presents the first full biographical narrative of Vardi’s life: highlighting his work with the NBC Symphony under Arturo Toscanini, his activities as a soloist for the United States Navy Band during World War II, his compositional output, visual artwork, an analysis of his playing and teaching techniques, as well as his performing and recording legacies in classical, jazz, and popular music. Appendices include a chronology of his life, discography, lists of compositions written by and for Vardi, registered copyrights, and a list of interviews conducted by the author with family members, former students, and colleagues. This project fills in many gaps in existing documentation of Vardi’s life and work, and brings for the first time this multi-faceted artist into full view.

## Acknowledgments

This project could not have been accomplished without the generosity and time of those that I interviewed: Lenore and Andrea Vardi, Pauline Normand, Julia Bullard, Michael Colgrass, David Dalton, Martin Eshelman, Erica Kiesewetter, Paula Krupiczewicz, Richard Maximoff, Paul Peabody, John Peskey, Alan Raph, Allan Sandlin, Richard Sortomme, Jay Shulman, Scott Slapin, Arlene Stock, Brooks Tillotson, Neil and Naomi Warner, and others who volunteered their stories of Manny. Thank you, Jane Champion, for sharing with me your oral history project with Manny. Thank you for the extended research assistance from MUC Mike Bayes and MUC Stanley Curtis (U. S. Navy Band Archives), David Day (Primrose International Viola Archives), Jessica Wood (New York Public Library), Jay Shulman, and David Bynog (American Viola Society). Thank you, Mikael Elsila, editor of *Allegro*, for assistance in reaching musicians of Local 802, and to the professionals in the Performing Arts Division of the Library of Congress, Juilliard School Archives, University of Illinois at Urbana-Champaign Library, and Michigan State University Libraries for helping me obtain the resources I needed. Special thanks also goes to Head of Special Collections Peter I. Berg, and the MSU Libraries for supporting the completion of my degree. Much appreciated are the skillful and patient editorial assistance of Amanda Lawrence and Nathan Tang. I am deeply grateful for the endless support, faith, and encouragement of Tang and Swada families. Most of all, thank you to my biggest fan, coach, and support: my husband, Jeff.

This scholarly essay is dedicated to everyone who knew and loved Manny Vardi.

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## Introduction: Emanuel, Emmanuel, and Manny

When faced with the daunting process of documenting the musical legacy of his father, cellist and composer Alan Shulman, Jay recalled: “I didn’t start writing until I wished that I could ask questions and, by that point, either their memories were gone or they were gone.” Emanuel “Manny” Vardi was a close friend and frequent musical collaborator with his father. When asking Vardi about their long intertwined musical career, he would say, “Jay, why didn’t you ask me these questions twenty years ago when I remembered it?” As a result, Shulman’s son remarked: “One of the things that I decided was that there was more to the story, and because I didn’t want it to be forgotten or lost, I started writing.”<sup>1</sup>

This project was inspired by a noted lack of available literature about the multi-faceted violist, Emanuel Vardi. Although valuable articles exist by Samuel and Sada Applebaum (*The Way They Played* and *Violins and Violinists*), Allan Kozinn (*Frets*), Tully Potter (*Strad Magazine*), Kathryn Steely (*Journal of the American Viola Society*), and Margalit Fox’s obituary in *The New York Times*, they are often limited in detail and scope, not addressing any of his recording studio activity and work in jazz and popular music. Another significant source of information is the VardiArt website, created by Vardi and his wife, Lenore,<sup>2</sup> to promote their musical and artistic work. This website, which is discontinued and only select pages have been preserved and remain available through the Internet Archive’s Wayback Machine, contains biographical information, promotional photographs, and images of their paintings. There are also several shorter interviews and articles online, as well as liner notes of LPs and re-released CDs.

The main repository for primary sources on Vardi, his personal papers at the Primrose International Viola Archives in Provo, Utah, consists of only two boxes. During the many moves

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<sup>1</sup> Jay Shulman in discussion with the author, September 20, 2015.

<sup>2</sup> Lenore Vardi is also a violinist, violist and painter.

in the final decades of Vardi's life, important documents, including his iconic compositions *Fantasy Variations on a Theme by Paganini* and *Paraphrase on the Blue Danube*, were lost. More significant in researching Emanuel Vardi is the fact that his life's narrative was recycled and rephrased across time. In the existing literature, there is a standard core narrative which highlights various events but does not provide much in the way of details, or a consistent timeline. The goal of this thesis is to move beyond this established narrative to create a more richly detailed picture of Vardi.

Fragmented information about Vardi's activities can in part be accounted for by the inconsistent spelling of his name. His first name Emanuel was often erroneously spelled with a double-m (Emmanuel), as was the case with his Vardi-Hambro commercial and jazz collaborations, Kapp and European recordings,<sup>3</sup> in crowd-sourced databases (such as Wikipedia) and in many biographies and personal websites of former students and associates. Meanwhile, Manny was his familiar name used by family and friends, and was often used in session recordings with jazz and pop artists such as Louis Armstrong and Aretha Franklin. Sometimes, even his name was just misspelled, such as Many,<sup>4</sup> Hardi,<sup>5</sup> Verdi,<sup>6</sup> or Vard.<sup>7</sup>

In addition to consulting traditional sources, I conducted interviews with family, friends, and colleagues to form a more comprehensive account of Vardi's creative life. Underlining the project was a sense of urgency, as many of Vardi's colleagues are advancing in age or have

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<sup>3</sup> Spelled "Emmanuel" on the record dust jacket for Vardi's recording of the Handel Concertos in G minor and B minor for viola and orchestra. Liner notes to Handel, *Orchestre de Chambre Stradivari*, Emanuel Vardi (viola), directed by Arnold Eidus, GEM 102.

<sup>4</sup> "Bob James – The Very Best of Bob James," *Discogs*, accessed January 19, 2016, <http://www.discogs.com/Bob-James-The-Very-Best-Of-Bob-James/release/3320646>.

<sup>5</sup> "Emanuel Vardi," 1940 U.S. census, New York, New York, Enumeration District 31-791 (Washington, D.C.: National Archives and Records, roll T627\_2642, page 21B); see also "1940 United States Federal Census," *Ancestry.com*, 2012.

<sup>6</sup> Noel Straus, "Recital on Viola by Emanuel Vardi," *The New York Times*, November 24, 1946.

<sup>7</sup> "Blood, Sweat & Tears – Child is Father to the Man," *Discogs*, accessed January 19, 2016, <http://www.discogs.com/Blood-Sweat-Tears-Child-Is-Father-To-The-Man-Blood-Sweat-Tears/release/6111030>.

passed away. In crafting the first comprehensive narrative of his creative life, the author felt an obligation to those who shared their stories to not only document his activities but also convey a sense of *who he was*. By all accounts, Vardi was a funny and warm father, husband, and friend—a big personality who could also be gruff, competitive, and stern, especially in the company of classical music colleagues and students. The people closest to him remembered his iconic jokes and witty stories, in addition to his diverse interests and fascination with gadgetry, alongside his impeccable viola playing and unique artwork.

Vardi's artistic career seemed in general to evolve into four periods. Vardi pursued a career as a solo violist throughout his life, however he focused most intensely upon it until his departure for Italy and subsequent branching out into the music business upon his return to the United States in 1952. Vardi was already in his 40s when his two daughters from his second marriage to Greta Mayer were born (in 1955 and 1956), and the period afterwards through the 1970s was both one of great artistic accomplishments and intense daily gig work including his ground-breaking recording of the complete Paganini Caprices, performing with the Symphony of the Air, the activities of the successful jingle house Vardi and Hambro with Lenny Hambro, and the emergence of his characteristic “post-cubist” art style – all impressive activities on top of a demanding schedule of recording dates to provide for his family. After the dissolution of Vardi and Hambro, Vardi rededicated himself to his solo career, conducting, teaching, and his artwork. Starting with his 1977 self-produced album “Breaking Boundaries,” Vardi made several recordings for various labels with the goal to record as broadly a discography as possible of the viola repertoire. Alongside his new bride, Lenore Weinstock Vardi, they performed two viola and violin-violita recitals throughout the world and frequently presented recitals in tandem with art shows, which became more common after Vardi was forced to stop playing in 1993 after his

injuries. Throughout the final eighteen years of his life, Vardi embraced his secondary career as a prolific artist, melding of his intimate understanding of music and musicians with his artistic training.

Despite the impressive volume and roster of recording studio collaborations throughout his career, Vardi downplayed his commercial and non-classical activities, which he viewed as “just work.” As Vardi’s former student, Scott Slapin, remembered:

When I was going to the Manhattan School of Music, I would be walking and there were all of these records for sale on tables on Broadway. I would see this record *Emanuel Vardi Conducts Strauss Waltzes*, and I would say to him “I just saw this record that says...” He’d say, “Oh, did you buy it?” And I’d say, “No.” I’d go back and try to find it and it wasn’t there. There are all these things that, if they didn’t come up during the course of conversation, you wouldn’t know that he did them.<sup>8</sup>

However, the full measure of his versatility is rarely considered. He himself downplayed his writing, playing, conducting, and producing jazz and popular music, an impressive list of collaborations ranging from recording with Paul McCartney, Louis Armstrong, Nina Simone, and on Sesame Street children’s albums, to contributing to the soundtracks of movies such as *Sleepless in Seattle*, *Tootsie*, *Aladdin*, and *Kramer vs. Kramer*. Appendices including a timeline, discography, lists of compositions written by and for Vardi, registered copyrights, and commercial music clients were compiled granularly from trade magazines and databases, and are meant to demonstrate the breadth of Vardi’s activities as well as provide a basis for future inquiry. In preparing this paper, Jay Shulman encouraged me: “Keep the focus on your subject, but keep him in context with the other historical events and personalities that he worked with along the way.” This thesis endeavors to shine a spotlight on Emanuel Vardi as a multifaceted artist and his versatile role in the evolving music industry, in the context of the people he worked with, and the future he helped shape.

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<sup>8</sup> Scott Slapin in discussion with the author, January 19, 2015.

## Chapter I: Early Years

Emanuel “Manny” Vardi was born in Jerusalem, Palestine, into a family of accomplished musicians. His father Joseph Rosenbaum (1890-1980)<sup>9</sup> left his conservative Jewish Orthodox family in Warsaw, Poland, where his parents would not allow him to play the violin on the Sabbath. In Jerusalem he taught at, and some sources say organized, the first music academy.

Vardi’s mother, Anna Jaffa (1893-1958), fled the crumbling Russian Empire to teach piano at the music school in Jerusalem where his parents met. Originally from Vilnius, now part of Lithuania, Anna was an accomplished pianist who as a twelve-year-old girl accompanied a young prodigy violinist named Jascha Heifetz, who would swiftly become an iconic musician of his era. Anna studied composition



Figure 1: Anna (mother, left), Emanuel (center), Joseph (father, right), c. 1920  
Image courtesy of Pauline Normand.

with Alexander Glazunov at the St. Petersburg Conservatory of Music. When Joseph was drafted into the Ottoman Army, the young Rosenbaum family escaped to the United States on the S.S. Asia in 1920 and changed their surname to the Italian-sounding Vardi,<sup>10</sup> the Hebrew translation of their German-Yiddish name meaning “Rose-tree.”<sup>11</sup>

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<sup>9</sup> According to his petition of naturalization, Joseph was born in Chelm, Russia. Joseph Vardi, *Petitions for Naturalization from the U.S. District Court for the Southern District of New York, 1897-1944* (Washington, D.C.: National Archives and Records Publication M1972, roll 432); see also “New York, Naturalization Records, 1882-1944,” *Ancestry.com*, 2012.

<sup>10</sup> “List or Manifest of Alien Passengers for the United,” S. S. Asia, Passengers sailing from Marseilles, 1920. “Emmanuel Rosenbaum” in “New York, Passenger Lists, 1820-1957,” *Ancestry.com*, 2010; see also Emmanuel Rosenbaum, *Passenger Lists of Vessels Arriving at New York, New York, 1820-1897* (Washington, D.C.: Records of the U.S. Customs Service, National Archives and Records Publication M237, Record Group 36, NAI: 626867).

<sup>11</sup> Scott Slapin in discussion with the author, January 19, 2015; Another example of obscuring his Jewish roots, Lenore Vardi recalled the story of her husband when he was 20 years old playing string quartets with a plastic surgeon. The doctor told him that he was destined for a great career, but the shape of his nose was going to get in the way and offered to do adjustment surgery for free. The day after the procedure, Vardi contracted a double-ear infection with effects to be discussed later in Chapter XI: The Way He Played and Taught. Lenore Vardi, in discussion with the author, January 13, 2015.

When submitting his family's Petition for Naturalization, Joseph listed Emanuel's birthday as April 21, 1915, but his mother steadfastly believed her son was born on October 14, 1917. Reasons for the discrepancy vary, but the most plausible answer is that Vardi's parents needed to work, so they fabricated the 1915 birthdate in order to enroll their son in school early.<sup>12</sup> Other sources list his birth year as late as 1919.<sup>13</sup> Vardi and his family always suspected 1917 aligned better with his early development, but it would have been too cumbersome to change the records.<sup>14</sup>

Upon arriving in New York, Joseph and Anna launched the Vardi Music Studio at 1877 Madison Avenue.<sup>15</sup> They poured their knowledge into their only son, with the expectation that he should follow in their footsteps, as either a violinist or a pianist. Vardi recalled that his father set a tiny violin in his hands and said, "Do like me," in broken English. "I was like a monkey," Vardi recalled, "and [I] went after him."<sup>16</sup> Vardi studied piano with his mother and his New York piano debut was at seven or eight years of age, performing a Mozart *Fantasia* at his mother's studio piano recital in Aeolian Hall. Charles D. Isaacson, a main music critic in New York, said in his review: "Keep your eye on Emanuel Vardi, there's a big talent." After that, Vardi recalled, "I quit while I was ahead [laughs]."<sup>17</sup>

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<sup>12</sup> Tully Potter, "Sound Values," *Strad Magazine* 95 (1984/85): 690-692.

<sup>13</sup> The *Strauss Waltzes* LP and Samuel and Sada Applebaum's 1959 interview in *Violins and Violinists* give Vardi's birth year as 1919.

<sup>14</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>15</sup> "New York, New York City Directory," U.S. City Directories, 1822-1995, *Ancestry.com*, 2011, 1779; "The Vardi School, also known as the Vardi Conservatory was a small, short-lived institution... ran out of a studio in Carnegie Hall. They taught many African American students during the 1930s and held scholarship competitions in Harlem at the YMCA." The accomplished jazz bassist Ahmed Abdul-Malik attended the school in his youth, and praised Vardi Sr. as a teacher for encouraging him to explore other genres of music: "When you learn to understand the feelings of other peoples, you will then understand how these feelings express themselves in their music." Kelley, Robin D. G., *Africa Speaks America Answers Modern Jazz In Revolutionary Times* (Cambridge, MA: Harvard University Press, 2012), 93.

<sup>16</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>17</sup> *Ibid.*

From that point forward, Vardi's attention shifted from piano to violin performance, spurred by his father's ambition to raise a new Heifetz. Joseph took his son to study with the famous pedagogue Josef Borrisoff, and later with Leopold Auer's assistant Victor Kuzdo.<sup>18</sup> When Vardi was twelve, there was an announcement in the newspaper about the launch of the Juilliard School of Music. Vardi recalled, "My father immediately wrote an application for me but didn't tell them my age and took me down for the audition. They asked my father if he was playing and he said, 'No, *him*' [points downward]."<sup>19</sup>

As Juilliard was not able to accommodate students younger than sixteen, Vardi was sent to Frank Damrosch's Institute of Musical Arts. There, he studied with Constance Seeger (1886-1975), the mother of folk singer Pete Seeger.<sup>20</sup> Vardi's father was disappointed that his son wasn't studying with a more illustrious teacher, but Vardi later credited Seeger as the strongest influence on his life: "She was a hell of a teacher. She got me on the intonation. She used to mark every note: plus, minus. I couldn't get away with a page of anything with her."<sup>21</sup> In fact, her focus on intonation would later become one of Vardi's legendary strengths, explored further in Chapter XI: The Way He Played and Taught. Vardi also admitted his laziness at the time: "I didn't like to practice, so I never came in prepared for lessons. I had to sight-read my lessons, and she knew it."<sup>22</sup> While studying with Seeger, Vardi played in a master class with the legendary violin pedagogue Leopold Auer, who had taught Jascha Heifetz. After performing Saint-Saens' *Introduction and Rondo Capriccioso*, Vardi remembered, "he called me over and

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<sup>18</sup> "American violist Emanuel Vardi dies aged 93," *The Strad*, February 1, 2011, accessed January 11, 2016, <http://www.thestrاد.com/cpt-latests/american-violist-emanuel-var-di-dies-aged-93/>.

<sup>19</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>20</sup> "Constance de Clyver Seeger Dowding," *geni.com*, last updated November 21, 2014, <http://www.geni.com/people/Constance-Seeger-Dowding/6000000004127914518>.

<sup>21</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>22</sup> *Ibid.*

says [murmuring and shaking his finger] ‘practice . . . practice . . . practice . . .’ He died right after that, so I never got to study with him. I always said that I killed him [laughs].”<sup>23</sup>

Vardi encountered many trials in his youth. Since his parents lived in Mohegan Colony, an artists’ colony in Crompond, New York, Vardi’s commute into the city for his music lessons took several hours each day. He often ended up sleeping on the floor of his uncle’s dental office throughout the week.<sup>24</sup> To give him more time to practice, Mrs. Seeger arranged a scholarship for him to study at the Walden School, where he studied from 1929-1930.<sup>25</sup> He went on to graduate from Peekskill High School in 1932.<sup>26</sup> Instead of continuing his musical training, however, Vardi, then a rebellious 15 or 17 year old, quit playing violin. It was the Great Depression, and his father was having a difficult time taking care of the family. Vardi and his friends roamed the streets. “We wrote an ‘Ode to a Steak,’ we were so hungry,” he recalled. One day Vardi ran into Mrs. Seeger, who took him home, bought him clothes, and cleaned him up. Vardi credited Seeger as saving him. “I went back to playing again, and I got into the Juilliard graduate school and I studied with Édouard Dethier.”<sup>27</sup>

Given this second chance, Vardi started practicing intensely. He wanted to become a great violinist, but he was well past the age when Heifetz and other prodigies stormed the international concert stage. As he recalled, “I was in the back of the second fiddle section at Juilliard and was going nowhere.” But the trajectory of his future was sealed when his friend, cellist Eleanor Aller, introduced him to a recording of the Scottish violist William Primrose playing Paganini’s 5<sup>th</sup> and 13<sup>th</sup> Caprices.<sup>28</sup> David Dalton, the founder of the Primrose

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<sup>23</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>24</sup> Lenore Vardi in discussion with the author, December 12, 2015.

<sup>25</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>26</sup> Jeni Dahmus (archivist of the Juilliard School), e-mail message to author, September 29, 2015.

<sup>27</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>28</sup> Eleanor Aller’s role described in Emanuel Vardi, interview by Jane Champion, c. 2007. From some accounts, Vardi’s first experience with the viola was when his chamber music instructor, Felix Salmond, told him to get a

International Viola Archives, described Primrose’s 1934 recording as a “ground-breaking feat which shattered preconceptions about any inherent lack of technical proficiency between playing the viola versus a violin.” Primrose demonstrated that he could do anything a violinist could do, despite the larger instrument and thicker strings.<sup>29</sup> In Vardi’s words, “When I heard the recording, I said, ‘that’s for me. . . . Boy, I want to do that.’”<sup>30</sup>

Vardi borrowed a viola and started playing the only repertoire he knew—violin music—and quickly became a sensation at school. There was no viola department at Juilliard. Word quickly spread about the student who could play the Paganini Caprices on the viola. When Primrose came to New York, Vardi arranged to have six lessons with him over a span of six weeks before Primrose left to tour with the NBC Symphony. He recalled that Primrose told his friend Al Brown, a New York-based violist, to “Watch him, he’s going to take over the whole viola world.” “Meanwhile,” Vardi recalled, “Juilliard just rejected me on the violin. I wasn’t playing the violin anymore, I was only playing the viola.”<sup>31</sup>

After playing the viola for only a couple of months, Vardi was told that he should audition for the Metropolitan Opera. At first he protested, saying that he could barely read the clef, but he was told to go anyhow. Vardi remembered, “When I got to the audition, the conductor at the time, Maestro Bodanzky, asked me what I was going to play. I said a Paganini Caprice. After I finished, he threw some Wagner in front of me. The page was entirely black

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viola because he needed a violist in the class. Since Vardi was a lanky six feet tall, the viola’s size was a welcome change from the relatively cramped violin. Salmond’s role was confirmed in Vardi’s obituary in “American violist Emanuel Vardi dies aged 93,” *The Strad*, February 1, 2011, accessed January 11, 2016, <http://www.thestrad.com/cpt-latests/american-violist-emanuel-wardi-dies-aged-93/>; see also Allan Kozinn, “Emanuel Vardi: Renaissance Man of the Viola,” *Frets* 2, no. 1 (1980): 16-18.

<sup>29</sup> David Dalton in discussion interview with the author, November 13, 2015.

<sup>30</sup> Marcie Sillman, “Emanuel Vardi,” *KUOW News*, January 15, 2010.

<sup>31</sup> There is inconsistency regarding when Vardi played for Primrose. The established narrative is that Vardi had a weekly radio program and that he would play for Primrose the program for the following week. However, Vardi probably wouldn’t have been given a radio program as an unknown Juilliard student and likely played for Primrose prior to being recommended by him to join the NBC. Emanuel Vardi, interview by Jane Champion, c. 2007.

with notes!”<sup>32</sup> Vardi’s wife Lenore continued the story, “He says, ‘I’m sorry, I don’t read the clef well enough’ and puts the viola away and he thinks to himself, ‘Oh god that was really bad, because I can’t play anything.’ Later, Manny gets a call from the Met saying ‘we want you in the orchestra, we figure if you can play Paganini Caprices, you can play anything we have.’”<sup>33</sup> Vardi, however, was not enthusiastic. Referring to the long operas and the thankless placement of musicians packed under the stage in the pit of the opera orchestra, he recalled, “The joke about working with the Met was that you go into the pit in September and they dig you out in April.”<sup>34</sup>

At the same time, the NBC Symphony had just finished their first season and had jettisoned the remaining regular staff musicians in order to swell the ranks with top performers handpicked from premiere symphonies and chamber music ensembles. With new openings in the orchestra, Primrose approached Maestro Arturo Toscanini, and recommended Vardi to audition.<sup>35</sup> At Vardi’s audition, the orchestra’s personnel manager, H. Leopold Spitalny, reportedly said to him, “I understand you play Paganini Caprices, play me one. So I picked up the fiddle, played [da duh], he says ok, you’re in.”<sup>36</sup> In 1938, at age approximately twenty-one or twenty-three, Emanuel Vardi joined the NBC Symphony as its youngest member in the last stand of the viola section.

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<sup>32</sup> Kathie Meyer, “Emanuel and Lenore Vardi add musical, artistic talent to Port Townsend’s ever-vital arts community,” *PTLeader.com*, November 29, 2006, [http://www.ptleader.com/arts/emanuel-and-lenore-vardi-add-musical-artistic-talent-to-port/article\\_a911f457-685a-5bb5-8d3b-3b854fa557f6.html](http://www.ptleader.com/arts/emanuel-and-lenore-vardi-add-musical-artistic-talent-to-port/article_a911f457-685a-5bb5-8d3b-3b854fa557f6.html).

<sup>33</sup> Lenore Vardi in discussion with the author, August 2015. Lenore was Vardi’s third wife; they were still married at the time of his death.

<sup>34</sup> Meyer, “Emanuel and Lenore Vardi add musical, artistic talent.”

<sup>35</sup> Lenore Vardi in discussion with the author, August 2015.

<sup>36</sup> As quoted in Sillman, “Emanuel Vardi.”

## Chapter II: NBC Symphony and Town Hall Recitals (1938-1942)

Maestro Arturo Toscanini (1867-1957) retired in 1936 after eleven years as conductor of the New York Philharmonic and returned to Italy. To entice him to return to the United States in 1937, NBC chairman David Sarnoff and Samuel Chotzinoff proposed a series of broadcast concerts with the promise of a dedicated orchestra of the highest caliber: the NBC studio orchestra transformed into a legendary ensemble with an all-star roster including Vardi. Vardi recalled, “The first time I saw [Toscanini] was when he walked down to the rehearsal. There was ten minutes of silence. He walked out with his hand on his collar and his head bowed. I thought God walked in at that point. . . It took me a few months to get relaxed enough to play but finally it became quite an experience.”<sup>1</sup> Vardi described rehearsals with Toscanini as “some of the most breathtaking experiences I ever had, especially when he took things apart and put them together again to get that clarity out of an orchestra that very few conductors could, before or since.”<sup>2</sup> He added, “Playing under Toscanini was pretty tough. He had radar eyes and radar ears. It still wasn’t good enough. He’d call us ‘Ignorante!’ and ‘Shoemakers!’”<sup>3</sup>

During the tense years of World War II, Vardi found himself playing with other NBC musicians joining in the war effort. With the Mischakoff Quartet (with violinists NBC Symphony concertmaster Mischa Mischakoff and Jacques Lerner, and cellist Leonard Rose), they performed a series of concerts sponsored by the Musicians Committee to Aid Spanish Democracy at the New School for Social Research in 1939.<sup>4</sup> Vardi also played with a member of

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<sup>1</sup> Don Gillis, “Interview with Emmanuel Vardi, viola” from “NBC Radio Broadcast: Toscanini - The Man Behind the Legend,” *University of North Texas Digital Library*, broadcast audio, August 25, 1965, accessed February 7, 2015, <http://digital.library.unt.edu/ark:/67531/metadc28188/m1/>.

<sup>2</sup> Robert Sherman, “Toscanini is Honored by his ‘Graduates,’” *The New York Times*, April 29, 1984.

<sup>3</sup> Emanuel Vardi interview with David Dalton and Claudine Bigelow, April 2, 2008, Primrose International Viola Archives.

<sup>4</sup> “Notes of Musicians Here and Abroad,” *The New York Times*, January 1, 1939.

the Committee named Albert Einstein.<sup>5</sup> Vardi performed string trios with violinist Isidore Cohen and cellist Bernard Greenhouse, and whenever they were playing near Princeton, they would give Einstein a call. Einstein eagerly joined them to sight-read string quartets as a second violinist, but he kept miscounting the rests and coming in at the wrong time. Percussionist and author Michael Colgrass laughingly recalled that Vardi would say, “No, no, no, Albert. One-two-three-four—what’s the matter with you, can’t you count?”<sup>6</sup>

In May 1942, the African-American conductor Dean Dixon presented a concert with his New York Chamber Orchestra of Young American Artists with violinist Maurice Wilk, mezzo-soprano Virginia Lewis, and “Emanuel Vardi, ‘cellist [sic].” Despite pervasive racism in America, Juilliard and Columbia University-trained Dixon actively promoted African-American musicians and integrated orchestras in New York. He guest conducted the NBC Symphony earlier that year to critical acclaim. The evening’s concert “aimed to prove to young artists that there is a place for them in the spotlight, be they rich or poor, or of any race, color or religion.” First Lady Eleanor Roosevelt attended the event and, after being introduced by executive secretary of the NAACP, Walter White, reportedly spoke in praise of Dixon’s efforts and stated that “music belongs to all races and all creeds.”<sup>7</sup>

In 1942, Vardi was recruited by the Stuyvesant Quartet (violinists Sylvan Shulman and Maurice Wilk, and cellist Alan Shulman) and played in one of the first recordings of Dmitri Shostakovich’s Quartet No. 1, op. 49.<sup>8</sup> Since their regular violist Louis Kievman had recently relocated to California, they sought Vardi for his ability to navigate the prominent and

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<sup>5</sup> “Musicians Unite to Aid Spain,” *The New York Times*, August 22, 1937.

<sup>6</sup> As quoted in Michael Colgrass, *Adventures of an American Composer*, eds. Neal Colgrass and Ulla Colgrass (Galesville: Meredith Music Publications, 2010), 188. Reiterated by Michael Colgrass in discussion with author, February 14, 2016 and confirmed by Scott Slapin, in discussion with author, January 19, 2015.

<sup>7</sup> “Dean Dixon Discovers New Mezzo Soprano and Mrs. Roosevelt Lauds American Musical Series,” *The Pittsburgh Courier*, May 23, 1942.

<sup>8</sup> “Shostakovich by the Stuyvesant String Quartet,” *The Shellackophile*, December 18, 2011, <http://shellackophile.blogspot.com/2011/12/shostakovich-by-stuyvesant-string.html>.

demanding viola part in the second movement.<sup>9</sup> Their recording was completed the day before the U. S. musicians recording ban took effect on August 1, 1942. Instigated by American Federation of Musicians union leader James C. Petrillo out of concern for musicians not receiving proper royalties for their recordings, the strike prohibited union musicians from recording with a record label. With the ban lasting almost two years, the recording industry adapted to satisfy the constant demand for music during the war by first resorting to reissuing older recordings, and then promoting a cappella vocal ensembles that bypassed the need for orchestral accompaniment.<sup>10</sup>

Ever seeking to improve his playing, Vardi started coaching with the NBC Orchestra's principal second violinist Marius Vitetta, whom he claimed "had a fantastic technique but not a very good sound."<sup>11</sup> With Vitetta's exacting emphasis on technique, Vardi improved his ability to execute technical and virtuosic passages in solo repertoire, which became a defining characteristic of his performing career.<sup>12</sup>

Vardi gave his New York viola debut at Town Hall with the pianist Vivian Rivkin on February 17, 1941—the first full viola recital at that venue in twenty years.<sup>13</sup> *The New York Times* reviewer "R.P." described Vardi as "a crusader for his instrument, which always has been hampered by the meagerness of its repertoire. To overcome this handicap, he is carrying on research to uncover little known works for the instrument, he is persuading his composer friends to write for it and is making his own arrangements of works originally written for other

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<sup>9</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>10</sup> "James C. Petrillo," WTTW, <http://www.wttw.com/main.taf?p=1,7,1,1,38>; "Petrillo Puts Ban on Vocal Records," *The New York Times*, June 26, 1943.; Opportunities also emerged for non-union virtuosos of lesser common instruments such as the harmonica, jew's harp, ukulele, and ocarina. "Petrillo Recordings Ban A Boon to Minor Virtuosi," *The New York Times*, October 7, 1942.

<sup>11</sup> Lenore Vardi in discussion with the author, August 2015. Also described in Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>12</sup> Richard Maximoff in discussion with the author, October 9, 2015.

<sup>13</sup> Potter's article said this was the first viola recital but according to a press release by Gertrude H. Gould, 1942, Vardi's recital was the first "ALL-VIOLA recital in almost two decades." Potter, "Sound Values."

instruments, particularly its nearest relative, the violin.”<sup>14</sup> This statement would practically become the motto for Vardi’s career. The reviewer continued, “Albert Stoessel in his recent Carnegie Hall lecture said that in the past violists were generally ‘super-annuated violinists.’ Mr. Vardi certainly is not that. He is a master of his instrument. The fingers of his left hand are agile and sure, his bowing is under perfect control, his tone is beautiful, and, as he showed last night, he can play a vigorous, pyrotechnical work like Mussorgsky’s ‘*Hopak*’ and a subdued, lyrical one like Chopin’s *C-sharp minor Nocturne*, with equal facility and equal respect for the stylistic requirements of each.”<sup>15</sup> Vardi also performed on the program Vitetta’s *Caprice in E minor*, a sonata by Paganini’s teacher Alessandro Rolla, and premiered a piece by his colleague in the NBC Symphony, cellist Alan Shulman (see figure 2). When Vardi first saw the sketches of the *Theme and Variations*, he encouraged Shulman to finish it for his important upcoming recital.<sup>16</sup>

Meanwhile, Vitteta’s wife schemed with Toscanini’s wife to make the Maestro attend the performance. As Vardi recalled, “I was about to walk out on the stage of Town Hall when Teresa Vitetta and my mother came running back, ‘The Maestro is here!’ just about as I was walking on stage. I almost dropped the viola, I said, ‘The hell, I can’t play this!’ Then I walked out and there he was, with his moustache, sitting up there with his whole entourage. He came from Riverdale in a blizzard to hear me play. I became his protégé and everything in NBC started opening up.”<sup>17</sup> The gesture of Toscanini coming back stage to congratulate Vardi after the recital was significant enough to make the news in the *Milwaukee Journal* a month later.<sup>18</sup>

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<sup>14</sup> R.P., “Viola Recital Given By Emanuel Vardi,” *The New York Times*, February 18, 1941.

<sup>15</sup> Ibid.

<sup>16</sup> Vardi recalled, “He gave it to me piece by piece. I learned it as he gave it to me.” Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>17</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>18</sup> “Arturo Toscanini went back stage and congratulated Emanuel Vardi after his viola recital in New York several weeks ago.” In “Toscanini Likes Violist,” *The Milwaukee Journal*, March 30, 1941.

The recital's success was pivotal in establishing Vardi as a virtuoso performer and advocate for contemporary music, and Shulman as a composer of note.<sup>19</sup> Following the premiere, Vardi presented the *Theme and Variations* to Dr. Frank Black, the general music director of the NBC radio network and guest conductor for the orchestra. After playing it through with Black at the piano,



Figure 2: Emanuel Vardi (left) and Alan Shulman (right) looking over the score of Shulman's *Theme and Variations*. NBC promotional photograph, 1942. Image courtesy of Jay Shulman.

Shulman was asked to orchestrate it. Barely three weeks later, on March 11, 1941, Vardi performed the radio premiere for a NBC network domestic broadcast, as well as a short-wave broadcast to South America that same evening.<sup>20</sup> "I had to play it in the evening and midnight," Vardi recalled, "It was kind of tough, because everything was live."<sup>21</sup> The first performance was featured on *New American Music*, a radio show "to advance the cause of music in this country and to acknowledge—through public approval—works that were worthy of being reprogrammed."<sup>22</sup> Due to the positive listener response, Shulman's *Theme and Variations* was broadcast again in front of live studio audiences on April 1, 1941 and February 3, 1942.

