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Chapter of
INTERNATIONALE VIOLA-FORSCHUNGSGESELLSCHAFT

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The 1985 Viola Congress
by
Maurice Riley

The XIII International Viola Congress will be held in Boston on the campus of the New England Conservatory of Music, June 12-16, 1985. Three members of the Conservatory faculty, violists Burton Fine, Marcus Thompson, and Walter Trampler will perform. Marcus Thompson is the host chairman in charge of programming.

Other artists who will perform and conduct master classes are Atar Arad, Paul Doktor, Rosemary Glyde, Joseph DePasquale, Milton Thomas, Abraham Skernick, Ann Woodward, Kim Kashkasian, and Cynthia Phelps.


The John Oliver Choral with John Oliver, music director, will present choral works featuring the viola by Klaus G. Roy, and Ralph Vaughan-Williams.

One evening concert is to be devoted to chamber music which contains prominent parts for the viola. Lectures and panel discussions of topics pertinent to viola performance and viola pedagogy are also planned.

In addition to exhibits of music, recordings, and books related to the viola, there will be an exhibit of violas and bows made by contemporary luthiers. This exhibit will be sponsored by a member of the Violin Society of America.

For further information regarding registration fees and housing reservations write to: Gail Eaton, Director of Public Affairs, New England Conservatory, 290 Huntington Avenue, Boston, MA 02115; or telephone (617) 262-1120.

Editor's Note: Some teachers may have had a similar experience with the effect of a viola congress on students. Namely, this ambience can be the catalyst which changes an interested viola student into one who is enthused and resolved.

The XII International Viola Congress
by
Louis Kievman

The XII International Viola Congress was convened at the Isle of Man, British Isles, August 22-30. Though separate events, the Congress and the Lionel Tertis International Viola Competition ran at the same time and locale.

Participants came from several countries and programs were by established violists of various nationalities. There were one or more master classes, lectures and seminars daily, with solo recitals every evening.

It was obvious from the question and answer periods which often lasted well beyond the scheduled time, that all programs were of great interest and filled a need. The recitals were brilliantly performed and particularly gratifying because of the individual style of playing displayed by each performer. The recitals varied in format, some devoted to modern music, others to classical, one to English music for the viola, while others were of an eclectic nature. The result was musically satisfying for the listener, and the performances outstanding.

Every afternoon at 5:30 there was a pre-dinner drink (wine) with hors d'oeuvres sponsored by a different civic organization. Following
Solo Recital & HI-X International Violin Congress proved the worth of the effort that made it possible. The next congress in Boston, 1985, undoubtedly will do the same.

Solo Recital & Lecture Recital: Master Class
Rivka Golani CANADA Solo Recital
Lynn Hastings & George Rubino USA Lecture: "Bowmaking, Care and Maintenance"
Louis Kievman USA Master Class & Lecture: "Practicing the Viola"
Alfred Likpis DDR Solo Recital & Master Class
Donald McInnes USA Solo Recital & Master Class
Paul Neubauer USA Solo Recital
Michael Ponder UK Lecture Recital: "Rebecca Clarke"
Tully Potter UK Lectures: "Sir Arnold Bax" & "The English Violist"
Maurice Riley USA Lecture: "Contributions of the IVS"
Lillian Tertis UK Seminar: "Lionel Tertis"
Emanuel Vardi USA Solo Recital & Master Class
John White UK Seminar and multiple viola group (Mr. White is president of the British Viola Society and was the moving force and organizer of the Congress.)

John Chambers UK Recital with voice and piano
Bochmann Quartet UK Recital
Man-Seng Chan Singapore Lecture: "The Demand for The Smaller Viola"
David Dalton USA Lecture: "The Primrose Legacy"
Harry Danks UK Viola Ensemble & Seminar: "Lionel Tertis"
Hirofumi Fukai JAPAN Solo Recital &

The solo recitals brought home to me the vast difference between the viola world today and that of my student days in New York. During the five years of my conservatory period there was only one viola recital in New York City, given by Louis Bailley. At my first chamber music class there were violinists and cellists, but no viola player. Sascha Jacobsen ordered us violinists to borrow a viola and to learn the clef. After two weeks, we commenced taking turns at the viola desk. So much for viola instruction in those days (1929-1931)! Today, of course, the Juilliard School, all conservatories, and most schools of music have not one, but several viola instructors on their respective faculties.

