



# ***THE AMERICAN VIOLA SOCIETY***

Chapter of

**THE INTERNATIONAL VIOLA SOCIETY**

Association for the Promotion of Viola Performance and Research

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No. 26

NEWSLETTER

April 1984

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# THE AMERICAN VIOLA SOCIETY

Chapter of

## THE INTERNATIONAL VIOLA SOCIETY

Association for the Promotion of Viola Performance and Research

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The AMERICAN VIOLA SOCIETY invites you to participate in an exciting organization that is dedicated solely to the Viola, its history, its music, its performance.

We are part of an international society of professional and amateur Violists, teachers, luthiers, publishers, and musicologists who have the Viola as a common interest. The parent organization--the INTERNATIONAL VIOLA SOCIETY, ASSOCIATION FOR THE PROMOTION OF VIOLA PERFORMANCE AND RESEARCH is currently located with Prof. Franz Zeyringer, A 8225 Pöllau, Austria.

The American Chapter--THE AMERICAN VIOLA SOCIETY, INC.--is a non-profit organization. Included in its activities are: the publication of several newsletters each year; making special recordings, music, and books of interest to Violists available to members at reduced prices; promoting new Viola works by composers; and the sponsorship of Viola Congresses in the United States where Violists from the world over can meet and exchange ideas in concerts, lectures, workshops, and lecture-recitals. The society is now busy raising money for the William Primrose Memorial Scholarship Fund.

We hope you will find the society worthy of your interest and support.

Dr. Maurice W. Riley, Editor

HONORARY PRESIDENT  
DR. WILLIAM PRIMROSE  
deceased



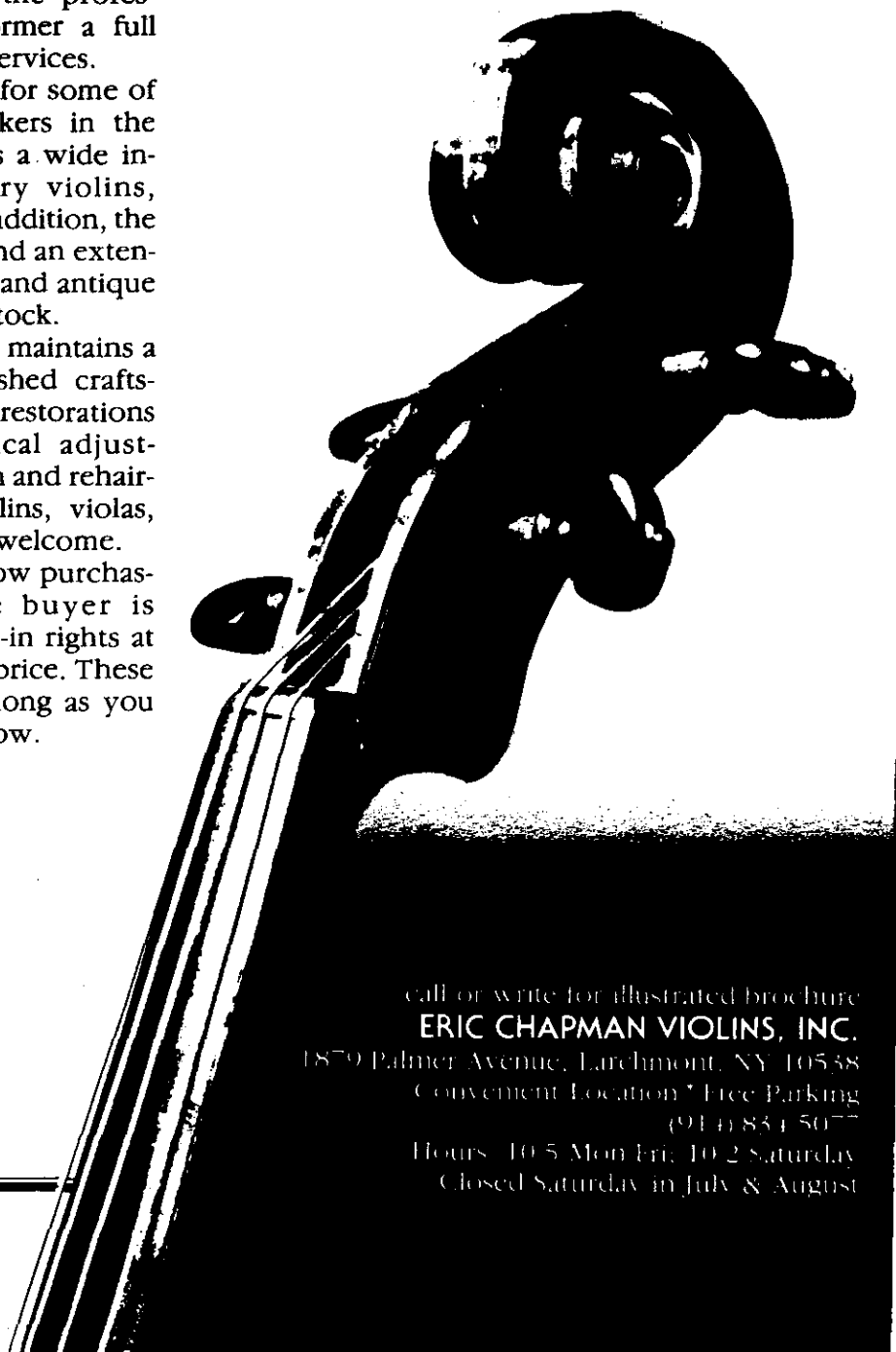
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XII INTERNATIONAL VIOLA CONGRESS  
AND LIONEL TERTIS INTERNATIONAL VIOLA COMPETITION  
AT THE ISLE OF MAN  
AUGUST 22-30, 1984