As a further expression of Toscanini's esteem, when William Primrose left the symphony to pursue a solo career Vardi was promoted to Assistant Principal violist next to Carleton Cooley.<sup>23</sup> Vardi was also given a weekly fifteen-minute radio program on NBC to highlight the best of viola recital repertoire.<sup>24</sup>

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<sup>19</sup> Toscanini allegedly praised Shulman after the performance: "Semplice, ma bene" (Simple but good). Jay Shulman, e-mail to author, April 13, 2016.

<sup>20</sup> Jay Shulman, "The Music of Alan Shulman," *Capital.net*, accessed December 14, 2015, <http://www.capital.net/com/ggjj/shulman/>.

<sup>21</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>22</sup> Krupiczewicz, "A historical and pedagogical guide to Alan Shulman," 17, referencing "New American Music" broadcast script read by Ben Grauer and Samuel Chotzinoff, March 11, 1941.

<sup>23</sup> Lenore Vardi in discussion with the author, August 2015.

<sup>24</sup> Kozinn, "Emanuel Vardi: Renaissance Man of the Viola," 16-18.

Vardi gave his second Town Hall recital on February 13, 1942, comprised of repertoire mostly written for the viola, with the exception of Bach's Sonata in D major for clavier and viola da gamba and *Canciones populares espanolas* by Manuel de Falla, "transcribed by an undivulged arranger."<sup>25</sup> *The New York Times* reviewer praised his "sound musicianship, highly developed technique . . . [and] voluminous, warm tone, which proved capable of a wide variety of color effects, subtle nuances and pronounced dynamic contrasts." Also on the program was Hindemith's Sonata in F major, Op. 11, No. 4, the New York premiere of *Song and Dance* by his NBC stand partner Carleton Cooley, *Fantasie* by Michel Gusikoff, Herbert Haufrecht's *Blues: Prelude and Fugue*, Caprice in C major by Marius Vitetta, and *Meditation*, a composition prize winner by the eighteen-year-old composer Elmer Bernstein.<sup>26</sup> The reviewer described the Cooley, Gusikoff, and Vitetta works as "display pieces exploiting the full resources of the modern four-octave viola, and Mr. Vardi met their extreme exactions with scintillating virtuosity."<sup>27</sup> In 1943, Vardi and violinist Roland Gundry were jointly awarded the Town Hall Endowment Series Award.<sup>28</sup> This annual award was given to an artist under the age of thirty, "who, in the opinion of the Town Hall music committee, has given the most notable performance of the previous year"<sup>29</sup> and consisted of an engagement in the endowment series for the 1944 season.

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<sup>25</sup> In later concert programs, such as his November 16, 1990 recital at the Manhattan School of Music, the arranger is listed as Emanuel Vardi. The Peter Jay Sharp Library, "Concert of November 16, 1990" *Manhattan School of Music*, accessed January 27, 2016, <http://library.msmnyc.edu:80/record=b1001218~S0>.

<sup>26</sup> Elmer Bernstein (1922-2004) became a very accomplished film composer, penning the soundtracks for *The Man with the Golden Arm*, *The Magnificent Seven*, *To Kill a Mockingbird*, and *The Great Escape*, among others. "Biography," *ElmerBernstein.com*, <http://elmerbernstein.com/bio/>.

<sup>27</sup> N.S., "Town Hall Recital by Emanuel Vardi," *The New York Times*, February 14, 1942; "Music Notes," *The New York Times*, November 16, 1942.

<sup>28</sup> A commonly repeated narrative is that this Town Hall recital earned Vardi the "Recitalist of the Year Award," but this is its technically correct name. For a 1985 article, Vardi remarked that "the viola was not viewed as a sufficiently strong solo instrument" and the second prize winner, violinist Roland Gundry, was added to "carry the program." Waterfall, Beth, "Emanuel Vardi is back with the world at his feet," *North County News*, May 1-7, 1985.

<sup>29</sup> "Two Musicians Win Town Hall Award," *The New York Times*, May 4, 1943.

### Chapter III: World War II and the Navy Band (1942-c. 1946)

When the United States joined World War II in the final days of 1941, conductor of the United States Navy Band Lieutenant Charles Brendler urged the musicians of the NBC Orchestra to enlist in the military orchestras to avoid being drafted.<sup>1</sup> To accommodate the extra musicians, Brendler expanded the size of the ensemble to have big band capabilities and a full symphony orchestra of ninety musicians.<sup>2</sup> According to Navy records, Vardi enlisted as a solo violist in 1941 with the rank of Musician First Class, although it appears that he didn't fully join the military until late into 1942 (see figure 3).<sup>3</sup> Eight



Figure 3: Navy personnel photograph of Vardi, c. 1942. Courtesy of the U. S. Navy Archives, Washington D.C.

months after his triumphant Town Hall Recital, *The New York Times* reviewed Vardi's November recital at The New York Times Hall with pianist Norman Secon and harp player Edward Vito, with the soloist performing in his Navy uniform.<sup>4</sup>

The United States Navy Band recruited two other soloists from the NBC ranks: Oscar Shumsky (violin) and Earl Wild (piano). Vardi helped the cellist Bernard Greenhouse narrowly escape the draft to join the Navy Band as the fourth soloist.<sup>5</sup> Each week the four former NBC players rotated performing a concerto with the Navy Band. Greenhouse recalled, "The first week

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<sup>1</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>2</sup> "Navy Band History, 1942-1968," *U.S. Navy Band*, [http://www.navyband.navy.mil/history\\_1942-1968.html](http://www.navyband.navy.mil/history_1942-1968.html).

<sup>3</sup> The 1941 date conflicts with Vardi's promotion in the NBC Symphony and his Town Hall recitals. Possibly Vardi enlisted in 1941, but was able to negotiate starting later in 1942, after his second Town Hall recital and before his November 1942 New York Times Hall recital. The author was unable to access Vardi's official military papers, but 1941 was listed on the Navy Band's website. "Alumni: Member Alphabetical Listing T-Z," *U. S. Navy Band*, accessed January 17, 2016, [http://www.navyband.navy.mil/alumni\\_members\\_t\\_to\\_z.html#v](http://www.navyband.navy.mil/alumni_members_t_to_z.html#v).

<sup>4</sup> "Vardi in Viola Program," *The New York Times*, November 17, 1942.

<sup>5</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

was Oscar, second week was Earl Wild, then Vardi, then, at the end of the month I had to play.”<sup>6</sup> In total, they each performed more than twenty concerti with the orchestra—a difficult task to prepare within a month—especially due to the limited repertoire of the viola. Vardi remembered: “I had to play so many concertos, I ran out of repertoire—I played the Serly, the Handel/Casadesus, the Stamitz, the Telemann, the Walton and so on. Then I went on to the cello concertos: the Schumann, the Saint-Saëns, the Cassado. Bernie Greenhouse would play them one year, I’d play them the next.”<sup>7</sup> This pressure-cooker performance environment proved to be a defining experience for Vardi, honing his live performance abilities and the speed with which he could master unfamiliar pieces, all the while challenging his resourcefulness in expanding the viola’s repertoire.

Vardi also premiered and promoted new compositions for the viola. With the United States Navy Band Symphony Orchestra, in 1944, Vardi premiered Morton Gould’s *Concertette for Viola and Band*. Program notes for the occasion recorded that the piece “was especially written for Musician Emanuel Vardi with the thought of enriching the limited repertoire for the viola. The Finale is of particular interest. Mr. Gould uses as its theme the familiar bugle call, ‘Away All Boats’, the opening radio signature of the United States Navy Band.” The work’s dedicatee, Vardi, performed the *Concertette* a second time in Town Hall,<sup>8</sup> and later recorded it for MGM Records, in 1958. The unattributed album dust jacket notes describe the work as “one of Gould’s most colorful orchestral scores, making brilliant use of the unusual instrumental combination.”<sup>9</sup>

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<sup>6</sup> Bernard Greenhouse interview with William (Mac) Nelson and others, July 13-14, 2009  
<http://libcdm1.uncg.edu/cdm/ref/collection/Greenhouse/id/9174>.

<sup>7</sup> Ibid.

<sup>8</sup> M. A. S., “Vardi and Gundry in a Joint Recital,” *The New York Times*, February 10, 1944.

<sup>9</sup> M-G-M Records, Liner Notes, “*Morton Gould: Concertette for Viola and Band/Michael Colgrass: Variations for Four Drums and Viola*, Emanuel Vardi (viola), E3714, 1958.

Military life became the fodder for Vardi's often retold colorful stories. Vardi recalled being told he'd have to learn a second instrument to march in the band, or at least just hold it. He remembered, "Oscar<sup>10</sup> tried to play oboe, he got a God-awful sound on it. Earl Wild played the flute. . . . He used to flaunt it, 'flood floot,' his hair was flying."<sup>11</sup> At first, Vardi wanted to play the bassoon, but when he brought it home to practice, his cocker spaniel attacked him, so he traded it in for a clarinet.<sup>12</sup> After a notoriously poor oboe performance by Greenhouse,<sup>13</sup> their reeds were taken away. Instead, Vardi would sing through the instrument as he marched.<sup>14</sup>

Vardi's wife, Lenore, remembers an especially humorous story from her husband's military life. While marching for a very important event, the drum major of the Navy band got mixed up with his signals. Lenore describes the scene as follows: "It was like a Chaplin movie—they didn't know where to go. They almost got court-martialed." Also, since many of the musicians in the ensemble were either doubling on unfamiliar instruments, or were career military personnel, the intonation sometimes was poor, even painful for Vardi, who had perfect pitch. "He almost wanted to go fight because the intonation was terrible. Earl Wild used to keep a hatchet in the piano and if he heard a bad note, he would stand up and wave the hatchet."<sup>15</sup>

Vardi recalled a particular drum major who hated the musicians from New York and ordered a waxing detail of the 1000-foot long navy sail loft the night before he was to rehearse the Walton concerto. "We had to go on our knees and wax the floors. They didn't have machines, we had to do it by hand. I am thinking to myself if I complain it could be

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<sup>10</sup> Possibly Vardi was remembering Greenhouse playing the oboe, as his disastrous oboe performance is described in an interview with William (Mac) Nelson and Joanna Hay, *University of North Carolina at Greensboro: Cello Collection*, July 13-14, 2009, <http://libcdm1.uncg.edu/cdm/ref/collection/Greenhouse/id/9174>.

<sup>11</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>12</sup> Lenore Vardi in discussion with the author, Port Townsend, WA, August 16, 2014.

<sup>13</sup> Bernard Greenhouse interview with William (Mac) Nelson and others, July 13-14, 2009 <http://libcdm1.uncg.edu/cdm/ref/collection/Greenhouse/id/9174>.

<sup>14</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>15</sup> Lenore Vardi in discussion with the author, Port Townsend, WA, August 16, 2014.

insubordination, I could be put in jail. This is my chance. I played about four notes and then I dropped my bow. The conductor stopped the orchestra and asked me if there was anything wrong and I said, ‘Well, he had me waxing the whole sail loft the night before.’ Next thing I know, he’s yelling: ‘Winn, come over here! Don’t you ever touch my soloists again!’” Chuckling, Vardi remembered, “I did it really subtly, but it worked.”<sup>16</sup>

Vardi played in the United States Navy Band String Quartet consisting of Shumsky and William Stone (violins) together with Bernard Greenhouse (cello). They often played lighter dinner music and Strauss Waltzes, with solo offerings later in the evening for social events at the White House. Mrs. Roosevelt also invited Vardi to perform a solo recital. The quartet also performed concerts at other D.C. venues, including the National Gallery.<sup>17</sup>

After the war ended, Vardi found himself stuck in military service while his colleagues moved on: “Bernie Greenhouse had an ulcer and he got out. Earl Wild admitted that he was gay and got out. Oscar Shumsky got headaches and he got out. I couldn’t get out, no matter what I did. I was playing quartets at a commander’s house with the wife of the Postmaster General. He noticed I was looking glum and he said ‘Manny, why the long face?’ I said, ‘My career is stagnating, my father is having troubles and I can’t get out. I’m in the Navy and signed up for six years.’ He said ‘Oh, why didn’t you tell me?’ I was out in three days.”<sup>18</sup>

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<sup>16</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>17</sup> “News Notes of Musicians and Concerts,” *The Washington Post*, April 11, 1943.

<sup>18</sup> Vardi continued in his narrative that two weeks later, a contingent of U. S. Navy Band string players all died in a plane crash in South America, so he considered himself lucky to avoid that tragedy. In reality, however, the plane crash was in 1960, so Vardi’s account is inaccurately embellished. Emanuel Vardi, interview by Jane Champion, c. 2007; “In memoriam,” *United States Navy Band*, [http://www.navyband.navy.mil/in\\_memoriam.html](http://www.navyband.navy.mil/in_memoriam.html).

## Chapter IV: Carnegie Hall and Other Ventures (c. 1946-1950)

After leaving the service,<sup>1</sup> Vardi was given the choice between rejoining the NBC Symphony as assistant principal violist to Carleton Cooley or becoming principal violist of the newly autonomous Blue Network (which would become ABC).<sup>2</sup> Enticed by more solo work and higher pay, Vardi joined Blue Network. There he started performing with the Paul Whiteman Band with other colleagues from the Navy Band and NBC Symphony.<sup>3</sup>

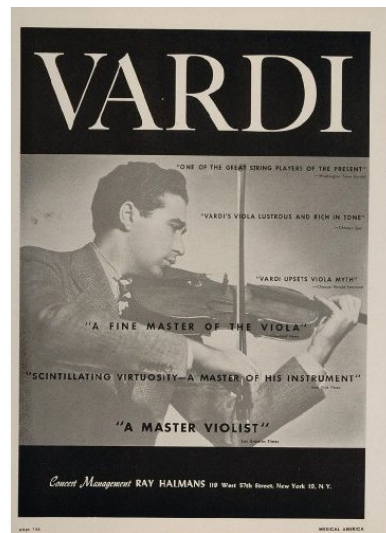


Figure 4: Promotional flier, Ray Halmans, 1947.

While pursuing a career as a viola soloist, Vardi was discouraged by the widespread lack of familiarity with his instrument of choice.<sup>4</sup> He approached one of the largest artist management firms in New York, Sol Hurok, but was informed that they already had a violist on the roster and were not interested in adding him. Vardi was told they had Emanuel Feuermann<sup>5</sup> on the roster and quipped “I guess even the managements didn’t know the difference between a violist and a

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<sup>1</sup> It is currently unclear exactly when Vardi was discharged from the service, according to available records and Lenore Vardi’s discussion with the author, January 26, 2016.

<sup>2</sup> In 1943, monopoly laws came into effect and the Federal Communications Commission (FCC) forced the NBC to divest its Blue Network, which became the separate American Broadcasting Company (ABC). Harold L. Erickson, “American Broadcasting Company (ABC),” *Encycopaedia Britannica*, accessed February 2, 2016, <http://www.britannica.com/topic/American-Broadcasting-Company>.

<sup>3</sup> Don Rayno, *Paul Whiteman: Pioneer in American Music, 1930-1967* (Rowman & Littlefield, 2012), 251. His colleagues included Earl Wild, cellists Alan Shulman and George Ricci, violists Harold Coletta and Ralph Hersh, and violinists Bronislaw Gimpel, Ruggiero Ricci, and bassist Arnold Fishkind; Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>4</sup> Vardi often relayed the story about a woman who attended one of his recitals who, as he was performing a Paganini Caprice, asked her husband “When is he going to play the viola?” Ibid.

<sup>5</sup> Emanuel Feuermann (1902-1942), accomplished cello soloist and pedagogue. Vardi studied J. S. Bach’s Suites for solo cello on the viola briefly with Feuermann. As described by former Vardi student John Peskey: “Manny just wanted someone to show him the ropes on the cello suites. He would show up and Feuermann would be standing there having a cigarette and they’d talk. It wasn’t like a lesson.” John Peskey in discussion with the author, January 25, 2015.

cellist!!”<sup>6</sup> His career blossomed nonetheless.

Vardi received strong reviews as he performed solo recitals and concerti across the country. He performed Rolla’s Concerto with the New York Philharmonic at Carnegie Hall on May 23, 1946.<sup>7</sup> For his Chicago recital at Orchestra Hall on October 29, 1946, reviewer Albert Goldberg described Vardi as “a serious and uncompromising musician” with a tone that is “consistently beautiful, not only when it remains within the traditionally melancholy range of the instrument, but when it is urged out of its natural habitat into the upper levels usually consigned to the violin.” On the program was his *Suite on American Folk Songs* which Goldberg described Vardi as performing with “a warm and wayward feeling for the delightfully nostalgic melodies.”<sup>8</sup> In 1947, Vardi performed Berlioz’s *Harold and Italy* with the Los Angeles Philharmonic, in a program that included Shulman’s *Theme and Variations*,<sup>9</sup> and he also performed recitals at Cornell University. With the NBC Symphony, he premiered Stanley Bate’s Viola Concerto, op. 46.<sup>10</sup> Bates (1911-1959) wrote the concerto for William Primrose, only to have him decline performing the piece. Vardi premiered the work instead with the NBC Symphony on June 15, 1947.<sup>11</sup> The following year, Vardi premiered Tibor Serly’s *Rhapsody* for viola and orchestra, also dedicated to Primrose, at Town Hall with the NBC Symphony and Serly conducting.<sup>12</sup>

In the midst of this growing exposure as a soloist, Vardi sought to bring his career to an even higher level by booking a recital at Carnegie Hall in 1946. At that time, Vardi remembered

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<sup>6</sup> This story may actually predate 1942, since Feuermann died that year. As quoted in Kathryn Steely, “Breaking Boundaries: An Interview with Emanuel Vardi,” *Journal of the American Viola Society* 19, no. 1 (2003): 11-21.

<sup>7</sup> Edvard Fendler, conductor, “Carnegie Pop Concert,” *Carnegie Hall Performance History Search*, May 23, 1946, <http://www.carnegiehall.org/PerformanceHistorySearch/#!search=vardi>.

<sup>8</sup> “Philharmonic Books Offer by Berlioz,” *Los Angeles Times*, February 9, 1947. Vardi is described as “in his early 20’s” when he would actually have been 10 years older.

<sup>9</sup> “Philharmonic Books Offer by Berlioz,” *Los Angeles Times*, February 9, 1947. Vardi is described as “in his early 20’s” when he would actually have been 10 years older.

<sup>10</sup> Kozinn, “Emanuel Vardi: Renaissance Man of the Viola,” 16-18.

<sup>11</sup> “CD Reviews,” *Rogerchase.com*, accessed January 27, 2016, <http://rogerchase.com/reviews/> (reprinting Joseph Magil’s review of Roger Chase in *American Record Guide*, March/April 2009).

<sup>12</sup> Tibor Serly, “Rhapsody, viola, orchestra,” *Archivegrid*, <http://184.168.105.185/archivegrid/collection/data/54409330>.

some tension and possibly jealousy with Primrose.<sup>13</sup> Five years earlier, in *The New York Times*, Vardi had penned a letter to the editor titled “The Viola for Soloists.” Citing acclaimed response to his 1941 appearance on WJZ’s “New American Music,” he expressed hope that his performance will “once and for all silence those who like to belittle the viola as a solo instrument . . . . When a viola is played by a virtuoso the viola, too, becomes a solo instrument . . . . I believe the tonal registers of the viola are unlimited and in the hands of an artist capable of as varied tone color and range of expression as the violin.” Vardi admitted the paucity of attention to the viola and the only recent pioneering of Lionel Tertis and William Primrose for “rediscover[ing] for the world the solo possibilities of this rich instrument.” “Since then,” he continued, “the ever-increasing band of devoted viola players—fostered no doubt, at first, by the overcrowding of the violin field, has led to a new examination of the possibilities of the viola.” Defending the performance of transcriptions of pieces originally written for other instruments, Vardi pointed out that “one rarely finds a ‘cello or even a violin recital free from transcriptions from another instrument.”” He concluded with a call for “rejudgement of this noble instrument on its own merits.”<sup>14</sup> Twelve days later Primrose published a chastising response, dismissing Vardi’s rhetoric as a hyperbolic “‘cri de coeur’ by a young and ambitious colleague protesting against the apparent indifference and lack of understanding on the part of the American public toward . . . ‘that noble instrument.’” Primrose recalled the uphill battle of pioneer virtuoso violist Lionel Tertis (1876-1975)<sup>15</sup> in promoting the viola, and how he benefitted from that legacy. However, he issued a warning “against those who adopt the viola as a means to a no-good end—I need not

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<sup>13</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>14</sup> Emanuel Vardi, “The Viola for Soloists,” *The New York Times*, April 13, 1941.

<sup>15</sup> Tertis was the first violist to record J. S. Bach’s “Chaconne” from J. S. Bach’s *Sonatas and Partitas* for solo violin, and was instrumental in premiering new works for the viola, especially those by composer Arthur Bliss. Vardi would later become known in the 1980s for his dramatic and romantic interpretation of Bach’s Chaconne (together with Arthur Bliss’ *Sonata* and Vaughn Williams *Suite*) in concerts in the U.K.—all pieces Tertis had earlier championed—and thus implicitly evoke Tertis’ legacy in his own.

enlarge on or elucidate it,” particularly admonishing people who have taken up the viola due to the overcrowding of the violin field. “They shall rue the day when I meet up with them.”<sup>16</sup> Upon hearing that Vardi was planning a recital at Carnegie Hall, in order to be the first violist to perform at the Main Hall, Primrose booked his own recital five weeks earlier.<sup>17</sup>

According to Vardi, Primrose was unprepared for the spotlight recital. *The New York Times* review by Olin Downes agreed: “It is hard to explain the artistic sum of the viola recital given by the celebrated William Primrose last night in Carnegie Hall. The performances, in general, were so confused and so bad.”<sup>18</sup> Vardi additionally recalled, “He got panned by his friend, Virgil Thompson [sic]...He absolutely devastated Primrose...I felt bad about it, but did he want to beat me by a week?”<sup>19</sup> It didn’t make any sense to me. I got glowing reviews.”<sup>20</sup>

By contrast, Vardi’s review by Noel Straus began as follows:

As usual, [Vardi] had prepared an unhackneyed program, which he performed with uncommon musicianship, notable richness of tone and pronounced technical adroitness. Mr. Vardi reached his peak of accomplishment in the Brahms *Sonata in F minor*, Op. 120, No. 1, which received an ideal reading. . . . The performance was masterly in its ensemble, with Arthur Balsam, the able accompanist of the afternoon, furnishing support at the piano that matched Mr. Vardi’s playing in sensitivity adjusted color and dynamics, as well as interpretative insight. Vardi played Hindemith’s unaccompanied *Sonata*, op. 11, no. 5, three Paganini Caprices [Nos. 9, 13, and 17], and his own arrangement: *Fantasy on Strauss’ “Voices of Spring.”* He also introduced three world premieres: Antoine Forqueray’s *Suite in C minor* (transcribed by Sidney Beck), his own *Suite on American Folk Tunes*,<sup>21</sup> and Boris Antufeyev’s *Dramatic Episode*.

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<sup>16</sup> William Primrose, “A Note on the Viola,” *The New York Times*, April 20, 1941.

<sup>17</sup> The first violist to perform a solo recital in a Carnegie Hall venue was Louis Bailly in the Chamber Music Hall in 1941. “Louis Bailly,” *Carnegie Hall Performance History Search*, January 23, 1941, <http://www.carnegiehall.org/PerformanceHistorySearch/#!search=viola>.

<sup>18</sup> Downes speculated that Primrose may have been thrown off by pianist David Stimer: “[The accompanist] seemed to have no conception of balance with the stringed instrument, let alone any attempt to weave together the two parts in a perceptive manner.” Downes, “William Primrose in Viola Program,” *The New York Times*, October 17, 1946.

<sup>19</sup> An example of Vardi’s narrative compression, in his oral history interview with Champion he said Primrose booked it “a week earlier.” Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>20</sup> *Ibid.*

<sup>21</sup> The October 1946 recital described earlier in the chapter marks the actual world premiere for Vardi’s *Suite*.

Critic Noel Straus found “the viola’s dark tone” as undermining the required brilliance of the Caprices, while noting “Their exorbitant difficulties are augmented on the viola, and they were met with remarkable technical bravura. The chromatic thirds of No. 13, the tricky chords of the ‘Hunt,’ the flying scales and octaves of No. 17, were splendidly negotiated, and, though there were occasional slips from pitch, Mr. Vardi could be congratulated on his superior work in an exceptionally demanding venture.”<sup>22</sup> Vardi’s recital at Carnegie Hall was a feat that wouldn’t be attempted again until nearly fifty years later.<sup>23</sup>

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<sup>22</sup> Noel Straus, “Recital on Viola by Emanuel Vardi,” *The New York Times*, November 24, 1946.

<sup>23</sup> Russian violist Yuri Bashmet has erroneously been reported to be the first violist to perform at Carnegie Hall. He performed his recital in the Main Hall in 1995. More accurately, he was the first violist *since* Vardi’s performance 49 years earlier. Li, Jing, “Up Close and Personal at Carnegie Hall,” *WQXR*, <http://www.wqxr.org/#!/story/128198-close-and-personal-carnegie-hall/>.

## Chapter V: Recording, Conducting, Arranging, and Producing

Discouraged by the lack of viability to be a viola soloist in America, Vardi used his G.I. Bill to expand his artistic horizons through the study of painting at the Accademia di Belle Arti in Florence, Italy (see Chapter XI: The Sight of Music). While abroad, Vardi continued to perform and record on both viola and violin. He premiered Stanley Bate's Violin Sonata No. 2 in London, with the composer playing piano. He concertized across Europe, and collaborated with his former NBC colleague Tibor Serly and the New Symphony of London to record Bartók's *Rhapsodies* and Serly's *Rhapsody* for violin and orchestra for Bartok Records. After Bartók's death in 1945, Serly painstakingly pieced together the manuscripts of the *Viola Concerto*, soliciting Vardi's advice in part, and prepared a performing edition with Burton Fisch (who had studied with Vardi).<sup>1</sup> Primrose, who had commissioned the piece, had exclusive performing rights to the *Viola Concerto*, so Vardi's recording of the *Rhapsodies* was a creative way for him to play Bartók's music at the time.

Upon returning to the United States in 1952, Vardi resumed playing with the NBC Symphony,<sup>2</sup> which dissolved in 1954 upon Toscanini's retirement. However, the musicians banded together to become the Symphony of the Air, with Vardi as principal violist.<sup>3</sup> For its inaugural concert at Carnegie Hall in October of 1954, they honored Toscanini by



Figure 5: Conductor-less inaugural concert of the Symphony of the Air, October 27, 1954. Vardi is seated in the front, third person to the left. *The New York Times*, October 28, 1954.

performing a conductor-less concert and vowed not to name a permanent conductor for the

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<sup>1</sup> Donald Maurice, "Burton Fisch & the Bartók Viola Concerto," *Journal of the American Viola Society* 13, no. 3 (1997): 41-46.

<sup>2</sup> Vardi played for the *Leopold Stokowski and His Orchestra* recordings for RCA Victor in 1953, and is credited as an NBC Symphony member in James H. North, "Leopold Stokowski and His Symphony Orchestra: Personnel Rosters for the RCA Victor Recordings," *ARSC Journal* 44, no. 1 (Spring 2013), 15-33.

<sup>3</sup> Vardi maintained contact with Maestro Toscanini after his retirement, visiting and performing for him at his home in Villa Pauline with the Guilet Quartet. Mortimer H. Frank, *Arturo Toscanini: The NBC Years* (Portland: Amadeus Press, 2002), 127.

remainder of his lifetime. It was the first time an orchestra of this stature and size, a ninety-two person ensemble, had attempted to perform without a conductor. Impressed by the fortitude and vision of the musicians, who were playing without salary, reviewer Olin Downes suggested that the orchestra could become the subsidized representative symphonic body of the United Nations.<sup>4</sup>

To promote international cultural goodwill, the Symphony of the Air embarked on a seven-week long tour of Asia in May of 1955, sponsored by the International Exchange Program of the American National Theatre and Academy and the State Department.<sup>5</sup> Their tour itinerary included Taiwan, Japan, Korea, Thailand, Malaysia, Singapore,



Figure 6: Emanuel Vardi on tour with the Symphony of the Air to Japan, 1955. Image courtesy of Pauline Normand.

Philippines, Sri Lanka, and Hong Kong. Their performances were met with unprecedented enthusiasm by Japanese audiences. As one critic noted, “I do not believe there have been any musicians from abroad who ever so successfully grasped the heart-strings of the Japanese people as did the Symphony of the Air.”<sup>6</sup> As the first top rank Western symphony to visit Japan since the war,<sup>7</sup> people reportedly lined up a day and a half in advance of tickets going on sale for the series of sixteen concerts.<sup>8</sup> In Korea, the United States Army engineers constructed a special stage and shell in the shadows of the war-damaged Capitol building, with President Syngman Rhee and his wife among the 13,000 people attending the concert. Walter Hendl, regular

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<sup>4</sup> Downes, Olin, “Symphony Plays Without Leader,” *The New York Times*, October 28, 1954.

<sup>5</sup> “Symphony of Air is Heard in Taipei,” *The New York Times*, June 2, 1955.

<sup>6</sup> As quoted in Jordens, William J., “Symphony of the Air Success in Japan,” *The New York Times*, May 23, 1955.

<sup>7</sup> Trumbull, Robert, “Symphony of Air Cheered in Tokyo,” May 4, 1955.

<sup>8</sup> Jordens, William J., “Symphony of the Air Success in Japan,” *The New York Times*, May 23, 1955. Scalpers managed to sell \$5 tickets for as high as \$50, more than an average Japanese worker then made in a month.

conductor of the Dallas Symphony, was deeply impressed by the attentiveness of the audience and described the concert as “the most positive proof of the universality of the language of music. . . thousands of Koreans came into close contact and complete understanding with a group of Americans.”<sup>9</sup> In Taipei, they performed for a packed stadium of seven thousand people, who gave a standing ovation to the orchestra.<sup>10</sup> In Colombo, Ceylon (now Sri Lanka), the SOA performed Tchaikovsky’s *Nutcracker Suite* for 5,000 teenagers packed into an airport hangar, with Hendl “organizing the children to clap to the main tune in unison with the orchestra.”<sup>11</sup> Despite these successes, the travel arrangements of the orchestra fell through midway through the trip, and they returned home “tired and very disappointed” on June 30, 1955.<sup>12</sup>

The Symphony of the Air had several guest conductors throughout its existence, including Duke Ellington,<sup>13</sup> Leonard Bernstein, and a twelve-year-old Lorin Maazel. Eventually, economic pressures drove the group to become an orchestra for hire, playing under various names such as “Morton Gould and His Orchestra,” as it recorded for Columbia, RCA, Vanguard, and United Artists, and eventually disbanded in 1963. Vardi’s involvement with the Symphony of the Air ended around 1958, presumably when he transitioned to working with Audio Fidelity.

In 1954, Vardi had married his second wife, Greta Mayer,<sup>14</sup> and started a family, with daughters Andrea born in 1955 and Pauline in 1956. Seeking greater economic stability, Vardi branched into studio work with Audio Fidelity, Decca, and with Kapp/Medallion as conductor,

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<sup>9</sup> “Rhee Joins 13,000 at Concert in Seoul To Hear Symphony of the Air Program,” *The New York Times*, May 27, 1955.

<sup>10</sup> Ibid. They performed Beethoven’s Seventh Symphony, Gershwin’s *Rhapsody in Blue* (“in which the soloist, Joseph Kahn, struggled bravely with an ill-tuned Japanese piano”), Mozart’s Overture to “The Magic Flute”, Debussy’s nocturnes “Nuages” and “Fetes,” Rimsky-Korsakoff’s “Caprice Espagnole,” and an encore of Weber’s Overture to “Oberon.”

<sup>11</sup> “5,000 Ceylon Children Hear Symphony of Air,” *The New York Times*, June 24, 1955.

<sup>12</sup> “Symphony of Air Returns to U. S.,” *The New York Times*, July 1, 1955.

<sup>13</sup> “Jazz Maestro,” *The New York Times*, March 13, 1955.

<sup>14</sup> Vardi and Mayer met as both students at the Accademia di Belle Arti in Florence, Italy. Mayer was studying abroad from Bennington College specializing in stained glass. Andrea Vardi, e-mail to author, December 10, 2015.

composer, arranger, and producer (c. 1955-1963). Although never formally trained as a conductor, Vardi credited his skill to his experience playing for many great conductors, especially Toscanini: “[Toscanini] was my greatest teacher; I learned more from him about many things in music than I did from anyone else. By playing with him I got paid for taking lessons.”<sup>15</sup> Vardi admired Toscanini’s “economy of gesture,” an attribute his viola students would later praise in his playing (see Chapter XI: The Way He Played and Taught).<sup>16</sup> He added, “[Toscanini] never put on a show. His beat was always very precise. It was very clear, and he never did any motion that did not have any meaning to it.” Vardi also acknowledged his experience as a string player as supporting his intimate knowledge of the repertoire, and for the easy transition from bow to baton: “Pianists always look like they’re playing the piano when they conduct—their fingers are always going, and the beat is different. When you’re used to bowing, your technique is right there; and besides, you have the experience of playing in an orchestra.”<sup>17</sup>



Figure 7: Conducting the West Hempstead Symphony, c. 1965. Image courtesy of Pauline Normand.

Vardi’s first efforts at conducting were with the Chatham Sinfonietta in the 1940s, and while never his main focus, he continued to conduct throughout the rest of his career. Vardi penned a brief article for *The New York Times* in 1949 titled “The Case for the Growth of Small Orchestras.” Similar to his crusade for the viola, he praised the growing popularity of small orchestras and their potential to play a unique role in promoting new works of American composers. He described the “double-edged problem” of misunderstanding plaguing the small orchestra: the public’s confusion over the unique qualities of chamber orchestras and the

<sup>15</sup> Civetta, *The Real Toscanini*, 165.

<sup>16</sup> Erica Kiesewetter in discussion with the author, December 12, 2015.