There are a number of things which have contributed to the continuing growth in the stature of the viola. There is a growing and improved repertoire; new teaching materials, fine instructors, new instruments being supplied by modern luthiers, and not the least, the importance and effectiveness of the work of the International Viola Society. In another generation or two at the most, one may expect to see the viola regain its long lost place of equality in the world of string performance.

Listed are those who participated in the congress and their presentations:

John Chambers UK Recital with voice and piano
Bochmann Quartet UK Recital
Man-Seng Chan Singapore Lecture: "The Demand for The Smaller Viola"
David Dalton USA Lecture: "The Primrose Legacy"
Harry Danks UK Viola Ensemble & Seminar: "Lionel Tertis"
Hirofumi Fukai JAPAN Solo Recital &
"Competitions are for horses, not for musicians," Bartók is reputed to have said. If so, why has there been a remarkable increase in the concours d'archet and other musical contests in the last few decades? Can they be justified as a legitimate artistic endeavor? During the events on the Isle of Man, I wondered if these rivalries carry even subliminally the spirit of manly conflict such as the ancient Vikings against the Manx on the plains of Sky Hill, or the spirit in our modern day of competition more closely identified with contests on the playing field or in the ring where there is a declared winner and a loser?

If in art, and among artists, greatness lies more in the individuality of expression—more in its difference than in its sameness—can individuality be compared or calculated on a score card? Whether or not this can be done is a question made moot in the contemporary world of musical arts by the sheer number of competitions that are staged over the world. Competitions for young aspirants today are a fact of musical life.

For the Americans, Van Cliburn may have started it all. Not that he was the first American to have won an international competition, but in the politically cold climate of the Khrushchev era, it was the Soviet premier himself whose personal accolade aided the tall Texan's meteoric rise to prominence. An impasse—real or imagined—in the minds of the jury in the arena of a socialist state had been shattered, and a precedent established. Can we then assume that the way was made easier in Moscow for American string players who came later: Eugene Fodor, Nathaniel Rosen, and Elmar Oliveira? It now appears that this trio of gifted instrument-alists is firmly established on the concert circuit and enjoys recording contracts as well. In Oliveira, who gave a guest performance at Brigham Young University about a year before his Moscow success, one recognized a highly gifted violinist in command of his art. But the question lingers if Oliveira or any of the three mentioned would have secured a place on the solo stage in today's competitively-minded world if they had simply struck out on their own in pursuit of management, fame and fortune?

In a national periodical, the pianist, Ruth Laredo, who has a solo career and has recorded some highly regarded discs, was featured as an exception to other artists of her stature precisely because she had not arrived via the competition route. Then there are the renowned artists of an earlier generation who actually were losers. For instance, Oistrakh at Warsaw and Starker at Geneva.

"I could never have won a competition. To compete against fellow musicians in front of a jury was anathema to my make-up." Primrose told me that he was not psychologically built for this age. "If so, it would argue that we will witness an even greater proliferation of competitions which in turn will give rise to an increased number of young aspirants jetting from one competition to another in search..."
of the elusive crown and an assured niche among touring musicians.

I imagine that managers can be happy in this. Much of the work of their counterparts of yesteryear—going to recital after recital and hoping for a "discovery"—is taken care of by the juries at competitions. They are they in whom power is vested to determine who has the degree of artistry, nerves, and performance flair to be "saleable" to the concert-going public. Perhaps it is just as well. Musicians generally might be more inclined to leave this responsibility to a group of discriminating jurors than to the taste and judgment of a manager. If it hasn't already, it may become mandatory that for anyone to be engaged by management, he or she will have had to take the laurel wreath at a prestigious competition. Indeed the young quartets under management in this country all seem to boast of a competition prize. Managers must be in a more enviable position than formerly in that they can peruse the field of competition winners and make their offer.