A large number of AVS members have indicated that they plan to attend the Viola Congress and/or Competition this summer. The AVS will be represented by adjudicators, performers, and lecturers: David Dalton, Louis Kievman, Donald McInnes, Paul Neubauer, Maurice Riley, George Rubino, and Emmanuel Vardi. The Canadian Viola Society will be represented by Rivka Golani-Erdesz and Simon Streatfield. Those wanting information about housing and costs should write to: Secretariat, Mananan Festival Office, Port Erin, Isle of Man, British Isles.

XIII INTERNATIONAL VIOLA CONGRESS, 1985

The 1985 Viola Congress will be held in Boston, on the campus of The New England Conservatory of Music. The faculty of this school includes violists Burton Fine, Principal Violist of the Boston Symphony, Marcus Thompson, and Walter Trampler. Marcus is the Host Chairman.

THE WILLIAM PRIMROSE MEMORIAL SCHOLARSHIP FUND

The WPMSF has now gone over \$5,000. The Executive Board of the AVS decided, during their meeting in Houston, to withhold the award of scholarships until the Fund reaches \$10,000; and then to use only the interest for scholarship awards. Recent gifts to the Fund come from both new and second-time donors:

NEW	SECOND-TIME
Annabel A. Berk	Archer Ames
Carolyn W. Broe	Harold Coletta
Elsa Parshley Brown	Joseph Hawthorn
Wolfgang Granat	Lori Ives
International Viola Society	William Preucil
Virginia Schneider	John H. Riley
William S. Timlin	Maurice and Leila Riley
Dr. Francis Buebendorf	Victor Stern
Walter Trampler	

Hopefully there will soon be donations from benefit recitals.

Joseph Hawthorne, Conductor Laureate of the Duluth Symphony Orchestra and a Violist, is one of the donors to make a second contribution to the WPMSF. He writes:

"As a 1938-41 pupil of Primrose, I am starting a practice of setting aside much of the proceeds of any concerts I give for unaccompanied Viola (this year, one in Provincetown, Wisc., and one in Superior, Wisc.). . ."

Mr. Hawthorne's generosity and interest in the WPMSF is commendable. Other former students, friends, and admirers of William Primrose are urged to give or promote money raising concerts.

Anyone who has not yet contributed to the WPMSF, or anyone who wishes to make a second gift please send it to: Dr. Ann Woodward, Treasurer, AVS, 209 W. University Drive, Chapel Hill, NC 27514.

## SOMETIMES WE SHOULD LOOK BACK!

by Myron Rosenblum

Having attended all the American Viola Congresses, and several of the European Viola Congresses, I have been struck by the ever-increasing level of superior Viola playing over the past 10 years. Being based in New York City, I have an opportunity to hear many young Violists who pass through to give recitals or take part in chamber groups. Again, the level is most impressive, despite the usual negative and derisive comments given by New York critics about the "dearth of repertory" and "limitations of sound" that are so standard in their reviews of Viola concerts.

The XIIth International Viola Congress at the University of Houston last June epitomized this high level of Viola performance. One after the other, we heard fine talent that handled technical challenges with ease and performed with fine musicality. However, this Congress with its heavy leaning on performance and absence of our great "senior" Violists and teachers made me reflect a bit on Viola matters and a trend that, from my perspective, seems to be occurring from Congress to Congress.

Whereas I think it essential that the Viola Congresses should expose as many of our fine violists as possible, I think they also have a responsibility at the same time to honor our established, and in some cases "pioneer," Viola soloists and teachers. It seems to me that of late, our established Violists have been strikingly absent from the Viola Congresses.

I am speaking about tradition and a link with our musical past. Tradition can frequently be a hindrance and anachronistic; but in music it is an essential link to our musical evolution. Musical tradition cannot be learned from a book. In an art form that deals with living sound, the passing on of musical tradition essentially takes place from teacher to pupil and on downwards. When one of my teachers coached Brahms' chamber music and I subsequently learned that her teacher was a friend of Brahms, I realized that I was a participant in a process of tradition that I could not learn elsewhere.

Some years ago, when I attended an European Congress, I was quite startled that this Congress did not feature William Primrose, nor had they even invited him. When I inquired about this from one of the Congress directors, I was simply told that since Mr. Primrose had been absent for so long from the European continent (and in particular that country), none of the younger string players knew who he was. Was that reason enough to ignore one of the greatest violists and string players of our time? Should they, indeed, have missed that opportunity?

For our many younger Violists who have never heard some of our established, older Viola soloists and teachers, an opportunity to do so at Viola Congresses would not only pick up the essential threads of tradition, but also would prove an opportunity to meet and talk with these important people, and would, I venture to say, prove to be a moving experience for them.