<sup>17</sup> Kozinn, “Emanuel Vardi: Renaissance Man of the Viola,” 16-18.

tendency of American composers to prefer writing for full symphony orchestras, despite the dominance of core repertoire. He thus identified the chamber orchestra as the answer to the unmet need for American composers, “whose talent and vision are forging a truly indigenous American music.” Concluding the article, he announced a “Young American Composer of the Year Competition” for outstanding chamber orchestral works, citing that “once the trend has been established” it will “bridge the gap between new American works and the public.”<sup>18</sup>

Vardi became closely associated with Igor Stravinsky’s *L’Histoire du Soldat* (*Story of a Soldier*) in these years. In 1955, he recorded the very first complete English language version for Vox. Reviewer Robert Kotlowitz praised Vardi’s interpretation as “excellent, more varied in tempos and sonority than Stravinsky’s own,”<sup>19</sup> and glowingly stated “for the first time, the English-speaking record public can obtain a full, complete, authoritative, and highly entertaining idea of this bitter fable.”<sup>20</sup> He went on to conduct the television premiere of the work with “experimental dance-theater-pantomime” choreography for Camera Three on Creative Arts Television in 1957,<sup>21</sup> and recorded the work again in 1961 with the Kapp Sinfonietta.

Vardi’s debut as a pops conductor was for Decca’s 1955 album *Your Musical Holiday in South America*. With lush, sweeping strings and exotic rhythms, the record was a hit. In 1958, Decca continued to expand the market for easy listening Latin music with a second album, *Love Dances of Brazil* with pianist Bernardo Segáll. In 1958, Vardi took over conducting Decca’s Concert Masters of New York (in which he previously played) from the late founder, David

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<sup>18</sup> Emanuel Vardi, “The Case for the Growth of Small Orchestras,” *The New York Times*, February 27, 1949.

<sup>19</sup> Igor Stravinsky was notorious for his literal, almost mechanical interpretations, which he had developed in opposition to the more liberal romantic interpretations prevalent in the early 20<sup>th</sup> century. Vardi was a more intuitive and passionate interpreter. Joe Horowitz, “Interpreting Stravinsky,” April 25, 2011, [http://www.artsjournal.com/uq/2011/04/interpreting\\_stravinsky\\_contin.html](http://www.artsjournal.com/uq/2011/04/interpreting_stravinsky_contin.html).

<sup>20</sup> Robert Kotlowitz, “Building Your Record Library,” *High Fidelity Magazine* (May 1955): 60, 62.

<sup>21</sup> Adrian, Max, Annabelle Gold, Arthur Malet, James Mitchell, Igor Stravinsky, and Emanuel Vardi, *L’histoire du Soldat*, Kent, CT: Creative Arts Television, 1957, <http://www.aspresolver.com/aspresolver.asp?ATIV:657662>.

Broekman,<sup>22</sup> recording his arrangements of Bach's Chaconne, Paganini Caprices, and short pieces by Fritz Kreisler.

In 1957, Audio Fidelity introduced the first stereophonic LP on the market. Marketed as a way to further enhance the home listening experience, stereo sound provided a revolutionary way to simulate further the auditory experience of a live performance. Companies rushed to develop new arrangements to emphasize the new stereo listening experience, including classical repertoire. Audio Fidelity's president, Sidney Frey, selected Emanuel Vardi as the label's classical department music director. They soon signed conductors Alfred Wallenstein and Arthur Winograd.<sup>23</sup> Frey explained, "We wanted 'name' musicians who hadn't already recorded all of the standard pieces." The supporting Virtuoso Symphony of London developed as an elite group of musicians hand-picked from Britain's foremost chamber ensembles.<sup>24</sup> London correspondent Andrew Porter wrote of the activity in the control room, "I was impressed by Vardi's exceptionally acute ear for imprecise attack and for the ragged sound that comes when one part of a tutti chord is sustained too long." Their efforts produced 150 hours of recording, enough material for thirteen records. Porter described Frey's response to looking at the tapes packed into a wooden crate for shipping back to the United States: "That little box cost us \$150,000. By the time we get finished records on the market we will have invested about \$300,000. Maybe we'll lose our shirts, but I won't cut corners and chisel on quality."<sup>25</sup> As the first set of classical recordings by Audio Fidelity, they were marketed to the higher end audience and were more expensive. This First Component Stereo Series was described as being the first time that musical

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<sup>22</sup> P.A. "Concert-Masters of New York," *High Fidelity Magazine*, October 1958, 52, <http://www.americanradiohistory.com/Archive-High-Fidelity/50s/High-Fidelity-1958-Oct.pdf>.

<sup>23</sup> Vardi himself conducted the final, thirteenth album of Strauss *Waltzes*.

<sup>24</sup> The roster included Reginald Kell (first clarinet), Marie Goossens (harp), Anthony Pini (principal cello), and Frederick Riddle (principal viola).

<sup>25</sup> Roland Gelatt, "Music Makers," *High Fidelity Magazine*, January 1959, 48-49, <http://www.americanradiohistory.com/Archive-High-Fidelity/50s/High-Fidelity-1959-Jan.pdf>.

elements could be heard with the proper balance and spatial relationship of the concert hall. “In an auditory sense, Audio Fidelity has put the *entire* score on records . . . for the first time!”<sup>26</sup> In a 1973 reissue of the recordings, a highlight of the collection was “a seven-record boxed set, gold stamped on white vellum of Beethoven’s Ninth Symphony.”<sup>27</sup>

Scant information can be found concerning Vardi’s additional producing work. Lenore remembered, “He produced a lot of jazz things: Louis Armstrong, Dukes of Dixieland, [and] Al Hirt,” all artists for Audio Fidelity. She continued, “Back then recording companies were very interested in promoting stereo recording and Vardi wrote various things that utilized both speakers. I remember that he did strange things like record a horse and buggy going around Central Park so he could record sound going from one speaker to the other and things like that.” Lenore recalled a comical story of Vardi needing to record firecrackers exploding. Since they were (and still are) illegal in New York, Vardi walked up to a policeman to explain his project and ask where he could find them; he was matter-of-factly told directions to the nearest dealer.<sup>28</sup>

Vardi started conducting and arranging music for the Kapp Sinfonietta and Medallion Strings in 1959, releasing several LPs of string settings of popular and movie music. The albums were extremely well received, with one of his albums of trumpet music with soloist Roger Voison outselling The Kingston Trio.<sup>29</sup> “The Sound of Hollywood” was reviewed in *High Fidelity* as “Ultrabrilliant and ultrastereoistic recordings of routinely rich, big (35-man) orchestral versions of hit tunes from the films (*A Summer Place*, *Black Orpheus*, *Sons and*

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<sup>26</sup> “Announcing the New Audio Fidelity 1<sup>st</sup> Component Stereo Series,” *High Fidelity Magazine*, February 1959, 67-69, <http://www.americanradiohistory.com/Archive-High-Fidelity/50s/High-Fidelity-1959-Feb.pdf>.

<sup>27</sup> “Audio Fidelity Series on Tape,” *Billboard* 85, no. 20, May 19, 1973, 38.

<sup>28</sup> Lenore Vardi in discussion with the author, Cedar Falls, Iowa, January 3, 2015.

<sup>29</sup> Kleiner, Dick, “Small Record Company Has Some Advantages In Classical Field,” *Times Daily*, March 12, 1961.

*Lovers*, etc.). Their main distinctions are the expressive phrasing and sumptuous tonal coloring of Vardi's fine string and woodwind choirs."<sup>30</sup>

Intriguingly, the reviewer for *Wine, Women, and Waltzes* wrote "Mr. Vardi must have been doubtful whether his admirers would approve of his having gingered up some of the best-loved Strauss waltzes (and others) with a jauntier beat and lavish—yet always effective—percussion decorations, for his stereo disc edition of last July was issued under the pseudonym of 'Eric Vaughn.' Apparently he is now assured that the experiment was a success, because he reverts to his own name here."<sup>31</sup>

Vardi scored a tremendous popular success with lyricist David DeNoon with their 1962 song "My Daddy is President," cheekily representing four-year-old Carolyn Kennedy's life at the White House.<sup>32</sup> The song was described in *Jacqueline Kennedy: Historic Conversations on Life with John F. Kennedy* as "sung in baby talk with a bossa nova beat, [it] was a 45-rpm jukebox favorite."<sup>33</sup> Tapping into national affection for the first family, the single featured on the other side an instrumental piece, "Macaroni (Carolyn's Pony)," performed by the Harmony Jones Orchestra. The song reached no. 12 on the Canadian charts and peaked at no. 67 on Billboard in August 1962.<sup>34</sup> Although the piece achieved limited long-term popularity, it launched Vardi into a different realm of popular culture.

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<sup>30</sup> "The Sound of Hollywood," review, *High Fidelity Magazine* (May 1961): 84.

<sup>31</sup> R.D.D., "Polkas in Percussion," review of "Wine, Women, and Waltzes," *High Fidelity Magazine*, January 1962, 86, <http://www.americanradiohistory.com/Archive-High-Fidelity/60s/High-Fidelity-1962-Jan.pdf>. A detailed listing of his studio conducting and arranging work is found in Appendix B: Discography.

<sup>32</sup> VJ, "My Daddy is President," *FikkleFame*, April 9, 2011, <http://fikklefame.com/my-daddy-is-president/>.

<sup>33</sup> Jacqueline Kennedy, *Jacqueline Kennedy: Historic Conversations on Life with John F. Kennedy* (New York City: Hachette Books, 2011).

<sup>34</sup> "My Daddy is President," *Billboard Hot 100 Chart History*, <http://www.song-database.com/chhist.php?sid=18992>.

Vardi considered having his daughter Andrea sing on the recording, but at six years old she sounded too mature. He auditioned forty-seven girls at her school, and selected her friend Jo Ann Morse.<sup>35</sup> Andrea recalled being asked to join Jo Ann and another girl on Merv Griffin's show *Play Your Hunch*, where the three of them lip-synced to the song, competing for votes from the panel on who was the most likely true singer. Andrea won and recalled, "A man came up to me and asked me who I was and I replied, 'My daddy wrote the piece!'"<sup>36</sup>

Not long after, Vardi served as conductor of the New York Mandolin Symphony Orchestra. Flautist Arlene Stock played with the ensemble as a high school student for the 1964 New York World's Fair. She remembered him encouraging them, "The pop industry is looking for a new sound," as they tackled Bartók's *Rumanian Folk Dances*, Mozart Symphonies, and Stravinsky's *Pulcinella* Suite.<sup>37</sup> As permanent conductor of the Adelphi Chamber Orchestra from 1969 until approximately 1978, Vardi promoted his friends and family with the ensemble.<sup>38</sup> He also conducted the West Hempstead Symphony (Long Island) as well as the high school orchestra of the Hoff-Barthelson Music School. He was associate conductor for Gian Carlo



Figure 8: Little Jo Ann, *Billboard*, July 28, 1962: 26.

<sup>35</sup> According to Little Jo Ann's biographical profile in *Billboard*, "She had no musical background or training whatsoever. The only sign to indicate Jo Ann's musical talent was her constant desire to sing along with records of musical shows, rock and roll or anything else. Her audition proved that Jo Ann had a natural gift for music and a fine sense of rhythm and pitch, in addition to a fresh delivery that is unusual in such a young lass. In Vardi's opinion, Little Jo Ann has a promising future as a musician and singer and her initial disk success seems to prove his prognostication." "Little Jo Ann," *Billboard*, July 28, 1962, 26.

<sup>36</sup> Andrea Vardi in discussion with the author, November 18, 2014.

<sup>37</sup> Arlene Stock in discussion with the author, November 2, 2015.

<sup>38</sup> Vardi's younger daughter, Pauline, performed piano concertos with the orchestra when she was thirteen and sixteen years old. Vardi also programmed several compositions by his friend Richard Lane and invited Metropolitan Opera principal cellist and friend Jascha Silberstein to solo and record Schumann's cello concerto with the orchestra.

Menotti's "The Saint of Bleeker Street" on Broadway,<sup>39</sup> and conducted the soundtrack for George A. Romero's *Knightriders* in 1981.<sup>40</sup>

In 1978, Vardi accepted the music director position at the South Dakota Symphony, in Sioux Falls. At Vardi's recommendation, the symphony collaborated with Chamber Music America to support a professional string quartet residency, with the performers serving as principals in the symphony and acting as the nimble outreach branch of the organization throughout the region. The recruited violist, Allan Sandlin, remembered fondly his experience in the Dakota String Quartet: "Over those seven years that I was there, we played in virtually every town of over 500 people in the whole state. It was a wonderful career and Manny was the one who had that vision."<sup>41</sup> As a result, Vardi was awarded an honorary doctorate from Yankton College in 1981. He was unable to attend the ceremony and later called to thank them, but the college had in the meantime turned into a penitentiary. Vardi joked, "I'm the only one I know who has a PhD from a penitentiary."<sup>42</sup>

As his daughter Andrea noted, her father never emphasized his commercial work, but it was an ever-present reality in her world growing up. Lenore described it simply as a practical choice for someone needing to support his family, and that he was naturally good at it. There may have even been a twinge of disappointment for Vardi when he was described in the *Times Daily* as a "former concert viola performer, who turned first to conducting and then to the business of recordings."<sup>43</sup>

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<sup>39</sup> Musiker, Naomi, and Reuben Musiker, *Conductors and Composers of Popular Orchestral Music: A Biographical and Discographical Sourcebook*, New York: Routledge, 2013

<sup>40</sup> George A. Romero's *Knightriders* [sound recording] / music composed by Donald Rubinstein. Michigan State University Library Catalog. <http://catalog.lib.msu.edu/record=b11064976~S39a>

<sup>41</sup> Allan Sandlin in discussion with the author, February 14, 2016.

<sup>42</sup> Emanuel Vardi interview by David Dalton and Claudine Bigelow, April 2, 2008, Primrose International Viola Archives.

<sup>43</sup> Kleiner, Dick, "Small Record Company Has Some Advantages In Classical Field," *Times Daily*, March 12, 1961.

## Chapter VI: Paganini's Caprices (1965)

Vardi's place in viola history was sealed by his ground-breaking 1965 recording of all twenty-four Caprices by Nicolò Paganini on solo viola—repertoire with which he was closely associated throughout his career. In a 1965 article in *The American String Teacher*, Vardi described what prompted him to take on the project: “a very close friend of mine, the great cellist George Ricci,<sup>1</sup> talked me into it. For two years he gave me the sublime treatment, like whispering in my ear... ‘Record the Caprices... Record the Caprices.... Record the Caprices.’”<sup>2</sup>

Renowned for their fiendish difficulty, Paganini's Caprices, opus 1 (1820), were generally regarded as unplayable by most contemporary performers and still represent some of the most challenging violin repertoire to date. They involve complicated techniques of extremely fast passages, double-stops and other chords, trills, false-harmonics, and bowing techniques such as *sautillé*, *spiccato*, and *ricochet*.



Figure 9: Emanuel Vardi portrait. Photo credit: Andrea Vardi, 1972.

Instead of arranging the Caprices with piano accompaniment,<sup>3</sup> or adapting them to make them easier or more forgiving, Vardi insisted that his performances should remain faithful to the original music: “Just because it is the viola is no reason to make things easier—otherwise, why do them on the viola? If a passage is written to be played on the G string on the violin, I must play it on the C string. Fingered octaves are to be played as intended. Over and above the

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<sup>1</sup> George Ricci's brother Ruggiero (1918-2012) was the first violinist to record the entire 24 *Caprices* on the violin, in 1947. “Ruggiero Ricci; American virtuoso violinist who astonished audiences as a boy prodigy and made Paganini's Caprices his signature showpiece.” *The Times (London)*. August 24, 2012.

<sup>2</sup> Emanuel Vardi, “Recording Paganini's Caprices on Viola Presented Unique Problems,” *American String Teacher* (Winter 1965): 23.

<sup>3</sup> William Primrose's recordings of the Paganini *Caprices* were with piano accompaniment.

technical performance, the final result must be music.” In some Caprices, Vardi even embellished a more challenging ending.<sup>4</sup> The technical hurdles in playing them on the larger and bulkier viola were exacerbated by Vardi’s exceptionally large seventeen-inch Dodd viola. Vardi had minor custom adjustments made to his instrument, such as lowering the bridge to make the strings lay closer to the fingerboard and having the fingerboard slightly lengthened. Used by Paganini himself, the lowered bridge makes the strings easier to press down, enabling greater speed with lesser physical strain. The lengthened fingerboard allowed Vardi to press the string into the fingerboard and vibrate even the highest notes, otherwise players with a conventional instrument set-up would only be able to touch their finger on the unsupported string, potentially making a hollow, harmonic-like whistle.

A skilled audio engineer, Vardi rigged a professional recording studio above the garage of his family’s New Jersey home, which was crucial for having affordable, sufficient recording time. At first he attempted to edit his material, but realized that “[t]he only way that it could be done was to perform each one three or four times and then choose the best, inserting a section if possible here and there. The drive and virtuosity required can only be attained by a complete performance.”<sup>5</sup> Pauline described that her father’s strategy was to perfect the Caprices one at a time, recording each one individually before moving on.<sup>6</sup>

The recording process was painstaking for the entire family. Pauline vividly remembered falling asleep to her father practicing into the evening after returning home late from working in the studios, and that he started recording early on Saturday mornings. The family was ordered

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<sup>4</sup> Vardi did slight embellishments of endings for Caprices 13 and 16, and created unique endings for Caprices 5, 17, and 24.

<sup>5</sup> Emanuel Vardi, “Recording Paganini’s Caprices on Viola Presented Unique Problems,” *American String Teacher* (Winter 1965): 23.

<sup>6</sup> Pauline Vardi, February 9, 2011 (11:38 a.m.), comment on “Making An Instrument Sing: Emanuel Vardi As Viola’s Verdi,” *Every Morning at Nine*, February 8, 2011, accessed January 19, 2016, <http://everymorningatnine.typepad.com/blog/2011/02/making-an-instrument-sing-emanuel-vardi-as-violas-verdi.html>.

not to speak loudly or even flush the toilet, to try to make the recording as clear as possible. If a noisy truck or a plane passed by, their father cursed loudly.<sup>7</sup>

Vardi made the following remarks about the project:

To my mind the viola is now in the same position as the violin before Paganini. He developed the violin technic as we know it today. Let us hope that with this recording (released in January by Epic Records) he has come back to do the same thing for the viola. . . . As I look back over the last eight months, the work and headaches of preparation and recording, I can now say that the experience was rewarding and great. In actuality, a lifetime's work was put into one record.<sup>8</sup>

Released in 1965, Vardi's achievement remained without competition for over four decades, until his protégé and former-student Scott Slapin released his own recording in 2008.<sup>9</sup> As reviewed by Jonathan Woolf, Vardi's "feat of prodigious virtuosity and astonishing pluck—allied to a violist's indomitable will—is one that set the standard for violists." Sensing the improvised home recording set up, Woolf noted the recording had a "boxy" sound quality and occasionally unpolished passages, but he acknowledged the project to be "really one of those 'Giant Leaps for Man' recordings."<sup>10</sup>

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<sup>7</sup> Paul Peabody recalled his teacher saying every time a plane went over he would think, "Damn, that's Primrose going over, making me mess up a take!" Paul Peabody in discussion with the author, November 2, 2015.

<sup>8</sup> Emanuel Vardi, "Recording Paganini's Caprices on Viola Presented Unique Problems," *American String Teacher* (Winter 1965): 23.

<sup>9</sup> Rory Williams, "Violist Scott Slapin Explores Paganini's Caprices," *Strings*, December 2008, <http://www.allthingsstrings.com/News/News/Violist-Scott-Slapin-Explores-Paganini-s-Caprices>.

<sup>10</sup> Jonathan Woolf, "Emanuel Vardi," review of *Emanuel Vardi plays Paganini*, by Emanuel Vardi, 1965, recording, <http://shop.theviolincase.com/products/Emanuel-Vardi-plays-Paganini.html>.

## Chapter VII: “For Versatility in Music:”<sup>1</sup> Vardi & Hambro (1967-1975)



Figure 10: Vardi & Hambro Advertisement, *Back Stage*, December 1, 1968: 40.

One of the most lucrative but least explored aspects of Vardi’s career was his work in commercial music. Not only was he a first call viola player, but he also was a conductor, composer, arranger, “A. & R. guy,” and producer. An especially productive partnership involved jazz musician Lenny Hambro (1923-1995) in the jingle company Vardi & Hambro Productions.

Hambro charismatically described his own background as follows: “Born in New York at the tender age of seventeen, I opened my eyes for the first time to find myself playing saxophone, clarinet and flute in one of the greatest big bands ever, the Gene Krupa Orchestra.” According to childhood friend Charley Hart,<sup>2</sup> Hambro’s chance to audition for Krupa was the result of the wave of professional musicians enlisting into military bands during World War II. Hambro himself left the band in December of 1942 to play in the 379<sup>th</sup> Army Service Forces (ASF) band for three years in Newport, VA. He later performed and recorded with the Lenny Hambro Quintet from 1954-1964 before going on to study arranging and film writing at New York University with Rudolph Schramm. He was also assistant leader and manager in the re-organized Glenn Miller Orchestra.<sup>3</sup> In describing his role in Vardi & Hambro Productions, he

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<sup>1</sup> Firm’s motto. D. Loffert, “Emphasis—“Versatility” at Vardi & Hambro Shop,” *Back Stage*, April 12, 1968, 6.

<sup>2</sup> Hart single-handedly wrote the musician’s most comprehensive biographical profile: “User talk: CharleyHart,” *Wikipedia*, accessed February 2, 2016, [https://en.wikipedia.org/wiki/User\\_talk:CharleyHart](https://en.wikipedia.org/wiki/User_talk:CharleyHart).

<sup>3</sup> “Lenny Hambro,” *Wikipedia*, [https://en.wikipedia.org/wiki/Lenny\\_Hambro](https://en.wikipedia.org/wiki/Lenny_Hambro).

said “I’m the guy that sits in the control room and lets everyone know in a three block radius when we get a good take. I’m also not bashful about apprising singers and musicians about goofs.”<sup>4</sup>

Together, Vardi and Hambro were a team of accomplished professional musicians with diverse musical backgrounds. “When Manny Vardi & I started the company eight years ago, we both knew that we were on opposite sides of the fence, musically. Manny is probably one of the greatest concert viola artists in the country today. (Someone might say, ‘but in the city he doesn’t do too well.’ However this is a serious article and that would be corny).”<sup>5</sup> Thus, Hambro began an article praising the background and accomplishments of his musical partner. He continued, “A lot of people in the industry still are not aware of Manny’s talents as a serious composer, arranger, and conductor. I would like to wave his flag just a bit,” mentioning Vardi’s score for David Susskind’s TV film *The Diary of Anne Frank* and “literally hundreds of TV and Radio spots for ad agencies around the country.”<sup>6</sup>



Figure 11: Emanuel Vardi (left) and Lenny Hambro (right), c. 1970. Image courtesy of Pauline Normand.

In 1969, Vardi and Hambro purchased one of the earliest Moog Modular Synthesizers, seeking to be a pioneer in the emerging realm of electronic music production. Their forays into electronic music were noted in *The Sponsored Field*, which referred to Vardi and Hambro as “going electric.”<sup>7</sup> Hambro once told *Back Stage* that “his firm is the only house in NY doing live

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<sup>4</sup> Len Hambro, “Vardi & Hambro ‘Total Involvement,’” *Back Stage*, April 4, 1975, 23-24.

<sup>5</sup> Hambro, “Vardi & Hambro ‘Total Involvement,’” 23-24.

<sup>6</sup> Ibid.

<sup>7</sup> “TV-Industrial Film Section: The Sponsored Field,” *Back Stage*, November 28, 1969, 5.

and electronic music under one roof, resulting therefore, in one-stop service for the client.”<sup>8</sup> By February 27, 1970, *The Sponsored Field* declared “[t]he Moog Synthesizer is ‘their thing’ these days, though live instrumentation is also still in their bag.”<sup>9</sup>

Vardi’s daughter Andrea remembered when her father first brought home the Moog. He assembled it in the basement, with the machine inhabiting an entire wall. The earliest Moog synthesizers consisted of an organ-style keyboard that could be programmed by connecting various modules with patch chords and adjusting the settings with switches and dials. As a monophonic instrument, in order to play a chord, one had to use a multi-track tape recorder or use multiple keyboards or synthesizers at a time. These earliest models did not have preset voices or sounds, or even a user manual.<sup>10</sup> Andrea found her father engrossed in the new instrument, quietly encouraging it: “Speak to me... Speak to me.”<sup>11</sup> She remembered, “It was very hard to get it to make a sound and harder yet to get it to make a sound you liked. . . Now you can get a synthesizer to play a piano or a trombone, but back then it was square waves or round waves and you had to pick one.”<sup>12</sup> According to Pauline, Vardi also had a special machine to help him compose at the piano for a commercial or film: “It was a



Figure 12: Moviola. From [www.filmmakingforactors.com](http://www.filmmakingforactors.com)

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<sup>8</sup> Loffert, “Emphasis—‘Versatility’ at Vardi & Hambro Shop,” 6.

<sup>9</sup> “Sponsored Field,” *Back Stage*, February 27, 1970, 6.

<sup>10</sup> Holmes, Thom, “The Sound of Moog: Using Vinyl Recordings to Reconstruct A History of the Moog Synthesizer,” *Notes*, December 2014: 222.

<sup>11</sup> Andrea Vardi in discussion with the author, September 18, 2014.

<sup>12</sup> *Ibid.*

big machine that sat all by itself on the floor. It was 4 feet high and had this tiny little screen. . . [He] could watch the movie and go back and forth and compose to the scene. It had to be very exact. The music had to go exactly with the scene, in terms of time.”<sup>13</sup>

Andrea recalled a commercial that Vardi did in four different styles. “The first time was like Bach, the second time was Mozart, and then he did a ragtime one or something and then he did modern jazz. It was so fabulous because each one was just perfect. . . . He could write any style.”<sup>14</sup> Pauline remembered that sometimes the companies would give him gifts or pay partially in products. The Sabena-Belgian Airlines paid him in airline tickets, so the whole family went on a vacation to Sweden.<sup>15</sup>

Lenny brought business savvy to the jingle house, where he contracted the musicians and negotiated the sale or licenses with the companies seeking their service, while Vardi primarily wrote the music.<sup>16</sup> Lenore compared the jingle writing profession to the television show *Mad Men*, as companies competitively hustled for contracts on Madison Avenue in New York. She specifically remembered Vardi’s “Lifesavers, A Part of Living” jingle: “Lenny was concerned about getting the sale, and sold the rights to the jingle to them for \$2,500. Manny was furious. That jingle went on to be used for twenty-five years and became an icon for the brand.” Lenore joked, “Like they said, ‘This great taste has been around for years and years,’ well, so was the commercial!” Vardi wryly remarked, “The only time I ever made any money on my commercials was if I played on them.”<sup>17</sup>

Jingle writers must have a strong marketing sense as well as a versatile style of composing. As evidence of his authority in the field, Vardi was interviewed for an article on the

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<sup>13</sup> It was very likely a moviola; Pauline Normand in discussion with the author, February 18, 2016.

<sup>14</sup> Andrea Vardi in discussion with the author, September 18, 2014.

<sup>15</sup> Pauline Normand in discussion with the author, February 18, 2016.

<sup>16</sup> Lenore Vardi in discussion with the author, January 3, 2015.

<sup>17</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

evolving direction of commercials. Pointing out that the success of the commercial lies in its qualities similar to successful songs, Vardi said, “The way a commercial can become a hit is like any record. If a disc jockey plays a record enough and people like it, it becomes a hit. You get a commercial that’s not on those prime hours, then the chances are very slim.”<sup>18</sup>

Vardi and Hambro won three CLIOs for Best Television/Cinema for their Buitoni Sauce (1969), Frigidaire Range (1974) and Lifesavers (1977) advertisements. Their Beech Nut “Fancy Fruit” ad was nominated for the 1968 American TV Commercials Festival award. They composed soundtracks for industrial sales films, and feature films including Readers Digest’s *From Sea to Shining Sea* (1968), Herbert S. Altman’s *Dirty Mouth* (1970), Mike Nebbia’s feature film *Life Study* (1973),<sup>19</sup> and won the Columbus and Atlanta International Festivals First Prize Silver Award for an American Express industrial film titled *Invitation to Europe*.<sup>20</sup> In addition, they composed and arranged music for Eddy Simon, Larry Santos, and Jerry Jeff Walker, among others.

In 1972, Vardi and Hambro produced and recorded *The Fisher Fidelity Standard*, a low-distortion musical program for evaluating high-fidelity equipment. The album was narrated by Avery Fisher (now more widely recognized as the namesake for Avery Fisher Hall) demonstrating his company’s new quadraphonic system; it featured audio clips of coins dropping, shattering glass, electronic sounds, and performances commissioned specifically to showcase the advanced capabilities of the Fisher Fidelity Standard. This album reflects Vardi in his most versatile state, as composer, arranger, conductor and performer all at once. Among the

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<sup>18</sup> “Broadcast Advertising: Exit the Jingle, Enter the Song in Today’s Music Commercial,” *Broadcasting (Archive: 1957-1993)*, July 10, 1972, 26.

<sup>19</sup> Credited as “Emmanuel Vardi.” Alvin H. Marill, *The Films of Tommy Lee Jones* (Citadel Press, 1998), 37.

<sup>20</sup> “Vardi & Hambro Swinging’ in Contemporary Groove,” 14.

featured pieces include Vardi's composition "Othello," "Jazzy Jack" arranged by Mike Zager,<sup>21</sup> "Song for Lynn" composed and arranged by Lenny Hambro, and "Soul Drift" by Pauline Vardi.<sup>22</sup> The flip side featured Vardi conducting classical music selections with a studio orchestra.<sup>23</sup>

When Vardi & Hambro Productions disbanded in 1975, Hambro continued in the jingle business under Lenny Hambro Productions, while Vardi rededicated himself to his viola career.

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<sup>21</sup> The album notes describe "Othello" as a work typifying "the 'heavy' sound of contemporary rock, even though the theme has a Near Eastern flavor (hence the title) rather than the expected rhythm and blues character. Listen for a solid bass line, the characteristic fuzz tones of the electric guitar, the unique sound of the soprano sax and the wild 4-channel round trip of the piccolo." Liner notes, *The Fisher Fidelity Standard*, Fisher FIQ-51072, 1972.

<sup>22</sup> Although there are multiple examples of Pauline's collaborations with her father as a pianist, this is the only recorded example of Pauline's work as a composer. Channeling the teenage angst she felt at the age of 16, Pauline selected a schoolmate named Marcia to sing "Soul Drift," avoiding any "slick-sounding" professional her father usually would have normally contracted. Pauline Norman in discussion with the author, February 18, 2016.

<sup>23</sup> Excerpts from Vivaldi's Concerto in C Major for Two Trumpets, Stravinsky's *L'Histoire du Soldat*, Mozart's *Don Giovanni*, and J. S. Bach's Brandenburg Concerto No. 3 and Pauline performing Chopin's Nocturne, op. 48, no. 1, in C minor.

## Chapter VIII: Playing Dates: Recording Studio Work

Jazz producer and historian Arnaldo DeSoutero once wrote: “I used to call him ‘the Paganini of the viola,’ for his virtuosity in the instrument, easy to be noted in his outstanding classical recordings. But I also referred to Vardi as ‘the Harry Lookofsky of the viola,’ referring to his ability to cross over genres in studio sessions.” DeSoutero pointed out that Vardi’s obituary in *The New York Times* “simply ignored his tremendous body of work in the jazz and pop fields.”<sup>1</sup> Vardi’s flexibility was an asset during the golden age of the recording industry, which his career spanned in full. His very earliest recordings of the Rolla sonata and other recital repertoire with Vivian Rivkin were made on wax, and his final recordings in the early 1990s was made on digital tape.



Figure 13: Vardi (middle) in the recording studio with violist David Schwartz (left) and cellist Harvey Shapiro (right), c. 1965. Image courtesy of Pauline Normand.

Richard Maximoff, violist of the Hampton String Quartet and former Vardi student, described the wealth of opportunities for musicians: “Everything was live, nothing was taped. Live theme music introduced the shows. There were office buildings in New York that would have twenty different radio shows coming out of there during the day. Then the musicians would run from one place to another with the elevator just in time to play the theme music then they’d run back to another studio to play that one. Anybody who was somebody would play 200 or 300 shows in a week. Even if you’re a bum, you did forty.”<sup>2</sup>

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<sup>1</sup> Arnaldo DeSoutero, “R.I.P.: Emanuel Vardi, Creed Taylor’s top choice for the viola section on CTI albums,” *Jazz Station – Arnaldo DeSoutero’s Blog (Jazz, Bossa & Beyond)*, February 7, 2011, <http://jazzstation-oblogdearnaldodesouteiros.blogspot.com/2011/02/rip-emanuel-var-di-aka-manny-var-di-creed.html>.

<sup>2</sup> Richard Maximoff in discussion with the author, October 9, 2015.

Vardi's daughter Andrea recalled how central recording studio work was to their family life:

The recording dates, the recording business was extremely highly paid. I remember it being like \$80 an hour, and overtime, and residuals. It was the cream of the crop doing it back then. This was all before the synthesizer came in... He was on what was called 'first call.' It was 200 men, guys—mostly guys, doing all the business... Quite often he was away. A lot. He would come home late at night. My mother would arrange [for the family] to have picnics just to get him to see us.

To spend more time with their father, Andrea and Pauline also frequently tagged along for the “dates;” Andrea remembered a notable day which happened to be Louis Armstrong's birthday. They had just finished recording Armstrong's timeless classic “What a Wonderful World” for the album *Louis Armstrong and His Friends*. “All the jazz greats were in the room for his eightieth birthday party. [My father said] ‘Hey Pop, would you like to meet my daughters?’ So Louis comes over and he stood with his back to a room full of friends from his whole lifetime, asking me questions all about myself. . . . He was so warm, like a big radiator. It's something you remember all your life.” They both remembered coming to the studio while their father was playing for Paul McCartney's *Ram* album. Pauline recalled, “Linda stationed herself at the door and said ‘No children, no kids!’ So all of the musicians' kids hid out in the projector booth looking down into the studio and watched from there. Afterwards, I went over to my dad who was talking with Paul...He shook my hand and I was very happy!”<sup>34</sup>

From her own experience beginning to play studio sessions, Lenore Vardi regarded the musicians in the studio orchestras as on par with top orchestral and solo musicians—they competed fiercely for the “dates.” Often the only woman working in a session, she encountered

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<sup>3</sup> Pauline Normand in discussion with the author, February 18, 2016.