Primrose in his memoirs *Walk on the North Side* (Brigham Young University Press, 1978, p. 104) indicates his misgivings concerning competitions but also admits to the advantages for the aspiring artist in contrast to the more painstaking ascent of a generation or so back. When Primrose gave his consent to me to direct a competition in 1979 in Utah under his name, he did so with a degree of hesitancy. Nevertheless, he felt that young violists—besides violinists and pianists—deserved this kind of exposure. But he hoped to "humanize" the Primrose International Competition.

Szigeti in his book *Szigeti on the Violin* (Dover, 1979, p. 14ff) states that "it is hardly necessary to point out that (the) gamble on the unforeseeable chances at competitions is incompatible with the slow maturing either of the performing personality or of the repertoire." Despite Szigeti's demurrer regarding competitions, he was a familiar figure in his late life on the juries of international competitions and seems to me in his writings even with a final shrug of his shoulders to recognize their inevitability in our present-day.

Primrose and Szigeti are now voices from the past who worked in competition juries and who witnessed the transition into what might be perceived as a "competition age." In that competitions are here to stay for awhile, let us look at them in the best light. Characteristic of such contests where winners are named, there will also be the losers. There will be contestants whose tears will flow aplenty when their names are not read along with those in the exclusive circle. Some will be less than gracious in their "defeat." There will also be those onlookers who heartily and sometimes vocally disagree with the jury's decision (much to the consternation of the winner, I imagine.) These reactions unfortunately seem to be inherent in a competition and they tend to sully the bloom of achievement. On the other hand, there are those who recognize the considerable advantages of competitions outside of winning and are less inclined to view them as life and death struggles. There is the enormous satisfaction in the event itself, of sometimes hearing new repertoire, or of hearing different interpretations of familiar repertoire. There is the chance to witness fresh and vibrant playing by youth whose performance is honed to a fine edge, and of partaking of the spirit and conviviality which usually characterize these assemblages and any such gatherings of violists especially.

Besides the obvious rewards to the contestants, such an experience can win for them friends for life. By hearing the performances of outstanding talent from various countries, they win an understanding and often an appreciation of what is being done in the name of their instrument in other
parts of the world. (An interesting footnote to this was the comment of a British bass player who had participated in the 1979 International Bass Competition on the Isle of Man. He expressed himself that after having been awed by the standard of playing exhibited by other nationals, he thought bass playing generally in the United Kingdom was of a lower standard, and that his eyes and ears were now opened to what could be done. Four years later at the second same competition, he had prepared himself and had become the winner!)

It is typical of competitors to say that they had never worked in such a concentrated and prolonged manner as they had for a competition. There has to be some benefit felt in the general level of proficiency on the instrument when enough violists, for instance, collectively stretch themselves to their individual ultimate.

The jury at the Tertis Competition was chaired by Lady Evelyn Barbirolli, herself a respected performing artist (oboeist), who went about her duties in the manner of a seasoned and personable professional. Members of the jury were Paul Cropper, UK; Hiroyuki Fukai, Japan; Alfred Lipka, German Democratic Republic; Donald McInnes, USA; and Simon Streatfield, Canada. Students of some judges were entered in the competition, and at least one member of the jury offered to disqualify himself during the performance of his student. The jury overruled this with the rationale that, using a point system, one member's vote would not overbalance the final outcome. From the first-round's two-dozen participants, eight were selected for the semi-finals. They were Matthias Buchholz, German, and former student at the Curtis Institute; Paul Coletti, British, currently at the Juilliard School; Yuko Inoue, Japanese, resident of Amsterdam; Cynthia Phelps, American from California; Patricia Pollett, Dutch, resident of Wales; Lynne Richburg, American from Michigan; Carla-Maria Rodrigues, British, resident of Michigan; and Naomi Seiler, Austrian.