There are many fine violists of all ages who have not been heard or seen at Viola Congresses. They should be given the opportunity to do so. But let us also look back a little. We all have much to learn and profit from by hearing these terribly important artists and teachers who are an integral and vital part of our Viola tradition and history.



## VIOLA CONCERTS

Dr. Myron Rosenblum, Past President of AVS, and members of the Collegium Musicum of Queensborough Community College gave the world premiere of Richard Lane's Trio No. 2 for Viola, Clarinet, and Piano on December 7, 1983 at Queensborough Community College, New York City. This trio was written for and dedicated to Myron Rosenblum, and is Richard Lane's third major work with viola. Lane's previous viola opere include the 1963 Trio for Clarinet, Vicla, and Piano, and a Sonata for Viola and Piano, also written for Myron Rosenblum in 1979 and premiered by him in 1980. In February 1984, Lane's latest work, Five Duos for Flute and Viola, was premiered in New Jersey.

\* \* \* \* \*

Paul Neubauer, winner of the 1980 Lionel Tertis International Viola Competition and winner of a Special Award in the 1982 Naumburg

Viola Competition, gave a concert in Alice Tully Hall, November 9, 1983, which included works by W. F. Bach, Arthur Foote, and Hindemith. The concert received wide critical acclaim. This young artist is a real credit to the Viola and to his teacher, Paul Doktor. Of particular musical interest was the Sonata by Arthur Foote (1853-1937), one of the first important American composers who did not receive training in Europe. The Viola Sonata was composed in 1919, but did not receive its first performance until 1978. The 1919 composition was a rework of his Cello Sonata (1913).

\* \* \* \* \*

Robert Glazer performed Morton Gould's Concerto for Viola and Orchestra with the Louisville Orchestra, directed by Lawrence Leighton Smith, September 22, 1983.

\* \* \* \* \*

John Graham perofrmed the viola part to Harold in Italy with the Peoria Symphony, conducted by William Wilsen, December 7, 1983. On December 15, Graham appeared in Orleans, France, as a participant in "La Journée de L'Alto." He appeared with Amy Flammer in performing Mozart's Symphonie Concertante, K364, with the Orchestra Cologne, conducted by Diego Masson. He also served on a panel with Gérard Causse, Professor of Viola at the Paris Conservatoire, discussing "Techniques and Pedagogy for Contemporary Viola Music." They were joined by Claude-Henry Joubert, Director of the Orleans Conservatoire; Marianne Lyon, Directory of the Faris Copyright Division of Contemporary Music; Francis Miroglio, composer, and Franz Zeyringer, author of Literatur für Viola and Past President of The International Viola Society.

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On August 26, 1983, Pamela Goldsmith presented the west coast premier of the Viola Concerto, entitled "Compases para Preguntas Emsimismadas" (1969-70), by Hans Werner Henze, with the composer conducting. The performance took place at the Cabrillo Music Festival in Aptos, California.

VioL.A. by John H. Riley

Performances around the town - Sunday, February 12, 1984, Violist Pamela Goldsmith, assisted by Mitchell Peters, percussion, and John Berkman, piano, gave a fine recital at California State University Northridge (CSUN). The program was: Marcello's F Major Cello Sonata, arranged by the soloist; Beethoven's Notturmo; Colgras' Variations for Four Drums and a Viola; and a premiere of Frank Campo's Canto Notturmo for Viola and Percussion, Op. 69, written expressly for Ms. Goldsmith and Mr. Peters. The Campo, Opus 69 is a marvelous blend of textures with the Violist and percussionist weaving musical lines around each other. It demands virtuosity of both musicians. Campo's Canto Notturmo is available from Mitchell Peters, 3231 Benda Place, Los Angeles, CA 90068.

More recently, at CSUN, Violist Myron Sandler joined organist Samuel John Swartz in performance of the Michael Haydn Concerto in C Major for Organ, Viola, and Strings. This work was the culmination of a marvelous recital by Mr. Swartz. It was an appropriate marriage of instruments since both are mainly appreciated only by violists and organists, as was evident by the small but enthusiastic audience. Professor Sandler, Viola Society Member, studio musician, recording artist, and teacher gave a nimble, delicate, and skillful performance, which reminded the listener of another fine Violist, the late Ernst Wallfisch. Shamefully, the University neglected to record this exceptionally rare recital; so, alas, it will remain but a delightful memory. The string orchestra, which has a fine Viola section, was skillfully directed by Lawrence Christianson, with Paul Woodring, harpsichord continuo.

Around L.A. - Congratulations to Violists Tim Barnes, of California State University Long Beach, and Anamaria Ghitea for winning the Congress of Strings auditions. They will be representing L.A., along with four violinists, at the University of Cincinnati for eight musical weeks beginning the middle of June.

Good luck to those hearty souls auditioning for the Associate Principal Violist in the L.A. Philharmonic.

Attention: L.A. Violists! Please inform me of any recitals, performances, etc. relating to the Viola, especially premieres. Either call 818-349-2927, or write John H. Riley, 19804 Citronia, Chatsworth, CA 91311.....Coming articles - Brief Profiles of some L.A. Luthiers, and bow makers, beginning with Paul Siefried, master bow maker.