<sup>4</sup> Andrea Vardi in discussion with the author, September 18, 2014.

harassment and lost work, but credited Vardi for pushing her into the recording scene.<sup>5</sup> Lenore recalled a particularly legendary session, the “10-4,” which she played as Vardi had agreed to another gig in the city. On October 4 (10-4), during what lasted no more than perhaps five minutes, they recorded a thirty-second spot and another lasting sixty seconds for TWA. Lenore recalled, “Everybody wanted the airline jingles. Because you’d get New York to Los Angeles, Chicago to Saint Louis. Philadelphia to Baltimore. And then they had to pay you again. Those were the lucrative ones.” Her payment for the short session reached \$20,000.<sup>6</sup>

Vardi assisted many students and younger colleagues in entering the recording business. Former student Erica Kiesewetter recalled a particularly amusing session in which she didn’t even play. For a full-page Christmas advertisement in *The New York Times Magazine*, J. & B. Scotch wanted a whole orchestra for just a photo shoot. Kiesewetter, Vardi, and Lenore and the rest of the musicians merely pretended to play their instruments.<sup>7</sup>

With the rise of the recording industry and its consumers, several high-end related publications emerged, such as *High Fidelity* (1951-1989). A 1961 article “The Phantom Orchestra” described freelancing as a desired status for musicians, allowing them flexibility, a stimulating job, and extremely high pay.

Conductors and composers, the author claimed,

preferred working with the freelancers, who competitively kept their place on the contractors’



Figure 14: J. & B. Rare Scotch Advertisement, *New York Times Magazine*, c. 1979

<sup>5</sup> Hershenson, Roberta, “A Violinist and a Violist: Love for Music and Each Other,” *The New York Times*, November 1, 1992 <http://www.nytimes.com/1992/11/01/nyregion/a-violinist-and-a-violist-love-for-music-and-each-other.html>.

<sup>6</sup> Lenore Vardi in discussion with the author, Cedar Falls, Iowa, January 13, 2015.

<sup>7</sup> Erica Kiesewetter in discussion with the author, December 12, 2015.

call lists and created the most lean, virtuosic, and exciting ensembles. Morton Gould was quoted as saying, “I can get the same sound out of eighteen or twenty free-lance violinists that it takes thirty-six men in many symphony orchestras.”<sup>8</sup> Another article, “Portrait of the virtuoso as a free-lance recording musician,” emphasized that recording session musicians would often not know with whom they were playing or what beforehand requiring the ability to sight-read at a flawless level any part presented to them in any genre.<sup>9</sup>

As a first-call studio musician who thrived in this demanding environment, Vardi was honored with the Most Valuable Player (MVP) award for viola in 1982 by the New York Chapter of the National Academy of Recording Arts & Sciences.<sup>10</sup> He recorded with musicians such as Nina Simone, Frank Sinatra, Barbra Streisand,<sup>11</sup> and Al Hirt, and played on popular movie sound tracks such as *Aladdin*, *Tootsie*, *Kramer vs. Kramer*, and *Sleepless in Seattle*.<sup>12</sup> Through his participation in thousands of recording sessions across his career, Vardi’s playing has touched the ears of listeners throughout the world and across generations, whether they realize it or not.

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<sup>8</sup> Robert Silverberg, “The Phantom Philharmonic,” *High Fidelity* 11, no. 9 (1961): 44-47.

<sup>9</sup> *Ibid.*; “Portrait of the virtuoso as a free-lance recording musician,” *High Fidelity* 19, no. 5 (1961): 50-53.

<sup>10</sup> “N.Y. NARAS Chapter Gives MVP Awards,” *Billboard*, November 13, 1982, 60, 69.

<sup>11</sup> John Peskey recalled his teacher’s experience recording “Autumn Leaves” with Barbra Streisand in 1966 for her French album, *Je m’appelle Barbra*. “Manny has an incredible solo at the beginning that he just made up. He told me that she gave him chords and he sort of invented this arpeggiated intro. He wanted to do it again and she said no, it’s fine. But he was really sort of upset.” John Peskey in discussion with the author, January 15, 2015.

<sup>12</sup> A more comprehensive list of artists and albums Vardi played on is in Appendix B: Discography.

## Chapter IX: Breaking Boundaries: Self-produced Recordings and a New Career

Starting in the mid-1970s, Vardi again started focusing on his career as a soloist, recording several solo and chamber music albums with Music Minus One and the Musical Heritage Society. He recorded several trios with the Vardi Trio, which included Alan Shulman (cello), and Edwin Hymovitz (piano). He also recorded Dvořák's *Terzetto* with the Classic Trio, with Toni Rapport (violin) and Hugh Loughran (viola). Music Minus One had the performers record in three small separate rooms with headsets on, while watching each other through the recording studio windows. This allowed a relatively easy way for the company to produce their widely-used product, which enables the consumer-musician to play along with professionals on the recording. Adapting the concept, Vardi self-published his *Suite for Viola & Piano based on American folk songs* in 1977 under Emvar Music Publishing, marketed with a cassette tape of the full performance on one side and just the piano accompaniment on the other, so the consumer could play along (to be explored in greater detail in Chapter X: Compositions and Arrangements). Building upon the technology of separating or combining tracks, Vardi recorded an LP in 1977 of Mozart and Stamitz duos for violin and viola, with him playing both parts. Although not a unique idea,<sup>1</sup> the degree of Vardi's personal involvement in every facet of his recordings from performing, mixing, and editing reflected his enterprising spirit and unique combination of skills.

The Musical Heritage Recordings and others made under the name E.V. Productions were often done at their New York home. Vardi wired his house into a recording studio, enabling musicians to perform in their expansive living room and shout down to his second wife, Greta, or

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<sup>1</sup> Jascha Heifetz recorded Bach's Double Violin concerto with himself playing both parts in 1947. "The Trick of Heifetz' Wasn't Really So Hot," *The Washington Post*, September 21, 1947.

whomever was operating the recording equipment in the basement.<sup>2</sup> Although not a trained musician, Vardi said that Greta had “the best ears in the business.”<sup>3</sup>

In 1979 Vardi released his first completely self-produced LP, “Breaking Boundaries,” with E. V. Productions. The album hearkened back to the Fisher Fidelity Standard promotional LP, featuring a narrator describing Vardi’s multi-faceted artistry as he performed pieces in multiple genres and capacities. Both of his daughters contributed to the album: Andrea, who had already become a professional photographer as a teenager, took the album cover photo, and Pauline accompanied her father for Schubert’s *Arpeggione Sonata* and other pieces.

By the 1980s, at the encouragement of his new bride, Lenore, Vardi relaunched his solo performing career with recitals at Alice Tully Hall in 1983 and London’s Wigmore Hall in 1984. As The Vardi Duo, they performed two-violin and violin-violin duo recitals and numerous concerts. An especially noteworthy performance took place at the XIV International Viola Congress in Ann Arbor, in 1987, when they performed a two-violin version of Handel-Halvorsen’s *Passacaglia* with the soaring violin part tackled by Vardi on the violin.<sup>4</sup> Vardi’s rededication to performing as a soloist included him recording nearly all of the major violin repertoire with pianists Frank Weinstock, Norman Carey, and Kathron Sturrock in England. Vardi’s impressive discography from 1977 until his career-ending accidents in 1993 more than doubled his previous number of recordings.

Pianist Norman Carey described his collaborations with Vardi for the *Virtuoso Viola* album: “We were both nuts about it. We were really, really proud of our work for both of us,

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<sup>2</sup> Pauline Normand in discussion with the author, February 18, 2016.

<sup>3</sup> Andrea Vardi in discussion with the author, November 18, 2014.

<sup>4</sup> Harper, Alexander, “A Musical Feast in Ann Arbor,” *The Journal of the American Viola Society*, Vol. 3, No. 2, August 1987, 20.

certainly him.”<sup>5</sup> The album, recorded on digital tape, is the capstone of Vardi’s work, and features his iconic arrangements of short encore pieces by De Falla, Chopin, and others. Given that the manuscripts to many of his arrangements were lost during the Vardis’ moves in the final decades of his life, this album is one of the last representations of his legacy.

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<sup>5</sup> Norman Carey in discussion with the author, February 15, 2016. Originally recorded in the late 1980s for Albany Records, the album was not released until 2010, a year before Vardi’s death, on the Cembal d’amour label.

## Chapter X: Compositions and Arrangements

Vardi often modestly downplayed his compositional activities: “I tried writing music, and I did write some things. As a writer, I couldn’t compete with Bach, Beethoven, Stravinsky.”<sup>1</sup> It is uncertain whether he had any specific training in composition beyond basic music school courses, but Lenore described his composition and arranging skills as something that came naturally to him.<sup>2</sup> His experience and versatility in jingle writing, as has already been explored, ranged from classical to jazz and pop, and melded with his more traditional efforts like *Modern Sensations* (1963), *Suite on American Folksongs* (1977), and *Conceptions in Rhythm* (1978). As part of his crusade to popularize the viola, Vardi composed and arranged music for the instrument evoking the spirit of Fritz Kreisler by composing and arranging light, short, and accessible pieces for recitals. A more detailed listing of his compositions and arrangements can be found in Appendix C: Compositions by Vardi.

Vardi excelled in writing short character pieces, and even his more extended compositions are suites of shorter contrasting movements or are in the form of Theme and Variation. Vardi’s most traditional approach to absolute music was his 1974 Concertino (sometimes called Concerto) for solo horn, string quartet, two winds and keyboard. Otherwise, his compositions are always paired with an evocative title such as his jazz violin concerto, *Conceptions in Rhythm*. This was reinforced by his experience in the jingle field and a parallel manifestation of the specific moods and characters he created in his visual artwork. His compositional style was chameleon-like to create these specific scenes, which was also a benefit to his jingle and sound track writing, however there are various “fingerprints” which are characteristic of Vardi’s work. Vardi’s compositional style is characteristically sparse,

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<sup>1</sup> Sillman, “Emanuel Vardi.”

<sup>2</sup> Lenore Vardi in discussion with the author, 2014.

rhythmically and harmonically straightforward, and yet challenging to play. For his soundtrack commissions, Vardi frequently showcased the solo viola such as in *Bound for Freedom* (1976) and *Romeo.Juliet* (1990), likely not only for the visibility but possibly also for gaining extra royalties as a performer. Vardi's writing for the viola encompassed the full range of the instrument and incorporated double-stops and challenging keys, reinforcing his mission to elevate the viola technique. As an example in Figure 14, the viola part for Vardi's *Preludium Antiqua* spans a three octave range in the first nine bars and encompasses a three and a half octave span (from C#3 to F#6) throughout the piece.

Another characteristic of Vardi's compositional style is the influence of popular music idioms. Drawing from his extensive experience in the commercial field, he was able to perform, write, and arrange music in the popular style and sought to create music which appealed to the broadest audience. The popular music influence might be as subtle as marking a section *quasi*

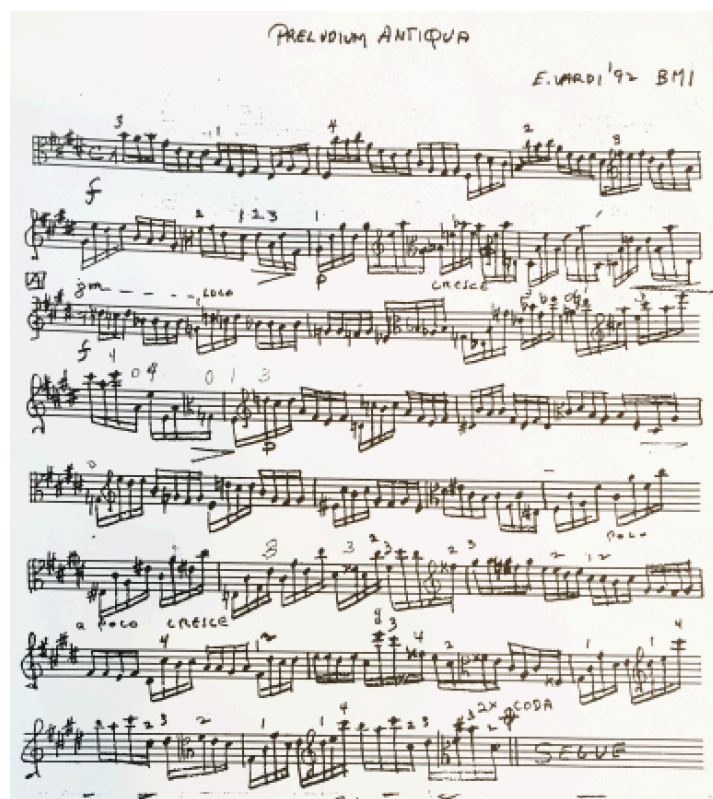


Figure 15: First page of the manuscript of *Preludium Antiqua* viola part. Image courtesy of John Peskey

*fender bass* (see Figure 10.2), or incorporating the wah-wah pedal, synthesizer, saxophone, and drums in *Othello*.



Figure 16: Excerpt of piano introduction for the third movement of Vardi's Suite on American folksongs, "Not So Square Dance," pg. 18, Emvar Music Publishing Co., 1977

Initially published in 1946 with both violin and viola solo parts, the *Suite* was dedicated to his first wife, Margaret Bernhard,<sup>3</sup> and published by G. Schirmer. Vardi first performed the piece in October 1946 for a solo recital in Chicago and officially premiered it as part of his Carnegie Hall debut the following month. Riding the wave of popularity for American-themed music by Aaron Copland, Leonard Bernstein, and Irving Berlin, Vardi's *Suite* was described by *Chicago Daily Tribune* reviewer Albert Goldberg as "highly attractive and thoroly [sic]

<sup>3</sup> Little information can be found about Margaret Bernhard. Juilliard Archivist, Jeni Dahmus, wrote that Margaret was a singer studying at Juilliard. Jeni Dahmus, e-mail message to author, September 29, 2015. In a 1940 census, the young couple lived with Margaret's mother at that time. According to daughter, Andrea, Vardi's first marriage lasted twelve years but by all accounts was not a particularly happy partnership. Andrea Vardi, e-mail message to author, January 9, 2016.

indigenous in character” with Vardi performing with “a warm and wayward feeling for the delightfully nostalgic melodies.”<sup>4</sup> Vardi performed the Suite many times throughout his career including as violin soloist for the Naumberg Orchestral Concert Series in 1955. He also arranged “The Unconstant Lover” for string orchestra and recorded it, titled “Americana” with the Kapp Sinfonietta for *The Voice of the Strings* (1961).<sup>5</sup>

Vardi revised the entire piece over three decades later, and retitled it *Suite for Viola & Piano based on American folk songs*,<sup>6</sup> in 1977. He renamed each of the movements, perhaps to reflect changing times; the folk song titles would have appeared outdated to the younger generation of listeners.<sup>7</sup> Regarding the music, he altered the voicing of some of the double-stops and added more ornamentation for the “Wayfaring Stranger.” Of greater significance, he added a new first movement and reinvented “I Will and I Must Get Married.” Initially straightforward, with a main theme stated several times in various octave ranges, “I Will and I Must Get Married” built to a fortissimo in parallel octaves, before retreating to a *pianissimo* whisper of the theme and an impetuous downward arpeggio that reached a sustained *szforzando* chord. Vardi revised the

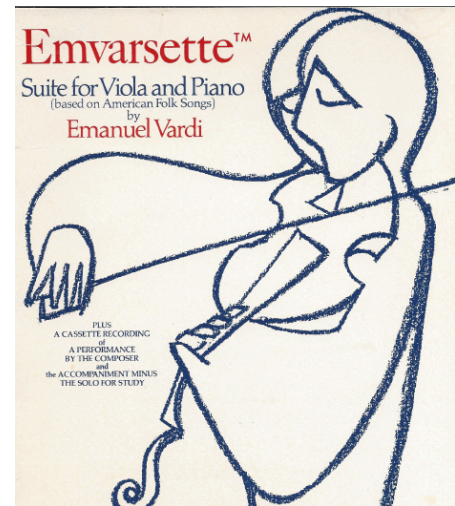


Figure 17: Cassette tape cover design, 1977. Image courtesy of Pauline Normand

<sup>4</sup> Goldberg, Albert, “Violist Vardi Plays Gently and Beautifully,” *Chicago Daily Tribune*, October 29, 1946: 21.

<sup>5</sup> Originally, Vardi only arranged the “Unconstant Lover.” The manuscript of the Prelude Op. 2 No. 1 for cello and piano, a precursor to *Preludium Antiqua* for viola and piano (arranged c. 1992), was dedicated to cellist David Soyer, was paired with a setting of the “Unconstant Lover.” David Soyer (1923-2010) was a colleague of Vardi’s in the United States Navy Band. He became the founding cellist of the Guarneri String Quartet, which he performed with for 37 years. Wakin, Daniel J., “David Soyer, Cellist, Is Dead at 87,” *The New York Times*, February 26, 2010; Emanuel Vardi and the Kapp Sinfonietta, New York: Kapp, 1961

<sup>6</sup> There are multiple inconsistencies with Vardi’s use of the title between the cover of the sheet music, the first page of the score, and the cassette tape.

<sup>7</sup> “I don’t know whether any of them were actually American folk songs, he may have written them.” Norman Carey in discussion with the author, February 15, 2016.

simple eight-bar phrase so that it had a more contemporary rock feel with jazzy sonorities and rapidly changing meters, then renamed it “Not So Square Dance.” In this revised movement, he gives several cues in the piano part referencing his work in popular music from “quasi Fender Bass” to “quasi Muted Brass.” The piano part carries an ostinato-like chordal accompaniment. After an edgy piano introduction, the viola’s first statement of the melody is expanded across 19 bars. The movement is interjected with a rhapsodic ballad interlude, which transitions into the original descending flurry to a close. Reinforcing Vardi’s efforts to keep up with the times, the commercial package included a cassette featuring a piano-only practice part on one side and the complete performance on the other with pianist Grace Harrington.<sup>8</sup>

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<sup>8</sup> “Classical Notes,” *Billboard* 89, no. 25, June 25, 1977, 49. Uniquely, the complete score and individual parts were printed on artists’ paper, and included a line drawing of a viola player.

## Chapter XI: The Way He Played<sup>1</sup> and Taught



Figure 18: “Vardi’s Hands.” Photo credit: Dwight Pounds, 2004.

Vardi’s playing and pedagogical style evolved from the Russian school of violin playing embodied by Heifetz, whom he admired throughout his life. Journalist Tully Potter noted: “There was an elastic quality in the playing of the Russian-Americans of the 1940s and 1950s which can be heard only on old recordings and movie soundtracks—or from survivors like Vardi and Shumsky.”<sup>2</sup> Former student Scott Slapin remembered, “He was from a different era in many ways. His early playing sounds—I was always shocked to hear it—because it does sound like a violinist playing a viola with a very fast, narrow vibrato. As time went along, he got his sound more and more, which meant more and more elastic slides and a swanky vibrato.”<sup>3</sup>

Lenore described her husband’s sound as “unique—an unusual, gorgeous, lush sound.”<sup>4</sup> She continued, “He was accused very often of playing the viola like a violin. But his feeling on the subject was ‘why not?...it doesn’t sound like a violin playing up there; it sounds like a viola playing high...and why not develop the technique as much as you can?’”<sup>5</sup> Controversially, Vardi freely admitted that he always thought of the viola as a violin a fifth lower, unlike many violists

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<sup>1</sup> Referencing the series of performer interviews published by Samuel Applebaum and Sada Applebaum, *The Way They Play* (Neptune City: Paganiniana Publications, Inc., 1975).

<sup>2</sup> Potter, “Sound Values.”

<sup>3</sup> Scott Slapin in discussion with the author, January 19, 2015.

<sup>4</sup> Mitchell, “With bow and brush, dual-career artist finds stellar success.”

<sup>5</sup> Lenore Vardi in discussion with the author, August 6, 2014.

who equally firmly believed that the viola should be unique. Vardi simply explained, “My concept of viola playing is that it should sound like a fine string instrument and there is no such thing as a viola sound. A viola sound is because you play a viola, you play the cello you get a cello sound, a violin a violin sound and my whole concept of playing is that the viola should sound like a fiddle does or a cello a fifth lower, that’s all. And my big contention with most viola players, they sound like what I term “viola player.” Which is like a non-instrument, it doesn’t sound like a solo instrument.”<sup>6</sup>

William Primrose did not share Vardi’s stance:

Almost for longer than I care to remember, I have held that to finger the viola as an analogue to the violin has been the downfall of most violists, and the fault persists to this day. If all that we are doing is performing on an overgrown fiddle, tuned a fifth lower than the conventional one, why then all the fuss?<sup>7</sup>

In stark contrast to Primrose’s and Lionel Tertis’ approach to the viola and fingerings, Vardi was not terribly concerned about the need for the viola to have a technique distinct from playing the violin. His early training as a violinist led him to rely on the standard violin etudes played down a fifth for his viola students, stressing the applicable technique that is not as often found in etudes and repertoire specifically written for viola including etudes and exercises by Schradieck, Ševčík (especially the double-stop exercises), Kreutzer, Rode, Dont, Gaviniès, and Paganini. Richard Maximoff, now violist of the Hampton String Quartet and former Vardi student, recalled being “blown away” by his recording of Paganini’s Caprices, and asked to study with him as a result. Vardi told him that he would have to start all over from the beginning with his left hand. “He started me in front of a mirror with the Schradieck exercises, to have the

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<sup>6</sup> Emanuel Vardi interview by Paula Krupiczewicz, February 3, 2007, Port Townsend, WA.

<sup>7</sup> Dalton, David, “Playing the Viola: Conversations with William Primrose,” Oxford: OUP, 1989, 114.

fingers be as close as possible to the fingerboard. . . I spent eight hours a day in front of a mirror with this. . . It made a big difference in terms of speed.”<sup>8</sup>

If Vardi’s approach to viola fingerings was similar to that used for the violin, former student Julia Bullard nevertheless described Vardi’s approach as flexible:

[Vardi] was really great at coming up with, like, twenty-seven different fingering choices for a particular spot. He would say ‘the fingering store is open.’ He was very aware of what worked for different people and he would never give me a fingering that wouldn’t work for my hand.

In contrast, twenty-five year-old Allan Sandlin was invited to perform Mozart’s *Sinfonia Concertante* using Vardi’s viola and fingerings, while Vardi conducted the South Dakota Symphony. Sandlin recounted: “They were brilliant fingerings, but they were brilliant for Manny. I don’t think they worked particularly well for me. I can remember playing lots of things up in position. It was a much more romantic approach to the piece, in particular the slow movement.”<sup>9</sup> Vardi’s teaching style involved the heavy dictating of fingerings, bowings, and phrasings, a style probably influenced greatly by his father, but he rarely if ever played with his students during their lessons.<sup>10</sup>

Lenore identified that what Vardi admired most of all in Heifetz was his detailed refinement. “[Vardi] would say that [playing music] should be like a gem, ‘keep polishing, keep polishing,’ until every facet shines. Because it’s in the little details—a bad shift here, out of tune there—and that is what the difference is between a good and a great player.” Lenore began studying with Vardi as a graduate student in 1977. She maintains “[He] has a special talent for being able to zero in on a problem when others can’t see the cure,” adding that “He’s one of the

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<sup>8</sup> Richard Maximoff in discussion with the author, October 9, 2015.

<sup>9</sup> Allan Sandlin in discussion with the author, February 14, 2016.

<sup>10</sup> “He could play anything that you had on the stand. I remember playing this Strauss orchestra piece and I couldn’t even figure it out. He’d pick up my viola and start noodling through this stuff and it was just amazing.” John Peskey in discussion with the author, January 25, 2015.

toughest teachers, and students will at first get upset because he'll make them stay on the same four bars over and over." The point of that kind of discipline was not to destroy them, but instead "to get them to go up to the next level."<sup>11</sup> Scott Slapin echoed this assessment: "He certainly tore me down and built me up again. The first couple of months, I didn't enjoy studying with him. The first lesson I had with him, I had to play Kreutzer #2. I didn't get past note five. My mother joked that it was \$20 per note."<sup>12</sup> Julia Bullard remarked:

His attention to really minute, particular detail was kind of legendary. He could be really hard in master classes. I watched a class that he gave one time, he was working on the Schubert *Arpeggione* with a student. I think they spent a half an hour on the first four measures. It was kind of epic and kind of horrible and wonderful at the same time. . . . [I]f he thought that a student could really do something, he wouldn't settle for something that wasn't quite what he was looking for. He would really push people.<sup>13</sup>

Slapin also drew attention to the "elasticity to his shifts," again rooted in Heifetz's style. Whereas Fritz Kreisler employed the "classical" shift of sliding up on the first finger and dropping the second, Heifetz and Vardi often used the "romantic" shifting technique of putting down the earlier finger and sliding into it. This action occurs in conjunction with the bow changing directions. To hide the sound of the shift, the player would time the shift to coincide with the bow change, starting the bow after the left hand has already arrived at the destination pitch. Alternatively, to emphasize the size, as often Vardi did, Vardi initiated the bow change at the moment the left hand began to slide to the new note. The final effect is influenced by the speed of the shift and the degree of bow contact with the string during the transition, either making the shift nearly undetectable, or producing various fashions of slides. The conventional approach to the romantic shift is to start quickly and finish by a more gradual approach into the

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<sup>11</sup> Melissa Mitchell, "With bow and brush, dual-career artist finds stellar success," *Inside Illinois*, November 3, 1994, <https://news.illinois.edu/ii/94/11-03-94/vardi.html>.

<sup>12</sup> Scott Slapin in discussion with the author, January 19, 2015.

<sup>13</sup> Julia Bullard in discussion with the author, September 23, 2014.

note, to emulate a lyrical singer's connection between the notes, however Vardi's recognizable style of shifting is more of a uniform slide.

Vardi's technical mastery was enhanced by his physical stature. Standing at six feet tall, with large hands, he handled the viola's slightly larger dimensions as compared to the violin with ease. He was physically active as an amateur tennis player and enjoyed playing pool, and developed a strong kinesthetic understanding of playing the viola in a way that few could—appearing impressively relaxed while exerting only what was necessary for optimal playing. Erica Kiesewetter described Vardi as being “extremely lithe. He looked like he was doing yoga with his body every minute. His joints were so flexible and there was no physical tension in his playing at all.” Another student Julia Bullard described him similarly: “It was natural for him to be playing the viola and playing some ridiculous thing that most of us mere mortals can't imagine playing, but it looked like he was just walking down the street.”<sup>14</sup>

Samuel and Sada Applebaum published two in-depth interviews with Vardi on playing the viola in 1959 and 1977. In the first interview, Vardi expressed his belief that it was necessary for the viola to have the capacity for brilliant playing to contrast its natural “deep melancholy.”<sup>15</sup> In the second interview, eighteen years later, he expressed his views in more technical terms. He was quoted as saying that players should stand with both feet spread comfortably apart, with the weight on the balls of the feet, and should shift the weight of their body onto the left foot, “so that the violin is supported by the left side of the body, thereby freeing the bow arm.” If the weight is otherwise, “people get into tight situations with the bow, with the left hand in shifting,

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<sup>14</sup> Ibid.

<sup>15</sup> Applebaum, Samuel and Sada Applebaum, “With the Artists: Emanuel Vardi,” *Violins and Violinists*. March-April, 1959.

etc. As in sport, it is essential to move in the right way.”<sup>16</sup> Interestingly, Vardi played with the scroll of his instrument relatively sloped, unlike some of the more virtuosic violinists of his era. This is probably due to the extra bulk of the longer and heavier instrument, and the belief that lesser tension and fatigue would outweigh the benefits of a higher instrument angle.

Vardi discouraged using fingerboard tapes as a common visual “quick fix” for beginning students, and he played without a shoulder rest (“scaffolding” as he disdainfully described it), encouraging his students to do the same.<sup>17</sup> While playing without a shoulder rest can create legitimate problems for players with longer necks, causing them either to try to raise their shoulder or bend their head down to connect with the instrument, Vardi stressed that learning how to play without a shoulder rest by navigating the balance of the instrument with the left hand, while initially more challenging, ultimately yields greater control and understanding of playing the instrument.<sup>18</sup>

Despite his virtuosic approach towards playing the viola and convincing performance style, Vardi battled performance anxiety. Scott Slapin recounted that Vardi fainted before taking the stage as soloist with the NBC Symphony approximately in 1941.<sup>19</sup> Pauline Vardi suffered similarly, and would go with her father to a hypnotist in New York City for support. What ultimately assisted them was Transcendental Meditation (TM). Pauline recalled that she and her mother Greta heard about an event on the radio with Maharishi Mahesh Yogi and decided on the

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<sup>16</sup> Samuel and Sada Applebaum, “Emanuel Vardi,” in *The Way They Play* (Neptune City: Paganiniana Publications, Inc., 1975), 93-94; This is directly opposite to other approaches to playing, where the center of gravity should be on the right foot instead in order to “free” the left shoulder and instrument. Marylou Speaker Churchill in discussion with the author, c. 2003.

<sup>17</sup> “He hated those. If someone would come in with one, he’d peel it off and toss it in the garbage can.” John Peskey in discussion with the author, January 25, 2015.

<sup>18</sup> “He did have an approach to string playing that was very specific. It was certainly based around holding the instrument with the left hand. Even with the shoulder rest, this (grips the viola with the shoulder and chin) leads problems. Doing this allows you to get to a certain level with left hand problems and still be able to play. Whereas if you’re forced not to do that, you solve problems at the left hand—making decisions about where you shift and how you vibrate. . . If you have the shoulder rest, you never find those things.” Scott Slapin in discussion with the author, January 19, 2015.

<sup>19</sup> Scott Slapin in discussion with the author, January 19, 2015.

spot that they should pursue it. Andrea watched her sister change overnight and saw instant benefits. In Pauline's words, "When we got into TM, it was wonderful because it was completely autonomous. You didn't depend on anyone or anything. You just got this mantra and the technique that you did two times a day. For me, it was what allowed me to get over my stage fright almost completely."<sup>20</sup> They made it into a family activity, giving each other group residence courses in 1972-1973 for Christmas.<sup>21</sup> When contemplating the influence of TM in Vardi's teaching, Erica Kiesewetter recalled:

I think that part of his exploration ended up being part of the reason why he was such a good fit for me. He picked up on my self-doubt and anxiety and strongly encouraged me to take up Transcendental Meditation. Because of him, I was able to really get ahold of my nerves, come back to New York, and have a serious career after that. I can remember being on stage in South Dakota, playing a string quartet, and having the old self-doubt come on and then have the ability to meditate kick in and realize I can be in the moment. He's the one who gave it to me.<sup>22</sup>

Despite Vardi's battle with performance anxiety, his technical ability was rock-solid, honed by the repetitive and incrementally demanding technical drills of Otakar Ševčík (1852-1934).<sup>23</sup> Vardi's understanding of Ševčík's exercises may have reached beyond fine muscle training to the overlying strategy to kinesthetically "map" the fingerboard, for he is one of the early pioneers of this concept and was promoting fingerboard mapping at least by 1975: "It is vital to have a map of the fingerboard in your mind. It isn't enough just to hear the notes. You must really know where you are going. . . In fast passages, it is good to train yourself in terms of

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<sup>20</sup> Pauline Normand in discussion with the author, February 18, 2016.

<sup>21</sup> Andrea Vardi in discussion with the author, November 18, 2014.

<sup>22</sup> Erica Kiesewetter in discussion with the author, December 12, 2015.

<sup>23</sup> "One of the greatest things about him was that he could demonstrate anything. . . He could take Ševčík Book 4—the double stop book. You know how all that stuff is? You're supposed to do it in little chunks. You could open it on any page, say a violin edition, and he could play the whole thing through on the viola." John Peskey in discussion with the author, January 25, 2015.

whole steps and half steps...It is best then to think of the whole passages, as well as hear them, to memorize the distances.”<sup>24</sup>

Vardi had his students adopt his daily warm-up routine, which Lenore recalled as follows: “Every morning, he would play all of the twenty-four scales without stopping. He had the little turnarounds and all of the arpeggios.”<sup>25</sup> Allan Sandlin remembered this routine well:

He had a way of practicing scales that I had never encountered before. All of his students—part of our practice regimen was to play all of the major and minor scales, with various bowings and everything, every day. He had a way of doing it where it was a continuous piece. We would start with C Major and go to a minor, G Major, e minor, by the circle of fifths. That was one way that I know it was both a way of practicing technique with particular focus on the intonation. It wasn’t just picking one scale a day, but playing the whole cycle of every scale every day. . . . During the years I was doing that, it helped both my intonation and my facility.<sup>26</sup>

The scales are based off of the Hřimalý scale system, which Vardi preferred for teaching because of their ability to gradually introduce more challenging scales, expanding from one octave into several. If the scale does not begin on an open string or first finger, they start with the second finger, and always on the C string, even if that means starting high in position in order to keep the finger pattern. The fingering pattern is similar to Carl Flesch’s scale approach, where fourth finger slides between the penultimate and the final high note are prevalent, unlike other scale systems such as Ivan Galamian’s, which might slide with a second or third finger. The 4-4 fingering, which is characteristic of Vardi’s editorial style in general, seemed to capitalize on the exceptional length of his little finger (which was practically as long as his ring finger).<sup>27</sup> By the

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<sup>24</sup> Vardi as quoted in Samuel and Sada Applebaum, “Emanuel Vardi,” in *The Way They Play* (Neptune City: Paganiniana Publications, Inc., 1975), 125.

<sup>25</sup> Lenore Vardi in discussion with the author, August 6, 2014.

<sup>26</sup> Allan Sandlin in discussion with the author, February 14, 2015.