There was a high degree of artistry and technical proficiency demonstrated particularly by the three finalists: Paul Coletti, Cynthia Phelps, and Carla-Maria Rodrigues. Two are currently and one formerly from the studio of Donald McInnes, who disqualified himself from the final judging leaving the choices to his fellow jurors. ("I know the strengths of these three all too well. It would be difficult to be objective.") Rodrigues spun a sweet tone. Coletti seemed to me to be the poet among the contestants, and Phelps displayed a real performance panache. In the case of the latter two, the jury appeared hard put (this judging from the length of their deliberations) to declare a winner, and rightly so. In my opinion, Coletti's and Phelps's performances epitomized the dilemma that many juries would face in having to declare one artful performance a "winner" over an other. How do you judge the fine detail, balance, and nuance of a Vermeer (Coletti) to the virtuosity and flamboyance of a Rubens (Phelps) (and I hope that this analogy does not sound forced), one being superior to the other? Indeed, it is most difficult to compare performances, which in their individual conviction and cogency complement each other and state compellingly that there are at least two equally valid ways of presenting one's art and even interpreting a single passage of music.

This gives rise in my own mind of a question about current competitions. Without diminishing in the slightest the impressive attainments of those in the winners' circle at the Tertis event, must there be a single winner? Could there not be an option of naming and promoting strongly a small hierarchy of winners instead, if this was deserved?

Through the generosity of patrons, sixteen of the contestants were aided in their musical pursuits to a greater or lesser degree. Cynthia Phelps
received a first prize award of $2000, an engagement for a recital at Wigmore Hall, London, and the possibility of other appearances in the UK. Paul Colletti was the recipient of the second "Artur Rubenstein Memorial Prize" of $1500, and Carla-Maria Rodrigues, received the third prize of $1000. Special awards were presented in the form of a Hannings and Rubino bow by the makers; the Ernst Wallfisch Memorial Prize by the late violist's widow, Lory; cash prizes and publications by music publishers and corporations to the other five semi-finalists as well as to Benson Headley, Edward Vanderspar, Joy Watson, David Harding, Roger Hall, and Jesus Alfonzo.

Much appreciation is due John Bethell, who administered events with aplomb, and to his courteous staff of lovely ladies at the Erin Arts Center. Mention must also be made of the evident work of John White, president of the British Viola Society, and the support that chapter brought to the proceedings which enriched all who were there and furthered the cause of viola performance and scholarship.

Inside the Tertis Competition
by
Cynthia Phelps

Arriving at the Douglas Airport of the Isle of Man, I felt two very conflicting emotions: I was extremely thrilled and excited to be there, but at the same time, I was absolutely terrified! After months of isolation, hard work and weekly lessons, I was about to enter my first international competition. When my teacher, Donald McInnes, first talked to me about entering I thought, "No way. Every violist in the world is going to be there!" Indeed, playing for a jury and an audience that was filled with all kinds of violist—teachers, students and professionals—was scary. The key to keeping calm, I discovered, was realizing that everyone had a different opinion, and I wasn't going to be able to please them all. I could only convey what I had to say and hope that the jury was receptive and the audience satisfied that I at least could communicate through my music, whether they agreed with what I had to say or not! After all, a competition usually boils down to an individual player's personality. Besides judging such things as technique, intonation and sound, the jury also has to agree on the most effective performer. To me, this means one who is so convinced of his own musical instincts that he convinces others, too.

After deciding to enter the Tertis Competition some time ago, I set some basic goals to help in my preparation. In the early part of the summer, I went to Round Top, Texas to work with a different viola teacher for a few weeks. Heichiro Ohyama, whom I had always admired, was extremely helpful in giving me new ideas and different approaches to my repertoire. Then I came back to Santa Barbara to practice and resume lessons with Mr. McInnes. I also planned two house recitals, three weeks apart—each with a different program. The clincher came when Mr. McInnes held an "in-class" competition, with myself and three of my colleagues who were also entering the competition. It was in a recital hall at the Music Academy of the West, complete with an audience, a timer, and Mr. McInnes acting the part of an extremely stern judge! (In the actual competition, Lady Barbierioli—who was the head of the jury—was extremely warm and friendly, but it was good to have been prepared for the worst!)