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 Have YOU requested a VIOLA performance from your local music concert series yet??  
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THE PRIMROSE INTERNATIONAL VIOLA ARCHIVES

The PIVA, located at Brigham Young University, and sponsored by the AVS, continues to make significant growth in its holdings. The letter below illustrates one type of activity being promoted by PIVA:

Brigham Young University  
Harold B. Lee Library  
Primrose International Viola Archive  
Provo, UT 84602  
U.S.A.

International Viola Society  
Pres. Prof. Franz Zeyringer  
A-8225 Pöllau 382  
Austria

October 15, 1983

To all music publishers and composer societies:

The Harold B. Lee Library of Brigham Young University has organized a viola institute, the Primrose International Viola Archive (PIVA). PIVA, the International Viola Society (IVS), and Franz Zeyringer (author of the lexicon Literature for Viola), will be working cooperatively within the field of the viola in the future. Thereby a viola center has been created and a working relationship has been brought to fruition, carrying forward all the necessary components for the advancement of the viola and viola research.

In order to be able to fulfill the purposes of PIVA and the IVS, we are asking for your assistance.

We invite publishers to forward review copies of viola works issued by their publishing houses.

We invite composers to forward manuscripts of viola works.

In return we offer the following:

Inclusion of all viola works submitted in PIVA.

Inclusion of all titles with publishers in the new 1985 edition of the lexicon Literature for Viola.

Announcements of all new publications and new compositions in the annual viola yearbook to members of the IVS.

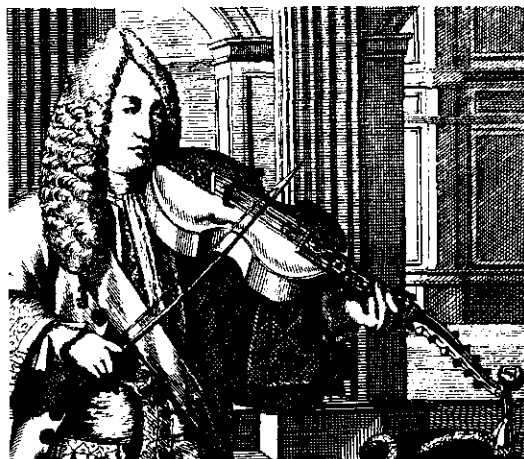
Our work serves the viola, violists, composers and music publishers, and we hope that you will lend us your support.

Prof. David Dalton  
Primrose International Viola Archive

Prof. Franz Zeyringer  
International Viola Society



# 2<sup>nd</sup> International Viola d'amore Congress



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Viola d'amore Society of America  
39-23 47th Street  
Sunnyside, NY 11104  
Att: Myron Rosenblum

or

Viola d'amore Society of America  
10917 Pickford Way  
Culver City, CA 90230  
Att: Daniel Thomason



## THE GUITARE D'AMOUR

by Alfred Lessing

In 1823 Johann Georg Stauffer (1778 - 1853), maker of musical instruments in Vienna, announced his GUITARRE-VIOLONCELLO, which - following a contemporary report - "was praised by all experts as a desirable enrichment of the arts". There were in fact some doubts in the first rights of this "invention", as a certain Peter Teufelsdorfer from Pest (Hungary) contended positively, that he at the same time had been inspired by this idea. Besides there are strange parallels with a violin in the form of the body of a guitare, planned and built by F.Chanot (1787 - 1823).

The guitare d'amour or guitare-violoncello is a rather large string-instrument, related to the viol, which was no longer used at that time, while the form of the body and the tuning of the 6 strings (E A d g h e' ) was taken over from the guitar. The finger-board has 24 frets of metal or ivory, which enable the player to use chords, double-stops or arpeggiando as on the guitar. In 1823 the Viennese guitar-player Vincenz Schuster wrote a "manual to learn the guitare-violoncello, newly invented by Herrn Georg Stauffer". The instrument was also called "BOGENGITARRE" (= guitar with bow) or guitare d'amour. In the introduction of this manual we learn: "The sound, which is very similar to the oboe in the high and to the basset horn in low ranges, is very grateful to the ear, and one cannot resist the special impression, which must touch every listener".

A second virtuoso on the guitare-violoncello was Heinrich August Birnbach (1782 - 18??). As a violoncellist and later also guitarist he worked in various court- or theatre-orchestras in Vienna, Landshut and Berlin and introduced himself also as virtuoso on the "guitar with bow" (Chitarra col'arco). Schuster and Birnbach composed pieces for the guitare-d'amour for their own use, but most of them - with exception of a little polacca accompanied by the guitar by Vincenz Schuster - are obviously lost. Some contemporary arrangements prove that also violoncello-pieces were used for the new instrument, "because its special privileges - great ease in playing difficult passages, fast parallel scales in thirds, chromatic scales and the purity of sound in complicated chords" could be used. The above mentioned "enrichment of the arts" by the guitare d'amour has certainly to be understood in relation to sound, because "the guitar with bow is remarkable graceful accompanied by a normal guitar".