<sup>27</sup> John Peskey in discussion with the author, January 25, 2015. Unlike Flesch’s approach, this scale system is less attached to the standard first position, third position, and fifth positions, with some scales starting in half position (D

mid 1980s, Vardi had developed a more advanced version of the continuum which included a major scale, false harmonic and melodic minors, and then all the arpeggios. Peskey recalled, “It was basically a standard scale system, but he would do these turnarounds at the end that would lead into the next one. He said it was no big invention, he just did it that way to go from one to the other.”<sup>28</sup>

When describing his teaching philosophy, Vardi said, “It’s not like a cookie-cutter or linoleum-block process, each student has his or her own capabilities and problems.”<sup>29</sup> His students appreciated this flexible approach. During the lengthy commutes to and from Vardi’s lessons, Slapin and his mother listened constantly to cassette tapes of Jascha Heifetz performing J. S. Bach’s Sonatas and Partitas for solo violin in the car. Hearing that Slapin really loved this repertoire, Vardi said “Great, this will be great for your technique, go for it.”<sup>30</sup> Slapin went on to become the first violist to record all of Bach’s Sonatas and Partitas in 1998.<sup>31</sup> As Slapin recalled, “He listened to what I wanted to do. I try to do that with my students too. . . He was very good at reading people.”<sup>32</sup>

Former student and now violist of the Hampton String Quartet Richard Maximoff described Vardi as “an excellent analyst.” When asked to expand on the term, Maximoff explained: “Violin playing, it’s 90% physics and 10% art.” Learning the violin or the viola requires knowledge about pressures, angles, and speed. This is not a new perspective, but Vardi

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Major, to include the lower-neighbor turn) and others starting in second or fourth positions. Although more awkward, this is probably intended in order to develop the dexterity in those more uncommon positions.

<sup>28</sup> John Peskey in discussion with the author, January 25, 2015. Peskey retained a three-page handwritten version of the “Twenty-Four Scales Continuum” in Vardi’s handwriting (reprinted in Appendix G).

<sup>29</sup> Mitchell, “With bow and brush, dual-career artist finds stellar success.”

<sup>30</sup> Scott Slapin in discussion with the author, January 19, 2015.

<sup>31</sup> Slapin recorded Bach’s *Sonatas and Partitas* in his mother’s living room. He sympathized with Vardi’s struggle for a noiseless take while recording the Paganini Caprices. Scott Slapin in discussion with the author, January 19, 2015.

<sup>32</sup> Scott Slapin in discussion with the author, January 19, 2015.

was able to distill the components of playing the viola so as to yield tangible examples to help his students understand and improve their approach to playing.

Vardi possessed a legendary standard of intonation, surprisingly defying an early set-back unknown to most people. Lenore recalled, “He had a double-ear infection when he was twenty-one years old and lost 80% of his hearing, but it never affected him. People thought his hearing loss was because he was old but he had it all of his life, practically. I was trained to stand on one side so he could hear me.”<sup>33</sup> Peskey recalled, “I would practice in his house in the basement in the summer and I’d hear from upstairs ‘No, B flat! No, no, no, that’s out of tune!’ . . . You would talk to him and he could have a hard time understanding the diction of words, but he could hear music phenomenally.”<sup>34</sup> Similarly, Scott Slapin recalled:

Most of his hearing was shot by the time I was studying with him, but in terms of intonation, he heard everything. There are legendary stories about him. He was pulled over by a cop. Vardi insisted that he could hear the pitch [of the engine], because he had perfect pitch. He argued with the cop because he knew it was only an A flat, not an A natural, so he couldn’t have been speeding.<sup>35</sup>

On musical interpretation, Vardi was unequivocally a contemporary violist with a contemporary instrument, playing for a contemporary audience; and vocally opposed the historically informed practice movement’s approach to interpreting baroque and other early music. Founder of the American Viola Society, Myron Rosenblum recalled a session on performing Bach at an International Viola Congress: “Vardi stood up and made a strong statement to the effect, ‘Damn it, I am living in the 20<sup>th</sup> century and I play like a 20th-century violist.’”<sup>36</sup> He would also unabashedly “enhance” some parts to more effectively deliver his interpretation. Allan Sandlin remembered studying the Handel concerto with Vardi, who in two

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<sup>33</sup> Lenore Vardi in discussion with the author, August 16, 2014.

<sup>34</sup> John Peskey in discussion with the author, January 25, 2015.

<sup>35</sup> Scott Slapin in discussion with the author, January 19, 2015.

<sup>36</sup> Myron Rosenblum, e-mail to The Viola List, September 9, 1999, <https://beta.groups.yahoo.com/neo/groups/viola/conversations/messages/1865>.

or three places played the passages an octave higher for sheer virtuosity's sake.<sup>37</sup> Slapin summarized Vardi's showmanship approach as follows:

There are two types of actors: one where they are completely different in each movie, they are completely imitating the character. But then there are other actors, who are equally good, where you always see a little bit of them in whatever role they are playing in a movie. And that was Mr. Vardi's approach. . . . Instead of asking how did they play it back then, he's going to look at it as, what was Bach thinking when he wrote this phrase? 'I'm an expert in modern viola playing, how can I present Bach's idea the best with this modern set-up, with what I do, and include my own personality.'<sup>38</sup>

Sandlin remembered the Dakota String Quartet playing a Brahms Quintet with Vardi, which ended up sounding like a viola concerto with a string quartet. "He was a huge, huge player with a mammoth sound, with lots of subtleties and lots of colors in it. At that point, we were four very young, not very experienced, players and it was kind of hard to keep up with him."<sup>39</sup> Michael Colgrass remembered Vardi as having "a gigantic sound and warm tone," and explaining to him that as he practiced he would imagine sending his sound up the mountain tops, a concept Colgrass described as "peripheral imagery."<sup>40</sup>

Lenore remembered her husband demonstrating his technique to draw out the most sound; Vardi's bow hold was more Russian than Franco-Belgian. The Franco-Belgian bowhold, as promoted by violinists such as Eugène Ysaÿe, involves the fingers of the right hand spreading out over the bow and contacting deeper with the inside of the knuckles. This is helpful for playing more at the frog, and provides more dexterity for manipulating the bow with the fingers. However, to get the sound Vardi wanted, he utilized the Russian bowhold, where the fingers are closer together and contact the stick

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<sup>37</sup> Allan Sandlin in discussion with the author, February 14, 2015.

<sup>38</sup> Scott Slapin in discussion with the author, January 19, 2015.

<sup>39</sup> Allan Sandlin in discussion with the author, February 14, 2015.

<sup>40</sup> Michael Colgrass in discussion with author, February 14, 2016.

closer to the tips of the fingers to work as a unified unit to press— “like a high-heeled shoe”<sup>41</sup>—into the string. Of course the pressure of the bow into the string has to correspond with the appropriate bow speed in order to not crunch the sound, but the final effect is an intensely rich, core sound. He recommended his students also adopt the bowhold, and especially encouraged holding the bow slightly higher on the stick, in order to get enough pressure to control the bow at the tip.<sup>42</sup>

Vardi was a strong proponent of practicing long slow bows to develop arm technique and tone. He would draw each bow out to last a full minute and practice changes so there would not be any holes in the sound. According to Vardi, “The bow should sound like it’s ten miles long.”<sup>43</sup> As Peskey described it, “He had an unbelievably elegant bow arm. . . . He stressed playing long slow notes to get a really beautiful sound, with as much flat hair as possible.”<sup>44</sup>

Pianist Norman Carey noted Vardi’s flexible sense of rhythm in his reflections on their collaboration for the *Virtuoso Viola* album: “the sense of a beat is very fluid with Manny and, as much as it may sound like we did this over and over to get the ensemble to come out right, in all honesty, no two performances of his were exactly alike. . . . He really thought that music was very much of the moment and he did not want to be tied down to any preconceived ideas about the performance, even his own.”

When selecting repertoire, for his recitals or with his orchestras, Vardi advocated serving the audience an allegorical meal: “Start out as an appetizer. Something easy to

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<sup>41</sup> Lenore Vardi, in discussion with the author, January 13, 2015; Vardi in other cases likened the unified fingers to act like a “mitten,” Emanuel Vardi interview by Paula Krupiczewicz, February 3, 2007, Port Townsend, WA.

<sup>42</sup> Scott Slapin, e-mail to The Viola List, November 10, 2013, <https://beta.groups.yahoo.com/neo/groups/viola/conversations/topics/65884>.

<sup>43</sup> Emanuel Vardi interview by David Dalton and Claudine Bigelow, April 2, 2008, Primrose International Viola Archives.

<sup>44</sup> John Peskey in discussion with the author, January 25, 2015.

digest like a baroque piece. Main piece: a major work of some sort. At the end, leave your audience with something happy and easy. You have to popularize it in the same way as the violin and cello. You want to end the concert with a piece that leaves the audience on their feet.”<sup>45</sup>

Vardi trained generations of fine violists on faculty at the Chatham Square Music School,<sup>46</sup> Hoff-Barthelson Music School, Augustana College, Manhattan School of Music, Temple University, the University of Illinois at Urbana-Champaign, and in his private studio.

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<sup>45</sup> Lenore Vardi in discussion with the author, August 6, 2014.

<sup>46</sup> He taught alongside Ruvim Heifetz, the father of Jascha. Emanuel Vardi, interview with David Dalton and Claudine Bigelow, April 2, 2008, Primrose International Viola Archives.

## Chapter XII: The Sight of Music<sup>1</sup>



Figure 19: Homage to a Great Violist, 2002. Image courtesy of Lenore Vardi.

Vardi's father Joseph (about whom he seldom provided details) was a violinist and visual artist. Joseph started to teach his son to draw when Vardi was four years old. He believed that in order to be a great artist, one had to know all of the arts, and that the visual and audio arts were interconnected.<sup>2</sup> While Vardi primarily pursued music in his early years, he cultivated his broader artistic skills at the same time. As a twelve-year-old student at the Walden School, he created a bust of a Native American, which won first prize at a Macy's Children's Art Show. He continued his art studies by studying life drawing with Morris Kantor at the Art Students League for two years. Vardi's gift for spatial understanding extended in other directions. As a teenager, he built an addition onto his parent's home, and he built furniture throughout his life.

A few years after getting out of the Navy, Vardi decided to use his G.I. Bill to study art at the Accademia di Belle Arti in Florence, Italy, from 1950-1952. There, he studied with Primo Conte, the famous portrait artist, and Giovanni Colachicci, who was an accomplished landscape and portrait artist. Vardi shared studio space with two Italian friends, Enzzo and Germano, who secretly entered a small abstract of a violin into the Rappalo National Art Competition on his behalf. It won first prize, and when the judges learned that Vardi was not Italian, they changed

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<sup>1</sup> Reference to James Ratliff Gallery, "Promotional Brochure," c. 1995.

<sup>2</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

the competition name to Rappalo *International Art Competition*. The painting remains in the permanent collection of the Bordighera Art Museum.<sup>3</sup>

Enzzo taught Vardi how to harmonize the bold and contrasting colors of his paintings by creating a neutral gray with those colors—and mixing a little of that neutral back into every color. Vardi described this technique, remarking, “What I like is harmony in painting, that’s what it really comes down to. Like the right chords, the right progressions in music, it has to be in painting.”<sup>4</sup>

At first, when Vardi returned to New York, he capitalized on the avant garde art scene and submitted a painting called *Aerial View: Composition White on White #3* into a competition and it was selected by *The New York Times* as “Best in Show.”<sup>5</sup> The evolution of his painting style and subject material towards “post cubist”<sup>6</sup> abstraction developed through a series of commissions from his studio musician colleagues. Vardi recalled the request of Don Hammond, a well-known jazz saxophonist and flute player: he “grabbed me in the halls and said ‘Manny, here’s \$350. I want a flute player.’ I said, ‘How?’ He said, ‘Anyway you want to do it, just give me a flute player.’” Vardi further explained:

That’s when I started to abstract. I abstracted a flute player, and he loved it. A few weeks later, another colleague said ‘Manny, I saw Don’s painting, I want an oboe player,’ and that started the whole thing. One girl recently came to me and said ‘I’m a cellist and my boyfriend is a trumpet player. I’d like a painting of a trumpet and cello. Where are you going to buy one? It’s very unique. Nobody does what I do. They paint musicians, yeah, they paint somebody playing piano. That’s not what I do. I paint *about* musicians, what they *really* do.’<sup>7</sup>

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<sup>3</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>4</sup> Ibid.

<sup>5</sup> Lenore Vardi in discussion with the author, August 16, 2014.

<sup>6</sup> “Review,” *Art Speak Magazine*, 1993.

<sup>7</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

Vardi credited his background as a musician as facilitating his ability to capture “the position, faces, body language, and every nuance of the player, no matter what instrument or ensemble [he] endeavor[ed] to portray” in his artwork.<sup>8</sup>

No matter how abstract, their arm still looks right when they hold the bow, and their fingers look right, even if there are no fingers. You can tell that they’re playing. . . I also have movement in the arm by having the bow arm in different places and left hand in different places. Not always, but sometimes, to show that they’re moving. Sometime when I don’t show them, it means that they’re playing really quietly. I try to get the *feeling* of music in the painting.

The musicians in Vardi’s paintings are round-headed, gender-neutral, with eyes closed, and often depicted with a city background evoking the New York cityscape where he lived for most of his life. Vardi wrote in his artist’s statement online, “One of my goals is to try and capture the emotion and spirituality that is always present at a concert. Because of this, my musicians usually have their eyes closed or are looking down signifying the concentration that is necessary in a performance.”<sup>9</sup> Vardi



Figure 20: Ravel Duo, acrylic on canvas, 60x36. Image courtesy of Lenore Vardi.

explained, “If you look at a musician who is truly feeling it, you’ll notice that his eyes are always closed.”<sup>10</sup>

My feelings with painting musicians is that they all have spirit. What I try to put into my paintings about them is that there’s a spirit about them. I never paint any particular musician. I don’t try to paint anybody. . . . I never knew why I put halos around because I’m not particularly religious in anyway. . . . Somehow the act of any art, there’s a spirit to it, which imparts the people who see it, who do it. I think in the arts, it’s closer to God. It’s closer to the universe.

<sup>8</sup> “The Visual Art of Emanuel Vardi,” *Wayback Machine Capture*, July 2, 2007, <https://web.archive.org/web/20080130073124/http://www.vardiart.com/html/visart01.htm>.

<sup>9</sup> *Ibid.*

<sup>10</sup> Bay, Cody Ellerd, “Duet Sustained,” *CityArts*, October 29, 2009, <http://www.cityartsmagazine.com/issues/eastside/2009/11/duet-sustained>.

Vardi recalled being asked by someone if he listened to music when he painted. He said “no, it’s all up here [points to his head]. The color vibrations, the sound vibrations are in my body. I haven’t separated the two. I just paint, I just play.” Still, he added, “If I want to make a bright painting, it’s like playing a bright piece of music.”<sup>11</sup> Vardi often instinctively found the appropriate corresponding colors, associating some pieces with bright reds and oranges while others required various shades of blue.

In partnership with Lenore, who also creates colorful abstract paintings of instruments and other still lifes, they presented gallery shows, often in tandem with her performances. “We don’t dabble,” Vardi described of himself and his wife, Lenore, “We’re serious artists and we’re serious musicians.”<sup>12</sup> Together they ran the VardiArt website which sold high quality prints of his work. As put in a statement on his website, now defunct, but preserved in the Internet Archive’s Wayback Machine from January 30, 1998:

Painting is also a spiritual experience for me and often when I work, I go into another dimension or space without having any idea of how this occurs. When it does, everything seems to flow very naturally and falls into place without use of the intellect...I can allow the viewer a glimpse and a greater understanding of the world of the musician.<sup>13</sup>

In 1993, Vardi experienced two devastating accidents which ended his performing career. As he was walking through a construction site, he slipped on the ice and broke his right wrist. In another accident soon after, he fell again and tore his right rotator cuff. Still determined and driven, as he was in music, Vardi supported his unsteady and rigid right wrist and shoulder with his other arm in order to continue drawing and painting. Pianist Norman Carey, who performed and recorded frequently with Vardi until this time observed, “[Painting] was kind of an ultimate

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<sup>11</sup> Emanuel Vardi, interview by Jane Champion, c. 2007.

<sup>12</sup> Cody Ellerd Bay, “Duet, Sustained,” *City Arts Magazine*, October 29, 2009, <http://www.cityartsmagazine.com/issues/eastside/2009/11/duet-sustained>.

<sup>13</sup> Quote from “The Visual Art of Emanuel Vardi,” *Wayback Machine Capture*, July 2, 2007, <https://web.archive.org/web/20080130073124/http://www.vardiart.com/html/visart01.htm>.

way of him expressing his musicality. So often the paintings were on musical subjects and seemed to somehow sing and dance themselves. So although his paintings were an alternate form, I think they kept bringing him back to music.”<sup>14</sup>

In late January 2002, founder of the Primrose International Viola Archives David Dalton asked Vardi if he could produce a painting celebrating the renovation of the PIVA at the Harold B. Young Library at Brigham Young University. He proposed that it should commemorate the viola and Primrose. Vardi agreed. Regarding the practical arrangements, Dalton recalled:

I said, ‘well, Manny, further, I would like to ask you to donate that.’ He said, ‘Well, alright, I will donate it. But the university could reimburse me for my paints and the frame?’ I said, ‘absolutely, that wouldn’t be a problem at all.’ By the time we got to dessert during the meal, Lenore, said, ‘now wait, David, when will this opening taking place?’ I said, ‘on March 1<sup>st</sup>.’ ‘Manny, that’s only five weeks away, you’ve got to be thinking of what you’re going to do!’ He said ‘I am thinking. Be quiet, I am thinking right now!’”<sup>15</sup>

Vardi ended up producing a 36x60 inch painting, which he named *Homage to a Great Violist*.

Dalton recognized the two light colored columns in the cityscape as a monument to the World Trade Center towers felled only a few months prior.<sup>16</sup> Vardi considered it his best work.<sup>17</sup> Vardi continued connecting with music by drawing and painting up until two weeks before he died after a long battle with cancer in 2011, at the age of approximately 95.<sup>18</sup>

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<sup>14</sup> Norman Carey in discussion with the author, February 15, 2016.

<sup>15</sup> Dalton, David, in discussion interview with the author. November 13, 2015.

<sup>16</sup> Emanuel Vardi interview with David Dalton and Claudine Bigelow, April 2, 2008, Primrose International Viola Archives.

<sup>17</sup> Ibid.

<sup>18</sup> Lenore Vardi in discussion with the author, January 13, 2015.

## Chapter XIII: Conclusion

Vardi's life and career spanned the Old World into the new, crossing genres, technology, wars, and eras in the process. Vardi holds his place amongst the pioneers of the viola, yet can also be viewed as an intensely unique and versatile artist incomparable to his peers—a modern Renaissance man. Andrea Vardi summed up her family's philosophy: "If you're going to do something, you do it to a world class level."<sup>1</sup>

When asked about the life lessons her father taught her, Pauline cited his remarkable ability to reinvent himself so many times over. After his injuries curtailed his performing career, "he just turned around and reinvented himself as a great artist. I always knew he was a painter—but to have a second career—that is really admirable." She also described his fearlessness when it came to change, and his fascination with emerging technology: "He would dive in, buy whatever it was, work until he could figure it out and just go for it. That was also inspiring to me."<sup>2</sup>

Throughout his life, Vardi adapted to the changing music industry and the world around him. By the time he was forty years old, he had become a premiere viola virtuoso. Then, with the responsibility of providing for a growing family, he became involved in the recording industry as a conductor, composer, arranger, and producer, and was on the cutting edge of evolving recording technologies. Generations of consumers heard Vardi's work through "My Daddy is President," numerous jingles and easy-listening albums, alongside recordings with iconic singers and soundtracks of popular movies. Eventually resuming his performing career, he self-produced recordings of himself until accidents ended his performing career in 1993. Then, he reinvented

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<sup>1</sup> Andrea Vardi in discussion with the author, September 18, 2014.

<sup>2</sup> Pauline Normand in discussion with the author, February 18, 2016.

himself yet again, pouring his musical sensibilities into colorful paintings and a prolific career as a visual artist.

Vardi was a trailblazer in ways that are mostly forgotten today. As a violist, he narrowly missed being the first to perform in the Main Hall at Carnegie Hall, but his successful concert there would not be repeated for another half century. The same is true for the recording of his Paganini Caprices. Vardi premiered significant pieces that have become central to the viola repertoire, including Shulman's *Theme and Variations* and Colgrass' *Variations for Four Drums and Viola*, while championing works that are now lesser known, such as Serly's *Rhapsody*, Morton Gould's *Concertette* and Arthur Bliss' *Sonata*. His career as a whole thrived as a result of his tremendous skill and being in the right place at the right time, and willing to explore new and untraditional frontiers..

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## Appendix A: Timeline

- 1915: April 21: first of two potential birthdates. Date possibly fabricated by family to appease immigration officials or enable Vardi's parents to send him to school so they could work.
- 1917: October 14: second of two potential birthdates. The date Vardi's mother believed to be true.
- 1920: Family emigrated from Palestine to the United States
- 1922: Piano debut at age 7
- 1926: Enrolled in the Institute of Musical Art's Intermediate Violin Program from 1926-1928, studying with Constance Seeger
- 1928: Enrolled in the Institute of Musical Art's Preparatory Violin Program from 1928-1930
- 1929: Studied at Walden School from 1929-1930  
Won first prize at the Macy's Children's Art Show  
Studied life drawing with Morris Kantor at Art Students League for two years
- 1932: Graduated from Peekskill High School<sup>1</sup>
- 1934: Enrolled in Juilliard Summer School  
Enrolled in the Institute of Musical Art's Diploma Violin Program from 1934-1936
- 1936: Joined Local 802 Musicians Union<sup>2</sup>  
Attended the Juilliard Graduate School<sup>3</sup> from 1936-1938, studying with Edouard Dethier
- 1938: Joined the NBC Symphony  
Married Margaret Bernhard (approximate year)<sup>4</sup>
- 1939: Joined the Mischakoff Quartet with NBC Symphony concertmaster Mischa Mischakoff, Jacques Lerner (violins), and Leonard Rose (cello)
- 1940: Performed a free recital presented by the WPA at Carnegie Chamber Hall Recital<sup>5</sup>  
Soloed with NBC Symphony<sup>6</sup>  
Census indicated Vardi as married to Margaret Bernhard and living with his mother-in-law, Ruth  
October 13: Premiered Hershy Kay's orchestration of Karl Stamitz's Concerto in D Major op. 1 with Washington Heights Orchestra and conductor Maxim Waldo
- 1941: January 16th: Radio premiered Karl Stamitz's Concerto with NBC Symphony and Frank Black  
February 17: First Town Hall recital, premiered Alan Shulman's *Theme and Variations*<sup>7</sup>

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<sup>1</sup> "1932 Graduates – Page 3," *Peekskill High Alumni*, [http://www.peekskillhighalumni.net/html/ClassDirectories-html/1930s-html/1932-html/1932\\_graduates\\_-\\_page\\_3.html](http://www.peekskillhighalumni.net/html/ClassDirectories-html/1930s-html/1932-html/1932_graduates_-_page_3.html).

<sup>2</sup> "Requiem: Emanuel Vardi" *Allegro* 111, no. 3 (2011), accessed January 20, 2016, <http://www.local802afm.org/2011/03/requiem-115/>.

<sup>3</sup> Jeni Dahmus (archivist of the Juilliard School of Music), e-mail message to author, September 29, 2015.

<sup>4</sup> The marriage lasted 12 years, author assumes it ended by 1950, when Vardi went to Italy. Andrea Vardi, e-mail message to author, January 9, 2016. Emanuel and Margaret were living with her mother, Ruth Bernard, in the 1940 census. "Emanuel Hardi [sic]," 1940 U.S. census, New York, New York, Enumeration District 31-791 (Washington, D.C.: National Archives and Records, roll T627\_2642, page 21B); see also "1940 United States Federal Census," *Ancestry.com*, 2012.

<sup>5</sup> "See Emanuel Vardi in Viola Recital," *The Evening Star*, Peekskill, N.Y., February 29, 1940. And Bruno and Delar, "Programs of the Week: Metropolitan Opera Concerts and Recitals Free Concert by WPA," *The New York Times*, February 25, 1940.

<sup>6</sup> Potter, "Sound Values," 690-692.

- Premiered Henry Brant's Rhapsody for Viola & Orchestra with Fritz Mahler conducting the National Youth Association Symphony Orchestra and broadcasted on NBC  
 Promoted to 2nd chair viola in NBC  
 April: Toscanini resigned from the NBC Symphony  
 Taught Burton Fisch<sup>8</sup>  
 Taught at the Chatham Square Music School from approximately 1941-1942 and 1945-1950  
 Enlists as Navy Band Musician 1st class<sup>9</sup>
- 1942: February 13: second Town Hall recital  
 Performed weekly 15-minute solo recitals on the radio  
 May 10: Performed in Dean Dixon's concert "Music at Work in a Democracy" with the New York Chamber Orchestra: with Virginia Lewis (mezzo-soprano), Maurice Wilk (violinist), and Vivian Rivkin (pianist) with First Lady Eleanor Roosevelt as a guest speaker<sup>10</sup>  
 June 21: Performed Alessandro Rolla's *Duo in E Flat* with Josef Gingold on radio station WJZ<sup>11</sup>  
 July 31: Recorded Shostakovich's 1st String Quartet, op. 49 with Stuyvesant Quartet (Sylvan Shulman and Maurice Wilk, violins and Alan Shulman, cello)<sup>12</sup>  
 August 1: U. S. musicians recording ban which lasted until 1944
- 1943: Received Town Hall Endowment Series Award for 1942 recital, the first ever given to a violist<sup>13</sup>  
 Premiered Morton Gould's *Concertette for Viola and Band* which was dedicated to Vardi  
 October 24: Performed All-Soviet Concert at Carnegie Hall on October 24th, performing several pieces, including the U.S. premiere of Nikolai Chemberdzhi's *Suite for Viola and Piano, op. 4, 1930*
- 1944: Published *Suite on American Folk Tunes*  
 William Primrose commissioned Béla Bartók to write a viola concerto
- 1945: Left the Navy (approximate date)  
 Appointed Principal Violist of the ABC Symphony  
 Lehman Engel composes and dedicates viola concerto to Vardi
- 1946: Radio show on WBAI  
 Edited Leo Russotto's *Novelette*, published with M. Witmark & Sons  
 May 23: Performed Alessandro Rolla's *Concerto* and Johann Strauss Jr.'s *Perpetuum mobile, op. 257* with members of the New York Philharmonic and conductor Edvard Fendler<sup>14</sup>

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<sup>7</sup> First complete viola recital at the venue, according to Tully Potter. Potter, "Sound Values," 690-92.

<sup>8</sup> Burton Fisch (1921-2011) later joined Vardi playing in the Paul Whiteman band and is credited with learning and recording the Bartók Viola Concerto with Tibor Serly. Donald Maurice, "Burton Fisch & the Bartók Viola Concerto," *Journal of the American Viola Society* 13, no. 3 (1997): 41-46.

<sup>9</sup> "Alumni: Member Alphabetical Listing T-Z," *U. S. Navy Band*, accessed January 17, 2016, [http://www.navyband.navy.mil/alumni\\_members\\_t\\_to\\_z.html#v](http://www.navyband.navy.mil/alumni_members_t_to_z.html#v).

<sup>10</sup> "Music Notes," *New Amsterdam Star-News*, New York, May 16, 1942.

<sup>11</sup> "Recital Period: Music in the Air," *The New York Times*, June 21, 1942.

<sup>12</sup> "Shostakovich by the Stuyvesant Quartet," *Shellackophile*, December 18, 2011, accessed January 17, 2016, <http://shellackophile.blogspot.com/2011/12/shostakovich-by-stuyvesant-string.html>.

<sup>13</sup> Potter, "Sound Values," 690-692.

- August 13: performed William Walton's Concerto with ABC Orchestra and conductor Josef Stopak<sup>15</sup>
- October 29: Recital at Chicago's Orchestra Hall, unofficially premieres his *Suite on American Folk Tunes*<sup>16</sup>
- November 23: Carnegie Hall debut, premiering *Suite on American Folk Tunes*
- 1947: Performed for Cornell Concert Series, including a repertoire of Vardi's *Suite on American Folk Tunes*, Stanley Bate's *Pastorale*, and Tibor Serly's *Rhapsodie*
- West Coast debut, performing Berlioz's *Harold in Italy* and Shulman's *Variations* with the Los Angeles Philharmonic
- Performed and recorded Stanley Bate's *Concerto for Viola and Orchestra* with NBC Symphony<sup>17</sup>
- Chatham Sinfonietta is founded by Vardi presumably until Vardi leaves to stay art in Italy in 1950<sup>18</sup>
- 1948: February 27: Premiered Tibor Serly's *Rhapsody for Viola and Orchestra* in Town Hall with NBC Symphony with Serly conducting
- Burton Fisch recorded Tibor Serly's preparation of Bartók's *Viola Concerto* with pianist Lucy Brown,<sup>19</sup>
- April 28: Performed Stravinsky's *Élégie* for solo viola on the premiere of George Balanchine's pas de deux at the City Center of Music and Drama<sup>20</sup>
- November: wrote *Kreutzer Etude '44 for Viola and Piano*
- 1949: Published "The Case for the Growth of Small Orchestras" in *The New York Times*
- Conducted and recorded three concerts with Hungarian pianist Sari Biro at Carnegie Hall<sup>21</sup>
- 1950: GI Bill to study art at the *Accademia di Belle Arti* in Florence Italy, 1950-1952;
- November 24: Violin recital at Wigmore Hall performing Brahms' G Major Sonata, premiering Stanley Bate's *Violin Sonata No. 2* with Bate playing piano, and Tibor Serly's "chamber trio on Hungarian folk tunes" with clarinetist Ernest Bright and pianist Hubert Greenslade London: Wigmore Hall<sup>22</sup>
- Met future second wife, Greta Mayer

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<sup>14</sup> Concert Program, Carnegie Pop Concert, conducted by Edward Fendler, May 23, 1946, *New York Philharmonic Archives*, <http://archives.nyphil.org/index.php/artifact/bffb6c70-7a4d-4f67-ba09-3d3c3800720d?search-type=singleFilter&search-text=vardi&doctype=program&search-dates-from=&search-dates-to=>

<sup>15</sup> "Radio Spots," *The Sun*, August 11, 1946.

<sup>16</sup> Albert Goldberg, "Violist Vardi Plays Gently and Beautifully," *Chicago Daily Tribune*, October 29, 1946, 21.

<sup>17</sup> David C. F. Wright and Richard Noble, "Stanley Bate," *The Composer*, 1971, [www.wrightmusic.net/pdfs/stanley-bate.pdf](http://www.wrightmusic.net/pdfs/stanley-bate.pdf).

<sup>18</sup> Program notes, *Virtuosi U. S. A.*, Decca, c. 1960.

<sup>19</sup> Donald Maurice, "Burton Fisch & the Bartók Viola Concerto," *Journal of the American Viola Society* 13, no. 3 (1997): 41-46.

<sup>20</sup> Vardi recalled: "I got a call from Leon Barzin... He said, 'Manny, I want you to do the Stravinsky *Élégie*.' 'When?' 'Next Thursday. \$300.' I said 'Ok.'" It used to be played with two violas, but George Balanchine suddenly said that he wanted to have a violist onstage with the dancers. "I practiced my head off for five days.... I played it with dancers. It was very difficult because I had two young females undulating around me... They were very scantily dressed and I was trying to keep my mind of the Elegy. It was kind of hard, you know." Emanuel Vardi, interview by Jane Champion, c. 2007; "245. *Élégie*," *George Balanchine*.

[http://www.balanchine.org/balanchine/display\\_result.jsp?id=315&sid=&searchMethod=](http://www.balanchine.org/balanchine/display_result.jsp?id=315&sid=&searchMethod=)

<sup>21</sup> "Sari Biro (1912 -1990)," *The Remington Site*. <http://www.soundfountain.org/rem/rembiro.html>

<sup>22</sup> "Opera And Ballet." *Times* [London, England] 18 Nov. 1950: 2. *The Times Digital Archive*. Web. 7 Mar. 2016; "Recitals Of The Week." *Times* [London, England] 27 Nov. 1950: 2. *The Times Digital Archive*. Web. 7 Mar. 2016.

- Recorded G. F. Handel's *Concertos in G and B Minor for Viola and Orchestra*, with Arnold Eidus and Stradivari Chamber Orchestra
- Recorded Béla Bartók's *Two Rhapsodies for Violin and Orchestra* with Tibor Serly and the New Symphony Orchestra of London
- Columbia Records creates first Long-Playing Record
- 1951: Won Rappallo International Art Competition with painting of abstract violin, now in the Collection of Bordighera Art Museum
- 1952: Possibly resumed playing with NBC Symphony<sup>23</sup>
- 1953: Played for Leopold Stokowski and His Orchestra recordings for RCA<sup>24</sup>  
Mentioned in New York news article as a "world-renowned violist"<sup>25</sup>
- 1954: February: Married Greta Mayer  
Toscanini retired  
NBC Symphony disbanded  
Symphony of the Air founded with Vardi as Principal Violist  
October 10: Organized and performed a benefit concert for the Symphony of the Air of all-Ernest Bloch concert: *Quatre Épisodes, Suite Pour Alto et Piano* with pianist Miron Kroyt, and premiered Bloch's *Concerto Grosso*<sup>26</sup>  
Conducted theatre version of Stravinsky's "*L'Histoire du Soldat*" with Muriel Sharon<sup>27</sup>  
Member of Guilet String Quartet until at least 1957.<sup>28</sup> Group performs for Toscanini at his home and recorded Ernest Chausson works with Zino Francescatti and Robert Casadesus.
- 1955: July 31: Performed *Suite on American Folk Tunes* as violin soloist during Naumberg Orchestral Concerts Series<sup>29</sup>  
Andrea Vardi (daughter) is born  
Conducted Igor Stravinsky's *Story of a Soldier (Histoire du Soldat)* with Fritz Weaver, John Harkins, and Frederic Warriner (speakers) and unidentified ensemble as the first complete recording of the work in English for VOX<sup>30</sup>  
Debuted as pops conductor for Decca in the album *Your Musical Holiday in South America*<sup>31</sup>
- 1956: Painting, "White on White Composition No. 3" is picked by *The New York Times* as best in show  
Pauline Vardi (daughter) is born  
Signed on at M-G-M "to concentrate on contemporary works written for the viola"<sup>32</sup>

<sup>23</sup> Kozinn, "Emanuel Vardi: Renaissance Man of the Viola," 16-18.