Preparation. That was really the answer to all those butterflies and insecure feelings. Preparation, and the assurance that I really could communicate through my music. I really did love the viola, and I hoped that what I had to say was going to stand out. Nevertheless, it was extremely disconcerting to arrive at
my hotel and discover dozens of violists, all furiously practicing the Bartók concerto, the Brahms sonatas, the Hindemith, opus 11, no. 4—all of "my" pieces! I really had to rely on my musical instincts, and of course, all the work I had done.

One of my deep regrets about the congress as a whole was having to miss so much of what was going on all the time. Although I did go to every recital (which were top-notch and extremely inspiring), I had to miss many of the lectures and master classes in order to practice and rehearse with my accompanist. I also wanted to make sure that I had enough time to myself, so I didn't mingle with many of the violists there, either. I was very happy that two of my colleagues from the University of Michigan came over to enjoy the congress. Together with my three friends who were in the competition, I felt support and warmth from people I knew loved and believed in me.

The Isle of Man was the perfect setting for the congress and competition. It was peaceful and quaint, not to mention absolutely beautiful. There were four days in between the semi-final and final rounds, and after reaching the point of not being able to practice one more note, I took a day to explore the island. I saw rolling hills full of heather and sheep, two ancient castles dating back to the Viking explorers, woolen mills and fairy-like bridges, motorcycle raceways and old steam engine trains. It really put things in perspective for me to get out and enjoy being in another country, breathing in the sights and smells and forgetting the competition for a while.

When I returned to Port Erin, I felt refreshed and ready to give the last round my best effort—a feeling I had tried to maintain throughout the entire competition. It was an unforgettable experience, and has inspired me not only to attend future viola congresses (so I can really enjoy them!), but also to enter other international competitions.

Cynthia Phelps is a native of Los Angeles where she received her early training. She comes from a musical family which includes six professional musicians and is currently enrolled in the graduate program at the University of Michigan.

Editor's Note: Miss Phelps agreed to write her impressions for the AVS Newsletter before she entered the final round.

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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NEW EDITOR FOR AVS NEWSLETTER

This AVS Newsletter, No. 27, was produced and edited by Dr. David Dalton, of Brigham Young University. Dr. Myron Rosenblum, the founder and first president of the AVS, was also the editor of the AVS Newsletter throughout his term of office (1970-81). In 1982 Maurice W. Riley was elected president of the AVS, and automatically became the second editor of the Newsletter. Between 1970 and 1981 the membership of the AVS had grown to over 300 members, and the scope of the Newsletter expanded to over 20 pages. It became apparent that the responsibilities of the president and the editor should be assigned to two people. Dr. David Dalton was elected to be the new editor at the AVS Board meeting held during the Houston International Viola Congress in 1983. Due to previous commitments, Dr. Dalton was unable to assume this new role until the fall of 1984 with this present Newsletter. We know that David will bring many new ideas and improvements to our Newsletter and we offer him best wishes.

--Maurice W. Riley

Editor's Note: The new editor wishes to recognize the selfless efforts and contributions to the AVS Newsletter of his two predecessors. Members of AVS have been kept informed of recent happenings concerning violists, the new literature and recordings for the instrument, and other matters of note. We might all recognize as well the dedicated service to the viola community of the editor, writers and translators--mostly European colleagues--who are responsible for the Viola Yearbook. All who work or have worked on these productions do so as a gift of service.

Forum . . . .

In this new department, the editor would like to invite dialogue between the contributors to these pages and the readers. Do you have a viewpoint that might be heard to advantage? Do you have a journalistic report on an event of common interest? Perhaps there is a scholarly writing on the subject of the viola, its technique or its music, or on violists themselves that should be shared. You also may be aware of new releases in recordings and publications, concerts of note, and other newsworthy items that could be brought to the attention of the viola community. Please submit these items to the editor.
About Violists . . .