Georg Stauffer, always busy in trying to perfect bowed and plucked string-instruments, did not see his hope in a vast spreading of the guitare-violoncello fulfilled. But he could win Franz Schuberts interest in his invention, who wrote a composition with piano-accompaniment for it. This was first played in 1824 by Vincenz Schuster. Schubert calls the string-instrument in the title of his autograph "Arpeggione", a name, which shows up nowhere else. Whether Schubert himself is the creator of this name we cannot find out. It would certainly be strange, as he hardly uses the really good

possibilities of the instrument for arpeggiando. In the same way as the guitare d'amour, which already in 1830 was almost forgotten, so Schubert's sonata in a-minor stayed unknown and was first printed only in 1871. To give the composition a more general attraction besides the "arpeggione" also viola and violoncello were mentioned in the title. Since then it is known as the so-called "Arpeggione-Sonata" and became a very popular piece, mostly performed on the violoncello.

Franz Schubert wrote this brilliant occasional composition with respect to the playing-technique of the "guitar with bow", especially under the impression of its sound. Of great charm is the use of pizzicato, which sounds rich and full as on the guitar. The first movement of the arpeggione-sonata in a-minor, allegro moderato 4/4, offers vast opportunities to the player to show off his capabilities. The whole range of the instrument from E to e''' is used. The bass horn-sound in the low range shows up in the 2nd movement, an adagio 3/4 in E-major, leading over to an allegretto, beginning in A-major and written in a great rondo form. The middle part in E-major in the 3rd movement is specially grateful for the guitare-violoncello and reminds one with its broken chords of Schubert's "Hirt auf dem Felsen" (Shepherd on the rock). Another motive of the allegretto shows Hungarian influence. The whole work is - following its original aim - intended to give a marvellous display of the soloist.

The piano has only a short solo-introduction in the first movement, and in the allegretto an intermezzo with accompaniment of pizzicati by the arpeggione. Mostly it has just an accompanying function, which Schubert has formed - as in his lieder - with wonderful liveliness and richness of harmonies. Besides the "pianoforte", as it was built and used in the Vienna of that time, allowed a lot of sound variations.

So to perform the arpeggione-sonata "originally", ie. on the instrument, for which it was intended, means more than only an effort of musical history, but leads us into the world of sound of Franz Schubert.

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The above article is taken from the program notes of the VIII International Viola Congress held in Graz, Austria, 1980. The English translation is by Uta Lenkewitz-v. Zahn.



Dr. Ann Woodward, Treasurer of AVS, is not only Professor of Viola at the University of North Carolina, but also is active as a research scholar and as a performer. In January she recorded the Philip Rhodes Partita for Solo Viola for the Minnesota Composer's Forum. The recording will be available soon. The music will be published by Peters.

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Two discs recorded by the Canadian Violist Rivka Golani-Erdesz are: (1) Brian Cherney: Chamber Concerto for Viola and Ten Players, with the Toronto New Music Concerts Ensemble, conducted by Robert Aitken; recorded by RCI #537. (2) Brian Cherney: Seven Miniatures; Milton Barnes: Lamentations of Jeremiah; André Prévost: Improvisation; David Jaeger: Favours; and Otto Joachim: Requiem. Recorded by Centre Discs, Canada.

\* \* \* \* \*

Luigi Alberto Bianchi, Viola and violin, with Edoardo Farina, piano: A. Rolla: Sonatas in A Minor and in C Major for Viola and Piano; and N. Paganini: Etudes 1,2,13,14 for Solo Violin. Recorded by Ariston #12407.

\* \* \* \* \*

The following recordings are available from Andre Perrault, P.O. 3310, Virginia Beach, VA 23450:

Dittersdorf: Concerto for Contrabass in E; Sinfonia Concertante in D for Viola and Contrabass; Georg Hortnagel, contrabass; Gunther Lemmen, Viola; Helga Storck, harp, Wurttemberg Chamber Orchestra, Faerber. FONO FSM 33040.

Dittersdorf: Sonata for Viola and Contrabass; Sperger: Sonatas for Viola and Contrabass No. 1 in D, No. 3 in D; Franz Beyer, Viola; Paul Brerer, contrabass. FONO FSM 53009.

Schumann: Marchenerzahlunger, Op. 113; Adagio & Allegro in A<sup>b</sup>, Op. 70; Juon: Sonata No. 1 in D, Op. 15; Annette Marguerre, Viola; Christian Romeo Ludstrom, piano.

Bainbridge: Viola Concerto; Walter Trampler, Viola, London Sinfonietta, Michael Tilson Thomas; UNICORN RHD 400.

Ariosti: Sonatas in A, in d for Viola d'amore; Corrette: Sonata in A; Milandre: Andante and Minuetto in D; Stamitz: Sonata; Gunter Lemmen, Viola d'amore; Alfred Lessing, Viola da gamba; Fritz Neumeyer, harpsichord. FONO FSM 53624.

Vivaldi: Concerto in A for Viola d'Amore; Sammartini: Concerto in C for Viola Pomposa; Porpora: Concerto in G for Cello; Ulrich Koch, Viola; Thomas Blees, cello; Southwest German Chamber Orchestra; Angerer. FONO FSM 43023.