<sup>24</sup> James H. North, "Leopold Stokowski and His Symphony Orchestra: Personnel Rosters for the RCA Victor Recordings," *ARSC Journal* 44, no. 1 (Spring 2013).

<sup>25</sup> "Reading Violinist Returns April 22," *Reading Eagle*, April 19, 1953, accessed December 9, 2015, <https://news.google.com/newspapers?id=OxErAAAAIIBAJ&sjid=H5wFAAAAIBAJ&pg=5784%2C383646>.

<sup>26</sup> "1950-1959," *The Ernest Bloch Legacy*, [http://www.ernestbloch.org/home.cfm?dir\\_cat=79298](http://www.ernestbloch.org/home.cfm?dir_cat=79298).

<sup>27</sup> Is Horowitz, "Liner Notes," *Billboard*, November 27, 1954, 22.

<sup>28</sup> Concert Program. Sue Derexa Smith Memorial Concert. Herta Glaz and the Guilet String Quartet, Ball State Teachers College, Assembly Hall, February 24, 1957.

<sup>29</sup> "Featured Performers in Naumberg Orchestral Concerts (1915-2004)," *Naumberg Orchestral Concerts*, <http://www.naumbergconcerts.org/artist.php?view=bio&bid=1251>; Department of Parks press release, approximately July 22, 1955 [http://www.nyc.gov/html/records/pdf/govpub/42161955\\_press\\_releases\\_part1.pdf](http://www.nyc.gov/html/records/pdf/govpub/42161955_press_releases_part1.pdf)

<sup>30</sup> Robert Kotlowitz, "Building Your Record Library."

<sup>31</sup> "Vardi to Make Bow As Pop Maestro," *Billboard*, September 24, 1955, 14.

<sup>32</sup> "M-G-M Swells Longhair Roll," *Billboard*, April 14, 1956, 31.

- Conducts West Hempstead Symphony Orchestra of Long Island until at least 1961<sup>33</sup><sup>34</sup>
- 1957: Michael Colgrass' *Variations for Four Drums and Viola* written  
 Recorded Paul Hindemith's *Trauermusik (Music for Mourning)*, Hovhaness' *Talin Concerto*, and Oedoen Partos' *Yiskor (In Memoriam)* with MGM Records  
 December: Performed Ernest Bloch's *Suite for Viola and Orchestra* in a fundraising concert for the Symphony of the Air<sup>35</sup>  
 Conducted the television premiere of Stravinsky's *L'Histoire du Soldat* with "experimental dance-theater-pantomime" choreography for Camera Three on Creative Arts Television<sup>36</sup> on CBS  
 Conducted television production of *Romeo and Juliet (Berlioz)* in off-stage orchestra for Camera Three on Creative Arts Television on CBS<sup>37</sup>
- 1958: Mother Anna Jaffa Vardi dies  
 Discontinued playing with Symphony of the Air (approximate year)  
 Audio Fidelity introduces Stereo LPs on market  
 Becomes a producer for Audio Fidelity,<sup>38</sup> conducted the Virtuoso Symphony of London on Strauss' *Waltzes* LP, recorded *Sutton Place South* with the Vardi Sextet for Audio Fidelity  
 June: Colgrass' *Variations* premiered at Five Spot Café (New York)
- 1959: M-G-M releases LP of Morton Gould's *Concertette* and Colgrass' *Variations*  
 Recorded Strauss' *Waltzes* with the Virtuoso Symphony of London for Audio Fidelity
- 1960: US Navy Band plane crashes in South America  
 Kapp Sinfonietta with Kapp Records is founded with Vardi as conductor, lasting until approximately 1964<sup>39</sup>  
 Conducted *The Sound of Hollywood* with Kapp Sinfonietta.  
 Kapp launches Medallion line "featuring brilliant sound and de luxe packaging"<sup>40</sup>
- 1961: Recorded *Trumpet Music* with Roger Voisin  
 Became "new a. & r. team" for Kapp classical with British musicologist Paul Myers  
 Supervised a. & r. for "Kapp's super-sound Medallion line"<sup>41</sup>  
 Conducts West Hempstead Symphony Orchestra of Long Island<sup>42</sup>
- 1962: Collaborated with David DeNoon on *My Daddy is President* and *What did I do now?*
- 1964: Began conducting the New York Mandolin Society  
 Robert Moog invented the synthesizer
- 1965: Recorded Nicolò Paganini's Caprices  
 Interviewed for "The Man Behind the Legend" Program on Arturo Toscanini, which mentions Vardi conducting the Lynbrook Philharmonic<sup>43</sup>

<sup>33</sup> "Soloist. *Newsday*. January 22, 1959. 9C. ProQuest Historical Newspapers.

<sup>34</sup> Program notes, Tchaikovsky Serenade for Strings, op. 48, Kapp Records, 1961.

<sup>35</sup> "Symphony of Air Plans 8 Concerts," *The New York Times*, May 29, 1957, 25.

<sup>36</sup> Igor Stravinsky, "*L'Histoire du Soldat*," Creative Arts Television, conducted by Emanuel Vardi, 2007.

<sup>37</sup> "*Romeo and Juliet: Three Versions, 1957: Dances from Romeo and Juliet: Tudor's One-Act Ballet*," Creative Arts Television, conducted by Emanuel Vardi, 2007.

<sup>38</sup> Kozinn, "Emanuel Vardi: Renaissance Man of the Viola," 16-18.

<sup>39</sup> The Kapp Sinfonietta," *Discog*, accessed January 27, 2016, <http://www.discogs.com/artist/3011149-The-Kapp-Sinfonietta>; "Kapp Signs New Artists," *Billboard*, November 21, 1960, 4.

<sup>40</sup> Rolontz, Bob, "Sound Record Sales Boom After 3 Years of Stereo," *Billboard*, November 6, 1961, 15.

<sup>41</sup> "Kapp Picks A. & R. Classical Team, Launches 2 LP's," *Billboard*, March 31, 1961, 3.

<sup>42</sup> Program notes, Tchaikovsky Serenade for Strings, op. 48, Kapp Records, 1961

<sup>43</sup> Gillis, "Interview with Emmanuel Vardi, viola."

- 1966: Published *Travelog (Suite #1)* for orchestra with R. F. T. Music Publishing Corporation  
Recorded *Production Music* with Marcel Frank, for Major Mood Music Records  
Recorded “Autumn Leaves” with Barbra Streisand for album *Je m’appelle Barbra*<sup>44</sup>  
Composed and conducted *Once Before I Die* movie soundtrack<sup>45</sup>
- 1967: Founded Vardi & Hambro Productions jingle house  
Alex Segal directed ABC-TV film of Frances Goodrich and Albert Hackett’s *The Diary of Anne Frank*
- 1969: Vardi-Hambro start using Moog Synthesizers  
Named permanent conductor of Adelphi Chamber Orchestra and conducts the ensemble at least until 1978<sup>46</sup>  
Appeared in ABC-TV production as conductor and violist for Alan Hovhaness’ viola concerto *Talin*, for the ballet *Shirra*<sup>47</sup>
- 1970: Vardi-Hambro’s *Dirty Mouth* Soundtrack released on March 14th for movie on the life of Lenny Bruce, directed by Herbert S. Altman.  
Vardi-Hambro expanded to second office in Hollywood, California
- 1971: Vardi-Hambro acquired 23-year-old Rupert Holmes  
Recorded Ravel’s Piano Trio with Alan Shulman and Hymovitz for Music Minus One  
Wrote soundtrack for *Together*, movie directed by Sean S. Cunningham
- 1972: *Othello* and composition by Pauline Vardi (“Soul Drift”) featured on *Fisher Fidelity Standard LP*  
Electronic music by Vardi-Hambro recorded for *Toys Are Not for Children* directed by Stanley H. Brasloff  
Attended Transcendental Meditation retreats for next two or so years
- 1973: Composed *Electronic Music, Book II* with Lenny Hambro and Michael Zager, for R. F. T. Music  
*The Diary of Anne Frank* for string orchestra and optional flute and B flat clarinet published  
Composed and arranged *Life Study* soundtrack
- 1974: *Concertino for French Horn and Small Ensemble*, written for and premiered by Brooks Tillotson at Town Hall
- 1975: Vardi & Hambro disbanded  
*The Way They Play* chapter by Samuel and Sada Applebaum published
- 1976: Lifesavers commercial  
*Bound for Freedom*, for viola and string ensemble is featured on NBC’s “Bound for Freedom” Special for the Bicentennial  
Recorded Serly’s *Concerto for Orchestra* and *Dulcissima Mia Vita* with Vienna Volksoper Orchestra, conducted by Serly, for Musical Heritage Society

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<sup>44</sup> Matt Howe, “Je m’appelle Barbra (1966),” *Barbra Streisand Archives Recordings*, accessed December 5, 2015, [http://barbra-archives.com/record/albums/je\\_mappelle\\_barbra.html](http://barbra-archives.com/record/albums/je_mappelle_barbra.html).

<sup>45</sup> American Film Institute, *Catalog of Motion Pictures Produced in the United States, Part 2* (Oakland: University of California Press, 1997), 668.

<sup>46</sup> Mentioned as Adelphi conductor, “Symphony has new conductor,” *The Mirror*, March 31, 1978:10.

<sup>47</sup> “Classic & Jazz Backgrounds Meld to make Top Musical Commercials,” *Back Stage (Archive: 1960-2000)*, August 8, 1969, 9.

- Recorded *America the Beautiful/This is America* (from the original soundtrack from the motion picture “Jabberwalk”) for Pace Films, Inc-KP Productions, Inc., PKP 1001<sup>48</sup>
- Conducted Adelphi Chamber Orchestra with Jascha Silberstein on Schumann’s Concerto for later release with Live Performances Kurakichi Studio, 2000s
- 1977: Published *Suite for Viola & Piano based on American folk songs* for Emvar Music Publishing Co.,
- Recorded Arnold Bax’ viola sonata for Musical Heritage Society
- Recorded *This is America* soundtrack for documentary by Romano Vanderbes;
- Released *Breaking Boundaries* LP with EV Productions;
- 1978: Named conductor and music director for the South Dakota Symphony<sup>49</sup>
- Joins faculty of Augustana College as Artist-in-Residence until 1982
- Composed *Conceptions in Rhythm: Concerto for Violin and Orchestra*
- 1979: Performs Serly’s *Concerto for Viola and Orchestra* at Viola Congress VII in Provo, Utah<sup>50</sup>
- 1980: Vardi’s father, Joseph, dies
- 1981: Recorded Walter May’s *Concerto No. 1* and Seymour Barab’s *Duo No. 2 for Viola and Piano* with the South Dakota Symphony Strings and pianist Kathlyn Grabenstein
- Received honorary doctorate from Yankton College in South Dakota<sup>51</sup>
- August 5: performed recital with pianist Kim Paterson at the A. S. T. A. Summer Conference
- 1982: Purchased viola made by Hiroshi Iizuka<sup>52</sup>
- Performed the inaugural Primrose Memorial Viola Concert Performance at Brigham Young University
- Voted Most Valuable Player (MVP) for viola for the New York Chapter of the National Academy of Recording Arts & Sciences (NARAS)<sup>53</sup>
- 1983: Joined the faculty of the Manhattan School of Music until approximately 1993<sup>54</sup>
- 1984: Married Lenore Jacksey Weinstock
- Ended conducting the South Dakota Symphony and teaching at Augustana College
- Performed at International Viola Congress at the Isle of Man, England
- Performed a recital at Alice Tully Hall
- 1985: January 11: Wigmore Hall recital with pianist Kathron Sturrock performing the Nardini *Sonata in f minor*, Brahms *Sonata in E-flat*, op. 120, No. 2, Bach: *Chaconne*; Seymour Barab: *Duo* (London premiere), Falla: *Suite populaire Espagnol*; Vardi: *Paraphrase on “The Beautiful Blue Danube”* by J. Strauss<sup>55</sup>

<sup>48</sup> “Discography,” *The Dictators*, accessed February 2, 2016, <http://www.thedictators.com/discog2.html>.

<sup>49</sup> “Symphony has new conductor,” *The Mirror*, March 31, 1978:10.

<sup>50</sup> Dwight Pounds, *The American Viola Society: A History and Reference*, Second Edition, Bowling Green: American Viola Society, 1995, 98; Riley, “The Viola in 1987.”

<sup>51</sup> “A third honorary degree, doctor of music, was awarded in absentia to Maestra Amanuel Vardi [sic], conductor of the South Dakota Symphony of Sioux Falls.” Helgeland, Les. “Yankton College commencement held.” *Yankton Daily Press & Dakotan*. May 26, 1981; Emanuel Vardi, interview by David Dalton, Primrose International Viola Archives, April 2, 2008.

<sup>52</sup> Viola currently owned by Swiss violist, Gilad Karni.

<sup>53</sup> “N.Y. NARAS Chapter Gives MVP Awards,” *Billboard*, November 13, 1982, 60, 69.

<sup>54</sup> Blanchard, John K., Manhattan School of Music Director of Archives, e-mail message to author, February 17, 2016.

<sup>55</sup> “Entertainments.” *Times* [London, England] 29 Dec. 1984: 12. *The Times Digital Archive*. Web. 7 Mar. 2016.

- John Philip Sousa's *Stars and Stripes Forever* is arranged for viola by William Zinn and is dedicated to Vardi, published with Vardi's picture on the cover.
- Co-Founded the Westchester Chamber Festival and Westchester Chamber Virtuosi with Lenore Weinstock<sup>56</sup>
- 1986: Released Brahms' *Sonatas for Viola & Piano op. 120, nos. 1 & 2* with pianist Norman Carey, produced by Emanuel Vardi, E. V. Productions;  
Founded "The Vardi Duo" with Lenore Vardi;<sup>57</sup>
- 1987: Solo performance of Walter May's *Concerto No. 1 in A Minor for Viola and String* with National Arts Chamber Orchestra, conducted by Kevin McMahon at XIV International Viola Congress in Ann Arbor;<sup>58</sup>  
Performed "a fine recital of viola duos" with Lenore including pieces from Rolla and Handel-Halvorsen's *Passacaglia* with Lenore Weinstock, with Vardi playing the violin part on viola. The "duos by Richard Lane and Seymour Barab were dedicated to these violists"<sup>59</sup>
- 1988: Juror at the 3rd Lionel Tertis International Viola Competition at the Erin Arts Centre, Port Erin, Isle of Man from August 27th to September 3rd;  
JAVS advertisement for Vardi teaching at Temple
- 1989: Chairman of XVII International Viola Congress at the University of Redlands  
Received a Distinguished Service Citation from the American Viola Society<sup>60</sup>  
Recorded Arthur Bliss' *Works for Viola and Piano* with Kathron Sturrock, released 1991  
Releases recording of J. S. Bach's *Sonatas for Viola da Gamba and Cembalo* and William Flackton's *Sonatas for Viola and Harpsichord* with Sir David Lumsden (harpsichord) Concert Room of the Royal Academy of Music, London  
Founded Vardi Art, Inc. with Lenore Vardi<sup>61</sup>
- 1990: Released *Romeo.Juliet* movie soundtrack  
Became American Viola Society board member from 1990-1994<sup>62</sup>
- 1991: Illustration featured for XIX International Viola Congress  
Juror for third Primrose Memorial Scholarship Competition  
Presented service award by American Viola Society<sup>63</sup>
- 1992: New York Viola Society founded by Rosemary Glyde. Vardi is made honorary president of the New York Viola Society and received a lifetime achievement award<sup>64</sup>  
September: performs New York Viola Society's Inaugural Recital with Rosemary Glyde (viola) and Norman Carey (piano), world premieres of Bernard Hoffer's Dialogues for Two Violas (1987), and Vardi's Preludium Antiqua (1992)

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<sup>56</sup> Sherman, Robert. "Music; Two New Festivals Open in County." *The New York Times*. July 14, 1985.  
<http://www.nytimes.com/1985/07/14/nyregion/music-two-new-festivals-open-in-county.html>

<sup>57</sup> Promotional Flier, "Vardi duo performed in US, Canada, Great Britain," c. 2007.

<sup>58</sup> Maurice Riley, "The Viola in 1987" in *The History of the Viola* (Ann Arbor: Braun-Brumfield, 1980), 313.

<sup>59</sup> Alexander Harper, "A Musical Feast at Ann Arbor." *Journal of the American Viola Society* 3, no. 2 (1987).

<sup>60</sup> "AVS Awards," *American Viola Society*, <http://www.americanviolasociety.org/AVS/Awards.php>.

<sup>61</sup> Officially dissolved in 1996 by proclamation/annulment of authority. "Vardi Art, Inc.," *PerfectLeads*,  
<http://www.perfectleads.com/company/9139696/Vardi-Art-Inc>.

<sup>62</sup> "Glyde Series." *Journal of the American Viola Society* 8, no. 3 (1992): 37.

<sup>63</sup> "AVS Awards," *American Viola Society*, <http://www.americanviolasociety.org/AVS/Awards.php>

<sup>64</sup> "New York Premiere of Emanuel Vardi's Suite for Viola & Piano premiered," *Journal of the American Viola Society* 8, no. 3 (1992).

- 1993: Recorded Brahms' Viola Sonatas and his own transcription of the Cello Sonata in E Minor op. 38 with Kathron Sturrock  
 Led 80-violist ensemble in pieces by Andrea Gabrielli, Handel, Telemann, and Thomas Tallis at the Maine Viola Congress<sup>65</sup>  
 Suffered broken wrist and torn rotator cuff  
 Ends tenure at Manhattan School of Music
- 1994: Taught at the University of Illinois at Urbana-Champaign from 1994-1995  
 Soloed with USAF Orchestra for International Viola Congress XXIII in Bloomington, Indiana  
 New York Viola Society founding President and friend Rosemary Glyde dies from cancer, Vardi conducts the "Million Viola Playoff" featuring Richard Lane's *Recompense for Six Violas* (in memory of Glyde) and a selection J. S. Bach's Violins Sonatas and Partitas<sup>66</sup>
- 1997: Approximate year moved to Iowa, later to Detroit, and Prescott, Arizona
- 2002: Painted "Homage to a Great Violist" for PIVA renovation gala  
 Received International Viola Society's Silver Alto Clef Award<sup>67</sup>
- 2004: Moved to Ft. Worth, Texas  
 Attended and spoke at the International Viola Congress in Montreal, Canada
- 2006: Moved to Port Townsend, Washington  
 Attended the Viola Congress in Minneapolis.
- 2007: Moved to North Bend, Washington in July.
- 2011: January 29: Died after a long battle with cancer.

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<sup>65</sup> Meg Collinson, "Sandy River looks calm after storm," *Sun Journal*, April 22, 1993, 2, accessed December 9, 2015, <https://news.google.com/newspapers?id=gQ4gAAAIAIBAJ&sjid=EGYFAAAAIAIBAJ&pg=3643%2C5331749>.

<sup>66</sup> "The New York Viola Society's 1993-1994 Season of Concerts, Recitals and other Viola Events," *New York Viola Society* on the Internet Archive's Wayback Machine, captured May 9, 2005.

<https://web.archive.org/web/20050509152656/http://www.nyvs.org/events/past/199394season.html#playoff>

<sup>67</sup> "Award Recipients," *International Viola Society*, <http://www.internationalviolasociety.org/award-recipients.htm>.

## Appendix B: Discography

This discography expands upon those included in Kathryn Steely’s “Breaking Boundaries,” Naomi and Reuben Musiker’s *Conductors and Composers of Popular Orchestral Music: A Biographical and Discographical Sourcebook* (2013), and Arnaldo DeSoutiere’s 2011 blog tribute to Vardi. Each source focuses on specific aspects of Vardi’s output as a violist (Steely), conductor (Musiker), and first call studio musician for popular and jazz artists (DeSoutiere). This more inclusive discography seeks to represent the variety and extent of Vardi’s recording career. In cases where Vardi’s role is not listed, he usually played viola in the studio orchestra. Vardi’s frequent colleagues in the studio orchestra include the following: Brooks Tillotson (French horn), violinists David Nadien, Kathryn Kienke, Harry Lookofsky, Elliot Rosoff, Felix Giglio, Harold Kohon, Harry Cykman, Paul Peabody, Manny Green, Gene Orloff, Max Pollikoff, Richard Sortomme, violists Harold Coletta, Alfred Brown, Archie Levin, Richard Dickler, Theodore Israel, Richard Maximoff, and cellists Charles McCracken, George Ricci, Alan Shulman, Seymour Barab, Anthony Sophos, and Kermit Moore.

- 1940: Bach, J. S. *Two Sonatas for Viola and Piano*. Performed by Emanuel Vardi (viola) and Vivian Rivkin (piano). Regent MG-5003<sup>1</sup>
- 1940: Paganini, Nicolò, and Frédéric Chopin. *Caprice No. 17* and *Nocturne in C-sharp Minor*. Performed by Emanuel Vardi (viola) and Vivian Rivkin (piano). Royale 604.
- 1940: Rolla, Alessandro. *Sonata in E-flat Major*. Performed by Emanuel Vardi (viola) and Vivian Rivkin (piano). Royale 620 and 621.<sup>2</sup>
- 1941: Shulman, Alan. *Theme and Variations*. Performed by Emanuel Vardi (viola). Conducted by Frank Black. NBC Symphony, Bridge 9119.<sup>3</sup>
- 1942: Shostakovich, Dmitri. *Quartet No. 1 Op. 49*. Performed by the Stuyvesant Quartet. Columbia, X-231.<sup>4</sup>
- 1950: Handel, Georg Friedrich. *Concertos in G Minor and B Minor for Viola and Orchestra*. Performed by Emanuel Vardi (viola) and Harry Schulmann (oboe) with the Stradivari Chamber Orchestra. Directed by Arnold Eidus. Gulde Europeenne du Microsillon, GEM 102.
- c. 1952: Handel, Georg Friedrich, Georg Philipp Telemann, and Antonio Vivaldi. *Oboe Concertos*. Performed by Earl Schuster (oboe) with the Classic Chamber Orchestra. Conducted by Emanuel Vardi. Classic Editions, CE 11.
- c. 1953: Bartók, Béla, Gesualdo-Serly, and Domenico Scarlatti. *Divertimento for strings*, *Madrigal (Dulcissima Mia Vita)*, and *The Cat’s Fugue (Sonata No. 30)*. Performed by Emanuel Vardi and Isadore Lateiner (violins), Ralph Hersh (viola), Emil Borsody (cello) and Tibor Serly (conductor) and his String Orchestra. Bartok Records, BRS 005.
- 1953: Bartók, Béla. *Two Rhapsodies for Violin and Orchestra*. Performed by Emmanuel Vardi (violin) with the New Symphony Orchestra of London. Conducted by Franco Autori and Tibor Serly. Bartok Records, BRS 307.

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<sup>1</sup> “Rare Bach Sonatas No. 1 & 2, Emanuel Vardi (viola), Rivkin (piano) 10” regent MG-5003,” *CollectorsFrenzy*, accessed January 27, 2016, [http://collectorsfrenzy.com/details/261130328947/rare\\_BACH\\_SONATAS\\_NO\\_1\\_\\_2\\_EMANUEL\\_VARDI\\_viola\\_RIVKIN\\_piano\\_10\\_REGENT\\_MG5003](http://collectorsfrenzy.com/details/261130328947/rare_BACH_SONATAS_NO_1__2_EMANUEL_VARDI_viola_RIVKIN_piano_10_REGENT_MG5003).

<sup>2</sup> Shulman, Jay, e-mail to author, March 28, 2016.

<sup>3</sup> Shulman, “The Music of Alan Shulman.”

<sup>4</sup> Ibid.

- 1954: Chausson, Ernest. *Concerto en Re Majeur pour Piano, Violon et Quatour a Cordes Op. 21*, and *Poeme Op. 25*. Performed by Robert Casadesus (piano), Zino Francescatti (violin), with the Guilet Quartet: Daniel Giulet and Bernard Robbins (violins), Emanuel Vardi (viola), and Benar Heifetz (cello). Columbia Records, ML 4998.<sup>5</sup>
- 1955: Stravinsky, Igor, *Story of a Soldier*, Performed by Fritz Weaver, John Harkness, Frederic Warriner, and Emanuel Vardi conducting an unidentified ensemble, Vox, PL 8990
- 1955: *Your Musical Holiday in South America*. Performed by Emanuel Vardi and His Orchestra. Brunswick, LAT 8112; Decca Records, DL-8160.<sup>6</sup>
- c. 1957: *The Concert Masters of New York Play Bach-Paganini*. Conducted by David Brockman and Emanuel Vardi (Associate Conductor). Decca Records, DL 799
- 1957: Gershwin, George, et al. *Oh, Kay!* Conducted by Lehman Engel. Published by New World Music Corp. Columbia CL, 1050.
- 1957: Hovhaness, Alan, Odeon Partos, and Paul Hindemith. *Talin Concerto for Viola and Strings Op. 93*, *Yiskor*,<sup>7</sup> and *Trauermusik (Music for Mourning)*. Performed by Emanuel Vardi (viola) with the MGM String Orchestra. Conducted by Tibor Serly. MGM Records, MGM E 3432.
- 1958: *Concert Masters of New York Play Kreisler*. Conducted by Emanuel Vardi. Decca, DL 9986.
- 1958: *Love Dances of Brazil*. Performed by Emanuel Vardi and His Orchestra, and Bernardo Segáll (piano). Decca, DL 8764.
- 1958: *Sutton Place South*. Performed by Emanuel Vardi with the Vardi String Sextet. Audio Fidelity, AFLP 1873.
- 1959: Colgrass, Michael and Morton Gould. *Variations for Viola and Drums and Concertette for Viola and Brass Band*. Performed by Emanuel Vardi (viola), Michael Colgrass (percussion), Arthur Winograd (conductor) with the MGM Orchestra. MGM Records, MGM E 3714.
- 1959: *Popular Overtures*. Performed by the Virtuoso Symphony of London. Conducted by Arthur Winograd. Produced by Emanuel Vardi (A&R). Audio Fidelity, FCS 50011.
- 1959: *Ravel Bolero/Bizet Carmen Suite*. Performed by the Virtuoso Symphony of London. Conducted by Alfred Wallenstein. Produced by Emanuel Vardi (A&R). Audio Fidelity, FCS 50005.
- 1959: *Strauss Waltzes*. Performed by the Virtuoso Symphony of London. Conducted by Emanuel Vardi. Audio Fidelity, FCS 50013.
- c. 1960 Bach, J. S., Nicolò Paganini, Henryk Wieniawski. Performed by Emanuel Vardi (conductor, arranger) and the Virtuosi, U.S.A. orchestra, Decca, DL 10024.
- 1960: *The Sound of Hollywood*. Performed by the Medallion Strings. Conducted by Emanuel Vardi. Kapp Medallion, ML 7513.<sup>8</sup>
- 1960: *The Sound of Musical Pictures*. Performed by the Medallion Concert Band. Conducted by Ralph Hermann. Produced by Emanuel Vardi. Medallion, MS 7501.

<sup>5</sup> “Zino Francescatti - A Treasury Of Studio Recordings 1931-1955,” *ArkivMusic*, <http://www.arkivmusic.com/classical/Name/Guilet-String-Quartet/Ensemble/268044-4>.

<sup>6</sup> According to Billboard, debut as pops conductor and arranger with Decca. “Vardi to Make Bow As Pop Maestro,” *Billboard*, September 24, 1955, 14.

<sup>7</sup> Original LP spelling was “Yiskor,” however, the Cembal d’amour rerelease and the word itself is most commonly spelled “Yizkor.”

<sup>8</sup> “The Sound of Hollywood,” in “Reviews and Rations of New Albums,” *Billboard*, October 31, 1960, 46.

- 1960: Vivaldi, Antonio. *The Four Seasons*. Performed by David Nadien (violin) with the Kapp Sinfonietta. Conducted by Emanuel Vardi. Kapp Records, KCL 9056-S.
- 1961: “Exodus (Main Theme)/Gloria’s Theme” from *Butterfield 8*. Performed by the Medallion Orchestra and Chorus. Conducted by Emanuel Vardi. Medallion, MM-602.
- 1961: Fantini, Purcell, Stradella, Lully, Fantini, Monteverdi, Fischer, and Petzold. *Trumpet Music*. Performed by Roger Voisin (trumpet) with the Kapp Sinfonietta. Conducted by Emanuel Vardi. Kapp Records, KC-90622-S. LP-Stereo.
- 1961: *Great Movie Hits of the Thirties*. Performed by Emanuel Vardi with the Medallion Strings. Kapp Medallion Records, MS 7530.<sup>9</sup>
- 1961: *Maggie’s Theme*. Performed by Emanuel Vardi with the Medallion Strings Medallion, ML 7527; MS 7527.
- 1961: *Pisner, Pretzels, and Polkas*. Performed by Emanuel Vardi with the Medallion Strings and Percussion. Kapp Records, ML 7521.
- 1961: *The Sound of Hollywood Volume 2*. Performed by Emanuel Vardi with the Medallion Strings. Kapp Records, ML 7522.<sup>10</sup>
- c. 1961: *The Sound of a Million Strings*. Performed by Emanuel Vardi with the Medallion Strings. Japan: Kapp Medallion, MS 15.
- 1961: *Theme from “King of Kings”/Adios, My Love (The Song of Athens)*. Performed by Emanuel Vardi with the Medallion Strings. Medallion, MM-606.
- 1961: *Toys + Orchestra = Musical Fun*. Performed by William Metcalf (baritone) with the Kapp Sinfonietta. Conducted by Emanuel Vardi. Kapp Records, KC-9069-S. LP-Stereo.
- 1961: *The Voice of the Strings*. Performed by Emanuel Vardi (conductor) and the Kapp Sinfonietta. Kapp Records, KCL-9059.
- 1961: *The Wonderful Season of Love/Maggie’s Theme from “The Parent Trap.”* Performed by Emanuel Vardi with the Medallion Strings. Medallion MM-605.
- 1962: Bach, J. S., *Concertos for Two Claviers with Orchestra in C*, Performed by Abram Chasins and Constance Keene (solo pianists) with the Kapp Sinfonietta. Conducted by Emanuel Vardi. Kapp Records, KCS 9064. Rereleased on Rediscovery 083.
- 1962: *More Sounds of Hollywood*. Performed by Emanuel Vardi and His Orchestra. Kapp Records, KL-1289, KS-3289.
- 1962: Stravinsky. *Story of a Soldier (“Histoire du Soldat”)*. Performed by Melvyn Douglas (“Narrator”), James Mitchell (“The Soldier”), and Alvin Epstein (“The Devil”). Conducted by Emanuel Vardi. Kapp Sinfonietta, KDC-6004.
- 1962: Vardi, Emanuel and David DeNoon. *My Daddy is President*. [Single; Promo]. Performed by Little Jo Ann with the Harmony Jones Orchestra. © Gretavic Music Inc., ASCAP, and Kapp Records, K-467X. 7” 45-RPM.
- 1963: *A Jazz Portrait of Charlie Mariano*. Performed by Emanuel Vardi with His Orchestra. Regina Records, LPR-286.
- 1963: Brown, Charles. *Boss of the Blues*. Performed by Emanuel Vardi (viola), et al. Conducted by Don Sebesky. Rereleased in 1993 by Sony Music Distribution, 53624, and Mainstream/Legacy, MDCD 908. CD.

<sup>9</sup> David Edwards, et. al, “Kapp Album Discography, Part 11 ML/MS-7500 Kapp Medallion Series (1960-1962), March 15, 2013, <http://www.bsnpubs.com/decca/kapp/11-kapp7500.html>.

<sup>10</sup> “The Sound of Hollywood Volume 2,” *BSNpubs.com*, accessed February 24, 2016, <http://www.bsnpubs.com/decca/kapp/11-kapp7500.html>.