WALTER LEBERMANN
(1910-1984)

Walter Lebermann, one of the great viola research scholars of our time, passed away July 3, 1984, at the age of 74, in Bad Homburg, West Germany.

Lebermann typifies the many German scholars who have found and edited for publication previously unavailable Baroque and Classical compositions. He produced over eighty such works, of which more than twenty are for his chosen instrument, the viola. Lebermann's editions have greatly enriched the violist's repertoire.

Lebermann took an active part in the early development of the IVFG.

He will be missed by many musicians and his passing is a particular loss to all violists world-wide.

PAUL NEUBAUER

The New York Philharmonic has announced the appointment of Paul Neubauer, who will be joining the Orchestra as Principal Violist commencing with the 1984-85 Season.

Mr. Neubauer, at the age of 21, is one of the youngest musicians in the history of the Orchestra to hold the position of principal player. He has won top awards at major competitions within the last few years, including a special prize at the 1982 Naumburg International Viola Competition and first prize at the 1983 Mae M. Whitaker International Competition for Strings. At the age of 17, he was the youngest competitor and first prize winner of the 1980 Lionel Tertis International Viola Competition held on the Isle of Man, Great Britain.

A native of California, Mr. Neubauer started playing the piano at the age of five and the viola at seven. He took master classes from the late William Primrose, and has studied with Alan de Veritch and Paul Doktor. Mr. Neubauer holds a master's of music degree from the Juilliard School.

Paul Neubauer will present a concert on January 24, 1985 in the Alice Tully Hall at Lincoln Center. The program will consist of works for viola and orchestra in which he will be assisted by the Solisti New York conducted by Ransom Wilson: J.C. Bach-Casadesus Concerto in C Minor; Elegy by Glazunov; the Viola Concerto No. 2 (New York premiere) by Gordon Jacob; Bloch: Suite Hebraique; and Divertimento by Haydn.
From the review of the premiere by Carl Apone in the Pittsburgh Press, 5 May 1984: "The 1,932 persons who attended the Pittsburgh Symphony concert (in Heinz Hall)...applauded and cheered (Pinchas) Zukerman's mesmerizing performance in the world premiere of Miklós Rózsa's marvelous Concerto for Viola and Orchestra. Thanks to Rózsa's superbly crafted concerto and Zukerman's patrician performance, the work was indeed a great success. When is the last time you heard an audience cheer a new work? Rózsa, the grand old man who has written music for 90 films and won three Oscars, stood up in his box seat and accepted the warm reception for his music.

"Zukerman was the kind of virtuoso performer audiences idolize. This was playing where technique and musicianship were completely integrated and ennobling." (Readers may recall that Mr. Rózsa has written two other concertos for stringed instruments, the first for Jascha Heifetz, and the second for Janos Starker.)

Our thanks to Cynthia Busch who witnessed this premiere from her seat in the viola section of the Pittsburgh Symphony for this impression: "I personally like the work very much. It is very easy to listen to and is filled with beautiful folk melodies. We in the viola section smiled at each other when we found certain moments reminiscent of Bartók, Walton, and even Gershwin! Zukerman played on the Boris Kroyt viola (16 inches). What an amazingly large sound for what is considered to be a small viola! I spoke with Pinky afterwards and was delighted to hear that he may be recording the concerto at some future date."

NEW WORKS FOR SOPRANO, VIOLA, AND PIANO

Professor Alfred Uhl, one of Austria's leading composers, longtime professor of composition at the Vienna Academy, and composer of the Kleines Konzert—the popular work for performers of the piano, clarinet, viola repertoire—has recently had published Vier Lieder for soprano, viola, and piano. The texts are taken from Christian Morgenstern, Joachim Ringelnatz and Wilhelm Busch. The set is published by Doblinger Verlag of Vienna and dedicated to Donna and David Dalton who have provided an English translation and the editing. Professor Uhl has also written a second set of songs (publication pending) for the same performers on rather whimsical texts called Fuenf Kinderlieder.