\* \* \* \* \*

From Northeastern Records, P.O. Box 116, Boston, MA 02117.  
Charles Martin Loeffler: Songs; D'Anna Fortunato, mezzo-soprano; Patricia McCarty, Viola; Virginia Eskin, piano. NR 207.

\* \* \* \* \*

From Gasparo, P.O. Box 120069, Nashville, TN 37212.  
Max Reger: Serenade in G Major, Op. 141a for Flute, Violin, and Viola; Marilyn MacDonald, violin, Robert Willoughby, flute, John Tartaglia, Viola. GASPARO 224.

Rolla: Concertino in Tre in B<sup>b</sup> for Viola, Cello, and Bassoon; William Sydeman: Variations for Viola and Bassoon; Virginia Christensen, Viola; Otto Eifert, bassoon. GASPARO 108 CX.

Michael Spisak: Duetto Concertante for Viola and Bassoon; Virginia Christensen, Viola; Otto Eifert, bassoon. GASPARO 104.

\* \* \* \* \*

From Theodore Front, 16122 Cohasset St., Van Nuys, Ca 91406.  
Arnold Bax: Fantasy - Sonata for Viola and Harp; Sonata for Viola and Piano; Milton Thomas, Viola; Susan McDonald, harp; Doris Stevenson, piano. KS 570.

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#### NEW PUBLICATIONS FOR VIOLA

Rebecca Clarke's Sonata for Viola and Piano, long out of print, is again available, published by Da Capo Press.

\* \* \* \* \*

A new Campuan Sonata for Viola and Piano, Op. 171 by Alan Hovhaness, commissioned and published by Daluk-Lim Chong Keat of Singapore, is now available at the Juilliard School Music Shop.

\* \* \* \* \*

Dr. Rosenblum has edited four symphonies by Christoph Graupner which will be published by Garland Publishing as part of their "The Symphony" series. One of the symphonies is with 2 violette parts, which are written in alto clef and function as solo instruments. Graupner, a contemporary of Bach, was fond of the Viola and violetta and used them in both solo and obbligato capacities in his operas, concertos, and symphonies. The symphonies will be published in score form and are edited for performance. Garland Publishing, Inc., 136 Madison Avenue, New York, NY 10016.

Rosenblum has also edited Rolla's Trio Concertante in B<sup>b</sup> for violin, Viola, and Cello, Op. 1, No. 3. Published in 1983 by Rarities for Strings, this work is available from Shar Music Co., Ann Arbor, MI.

\* \* \* \* \*

In-Sik Song, Professor of Viola and Chamber Music at Yonsei, University, Seoul, Korea, has written and published an extensive technique book entitled, Scale and Chord Studies for Viola. The title page, showing the beautiful Korean characters, and the bibliography ("Sources Consulted") are shown on following pages. In-Sik Song has produced a valuable work for both viola teachers and viola students; hopefully it will soon be available in America. She has done much to promote the

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Viola in Korea. Several years ago she invited Paul Doktor to Seoul to give Master Classes and to perform- Doktor furnished an interesting account of this visit.

#### PAUL DOKTOR IN KOREA

Last Monday I returned from one of my most exciting tours, and I am still completely turned around with my time metabolism.

We enjoyed every last bit of our trip: the classes, the warmth of the people, the concert in that fabulous Sejong Hall (marvelous acoustics!), seating 4,200. We were told that only 70 seats were not taken. To tell only part of that experience would fill a book!: from the way we were treated, driven around in fabulous cars; the reception with the Mayor of Seoul; the luncheon with the Deputy Mayor; a luncheon with the Minister of Education; dinner invitations every evening with another personality, including the Director of Cultural TV, and one of Korea's leading industrialists, etc.

We enjoyed it all, and gave very successful seminars, and smaller recitals. I saw some superior performances by dancers and singers, and after a while didn't know what time of the day it was. The organization's photographer took hundreds of pictures, many we received at our departure. I took about 10 rolls myself, on my camera.

There was so much to see and to do that we ran out of time and really were at a loss to decide what to do; but we had a day for shopping (for which they paid us an unexpected bonus), and a day in two museums, and The Korean Village, which contained a beautiful enormous complex of original old buildings, with beautifully clad people doing their business; painting, calligraphy, weaving, etc.

My translator, In-Sik Song, whom I met in London at the 1978 Viola Congress, and who teaches at Deoul National University, did a fabulous job at my Seminars (she is obviously a first-rate teacher, judging from the playing of her students), and I was greatly impressed with the University and the campus. It is one of the most beautiful spots around Seoul. The hilly (actually mountainous) countryside gives the city a mark all its own. Seoul is built on eight hills, surrounded almost 100% by mountain ridges.

The closeness of the demarkation line (30-35 miles) between South and North Korea makes constant military presence a must. All bridges and crossing points in the city have soldiers on watch, but other than that and the obvious control of the Press for political or military reasons, there doesn't seem to be any general worry. The city thrives (nearly 8 million of the total South Korean population of 30 million live there) and there is constant building going on. Since over 80% of Seoul was destroyed in the War, they were able to rebuild it with future traffic needs in mind. Expressways with six to eight lanes, with under- and over-crossings are much like those in Los Angeles. In spite of this, the traffic moves slowly at times. So far they have only one straight-line subway. Most of the traffic is handled by thousands of busses. The weather is similar to New York's. One of our school concerts fell on a beastly hot and humid day, but the concert at the Sejong Cultural Center (built in 1977) was air conditioned, and a pleasure to play in!