- c. 1963: *Can This Be Love?* Performed by Emanuel Vardi and His Orchestra. RCA Camden, CAL 372, LP.
- 1963: *Drums of Istanbul (Vardi)/Call of the Purn*, Mickey Mozart Quintet, Kapp single.<sup>11</sup>
- 1963: *Music for Trumpet and Orchestra, Volume 3*. Performed by Roger Voisin and John Rhea (trumpets) with the Kapp Sinfonietta. Conducted by Emanuel Vardi. Kapp Records, KC-9050-S LP-Stereo; United Kingdom: Ace of Clubs, ACL-R 191, LP-Mono.
- 1963: *Music for Trumpet and Orchestra, Volume 4*. Performed by Roger Voisin (trumpet) with the Kapp Sinfonietta. Conducted by Emanuel Vardi. Kapp Records, KTL 49008.
- 1964: *Greek Songs Mama Never Taught Me*. Performed by Four Coins Vocal Quartet and Orchestra. Conducted by Emanuel Vardi, Roulette, R-25288.
- 1964: McCrae, Carmen. *Second to None*. Performed by the Manny Vardi Strings, et al., Mainstream, S-6028.
- c. 1964: *Music for Trumpet and Orchestra, Volume 5*. Performed by Roger Voisin (trumpet) with the Kapp Sinfonietta. Conducted by Emanuel Vardi. Kapp Records, KS-3384.
- 1965: Paganini, Nicolò. *24 Caprices for Violin Op. 1, arranged for viola*. Performed by Emanuel Vardi (viola). Epic, SC 6049. Rereleased c. 2010 on Cembal d'amour CD 129.
- 1966: Frank, Marcel and Emanuel Vardi. *Production Music*.<sup>12</sup> Major Records, 6023, LP-Mono; © R.F. T. Music Publishing Corp., BMI.
- 1966: "Autumn Leaves" from *Je M'appelle Barbra*, Performed by Barbra Streisand (vocalist) and Emanuel Vardi (viola). Produced by Ettore Stratta. Columbia, CL 2547
- 1966: *Tom Jones: Original Musical Cast Recording*. Theatre Productions, S/9000.
- 1966: Wanderlay, Walter. *Moondreams*. A&M/CTI, SP-3022.<sup>13</sup>
- 1967: Bach, J. S. *Violin Concertos Nos. 1 and 2*. Performed by Emanuel Vardi (violin) and the Classic Chamber Orchestra. Music Minus One MMO 310.
- 1967: Bennett, Tony. *For Once In My Life*. Columbia, CL 2773.<sup>14</sup>
- 1967: Mann, Herbie. *The Herbie Mann String Album*. Directed by Arif Mardin. Atlantic, LP 1490.<sup>15</sup>
- 1967: Mann, Herbie. *Impressions of the Middle East*. Atlantic, LP 1475; SD 1475.<sup>16</sup>
- 1967: Montgomery, Wes. *A Day in the Life*. A&M Records, SP 3001.
- 1967: *The Music of Tibor Serly*, Emanuel Vardi (viola soloist), Tibor Serly (conductor), unidentified orchestra, Keyboard Records, K-101-S.
- 1994: Bennett, Tony. *Snowfall: The Christmas Album*. Performed by Emanuel Vardi (viola) et al. Columbia, CK 66459. Rereleased in 1994 by Sony Music Distribution, 92703. CD.
- 1968: Mann, Herbie. *By the Time I Get to Phoenix/Sports Cars*. Directed by Arif Mardin. Atlantic, 45-2498.<sup>17</sup>

<sup>11</sup> "Platter Patter," *The Evening Independent*, St. Petersburg, Florida. March 13, 1963. 7-B

<https://news.google.com/newspapers?id=R8FRAAAAIBAJ&sjid=6VYDAAAIBAJ&pg=7287%2C1836518>

<sup>12</sup> Featuring the *Travelog Suite* by Emanuel Vardi.

<sup>13</sup> Captain Bacardi, "AOTW: Walter Wanderlay – Moondreams (SP-3022)," *A&M Corner*, September 6, 2009, <http://forum.amcorner.com/threads/aotw-walter-wanderlay-moondreams-sp-3022.9841/>.

<sup>14</sup> Pavel Solakhyan, "Tony Bennett Discography 1965 to 1969," *jazzdiscography.com*, accessed February 2, 2016, <http://www.jazzdiscography.com/Artists/Bennett/Bennett65.php>.

<sup>15</sup> "The Herbie Mann String Album," *jazzdisco.org*, accessed February 25, 2016, <http://www.jazzdisco.org/atlantic-records/catalog-1400-series/>.

<sup>16</sup> "Herbie Mann – Impressions of the Middle East," *JazzDisco.org*, accessed February 25, 2016, <http://www.jazzdisco.org/atlantic-records/catalog-1400-series/>.

- 1968: Montgomery, Wes. *Down Here on the Ground*. A&M Records, SP 3006.
- 1968: Tamba 4. *Samba Blim*. A&M/CTI/Universal, UCCU-9216.<sup>18</sup>
- 1969: Nascimento, Milton. *Courage*. Rereleased in 2003 by A&M, E3930192, CD.
- c. 1969: Telemann, Georg Philipp, Earl Schuster, Emanuel Vardi, George Frideric Handel, and Antonio Vivaldi. *Oboe Concerto in F Minor*. Performed by Earl Schuster (oboe) with the Classic Chamber Orchestra. Conducted by Emanuel Vardi. Classic Editions, CE 11; M3401.
- 1970: Armstrong, Louis. *Louis Armstrong and His Friends*. Flying Dutchman, AM-12009.
- c. 1970-1972: Beethoven, Ludwig van. *Beethoven: String Trios (complete)*. Performed by the Friedman-Vardi-Silberstein Trio: Emanuel Vardi (viola), Erick Friedman (violin), and Jascha Silberstein (cellist). Produced by Emanuel Vardi. Musical Heritage Society, MHS 3687/8/9.
- 1970: Benson, George. *The Other Side of Abbey Road*. A&M Records, SP-3028. Rereleased in 2004 by Universal Distribution, 5230. CD.
- 1970: Bonfá, Luiz. *The New Face of Bonfá*. Rereleased in 2003 by RCA, 98541. CD.
- c. 1970-1972: Haydn, Franz Josef. *Haydn Piano Trios* Performed by the Vardi Trio: Emanuel Vardi (violin), Alan Shulman (cello), and Harriet Wingreen (piano). Music Minus One, MMO 41.
- c. 1970-1972: Mendelssohn, Felix. *Piano Trio No. 1 in D Minor, Op. 49*. Performed by The Classic Piano Trio: Niell Eisenstein (piano), Emanuel Vardi (violin), and Eugene Moye (cello). Music Minus One, MMO 3039.
- c. 1970-1972: Mendelssohn, Felix. *Piano Trio No. 2 in C Minor, Op. 66*. Performed by The Classic Piano Trio: Niell Eisenstein (piano), Emanuel Vardi (violin), and Eugene Moye (cello). Music Minus One, MMO 3040.
- c. 1970-1972: Mozart, Wolfgang Amadeus. *Quartet No. 1 in G minor, K. 478*. Performed by Dominik Hormuth (piano), Gerald Tarack (violin), Emanuel Vardi (viola), and Alan Shulman (violoncello). Music Minus One, 6020. Later rereleased on CD.
- c. 1970-1972: Mozart, Wolfgang Amadeus. *Quartet No. 2 in E-Flat Major, K. 493*. Performed by Dominik Hormuth (piano), Gerald Tarack (violin), Emanuel Vardi (viola), and Alan Shulman (violoncello). Music Minus One, 6021. Later rereleased on CD.<sup>19</sup>
- 1971: Beethoven, Ludwig van. *Piano Trio No. 8 in E-flat Major and No. 11 in G Major ("Kakadu Variations")*, *Op. 121a*. Performed by the Vardi Trio: Emanuel Vardi (violin), Alan Shulman (cello), and Edwin Hymovitz (piano). Music Minus One, MMO 39/40/41.
- 1971: Hubbard, Freddie. *First Light*. CTI Records, CTI 6013. LP.
- 1971: Ravel, Maurice. *Piano Trio*. Performed by the Vardi Trio: Emanuel Vardi (violin), Alan Shulman (cello), and Edwin Hymovitz (piano). Music Minus One, MMO 37/38/39.
- 1971: Schubert, Franz. *Trio in Bb Major, Op. 99, D. 898*. Performed by the Vardi Trio: Emanuel Vardi (violin), Alan Shulman (cello), and Edwin Hymovitz (piano). Music Minus One, MMO 81/83/85.

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<sup>17</sup> "Herbie Mann Septet With Arif Mardin's Orchestra," in Atlantic Records Discography: 1966, *JazzDisco.org*, accessed February 2, 2016, <http://www.jazzdisco.org/atlantic-records/discography-1966/>.

<sup>18</sup> "Tamba 4 – Samba Blim," *IsraBox.eu*, accessed February 25, 2016, <http://www.israbox.eu/3137486819-tamba-4-samba-blim-2006.html>.

<sup>19</sup> Mozart Piano Quartet No. 2 in E-Flat major, KV 493, Music Minus One, <http://musicminusone.com/mozart-piano-quartet-no-2-in-e-flat-major-kv493-mmocd6021.html>.

- 1971: Schumann, Robert. *Trio in D minor, Op. 63*. Performed by the Vardi Trio: Emanuel Vardi (violin), Alan Shulman (cello), and Edwin Hymovitz (piano). Music Minus One, MMO 33/34/35.
- 1972: Bennett, Tony. *Summer Of '42*. Columbia, C 31219; CBS, S64848. LP.<sup>20</sup>
- 1972: Cain, Jackie and Roy Kral. *Time & Love*. CTI Records, CTI 6019. LP.
- 1972: Crawford, Hank. *Help Me Make it through the Night*. Rereleased in 2001 by Kudu, 8362. CD.
- 1972: Deodato, Eumir. *Prelude*. Released in 1977 by CTI, 7081. LP.
- 1972: Dvorak, Antonin. *Terzetto in C Major Op. 74*. Performed by Emanuel Vardi and Toni Rapport (violins) and Hugh Loughran (viola). Music Minus One, 3143.  
1972: *First Love: The Beautiful Baroque Adagios*, Performed by the Baroque Chamber Orchestra and Ettore Stratta (conductor). RCA Red Seal, LSC-3336
- 1972: Washington Jr., Grover. *All the King's Horses*. Kudu Records, KU-07. LP. Rereleased in 1992 by Motown, 635 186. CD.
- 1973: Ayers, Roy. *Coffy*. Polydor, PD 5048. LP.
- 1973: Bassey, Shirley. *Live at Carnegie Hall*. United Artists Records, UA-LA 111-H2. LP.
- 1973: Bonfá, Luiz. *Jacarandá*. Ranwood, R-8112. LP.
- 1973: Deodato, Eumir. *Deodato 2*. CTI Records, CTI 6029. LP.
- 1973: Phillips, Esther. *Black-Eyed Blues*. Kudu Records, KU-14. LP.
- 1973: Turrentine, Stanley. *Don't Mess with Mister T*. CTI Records, CTI 6030. LP.
- 1973: Washington Jr., Grover. *Soul Box*. Kudu, KU-12. LP.
- 1974: Akkerman, Jan. *Tabernakel*. Atco Records, SD 7032. LP.
- 1974: Bryant, Ray. *In the Cut*. Cadet Records, CA 50052. LP.
- 1974: Laws, Hubert. *In the Beginning*. CTI Records, CTX 3+3, LP.
- 1974: McLean, Don. *Homeless Brother*. EMI Catalogue. Rereleased in 1996 by Beat Goes On, BGOCD 247. CD.
- 1975: Collins, Judy. *Judith*. Elektra, 7E-1032. LP.
- 1975: Gale, Eric. *Forecast*. Kudu, KU-11. LP.
- 1975: Hubbard, Freddie. *The Baddest Hubbard*. CTI Records, CTI 6047. LP.
- 1975: Ian, Janis. *Aftertones*. Performed by Manny Vardi (viola), et al. CBS, 32018. LP.
- 1975: Ian, Janis. *Between the Lines*. Columbia, PC 33394. LP.
- 1975: Lewis, Webster. *On the Town*. Reissued in 2008 by Expansion, EXCDM16. CD.
- 1975: Sanborn, David. *Taking Off*. Warner Brothers Records, BS 2873. LP.
- 1975: Turrentine, Stanley. *The Baddest Turrentine*. CTI Records, CTI 6048. LP.
- 1975: Washington Jr., Grover. *Feels So Good*. Performed by Manny Vardi (viola), et al. Kudu Records, KU-24 S1. LP.
- 1975: Washington Jr., Grover. *Mister Magic*. Performed by Manny Vardi (viola), et al. Kudu Records, KU-20 LP.
- 1976: Deodato, Eumir. *Very Together*. MCA Records, MCA 2219. LP.
- 1976: Ferguson, Maynard. *Primal Scream*. Columbia, PC 33953. LP.
- 1976: Hubbard, Freddie. *Windjammer*. Columbia, PC 34166. LP.
- 1976: Laws, Hubert. *Romeo and Juliet*. Columbia, PC 34330. LP.
- 1976: Laws, Hubert. *Then There Was Light, Volume 1*. CTI Records, CTI 6065. LP.
- 1976: Mann, Herbie. *Surprises*. Atlantic, SD 1682. LP.

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<sup>20</sup> Pavel Solakhyan, "Tony Bennett Discography 1965 to 1969," *jazzdiscography.com*, accessed February 2, 2016, <http://www.jazzdiscography.com/Artists/Bennett/Bennett65.php>.

- 1976: McCoy, Van. *The Real McCoy*. H & L Records, New York Media Sound Studios, 6.23962. LP.<sup>21</sup>
- 1976: Pastorius, Jaco. *Jaco Pastorius*. Performed by Manny Vardi (viola), et al. Epic, PE 33949. LP.
- 1976: Phillips, Esther. *Capricorn Princess*. Kudu, KU-31. LP.
- 1976: Serly, Tibor. *Concerto for Viola and Orchestra*. Performed by Emanuel Vardi (viola) with the Vienna Symphony Orchestra. Conducted by Tibor Serly. Musical Heritage Society, MHS 3306.
- 1976: Serly, Tibor. *Dulcissima Mia Vita (Gesualdo-Serly) Concerto for Violin and Wind Symphony*. Performed by Emanuel Vardi (viola) with the Strings of the Vienna Volksoper Orchestra. Conducted by Tibor Serly. Musical Heritage Society, MHS 3306.<sup>22</sup>
- 1977: Bax, Arnold. *Works for Viola*. Performed by Emanuel Vardi (viola), Abba Bogin (piano), and Margaret Ross (harp). Musical Heritage Society, MHS 3613.
- 1977: Crawford, Hank. *Tico Rico*. Kudu, KU-35 S1. LP.
- 1977: Fania All-Stars. *Rhythm Machine*. Columbia, PC 34711. LP.
- 1977: Ferguson, Maynard. *Conquistador*. Columbia, PC 34457. LP.
- 1977: Ferguson, Maynard. *New Vintage*. Columbia, JC 34971. LP.
- 1977: Gale, Eric. *Ginseng Woman*. Columbia, PC 34421. LP.
- 1977: Greene, Denny. *Denny Greene*. Performed by Manny Vardi Strings. Midsong International Records, BKL 1-2519.
- 1977: James, Bob. *BJ 4*. CTI Records, CTI 7074.
- 1977: James, Bob. *Heads*. Performed by Manny Vardi (viola), et al. Tappan Zee Records, JC 34896
- 1977: Korr, David. *Big Bird Leads the Band*. Conducted and arranged by Jim Timmens. Sesame Street Records, CTW 22080, LP.<sup>23</sup>
- 1977: Mozart, Wolfgang Amadeus and Karl Stamitz. *Violin-Viola Duos*. Performed by Emanuel Vardi (viola and violin). Musical Heritage Society, MHS 3692.
- 1977: Schwartz, Stephen. *The Baker's Wife. [Original Cast Recording]*. Conducted by Robert Billig. That's Entertainment. Remastered and reissued in 1995 by Take Home Tunes, 9216, CD.
- 1977: Serly, Tibor. *Orchestral and Chamber Works*. Performed by Emanuel Vardi (viola), Grace Harrington and Pauline Vardi (piano), with the Volksoper Orchestra of Vienna. Conducted by Franco Autori and Tibor Serly. Musical Heritage Society, MHS 3390.
- 1977: Snow, Phoebe. *Never Letting Go*. Columbia, CK 34875.
- 1977: Vick, Harold. *After the Dance*. Wolf Records, WOLF 1202. LP.
- 1978: Bofill, Angela. *Angie*. GRP, GRP 99801. LP.
- 1978: Fania All-Stars. *Spanish Fever*. Columbia, JC 35336. LP.
- 1978: James, Bob. *The Best of Bob James*. CTI Records, 0063.034.
- 1978: James, Bob. *Touchdown*. Columbia, PCT 35594.
- 1978: Simone, Nina. *Baltimore*. CTI Records, CTI 7084. LP.

<sup>21</sup> Jorge Gago, "Van McCoy – The real McCoy 1979 LP Complete," *Disco-Orchestral Blog*, April 9, 2015 (8:44 p.m.), <http://disco-orchestral.blogspot.com/2015/04/van-mccoy-real-mccoy-1976-lp-complete.html>.

<sup>22</sup> "Concerto for viola and orchestra [sound recording]...." CLIO, accessed March 18, 2016, <https://clio.columbia.edu/catalog/9700242>.

<sup>23</sup> "Big Bird leads the Band," *Muppet Wiki*, accessed February 2, 2016, [http://muppet.wikia.com/wiki/Big\\_Bird\\_Leads\\_the\\_Band](http://muppet.wikia.com/wiki/Big_Bird_Leads_the_Band).

- 1978: Spencer Gavin and Northern Calloway, *On the Street Where We Live – Block Party!* Conducted and arranged by Jeremy Stone. Sesame Street Records, CTW 22087, LP.<sup>24</sup>
- 1978: Spinozza, David. *Spinozza*. A&M Records, SP-4677. LP.
- 1978: Valentin, Dave. *Legends*. GRP, GRP 5001.
- 1978: Williamson, Cris. *Cris Williamson*. Performed by Amanuel [sic] Vardi (viola), et al. Orchestrations arranged by Alan Shulman and Vardi.<sup>25</sup> Ampex Record. Reissued in 2005 by Wolf Moon Records 927.<sup>26</sup>
- 1978: *The Wiz [Original Soundtrack]*. Reissued in 1997 by MCA Records, 111 649-2. CD.
- 1979: Bofill, Angela. *Angel of the Night*. Arista GRP, GRP 5501. LP.
- 1979: Franks, Michael. *Tiger in the Rain*. Warner Brothers Records, BSK 3294. LP.
- 1979: Hino, Terumasa. *City Connection*. Flying Disk, VIJ-6020. LP.
- 1979: Hoggard, Jay. *Days Like These*. GRP, GRP 5004. LP.
- 1979: James, Bob, and Earl Klugh. *One on One*. Tappan Zee Records, FC 36241. LP.
- 1979: Schumann, Robert and Max Bruch. *Chamber Music*. Performed by Emanuel Vardi (viola), John Weigand (clarinet), and Frank Weinstock (piano). Musical Heritage Society. MHS 4130.
- 1979: *Breaking Boundaries*. Performed by Emanuel Vardi (viola), Frank Weinstock and Pauline Vardi (piano), Margaret Ross (harp), and Michael Colgrass (percussion). EV Productions. EV 100.
- 1979: Williams, Ralph Vaughan and Sir Arthur Bliss. *English Music for Viola and Piano*. Performed by Emanuel Vardi (viola) and Frank Weinstock (piano). Musical Heritage Society, MHS 4043. Album cover art by Vardi.
- 1980: Klugh, Earl. *Late Night Guitar*. Mobile Fidelity Sound Lab, MFSL-1-076. LP.
- 1980: Timmens, Jim. *Big Bird's Birdtime Stories*. Columbia Recording Studios, Sesame Street Records, CTW 22093, LP.<sup>27</sup>
- 1981: Benson, George. "Here Comes the Sun." From *George Benson Collection*. Warner Brothers Records, 2HW 3577. LP.
- 1981: May, Walter and Seymour Barab. *Music for Viola Plus: Concerto for Viola and Orchestra and Duo No. 2*. Performed by Emanuel Vardi (viola), Kathlyn Grabenstein (piano), with South Dakota Symphony Strings. Zoe Records. Album cover art by Vardi.
- 1981: Parnes, Paul. *Big Bird Discovers the Orchestra*. Sesame Street Records, CTW 22095, LP.<sup>28</sup>
- 1982: Collins, Judy. *Times of Our Lives*. Elektra, ELK 52347.
- 1982: James, Bob. "Roberta." From *Hands Down*. Tappan Zee Records, FC 38067.
- 1982: King, B. B. *Love Me Tender*. MGA Records, MCA 5307.
- 1982: *Nine [Original Broadway Cast]*. CBS Records, CK-38325. LP.
- 1983: Benson, George. *In Your Eyes*. Warner Brothers Records, 1-23744. LP.

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<sup>24</sup> "On the Street Where We Live – Block Party!" *Muppet Wiki*, accessed February 2, 2016, [http://muppet.wikia.com/wiki/On\\_the\\_Street\\_Where\\_We\\_Live\\_-\\_Block\\_Party!](http://muppet.wikia.com/wiki/On_the_Street_Where_We_Live_-_Block_Party!).

<sup>25</sup> Vardi's arrangements for the album included "Joanna," "One Thousand Cranes," and "Make Me Not a Stranger." Jay Shulman, e-mail to author, April 12, 2016.

<sup>26</sup> "Cris Williamson: Cris Williamson," *hbdirect.com*, accessed February 2, 2016, <http://www.hbdirect.com/album/1018235-cris-williamson-cris-williamson.html>.

<sup>27</sup> "Big Bird's Birdtime Stories," *Muppet Wiki*, accessed February 2, 2016, [http://muppet.wikia.com/wiki/Big\\_Bird%27s\\_Birdtime\\_Stories](http://muppet.wikia.com/wiki/Big_Bird%27s_Birdtime_Stories).

<sup>28</sup> "Big Bird Discovers the Orchestra," *Muppet Wiki*, accessed February 2, 2016, [http://muppet.wikia.com/wiki/Big\\_Bird\\_Discovers\\_the\\_Orchestra](http://muppet.wikia.com/wiki/Big_Bird_Discovers_the_Orchestra).

- 1983: Deodato. *Super Fusion 1900: Deodato*. CTI/King 9133. LP.
- 1983: Farmer, Art. *Maiden Voyage*. Denon, 38C38-7071.
- 1983: Franklin, Aretha. *Get It Right*. Performed by Manny Vardi (strings), et al. Arista AL 8-8019.
- 1984: Watanabe, Sadao. *Rendezvous*. Performed by E. Vardi (strings), et al. Elektra, 60371-1.
- 1986: Brahms, Johannes. *Sonatas for Viola & Piano*. Performed by Emanuel Vardi (viola) and Norman Carey (piano). Finnadar/Atlantic, 90519-1-E.
- 1987: Laine, Cleo, and Jonathan Tunick. *Cleo Laine Sings Sondheim*. RCA Victor, 7702-1-RC.
- 1987: *Les Misérables: [Original Broadway Cast]*. Geffen Records; Decca Broadway, 9 24151-2. CD.
- 1988: Blood Sweat and Tears. *Child is Father to the Man*. Performed by Manny Vard [sic], (viola). Columbia, CS 9619; CBS 461012.
- 1988: *Pachelbel Canon and other Baroque Favorites*. Performed by the Baroque Chamber Orchestra. Conducted by Ettore Stratta. RCA Victrola.
- c. 1989: Bliss, Arthur. *Sonata for viola & piano/piano works*. Performed by Emanuel Vardi (viola) and Kathron Sturrock (piano), Chandos, CHAN 8770
- 1989: Bach, J. S. and William Flackton. *Sonatas for Viola da Gamba and Cembalo/Sonatas for Viola and Harpsichord*. Performed by Emanuel Vardi (viola) and Sir David Lumsden (harpsichord). Kingdom
- 1990: Brown, Ruth. *Help a Good Girl Go Bad*. MMS Classix, 501004 2. CD.
- 1990: Laws, Hubert. *The Best of Hubert Laws*. Columbia, ZK-45479. CD.
- 1990: Simon, Carly. *My Romance*. Arista, AL-8582. LP.
- 1990: Various Artists. *Acoustic Christmas*. Columbia, CK-46880. CD.
- 1990: Williamson, Cris. *The Best of Cris Williamson*. Rereleased in 1993 by Olivia Records, O959. CD.
- 1991: Gale, Eric. *Ginseng Woman/Multiplication*. Columbia, 467900 2. CD.
- 1992: Brahms, Johannes. *Viola Sonatas and Violin Sonatas*. Performed by Emanuel Vardi (viola), Nobu Wakabayashi (violin), and Kathron Sturrock (piano), IMP Classics, MCD 50. Reissued in 2007 with Portrait Classics, PCL2103. CD.
- 1992: Lehman, Kenny and Steve Boston. *Lemon: A-Freak-A*. Unidisc Records (Canada), SPLK 7025.
- 1992: Various Artists. *After the Dance*. Alex, 2402. CD.
- 1993: Cook, Barbara. *Close as Pages in a Book*. DRG, 91412. CD.
- 1993: *Phantom: The American Musical Sensation [Original Cast Recording]*. RCA Victor, 51550. CD.
- 1994: Kitt, Eartha. *Eartha Quake*. Bear Family Records, 15639. CD.
- 1994: Tjader, Cal. *Verve Jazz Masters 39*. Polygram, 5218482.
- 1995: Ayers, Roy. *Evolution: The Polydor Anthology*. Polygram, 21452 7054-2.
- 1996: Ferguson, Maynard. *This Is Jazz, Volume 16*. Legacy/Sony Music Distribution, CK 64970. CD.
- 1996: Various Artists. *Je N'aime Pas le Jazz: Mais Ça J'Aime Bien!* Columbia/Legacy, 32552.
- 1996: Various Artists. *Masters of Jazz, Volume 7: Jazz Hit Singles*. Rereleased in 1999 by Rhino, 272472. CD.
- 1996: Washington Jr., Grover. *The Best of Grover Washington, Jr.* Motown, 530620. CD.
- 1997: Ayers, Roy. *The Best of Roy Ayers: Love Fantasy*. Polydor/Polygram, AA3145370742.
- 1997: Various Artists. *RCA Victor 80th Anniversary, Volume 6: 1970-1979*. RCA Victor,

68782. CD.
- 1998: Various Artists. *A Trip to Brazil: 40 Years of Bossa Nova*. Motor Music, 565 382-2.
- 1999: Brown, Ruth. *Here's That Rainy Day*. Garland, 27. CD.
- 1999: Lalo Schifrin, and Cal Tjader. "The Fakir" from *Talkin' Verve*. Verve Records, 547 185-2.
- 2000: Vardi, Emmanuel and Lenny Hambro. "Hot Line." Featured on *Cinemaphonic Electro Soul*. Emperor Norton, EMN 7030.
- 2001: Deodato, Eumir. *Preludes & Rhapsodies*. Raven Records, RVCD-117.
- 2001: Mann, Herbie. *Our Mann Flute/Impressions of the Middle East*. Collectables, 6830.
- 2001: Mann, Herbie. *Waterbed/Surprises*. Collectables, COL-CD-6825.
- 2002: Fania All-Stars. *Que Pasa?: The Best of Fania All-Stars*. Columbia, CK 85871.
- 2003: Franks, Michael. *Michael Franks Anthology: The Art of Love*. Rhino/Warner Brothers, 8122738562. CD.
- 2003: *Highlights from Les Misérables [Original Broadway Cast]*. MCA/Verve. Digital. Decca/Universal Distribution, 016998. CD.
- 2003: James, Bob. *One, Two, Three & BJ4: The Legendary Albums*. Performed by Emanuel Vardi (viola), et al. Metro, METRDCD-515.
- 2002: James, Bob. *Essential Collection: 24 Smooth Jazz Classics*. Metro Doubles, METRDCD-504.
- 2002: Laine, Frankie. *Rawhide*. Conducted by Emanuel Vardi. Bear Family Records, BCD 16522.
- 2002: Mann, Herbie. *The Best of the Atlantic Years*. Collectables, 129.
- 2002: Moondog. *Moondog / Moondog 2*. BGO Records, BGOCD510.
- 2004: Carter, Ron. *Guitar & Bass*. CTI Records, 517118-2.
- 2004: Various Artists. *Bossa Nova: Gentle Rain*. Universal International, 2006533.
- 2004: Various Artists. *CTI Master Collection, Volume 2*. Epic, 513364. CD.
- 2002: Various Artists. "RCA Victor Gold Series: Is Jazz!" RCA Victor, 74321903312.
- 2005: Holmes, Rupert. *Cast of Characters: The Rupert Holmes Songbook*. Rereleased by Hip-O Select, 4263, CD.
- 2005: Williamson, Cris. *Essential Cris Williamson*. Wolf Moon Records, 65407. CD.
- 2006: Deodato, Eumir. *CTI Timeless Collection: Deodato*. CTI Records (Creed Taylor Inc.), 2152. CD.
- 2006: Mann, Herbie. *Introducing Herbie Mann*. Rhino Records and Warner Jazz, 8122733302.
- 2006: Rosengarden, Neil. *Some of the Things We Do*. Neil Rosengarden. CD.
- 2007: Paganini, Nicolò. *The 24 caprices for violin, op. 1*. Performed by Emanuel Vardi (viola). Cembal d'amour, CD 129.
- 2006: Various Artists. *Bossa Nova Lounge: Rio Collection*. Released in 1988 by EMI Music Distribution, 3919. CD. Rereleased in 2006 by Dubas.
- 2007: Deodato, Eumir. *Do It Again: The Fantastic Jazz-Funk of Eumir Deodato*. Verve Records, 06007 5300715.
- 2007: Ferguson, Maynard. *The Essential Maynard Ferguson*. Columbia Legacy, 88697 05164 2.
- 2007: Pastorius, Jaco. *The Essential Jaco Pastorius*. Epic and Legacy, 88697 01287 2.
- 2007: Simone, Nina. *Just Like a Woman: Sings Classic Songs of the 1960s*. Legacy, 85174.
- 2008: Simone, Nina. *To Be Free: The Nina Simone Story*. RCA/Legacy, 8869711009.
- 2009: James, Bob. *The Very Best of Bob James*. Salvo, SALVODCD208.

- 2009: Rubinstein, Donald. *George A. Romero's Knightriders [Soundtrack]*. Conducted by Emanuel Vardi. Perseverance, 28.
- 2010: Cashman, Terry and Tommy West. *Hometown Frolics/Terry Cashman*. Ace UK/Chiswick Records, CDWIK2 292.
- c. 2010: Mozart, W. A. and Antonio Vivaldi. *Divertimento in E-flat Major and Four Seasons*. Performed by David Nadien (violin), Emanuel Vardi (viola), Jascha Silberstein (cello), Igor Kipnis (harpsichord), and the Strings of the Kapp Sinfonietta. Conducted by Emanuel Vardi. Cembal d'amour, CD 125.
- 2010: Sanborn, David. *Original Album Series*. Rhino Records, 8122 79833 7.
- 2010: Various Artists. *CTI Records: The Cool Revolution*. Masterworks Jazz, 76821. Rereleased in 2015 by Sony Music, 88875079812.
- 2010: *The Virtuoso Viola*. Performed by Emanuel Vardi (viola) and Norman Carey (piano). Cembal d'amour, CD 134.
- 2011: *In Memoriam*. Performed by Emanuel Vardi (violin/viola) and Michael Colgrass (percussion) with the MGM String Orchestra, Vienna Symphony Orchestra, and American Broadcasting Symphony. Cembal d'amour, CD 159.
- 2011: *The Sari Biro Legacy*. Performed by Sari Biro (piano) and the Austrian Symphony Orchestra. Conducted by Emanuel Vardi and Wilhelm Loibner. Cambria 1174, CD.
- 2012: *Immortal Mood Music (The Music of Camille Saint-Saens and Gabriel Fauré)*. Performed by Emanuel Vardi and His Virtuoso Orchestra. ...And More Bears Recordings, MP3.

## Appendix C: Compositions and Arrangements by Vardi

As described in Chapter X: Compositions and Arrangements, Vardi had a natural approach to composing and arranging, and often used his abilities for his commercial venues – such as the Kapp Sinfonietta, jingle and movie sound track commissions, and also for recitals and solo performances for himself and his colleagues. For his solo performing, among his arrangements and adaptations for viola include music by Johannes Brahms, Frédéric Chopin, Benedetto Marcello Giuseppe Tartini, Nicolò Paganini, Girolamo Frescobaldi and Johann Sebastian Bach.<sup>1</sup> The following list of Vardi’s compositions includes all known information about each piece. Some additional works about which no further information has been found are included in Appendix E: Registered Copyrights.

*Bound for Freedom*, for viola and string ensemble, featured on NBC’s “Bound for Freedom” television special for the 1976 American bicentennial. An excerpt was featured on Vardi’s 1979 solo album *Breaking Boundaries*. The sheet music has not been located.

*Canciones populares espanolas* by Manuel De Falla, arranged by Vardi for his second Town Hall Recital in 1942 and recorded for *The Virtuoso Viola* CD in 1989. Arrangement lost.

*Conceptions in Rhythm*, concerto for violin and jazz ensemble, 1978.

Lenore and Andrea Vardi independently described this concerto as written for New York Philharmonic concertmaster and first-call studio musician David Nadien. Vardi’s partnership with Nadien stemmed from the early 1960s. Throughout their careers, Nadien and Vardi were regularly paired on studio orchestra rosters, with Nadien as concertmaster and Vardi as principal violist. The only reference the author has found to date of the recording of this composition is a photograph printed in a 1978 issue of *Billboard* (see figure 18). It shows Jeremy Wind, Vardi, and David Nadien looking over a score of Pachelbel’s Canon for an upcoming LP titled “Flight of the Eclectic,” which featured Vardi leading 16 string players, “augmenting Wind’s less eclectic rock contributions.”<sup>23</sup> An unattributed mp3 recording of *Conceptions* lists the violin soloist as Alvin Rudzinsky. Currently, the only known existing score and parts, with pencil annotations by Vardi, are held in G. Schirmer’s rental library.



Figure 21: *Billboard* 90.38, September 23, 1978, 44.

*Concertino for solo horn, string quartet, two winds and keyboard* was written for and premiered by horn player Brooks Tillotson in 1974. Vardi scored the work specifically for other

<sup>1</sup> Kozinn, “Emanuel Vardi: Renaissance Man of the Viola,” 16-18.

<sup>2</sup> “Eclectic Cannon,” *Billboard*, September 23, 1978, 44.

<sup>3</sup> This track has been digitized and is on Wind’s myspace as “Come With Me.” “Jeremy Wind,” *myspace.com*, <https://myspace.com/jeremywind/music/songs>.

musicians who accompanied Tillotson in the premiere recital—all frequent colleagues in the recording studios. *The New York Times* reviewer Donal Henahan described the event as “heavy on excellent performances though light in musical substance.” Regarding Vardi’s work, he noted it began “with Debussyan arpeggios for the piano, and went on to fulfill that Gallic promise in three movements that often put one in mind of Poulenc, Milhaud and others of their generation. The piece, which Mr. Vardi conducted, was rounded off with a motoric finale that churned its pistons a lot but could not seem to get moving.”<sup>4</sup> The study score is published and distributed by Seesaw Music.<sup>5</sup>

*The Diary of Anne Frank* theme, 1967. Vardi wrote the theme for a television adaptation, directed by Alex Segal, of the 1956 Pulitzer prize-winning play by Frances Goodrich and Albert Hackett. It aired on November 26, 1967 on ABC-TV.<sup>67</sup> In a November 29, 1967, review in *Variety*, the production was described as “one of the best acted and best directed productions of this or any other tv season, and probably the show to beat for this year’s single-drama Emmy. . . . The musical score, sparse but appropriate, was by Emanuel Vardi.”<sup>8</sup> The sheet music was transcribed for string orchestra and optional flute and B flat clarinet by George Cole, and published by Marks Music Corporation in 1973.