The Daltons premiered last season a work by Brigham Young University composer Merrill Bradshaw, Songs of Love and Death: Four Elizabethan Lyrics on texts by Shakespeare, Nashe, Suckling, and Donne for solo soprano, solo viola, and string orchestra. The performance was given by the dedicatees and the U.S. Air Force Orchestra of Washington, D.C. This work is also available in a setting for soprano, viola, and piano from the composer. (Bradshaw will be recalled by those who attended the 1979 International Viola Congress in Provo for his viola concerto Homages, which was dedicated to William Primrose and premiered by Jun Takahira.)

The Uhl and Bradshaw sets were recently performed by the Daltons in Utah and at Colorado State University at Ft. Collins.
From Abili Fort Manero in Barcelona concerning three premieres: Fantasia Concertante, op. 68 by F. Fleta Polo for viola and orchestra, and performed by Aurelio Vila and the Banda Municpal de Barcelona conducted by Alberto Arbudo, January, 1984.

Concerto for Viola and Orchestra by Josep Soler, performed by Juanjo Pamies and the Orchestra Nacional conducted by Gerard Devos, March, 1984.

Concerto for Viola and Orchestra by Angel Oliver, with Emilio Mateu, violist and the Orchestra R.V. under Odon Alonso, May 1984.

An announcement has been received of the pending premiere of a viola concerto by Robert W. Jones, written for the Plymouth (Michigan) Symphony Society.

Paul Neubauer gave the first performance in a concert at the International Viola Congress this past August on the Isle of Man of Maurice Gardner's Sonata No. 4 (1984) for Viola and Piano. Mr. Gardner has written a number of strong works for the viola in the past several years including Tricornium, Rhapsody for Viola and Orchestra, which was premiered at the 1979 Provo Congress, and the Double Concerto for Violin and Viola. Gardner's works can be ordered through the Staff Music Publishing Co, NYC, or from the composer himself 5640 Collins Ave., Miami Beach, FL 33140.

Announced in the April, 1984 Newsletter was the premiere of Richard Lane's latest work, "Five Duos for Flute and Viola." The artists were the flutist, George Marge, and the violist, Lenore Weinstock. Two notices from New York papers regarding Miss Weinstock's earlier performance of the Shostakovich Sonata show her to have "amazing elegance and musicianship." She is a member of the Sutton Ensemble.

Editor's Note: For those who submit information about new works, it would be appreciated by the readers if the publisher, when available, is also given.
OF INTEREST

FROM THE VICE-PRESIDENT

In order to make the AVS vice president's office play a more important role in the AVS, I am recommending to the Executive Board and membership that this official assume the following duties: (1) serve as official coordinator of AVS Student Chapters, and (2) gather, coordinate and publish dates and pertinent facts regarding local, regional, national or international competitions. Part of this latter duty would require maintaining a three- to four-year calendar of coming events. (3) Another duty for this office would be to act as a source for collection and distribution of information regarding commissions for the viola. Therefore, if the membership has items of interest to the AVS at large with regards to student chapters, competitions, or commissions for new viola pieces, please forward them to me, Dwight Pounds.

PRIMROSE INTERNATIONAL VIOLA ARCHIVE

Reprinted in the AVS Newsletter, April, 1984, was a general letter of solicitation to music publishers. The letter was sent jointly by PIVA and the IVS to approximately 500 publishing houses in all parts of the world. The letter stated in essence that PIVA and the IVS were working jointly to establish a viola center for the advancement of the viola and viola research. Publishers and composers were invited to forward review copies of viola works for inclusion in PIVA and also in the 1985 edition of the Zeyringer lexicon Literature for Viola.

As a result of this solicitation, over 600 pieces of music have been contributed to PIVA in the past six months. These have come from all corners of the world including viola works from little known publishing houses in the eastern European countries and Scandinavia, for instance.