Granting there are disturbingly poor neighborhoods, but the overall cultural heritage seems to outweigh the bad impressions. People are friendly, and particularly so to Americans, whom they consider their saviors, and who actually can't do anything wrong.

We came back loaded down with presents, and terribly impressed with what we saw generally and artistically---curious to see more. Who knows---there is talk of a return visit.

# 비올라 音階 練習

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宋寅植 編著



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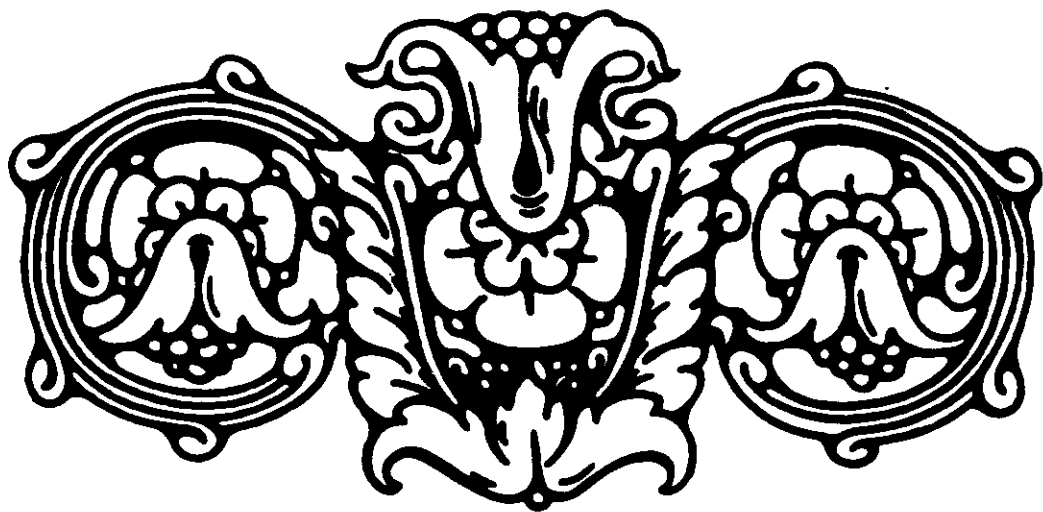
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POSTSCRIPT ON JOHN GRAHAM IN CHINA

The November 1983 AVS Newsletter carried an article about John Graham's year of teaching and concertizing in China. The March, 1984, issue of Musical America carries a most interesting and informative article by Graham about his year in China. In a letter to the AVS Editor Graham wrote that there are very talented students in China who are eager to receive graduate Viola training, which is not available in their native country. Several of these students want to come to America for graduate work, but their government will not permit them to take any money out of China. If there are any teachers of colleges that would be able to finance one of these Chinese students, write to Prof. John Graham, 445 W. 21st Street, New York, NY 10011, or phone (212) 691-6748.

\* \* \* \* \*

MCINNES MASTER CLASS

The School of Music of the University of Michigan announces a new offering: The Art of the Solo Violist, a Master Class Series, conducted by Donald McInnes, June 18-22, 1984. Twenty performers will be selected for the class. Auditors may also attend. Inexpensive dormitory accommodations will be available near the School of Music. For additional information write to McInnes Master Class, School of Music, University of Michigan, Ann Arbor, MI 48109.

\* \* \* \* \*

ELECTIONS FOR 1984-5

Since all of the former officers ran unopposed in the last elections, it was obvious that they would all be reelected. The AVS has now come of age. We need to consider a rotation for the Officers and for the Executive Board, and to upgrade our present system. Robert Slaughter, Professor of Viola at Ball State University, is chairman of a committee to do the following:

1. Define the duties of the officers.
2. Devise a system of having a President-Elect, who would share the duties of the President, and be prepared to step into that office when the President's term is up.
3. Devise a system in which 3 or 4 new board members would be added each two years, and the same number would be retired from the board.
4. Other recommendations the committee feels would improve the administration of the AVS and the AVS.
5. Nominate a slate of officers for 1986-7 elections.

When the above recommendations have been finalized and ratified by the membership of AVS at the 1985 Congress in Boston, these recommendations will become a part of the AVS Constitution.

\* \* \* \* \*

AVS MEMBERSHIP LIST

The enclosed AVS membership roster, compiled by our treasurer Dr. Ann Woodward, will be a valuable list for those who want to communicate with each other, and who want to advertise summer music camps, master classes, and other special events. Below your name is a date which indicates the last time you paid your dues. We need your personal and financial support. Also check your address. Please send Dr. Ann Woodward your back dues (\$10 for 1983; \$15 for 1984) in you are in arrears.

# NATIONAL FEDERATION OF MUSIC CLUBS

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March 20, 1984

## NEWS RELEASE

The biennial Young Artist Auditions of the National Federation of Music Clubs will occur in April 1985 at Wichita, Kansas. Entry deadline is December 1, 1984. The classifications are: piano, strings (violin, viola, cello, or bass), age 18 to 29; solo voice, opera and oratorio, age 23 to 34. The Bulletin of rules and repertoire may be obtained from headquarters, 1336 North Delaware Street, Indianapolis, Indiana, 46202, or, from the National Chairman, Mrs. Glen M. Weakley, 42 Waterway Road, Ocean City, New Jersey 08226.