*Electronic Music*, Book II with Lenny Hambro and Michael Zager, R. F. T. Music, 1973.

“Hot Line”

“DuPont Circle”

“Foolish Virgin”

“Room 803”

“Terry’s Song”

“Temperature Rising”

“North Star”

“Mambo”

The only known existing bound set of lead sheets is in the collection of the Music Division of the Library of Congress. Similar to the later-mentioned *Travelog*, *Electronic Music* was composed and recorded for Major Records as a promotional record for commercial or movie soundtrack engagements.

*Fantasy on Frühlingstimmen* (“*Voices of Spring*”), Op. 410 by Johann Strauss Jr., (1883), arranged by Vardi c. 1946. Vardi performed this arrangement at his Carnegie Hall debut recital in 1946.<sup>9</sup> Manuscript lost.

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<sup>4</sup> Donal Henahan, “Concert: French Horn,” *New York Times*, May 7, 1974, 53.

<sup>5</sup> “Concerto for Solo French Horn, String Quartet, Bassoon, Alto Flute, & Piano,” *The Subito Store*, [http://store.subitomusic.com/index.php?main\\_page=product\\_info&cPath=3\\_120\\_878&products\\_id=5563&zenid=dcbcc43a44c93f4cb0e95a59b1e57887](http://store.subitomusic.com/index.php?main_page=product_info&cPath=3_120_878&products_id=5563&zenid=dcbcc43a44c93f4cb0e95a59b1e57887).

<sup>6</sup> Barbara Kirshenblatt-Gimblett and Jeffrey Shandler, eds., *Anne Frank Unbound: Media, Imagination, Memory* (Bloomington: Indiana University Press, 2012), 383.

<sup>7</sup> “The Diary of Anne Frank (Goodrich, Hackett),” *Dramatists Play Service*, accessed December 6, 2015, <http://www.dramatists.com/cgi-bin/db/single.asp?key=1151>.

<sup>8</sup> Frie, “Television Review: The Diary of Anne Frank,” *Variety (Archive: 1905-2000)*, November 29, 1967, 29.

<sup>9</sup> “Emanuel Vardi,” recital program, Carnegie Hall Performance History, November 23, 1946, <http://www.carnegiehall.org/widgets/opas/concert.aspx?id=10198&pid=4294996644>.

*Fantasy Variations on a Theme of Paganini* for viola and piano. The only known recordings are faculty recitals in 1986 and 1989 at the Manhattan School of Music with pianist Norman Carey.<sup>10</sup> Vardi performed the piece often in recitals in the 1980s and 1990s. The piece showcased both Vardi's passion for Paganini and his compositional imagination. Manuscript lost.

*Kreutzer '44* for viola and piano, 1948.

Based upon the second etude by Rudolf Kreutzer, a work most famously tortured by Jack Benny at the beginning of his comedy shows. Vardi created an interesting piano accompaniment for the etude. Lenore recalled Vardi saying "I practice Kreutzer #2 my whole life, I might as well write a piece on it."<sup>11</sup> He described this etude as his stand-by for developing bow arm technique: "frog, middle, tip, whole bow, then different bowings, that's the best exercise for bowings there is."<sup>12</sup>

*Modern Sensations, Variations on a Theme by Paganini for trumpet and piano (or band)*, published by Mills Music, 1963. This piece was written at the time that Vardi recorded and collaborated with trumpet player Roger Voison on their Kapp recordings from approximately 1961 to 1963. It is a set of jazzy variations on Paganini's 24<sup>th</sup> Caprice, with titled variations such as "Bossa Nova," "Swing," "Blues," "Rock & Roll Satire," and "Ballad."

*Nocturne in C# minor, opus posthumous by Frédéric Chopin*, arranged by Vardi for viola and piano and published, along with his arrangement of the Marcello Sonata in F Major and short pieces by Vitetta and Haufrecht, by the Joseph Patelson Music House in 1942. Vardi adapted his arrangement from Nathan Milstein's earlier setting for violin and piano, slightly altering the middle cadenza. Vardi performed it as early as 1940 and often throughout his career. Cellist Bernard Greenhouse liked the arrangement so much that he wrote a cello part, by hand, to be played with Vardi's piano accompaniment, which is now in the Bernard Greenhouse Musical Score Collection at the University of North Carolina Chapel Hill.<sup>13</sup>

*Once Before I Die/No Toys for Christmas*, soundtrack for a movie directed by John Derek, 1966.<sup>14</sup> A film based upon Anthony March's 1945 novel *Quit for the Next*.<sup>15</sup>

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<sup>10</sup> "Concert of October 22, 1986]," The Peter Jay Sharp Library, Manhattan School of Music, <http://library.msmnyc.edu:80/record=b1100687~S0>; and "[Concert of December 8, 1989]," The Peter Jay Sharp Library, Manhattan School of Music, <http://library.msmnyc.edu:80/record=b1098705~S0>.

<sup>11</sup> Lenore Vardi in discussion with the author, January 28, 2016.

<sup>12</sup> Emanuel Vardi interview with David Dalton and Claudine Bigelow, April 2, 2008, Primrose International Viola Archives.

<sup>13</sup> Tricia Seeley and Stacey Krim, "Bernard Greenhouse Musical Score Collection" (Martha Blakeney Hodges Special Collections, *University of North Carolina Chapel Hill*), accessed January 19, 2015, <https://libapps.uncg.edu/archon/?p=collections/findingaid&id=649&>.

<sup>14</sup> Music produced by Score Productions, Inc. and composed and conducted by Emmanuel [sic] Vardi, Film credits, *Once Before I Die*, 1966.

<sup>15</sup> "Once Before I Die," *American Film Institute Catalog of Feature Films*, accessed January 17, 2016, <http://www.afi.com/members/catalog/DetailView.aspx?s=&Movie=23167>.

*Paraphrase on "The Blue Danube" by Johann Strauss, Jr.*, for viola and piano, c. 1945. A frequently used recital arrangement, Vardi performed this for his 1983 Weill Recital Hall and Wigmore Hall concerts. Arrangement lost.

Prelude for cello and piano, Op. 2 No. 1, was originally written for and dedicated to the cellist David Soyer, a colleague of Vardi's in the U. S. Navy Band during World War II and later a member of the Guarneri Quartet. Recorded by cellist Jascha Silberstein and pianist Linda Hall for the album *The Virtuoso Sound* (Musical Heritage Society, 1975).<sup>16</sup> According to the liner notes: "[Vardi's] demanding Prelude reminds one of Bach's era, with continuous figurations in the principal sections and a cantabile melody in the middle portion." Vardi later adapted the piece for viola and piano as *Preludium Antiqua* in 1993.<sup>17</sup> He found it to be a good program opener, making up for the lack of baroque repertoire for the viola, and performed this work often on recitals, including radio appearances on WNYC radio with Norman Carey.<sup>18</sup>

*Romeo.Juliet* theme for 1990 film directed by Armondo Lincus Acosta featuring voice-over actors such as Maggie Smith, Vanessa Redgrave, Ben Kingsley, Robert Powell, Francesca Annies, Victor Spinetti, Quentin Crisp, and John Hurt. The soundtrack was performed by the London Symphony Orchestra and conducted by André Previn.<sup>19</sup>

Sonata in E minor for violoncello and piano op. 38 by Johannes Brahms, arrangement. Vardi recorded the Brahms' clarinet sonatas (op. 120, nos. 1 and 2) and cello sonata with Kathron Sturrock in 1993 for IMP. Elaine Fine noted in her review that Vardi retained the octave registers in the clarinet sonatas, not often or easily accomplished by viola players.<sup>20</sup>

*Suite on American Folk Songs* for violin or viola and piano, 1944.

"The Unconstant Lover"

"I Will and I Must Get Married"

"The Wayfaring Stranger"

"On the Banks of the Old Pee Dee"

*Suite for Viola & Piano based on American folk songs*, 1977.

"Beginning"

"Song"

"Not So Square Dance"

"Ad Lib and Slow Walk"

"Middle Fiddler in 3/4 Time"

Discussed in greater detail in Chapter X: Compositions and Arrangements.

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<sup>16</sup> "The Virtuoso Sound," Jascha Silberstein (cello), Linda Hall (piano), Musical Heritage Society, 1975, <http://www.worldcat.org/title/virtuoso-sound/oclc/3056274#details-allauthors> .

<sup>17</sup> John Peskey owns two manuscript copies of *Preludium Antiqua*, however, it is not known if Vardi pursued commercial publication.

<sup>18</sup> "Around New York," *WNYC*, no dated provided. [http://americanarchive.org/catalog/cpb-aacip\\_80-41mgrc9b](http://americanarchive.org/catalog/cpb-aacip_80-41mgrc9b)

<sup>19</sup> The Academy of Film & the Arts, "Romeo. Juliet presentation trailer," video clip, Vimeo, <https://vimeo.com/88595328>.

<sup>20</sup> Fine, Elaine, "Brahms: Viola Sonatas; Cello Sonata No. 1," *American Record Guide* 56.4 (1993): 71.

*Suite for Violin and String Orchestra (or Piano)*, 1972.

“Prelude”

“Procession”

“March/The Herald”

“Without Lyrics”

“Festival”

“Dance”

The unpublished *Suite for Violin and String Orchestra* was premiered by violinist Kathryn Kienke and pianist Michael Cannon at her debut recital in Alice Tully Hall in New York on January 17, 1974. A publicity notice in *Backstage* stated that “Vardi’s ‘Suite for Violin and Piano,’ to be performed by Miss Kienke, is actually an offshoot of a theme he used for a motion picture, *The Devil’s Axe*, which is waiting release.”<sup>21</sup> Vardi later revised and orchestrated the suite for string orchestra accompaniment for a 1996 performance by Lenore Vardi and the Enescu Ensemble at the University of Illinois at Urbana-Champaign, with the composer conducting. Only the manuscript violin part survives, in the possession of Lenore Vardi. However, in February 2016, the author located a complete piano score and violin part from a fragmented catalog record in the Manhattan School of Music library.<sup>22</sup>

*This is America* (1977) and *This is America 2* (1980), soundtracks for these films directed by Romano Vanerbes. Lenny Hambro played in the jazz sextet.

*Together (aka Sensual Paradise)*, soundtrack for this “pseudo-documentary porn film”<sup>23</sup> directed by Sean S. Cunningham, co-produced by Wes Craven, and starring Marilyn Briggs (Marilyn Chambers), 1971.

*Toys Are Not for Children*, soundtrack by Vardi & Hambro, 1972.<sup>24</sup>

*Travelog (Suite #1)* for orchestra, R. F. T. Music Publishing Corporation, 1966.

“Irish Rhapsody”

“Israeli Dance”

“Israeli Song”

“Along in the Dnieper”

“Chanson Russe”

“Budapest Revisited”

“Donegal Tale”

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<sup>21</sup> “Vardi Work Performed,” *Back Stage*, January 11, 1974, 47. No further information can be found on the movie.

<sup>22</sup> “It is indeed the suite with the six movements you mentioned, an ozalid score much yellowed with age, as is typical. The composer tucked a sketch of a violinist in the front with a 1973 date next to his signature.” Peter Caleb, e-mail to author, February 18, 2016; Vardi, Emanuel, “Suites, violin, piano,” *The Peter Jay Sharp Library*, <http://library.msmnyc.edu:80/record=b1095106~S0>.

<sup>23</sup> “Sean Cunningham,” *Hollywood.com*, accessed January 17, 2016, <http://www.hollywood.com/celebrities/sean-cunningham-57717618/>.

<sup>24</sup> Woodyanders, “Toys Are Not for Children: Plot Summary,” IMDb, <http://www.imdb.com/title/tt0153225/plotsummary>.

*Travelog* was recorded for Major Records (6023-B) as an industry-released disc for potential use in television, radio, industrial films, commercials, drama, theatre, and other audiovisual productions.<sup>25</sup> The only known orchestral score of the work is in the collection of the Music Division of the Library of Congress.

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<sup>25</sup> “Production Music,” *Major Records*, c. 1966.

## Appendix D: Pieces Written for Vardi

Vardi's trail-blazingly virtuosic viola playing inspired composers to expand viola recital repertoire in challenging ways. Starting from the early 1940s, Vardi worked in partnership with Marius Vitetta, who coached him and also wrote some short virtuoso caprices for viola and piano, which Vardi performed for his Town Hall recitals, editing and publishing the works with Patelson Music in New York City, in 1942. In addition, several compositions were promoted for their association with Vardi, including Herbert Haufrecht's *Prelude, Blues, and Fugue* (1942), Leo Russotto's *Novelette* (1946), and Vardi's own 1942 arrangement of Sonata in F Major by Benedetto Marcello. Given the limited viola concert repertoire at the time, performers eagerly sought out titles associated with Vardi.<sup>1</sup> Below is a list of compositions written specifically for him.

One of Vardi's most famous collaborations involved percussionist Michael Colgrass (b. 1932). In the spring of 1957, Vardi commissioned Colgrass to write a piece for viola and percussion, after observing him play one of his compositions for his uniquely tuned drums with the Symphony of the Air. Vardi invited Colgrass to his home and demonstrated the capabilities of the viola by playing for him the Bach Chaconne in D Minor and some Paganini Caprices.<sup>2</sup> Colgrass drafted a piece that was revolutionary—one of the first pieces ever written for viola and percussion—yet still drew upon classical forms and idioms.<sup>3</sup> He used four tunable custom-made timpani tom-toms (small, 7" diameter, 3" depth tunable drums with cardboard shells)<sup>4</sup> to form a duet with the viola. The *Variations for Four Drums and Viola* was completed in October 1957, recorded in November, and released by MGM in 1959. They premiered the piece on June 1, 1958, at the Five Spot Café in New York. Reviewer Edward Downes praised the work as "original, resourceful in its use of varying timbres on the carefully pitched small drums, imaginative in the way the drums were sometimes made to sound like a second melodic voice playing against the viola melody. Best of all, it was stirring music, which won bravos for the composer."<sup>5</sup> Yet the piece "lay fallow for years," for as Colgrass noted, "it was too challenging for most violists at the time. . . . Eventually others picked up the work. . . . Today it's a staple on viola recitals and my most-performed chamber piece." Colgrass credited Vardi for its "terrific start, but [also] for believing in it before the first note was written."<sup>6</sup>

Albam, Manny, Sonata for viola and piano, 1984

Barab, Seymour

Duo No. 2 for viola and piano, 1981<sup>7</sup>

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<sup>1</sup> Howard Osborn in discussion with the author, January 28, 2015.

<sup>2</sup> In Colgrass' book, he describes the orchestra as the NBC Symphony, but that organization ended in 1954. He must have meant the Symphony of the Air. Michael Colgrass, *Adventures of an American Composer*, eds. Neal Colgrass and Ulla Colgrass (Galesville: Meredith Music Publications, 2010), 86-87.

<sup>3</sup> "Program Note" in Michael Colgrass, *Variations for Four Drums and Viola (Revisions)*, American Viola Society, AVS Publications 016, 2011.

<sup>4</sup> Currently, percussionists can perform this piece on roto-toms, an instrument invented for Colgrass by Chicago Symphony percussionist Albert Payson. From "Program Note" in Michael Colgrass, *Variations for Four Drums and Viola (Revisions)*, American Viola Society, AVS Publications 016, 2011.

<sup>5</sup> Downes, "Stravinsky and Bartok Over Cold Beer," *The New York Times*, June 2, 1958.

<sup>6</sup> Colgrass, *Adventures of an American Composer*, 87.

<sup>7</sup> Rothstein, Edward, "Music Noted in Brief; Vardi, Violist, Performs Sonata by Hindemith," *The New York Times*, November 10, 1981.

*Duo Concertante for two solo violas and woodwind ensemble, c. 1988*<sup>8</sup>

Bate, Stanley

*Concerto for Viola and Orchestra, 1947*

*Violin Sonata No. 2, 1950*

Bernstein, Elmer, *Meditation, 1941*

Brant, Harry, *Rhapsody for Viola & Orchestra, 1941*

Colgrass, Michael, *Variations for Four Drums and Viola, 1957*

Engel, Lehman, *Concerto for Viola, c. 1945*<sup>9</sup>

Gould, Morton, *Concertette for viola and band, 1943*

Hoffer, Bernard, *Dialogues for two violas and piano, for Emanuel and Lenore Vardi, 1987*

Lane, Richard

*Song and Dance for viola and piano, for Emanuel Vardi, 1984*

*Five Duos for flute and viola, for Lenore Weinstock-Vardi and George Marge, 1984*

*8 Viola Duos, for Emanuel and Lenore Vardi, 1985*

*Concert Music for two violas and piano, for Emanuel and Lenore Vardi, 1988*

*Elegy for violin and piano, for Lenore Vardi, 1989*

*Aria and Allegro for viola and string orchestra or piano reduction, for Emanuel Vardi, 1990*<sup>10</sup>

*Recompense for six violas, dedicated to the memory of Rosemary Glyde, 1994*<sup>11</sup>

Moore, Kermit, *Music for Viola, Piano and Percussion, c. 1983*

Serly, Tibor, *Rhapsody, 1948*

Shulman, Alan, *Theme and Variations, 1941*

Sousa, John Philip, *The Stars and Stripes Forever, arranged by William Zinn, for viola and piano, 1985*

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<sup>8</sup> Barab, Seymour, *Duo concertante: for solo violas with woodwind ensemble*, New York, NY: Seesaw Music, 1994.

<sup>9</sup> Dedicated to Emmanuel Vardi. Attachment in Richard Boursey, e-mail message to author, November 17, 2014.

<sup>10</sup> Demosthenes Dimitrakoulakos, e-mail message to author, January 17, 2016.

<sup>11</sup> Rosemary Glyde (1948-1994), founder and first president of the New York Viola Society, introduced Vardi and Lane. Demosthenes Dimitrakoulakos, e-mail message to author, February 11, 2016.

## Appendix E: Copyrights

As a working musician, Emanuel Vardi paid careful attention to securing his intellectual property rights. During the span of time where registering copyrights was necessary, until 1978, the Copyright Office of the Library of Congress yields records spanning roughly five decades of his active and lengthy career. From these entries, we can construct a basic timeline of his composing and arranging activities. Since not all of his compositions are widely available, these are sometimes the only records of his output. After 1978, registering and depositing copyrighted material was no longer required and this method of research would not be as effective for studying more contemporary work or works-for-hire registered under the employer's name.

Vardi, Emanuel (1916-<sup>1</sup>). *Suite on American Folk Tunes*. © Nero Music Company EU54165, November 22, 1946.

Vardi, Manny. *Chihuahua*. Words by G. Shelley. © New York: Gladys Shelley EU48991, April 17, 1947.

Vardi, Emanuel. *Suite on American Folk Songs: for violin or viola and piano* [score and parts]. © New York: G. Schirmer, Inc. EP46356, November 22, 1948, April 26, 1950.

Krasusky, Alice Sandra. *My One Love*. Arranged by Joseph Vardi.<sup>2</sup> © Alice Sandra Krasusky EU399855, June 7, 1955.

Bach, J. S. *Chaconne, from Partita no. 2*. Arranged by Emanuel Vardi. © Northern Music Corp. EU494332, September 18, 1957.

Vardi String Sextet. *Sutton Place South*. © Audio Fidelity Records (AFLP 1873) KK138145, KK138165, September 15, 1958.

Vardi, Emanuel. *Air on the G String & 4 Other Titles: Musical Compositions*. © Northern Music Corporation, V2410P296, August 23, 1960.

Bach-Wilhelmj. *Air on the G String*. Arranged by Emanuel Vardi. © Northern Music Corp EU643226, September 30, 1960.

Paganini, Nicolò. *Caprice No. 13 in B-flat*. Arranged by Joseph Vardi.<sup>3</sup> © Northern Music Corp. EU643231, September 30, 1960.

Paganini, Nicolò. *Caprice No. 17 in E-Flat*. Arranged by Emanuel Vardi. © Northern Music Corp. EU643227, September 30, 1960.

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<sup>1</sup> Note inconsistency in birthdate as transcribed in copyright registry.

<sup>2</sup> There is anecdotal information that Vardi's father, Joseph, was a popular song writer in Palestine before the family arrived in the United States. This may be Joseph's work, however, this aligns more closely with Vardi's projects and is probably a typographical error.

<sup>3</sup> This too is likely the work of Emanuel Vardi.

Bach, J. S. *Fugue from Sonata no. 1 in G minor*. Arranged by Emanuel Vardi. © Northern Music Corp. EU643228, September 30, 1960.

Paganini, Nicolò. *Moto Perpetuo*. Arranged by Joseph Vardi.<sup>4</sup> © Northern Music Corp. EU643225, September 30, 1960.

Bach, J. S. *Preludio from Partita no. 3 in E*. Arranged by Emanuel Vardi. © Northern Music Corp. EU643230, September 30, 1960.

Paganini, Nicolò. *Le Streghe* (“Witches’ Dance”). Arranged by Emanuel Vardi. © Northern Music Corp. EU643229, September 30, 1960.

Vardi, Emanuel. *Medallion Jingle*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU643433, October 14, 1960.

Strauss, Jr., Johann. *Vienna Life*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU669742, April 60, 1961.

Strauss, Jr., Johann. *Artist’s Life*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU669746, April 28, 1961.

Strauss, Jr., Johann. *The Blue Danube Waltz*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU669745, April 28, 1961.

Lehar, Franz. *Gold and Silver Waltz*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU669744, April 28, 1961.

Lehar, Franz and Emanuel Vardi. *The Merry Widow Waltz*. © Garland Music, Inc. EU669749, April 28, 1961.

Waldteufel, Emil. *The Skater’s Waltz*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU669748, April 28, 1961.

Strauss, Jr., Johann. *Tales from the Vienna Woods*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU669747, April 28, 1961.

Strauss, Jr., Johann. *Wine, Women & Song*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU669743, April 28, 1961.

Strauss, Johann. *You and You*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU669750, April 28, 1961.

Vardi, Emanuel. *Playroom Polka*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU686480, September 7, 1961.

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<sup>4</sup> Another likely miscitation.

*Barbara Polka*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU 688640, September 27, 1961.

*Buffalo Gals*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU688644, September 27, 1961.

*Champagne Polka* (based on *Tritsch-Trasch Polka* by Johann Strauss, Jr.). Arranged by Emanuel Vardi. © Garland Music, Inc. EU688645, September 27, 1961.

*Maxim 's*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU688642, September 27, 1961.

*Offenbach Polka*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU688646, September 27, 1961.

*Pizzicato Polka*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU688641, September 27, 1961.

*Souvenir of Love* (based on *Souvenir* by Franz Drdla). Arranged by Emanuel Vardi. © Garland Music, Inc. EU 688643, September 27, 1961.

*Tinker Polka*. Arranged by Emanuel Vardi. © Garland Music, Inc. EU688639, September 27, 1961.

Vardi, Emanuel. *Drums of Istanbul*. © Gretaviv Music, Inc. EU718071, May 1, 1962.<sup>5</sup>

Vardi, Emanuel. *My Daddy is President (What Does Your Daddy Do?)*. Words by David DeNoon. © Gretaviv Music, Inc. EU718069, May 1, 1962.

Vardi, Emanuel. *Pickin' Strings*. © George Pincus & Sons Music Corp. EU731832, August 13, 1962.

Vardi, Emanuel. *What did I do now?* Words by David DeNoon. © Gretaviv Music, Inc. EU 734172, August 30, 1962.

Sutton, Frank, Emanuel Vardi, and Jerry Atchley. *U-T*. Words by Frank Sutton, Emanuel Vardi, and Jerry Atchley. © Mills Music, Inc. EU747451, November 30, 1962.

Vardi, Emanuel. *Modern Sensations: Variations on a Theme by Paganini, for trumpet and piano*. [score (11 p.) and parts.] © New York: Mills Music, Inc. EP180532, October 11, 1963.

Shefsky, Josef. *Drink Teem (or It's Really, Really You)*. Words by Josef Shefsky. Arranged by Emanuel Vardi. © Josef Shefsky EP194838, November 18, 1964.

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<sup>5</sup> Recorded as a single for Kapp by the Mickey Mozart Quintet, flipside was "Call of the Purn." Chuck Harold, "Platter Patter," *The Evening Independent*, March 13, 1963, 7-B.

- Vardi, Emanuel. *The Little Jazz Waltz*. Words by A. Brown. © Guardian Music Corp. EU861613, January 13, 1965.
- Vardi, Emanuel. *Hands*. [harp-conductor score.] © Emanuel Vardi EU874668, March 29, 1965.
- Vardi, Emanuel. *Kids*. [condensed score (3 p.).] © Emanuel Vardi, March 29, 1965.
- Vardi, Emanuel. *National Fuel Oil - 2 - Snoop (National fuel no. II - Snoop)*. [piano-conductor score (3 p.).] © Emanuel Vardi EU874670, March 29, 1965.
- Vardi, Emanuel. *Eva Katerine*. Words by Alfred Brown. © Emanuel Vardi EU887626, June 10, 1965.
- Vardi, Emanuel. *Stork*. © Proctor & Gamble EU927485, March 22, 1966.
- Vardi, Emanuel. *Travelog (Suite no. 1)*. New York: T. J. Valentino. © R.F.T. Music Pub. Corp. EP 222935, August 26, 1966.
- Vardi, Emanuel. *The Sour Song*. Words by Jefferson (Jeff) McGrath and David Freyss. © Vardi Music, Inc. EP 229064, January 30, 1967.
- Vardi, Emanuel. *Saying Goodby[sic]*. Words by Jefferson McGrath and David Freyss. © Emanuel Vardi, February 10, 1967.
- Vardi, Emanuel. *Saying Goodbye*. Words by Jefferson McGrath and David Freyss. © Emanuel Vardi, d/b/a Vardi Music, Inc. EP230395, February 13, 1967.
- Vardi, Emanuel. *Tribe*. Words by Jefferson (Jeff) McGrath and David Freyss. © Vardi Music, Inc. EU988215, March 21, 1967.
- Vardi, Emanuel. *My Home's Out West*. Words by George Jellinek. © Mills Music, Inc. EU98840, April 6, 1967.
- Vardi, Emanuel. *Stay, My Love (With Me)*. From "Diary of Anne Frank." Words by A. Brown. © Groton Music, Inc. EU990890, April 18, 1967.
- Vardi, Emanuel. *Theme - Anne Frank*. From "Diary of Anne Frank." © Groton Music, Inc. EU990889, April 18, 1967.
- Vardi, Emanuel. *Again - In Love Again*. Words by Jefferson (Jeff) McGrath and David Freyss. © Vardi Music, Inc. EU994484, May 9, 1967.
- Vardi, Emanuel. *Unnecessary Fat*. © Carter-Wallace, Inc. EU16625, September 27, 1967.
- Vardi, Emanuel. *Themes from the Diary of Anne Frank, for string orchestra with optional flute*

*and B flat clarinet.* [score (16 p.) and parts.] From “The Diary of Anne Frank” by Talent Associates Production. Transcribed by George Cole. © New York: Marks Music, Corp. EU990889, EP254693, April 18, 1967.

Vardi, Emanuel. *The Day You Were Young.* From *Life Study.* Words by Jerry Dreyfuss. © Nebbco Music Co. EU317506, March 21, 1972.

Vardi, Emanuel. *Good Summer’s Day (Earth day).* Words by Jerry Dreyfuss. © Nebbco Music Co. EU317507, March 21, 1972.

Traditional song: Frère Jacques. *Jazzy Jacques.* Arranged by Leonard (Lenny) Hambro. © Vardi Music, Inc. EU358509, September 25, 1972.

Harbus, Neil. *Harbus (Evolution 3018).* String arrangements by Emanuel Vardi. Conducted by Emanuel Vardi. Produced by Neil Portnow and John Miller for © Portnow Miller Co. Stereo Dimensions, Inc., February 7, 1973.

Vardi, Emanuel, Lenny Hambro, and Michael Zager. *Electronic Music, book 2.* © R.F.T. Music Pub. Corp. EP309711, March 5, 1973.

Vardi, Emanuel. *Suite on American folk tunes.* © Emanuel Vardi EU54165, November 22, 1946; R565344, December 20, 1973.

Vardi, Emanuel. *Chihuahua.* Words by Gladys Shelley. © Emanuel Vardi EU48991, April 17, 1946; © Gladys Shelley R578775, June 10, 1974.

Vardi, Emanuel. *Prelude for cello solo and piano accompaniment.* © Emanuel Vardi EU549541, January 20, 1975.

Vardi, Emanuel. *Rhythm Patterns: A suite for young orchestras in three movements.* © Emanuel Vardi EU773224, April 8, 1977.<sup>6</sup>

Vardi, Emanuel. *Suite on American Folk Songs, for violin or viola & piano.* © Emanuel Vardi EP46356, April 26, 1950; R660438, April 28, 1977.

Vardi, Emanuel. *Suite, for viola and piano. Based on American Folksongs.* © Emanuel Vardi EU787795, May 12, 1977.

Bach, J. S. *Chaconne: Original Musical Composition. From Partita No. 2 for violin solo.* Arranged and adapted by Emanuel Vardi. © Northern Music Corporation. V2091P547-548, September 9, 1957, February 12, 1985.

Vardi, Emanuel. *Romeo and Juliet: Original Theme from the Motion Picture.* Words by Armando Acosta. © Prasad, Ltd. Pau00130689, October 10, 1989.

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<sup>6</sup> Performed in Sioux Falls String Festival, October 1977. “Maestro Vardi joins Faculty,” *The Mirror*, June 1, 1978: 6.

## Appendix F: Vardi and Hambro's List of Commercial Clients

Vardi and Hambro Productions' advertising output included spots for Air Canada, American Airlines, Arco Gasoline, Atlantic Richfield, A.T.& T., Bachman Pretzels, Benson & Hedges, BOAC, Christian Brothers, Chun King, Clairol, "Coke is It," Diet Imperial Margarine, Dr. Gaymont's Yogurt, Du Pont, Eastman Kodak, Esskay Meats, Finneran and Haley Paints, First Pennsylvania National Bank, Frigidaire, General Mills, Gino's Fried Chicken and Hamburgers, Herz, Hilton International Hotels, I.B.M., Ideal Toys, Japan Airlines, Johnson and Johnson, Kelly-Springfield Tires, Lehigh-Portland Cement, Lever Brother's "Drive," Lux Liquid, Mark IV Air Conditioner, Mobil Oil, National Cash Register, Nessen's Bread, Norelco, Polaroid, Putnam Coffee, Red Cross, RKO General, Sabena-Belgian Airlines, Silver Springs Shores of Florida, Sports Illustrated, Subarro Car, Steak & Brew Restaurants, Total Breakfast Cereal, Trend Carpeting, Trend Mills, TWA, U.S. Treasury Savings Bonds, van Sant Dugdale,<sup>1</sup> Wearing Blender, Westinghouse, and Beech Nut "Fancy Fruit."

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<sup>1</sup> "Sponsored Field," *Back Stage*, March 15, 1974, 17.

Appendix G: Twenty Four Scales Continuum by Emanuel Vardi<sup>1</sup>

J. PESKEY

TWENTY FOUR SCALES CONTINUUM E.V.

C major  
D minor  
F major  
G minor  
A minor  
B major  
C minor  
D major

Augustana College Department of Music — Sioux Falls, S.D. 57102

<sup>1</sup> The author is extremely grateful to John Peskey sharing this scan of the Twenty Four Scales Continuum.

Handwritten musical score for guitar, consisting of ten staves. The score includes various musical notations such as treble clefs, key signatures (B-flat, E-flat, G-sharp), and time signatures (2/4). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes fingerings (1-4) and slurs. Chord diagrams are present, with labels like "f minor", "D MAJOR", "E minor", and "G# minor". A Roman numeral "IV 3 B MAJOR" is also visible. The notation is dense and characteristic of a guitar solo or technical exercise.

Handwritten musical score for guitar, consisting of ten staves. The score includes various chords and techniques such as barre, triplets, and slurs. Chords labeled include A MAJOR, F# minor, D MAJOR, D minor, G MAJOR, and E minor. Fingerings and other performance instructions are written throughout the piece.

## Appendix H: Lists of Interviews

The complete list of interviewees is found in the Acknowledgements (iv); below is a list of interviews referenced in the text. Interview transcripts are available upon request.

Bullard, Julia. Former student. In discussion with the author. September 23, 2014.

Carey, Norman. Pianist. In discussion with the author. February 15, 2016.

Colgrass, Michael. Percussionist and composer. In discussion with author. February 14, 2016.

Dalton, David. Violist and historian. In discussion interview with the author. November 13, 2015.

Kiesewetter, Erica. Former student. In discussion with the author. December 12, 2015.

Maximoff, Richard. Former student. In discussion with the author. October 9, 2015.

Normand, Pauline. Daughter. In discussion with the author. February 18, 2016.

Peabody, Paul. Former student. In discussion with the author. November 2, 2015.

Peskey, John. Former student. In discussion with the author. January 25, 2015.

Sandlin, Allan. Former student. In discussion with the author. February 14, 2016.

Shulman, Jay. Cellist and archivist. In discussion with the author. September 20, 2015.

Slapin, Scott. Former student. In discussion with the author. January 19, 2015.

Stock, Arlene. Flautist. In discussion with the author. November 2, 2015.

Tillotson, Brooks. French horn player and colleague. In discussion with the author. November 15, 2015.

Vardi, Andrea. Daughter. In discussion with the author. November 18, 2014.

Vardi, Emanuel. Interview by David Dalton and Claudine Bigelow. 2009.

Vardi, Emanuel. Interview by Jane Champion. Circa 2007.

Vardi, Lenore. Wife. In discussion with the author. August 16, 2014; Cedar Falls, Iowa. January 3, 2015; Cedar Falls, Iowa. January 13, 2015; January 27, 2015; January 26, 2016.