PIVA is the official viola library of the AVS and should be utilized freely by the membership. Do you know of composers who wish to have a repository for their manuscripts, or are you aware of publishers that may want to have an example of their viola works on deposit in PIVA? Some encouragement might help in this regard. Inquiries can be sent to:

David Dalton
Archivist, PIVA
Brigham Young University
Provo, UT 84602
VSA BIENNIAL COMPETITION AT OTTAWA

The Violin Society of America held its annual convention and biennial competition for contemporary makers of violins, violas, cellos, and bows in Ottawa, Ontario, November 5-8, 1984. Many fine violas and viola bows have been entered in the VSA competitions. The VSA has encouraged many contemporary makers to turn more and more to making fine instruments that are in the price range that present-day performers and teachers, and students can afford. The AVS has sponsored exhibits of contemporary violas and viola bows at each of the past Viola Congresses held in the United States and Canada, and will again sponsor an exhibit at the 1985 Congress in Boston.

WILLIAM PRIMROSE MEMORIAL SCHOLARSHIP FUND

The WPMSF continues to grow, but still has a long way to go to reach the basic amount necessary to be used as a source for help to needy and talented viola students. The WPMSF now totals over $5,000. Friends, former students, and admirers of William Primrose are urged to contribute to this Fund. Several violists have given benefit concerts in which part or all of the proceeds were donated to the fund. It is to be hoped that others will do this. Those wishing to make a first or second donation to the Fund should send the money to Dr. Ann Woodward, Treasurer, American Viola Society, 209 W. University Drive, Chapel Hill, NC 27514.

AVS DUES FOR 1985

A separate sheet with the form for AVS membership dues for 1985 is enclosed with this Newsletter. We need your continued personal and financial support. Please return the form as soon as possible to our Treasurer. We have no paid officers in AVS. It will make the Treasurer's job much easier if you respond before January 1, 1985.

WENDELL IRISH VIOLA AWARD

The National Federation of Music Clubs offers a $700.00 Regional Award to a viola player between the ages of 12 through 18. Entrants must be prepared to play a program not to exceed twenty minutes. All numbers must be performed entirely from memory, and one American number is required. Contestants must enter a state contest to become eligible for the regional event. Contact your state National Federation of Music Clubs officers for date and place of the state contest. Deadline for entrance is February 1, 1985.
CORRECTIONS FOR NEWSLETTER NO. 26, APRIL, 1984

The article Paul Doktor in Korea, p. 13, and the announcement of a new "Scale and Chord Studies for Viola," by In-Sik Song, pp. 12 and 14 have several errors, which inexplicably appeared in the text. The editor (M.W. Riley) regrets that these mistakes were made:

1) It was not Mr. Song who invited Paul Doktor to Seoul.

2) The violist who Mr. Doktor met at the London Viola Congress was Professor Clara Shin-Wang.

3) Paul Doktor's trip to Korea was arranged long before he went to the London Viola Congress.

4) Paul Doktor did not visit Yongsei University, where Professor Song teaches, but he gave his classes, among other places, at the National University, where Professor Wang taught; and it was Mrs. Wang, not Mr. Song, who translated for Mr. Doktor in all of his classes and lessons in Seoul. All of Doktor's references in the article's fifth paragraph were to Mrs. Wang and her students. (It is with great sorrow that we note Mrs. Wang's passing two years ago.)

The No. 26 AVS Newsletter announced a new Sonata for Viola and Piano, the Campuan, by Alan Hovhannes, commissioned and published by Daluk-Lim Chong Keat of Singapore. The opus number was erroneously given as no. 171; the correct identification is op. 371. This composition is available at the Juilliard School Music Shop for $18.00.
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Enclosed is my check or money order for 1985 membership in The American Viola Society for ( ) $15.00 regular membership or $7.50 student membership.*

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Please make check payable to THE AMERICAN VIOLA SOCIETY and mail to: Dr. Ann Woodward, 209 W. University Dr., Chapel Hill, NC 27514.