## THE HISTORY OF THE VIOLA

By

Maurice W. Riley

The first book to deal with all aspects of the viola from ca. 1500 to the present. The instrument, its music, and outstanding violists are discussed and evaluated. The Foreword is by William Primrose. An appendix contains over 300 short biographies of outstanding violists. Over 400 pages of photographs, music, and text.

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Have you paid your 1984 AVS dues? We need your continue personal and financial support! Send dues to Dr. Ann Woodward, Treasurer of AVS, 209 W. University Drive, Chapel Hill, NC 27514.

## VIOLA RESEARCH

One of the objectives of the International Viola Society is to promote interest in research. We have just received an encyclopedic dissertation from John Jake Kella entitled, "The Development and Qualitative Evaluation of a Comprehensive Curriculum for Viola."

For this research Kella was granted the Ph. D. degree from New York University. The dissertation, in three volumes, comprises "An Historical Survey of Violin and Viola Instructional Literature from the 16th through the 20th Centuries, Including a Review of the Teaching Concepts of William Lincer."

Dr. Kella is a Violist in the Metropolitan Opera Orchestra and is the Principal Violist of the New York State Theater at Lincoln Center. As an educator Dr. Kella is a Teaching Fellow at the Juilliard School and Instructor of Music Education at New York University.

The three volumes of this research study are entitled: 1. Historical; 2. Curricular; and 3. Biographical. The dissertation is a monumental work, designed to evaluate all facets of Viola teaching, and to make known the methodology of William Lincer, long time Principal Violist of the New York Philharmonic.

Dr. Kella, a performing artist, is to be congratulated for his contribution to Viola pedagogy. His dissertation will make valuable reading for all teachers of and future teachers of the Viola.

## BURTON FINE

Burton Fine, Principal Violist of the Boston Symphony, has sent us a cassette which he and his wife, Susan Fine, harpist, produced. The AVS normally frowns on arrangements or transcriptions; however, the Fines in substituting the harp for piano have established a most desirable ensemble combination. So often in a Viola-piano performance the pianist plays too loudly and the piano overpowers.

The cassette contains recordings of the Eccles Sonata and Benjamin Britten's Lachrymae, both performed with great artistry. We look forward to hearing Burton and Susan Fine perform at the 1985 International Viola Congress in Boston.

## B

Have YOU requested a VIOLA performance from your local radio station today???

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Only YOU, YOURSELF, can make the VIOLA important to everyone!!!!

WHO ELSE can be counted on being interested enough, except YOU??!!!!

## THE VIOLA AND MUSIC LIBRARIES

If you teach in, or have any influence with a college or conservatory, please recommend that your music library become a member of the American Viola Society. Point out to the librarian that the school library can (while quantities last) receive all back copies of the AVS NEWSLETTER (No. 3- No. 25) for \$5.00, to cover cost of packaging and postage, plus the YEARBOOK, the annual acholarly journal which contains articles dealing with Viola research.

The NEWSLETTERS and the YEARBOOK constitute an invaluable source of information for Violists and research scholars.

The fee for library membership is the same as an individual annual membership, \$15.00, which should be sent to our Treasurer, Ann Woodward.

Music libraries that are already members of the AVS are:

The E. T. Wotawa Viola Archives  
University of Louisville

The Sibley Music Library  
Eastman School of Music

Music Library  
College-Conservatory of Music  
University of Cincinnati

Music Division  
New York Public Library  
Lincoln Center

Music Library  
University of North Carolina.

Two music librarians who are active Violists are Marion Korda at the University of Louisville (E. T. Wotawa Viola Archives), and D. Louise Goldberg at the Eastman School of Music (Sibley Music Library). The Sibley Music Library is well known internationally. The E. T. Wotawa Viola Archives, initiated in 1982, were named to honor the memory of the first Department Head of the School of Music at Louisville University. Beginning with modest holdings, under the able leadership of Marion Korda, the Wotawa collection is rapidly gaining impressive holdings.

Other music librarians are to be encouraged to add music and books related to the Viola to their collections.



### EDITOR OF AVS NEWSLETTER

David Dalton will begin his new assignment as the Editor of our NEWSLETTER with the fall (November, 1984) issue. He was elected at the Houston Viola Congress to become Editor beginning with the Spring (April, 1984) issue. However, Dalton requested a change to the later date so that he could complete the new book Viola Performance and Viola Pedagogy by William Primrose and David Dalton. This book will be a much needed addition to the literature for Viola, and we look forward to its publication.

It has been a privilege and a pleasure for me (Maurice Riley) to edit the last five issue of the AVS NEWSLETTER. We look forward to the continuing improvement of the AVS NEWSLETTER under our new Editor. Best wishes, David!

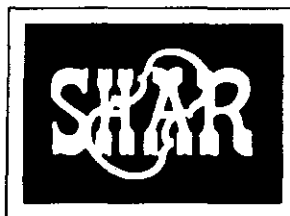


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