FEATURES

21 Remembering Emile Ferir
   By Thomas Heimberg

27 Manuel M. Ponce's Trio for Violin, Viola, and Piano: An Unpublished Manuscript
   By Jorge Barrón Corvera

35 Orchestral Training Forum:
   “Developing Spiccato for All Occasions”
   By Patricia McCarty

43 An Interview with Myron Rosenblum
   By Kathryn Steely
OFFICERS
Peter Slowik
President
Professor of Viola
Oberlin College Conservatory
13411 Compass Point
Strongsville, OH 44136
peter.slowik@oberlin.edu

William Preucil
Vice President
317 Windsor Dr.
Iowa City, IA 52245

Catherine Forbes
Secretary
1128 Woodland Dr.
Arlington, TX 76012

Ellen Rose
Treasurer
2807 Lawtherwood Pl.
Dallas, TX 75214

Thomas Tatton
Past President
7511 Parkwoods Dr.
Stockton, CA 95207

BOARD
Victoria Chiang
Donna Lively Clark
Paul Coletti
Ralph Fielding
Pamela Goldberg
John Graham
Barbara Hamilton
Karen Ritscher
Christine Rutledge
Kathryn Steely
Juliet White-Smith
Louise Zeitlin

EDITOR, JAVS
Kathryn Steely
Baylor University
P.O. Box 97408
Waco, TX 76798

PAST PRESIDENTS
David Dalon (1986–1990)
Alan de Veritch (1990–1994)

HONORARY PRESIDENT
William Primrose (deceased)
# Table of Contents

*Volume 17 Number 3, 2001*

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>From the President</td>
<td>5</td>
</tr>
<tr>
<td>Announcements</td>
<td>9</td>
</tr>
<tr>
<td>A Tribute to Harry Danks</td>
<td>15</td>
</tr>
<tr>
<td><em>by Elizabeth Watson</em></td>
<td></td>
</tr>
<tr>
<td>Remembering Emile Ferir</td>
<td>21</td>
</tr>
<tr>
<td><em>by Thomas Heimberg</em></td>
<td></td>
</tr>
<tr>
<td>Manuel M. Ponce's <em>Trio</em> for Violin, Viola, and Piano:</td>
<td>27</td>
</tr>
<tr>
<td>An Unpublished Manuscript</td>
<td></td>
</tr>
<tr>
<td><em>by Jorge Barrón Corvera</em></td>
<td></td>
</tr>
<tr>
<td>Orchestral Training Forum:</td>
<td>35</td>
</tr>
<tr>
<td>“Developing <em>Spiccato</em> for All Occasions”</td>
<td></td>
</tr>
<tr>
<td><em>by Patricia McCarty</em></td>
<td></td>
</tr>
<tr>
<td>An Interview with Myron Rosenblum</td>
<td>43</td>
</tr>
<tr>
<td><em>by Kathryn Steely</em></td>
<td></td>
</tr>
<tr>
<td>AVS Chapters</td>
<td>51</td>
</tr>
<tr>
<td>Recording Reviews</td>
<td>55</td>
</tr>
<tr>
<td><em>by David O. Brown</em></td>
<td></td>
</tr>
<tr>
<td>New Acquisitions in PIVA</td>
<td>61</td>
</tr>
<tr>
<td>Searching PIVA Online</td>
<td>65</td>
</tr>
</tbody>
</table>
The Primrose International Viola Archive announces a generous gift by Peter Bartók of several hundred copies of the Facsimile of the Autograph Draft of the Viola Concerto by Bela Bartók

- Hardback in black, 12 by 16 inches, 84 pages including photo page.
- Preface by Peter Bartók & Commentary by László Somfai (Text in English, Hungarian, German, Japanese, and Spanish).
- Fair transcription of the draft with notes prepared by Nelson Dellamaggiore.

Any donor, past or future, contributing $150 or more to the construction of the PIVA and Primrose rooms in the BYU library will receive this handsome book as a gift from Brigham Young University.

Send your donation to:
Primrose Account
BYU Development Office
C-389 ASB
Brigham Young University
Provo, UT 84602
FROM THE PRESIDENT

Dear Viola Colleagues,

Happy Birthday to us! This year AVS turns thirty! In its thirty years of existence the AVS has been the catalyst for an amazing and exciting development of the viola, its players, and its music:

- A small group of dedicated viola aficionados has grown into the largest national viola society in the world,
- A tabletop publication has turned into the highly respected and widely-read JAVS,
- The dream of a college professor to create an international “Congress” for violists has been realized and repeated 28 times,
- A marvelous archive of viola publications has been established (PIVA),
- Wonderful new viola concerti are being premiered every year,
- Significant international competitions have been established, and
- Violists are increasingly featured in international string playing publications.

As our society hits “middle age” it is good to take stock of where we are.

At thirty years of age, in some ways our society is in its infancy: we are just beginning to take on the responsibility of creating a lasting legacy through commissions, scholarly books, etc. We have just established an independent presence on the rapidly developing technology of the worldwide web. (Check us out at www.americanviolasociety.org.)

In other ways we are in adolescence: we are experiencing rapid growth (over 50% increase in membership in the last three years). Our local chapters are each clarifying their mission to serve specific regional needs. Local chapter coverage now reaches coast-to-coast. Several new chapters have been added in the last year, but significant areas of the country still do not have local coverage.

In other ways, the society has reached maturity: we have a committed, working leadership board, AVS officer election cycles have been refined to create a board balance between enthusiasm and experience. The mechanics of membership (dues collection and coordination with the International Viola Society and AVS local chapters) have been streamlined. We have defined our relationship to both local and international branches of the viola world.

So, there is a lot to be proud of and a lot to work toward. Remember that this is OUR society. AVS is poised on the verge of greatness. We can become something more than a feel-good club of alto clef people—we can become a significant force in the musical world. Whether or not that happens depends on EACH of us using our unique talents and gifts to grow the membership, serve others, give an inspirational performance or master class, or to share our love of the rewardingly rich timbre of our instrument. Happy Birthday to us! May each of us do something to make this the most exciting and rewarding year in AVS history!!!

Warmly,

Peter Slowik, Prez
Concert Violas for the serious musician

Handmade in New York by
Charles Rufino

For more information, please contact me
or visit my website

www.rufinoviolins.com

1841 Broadway, Studio 1118
New York, NY 10023-7603
Telephone: 212-581-6226
www.rufinoviolins.com
THE
PINCHAS ZUKERMAN
PERFORMANCE
PROGRAM
MANHATTAN SCHOOL OF MUSIC

In September 1993, the internationally acclaimed violinist and conductor, Pinchas Zukerman, began teaching a limited number of exceptionally gifted violinists and violists as private students at Manhattan School of Music.

This program, under Mr. Zukerman's supervision, is devoted to the artistic and technical development of these talented musicians. The program coordinator and his associate in teaching and training is Patinka Kopec. Those selected for the program may be pre-college, degree or non-degree students.

For application and admission information, please contact:

Lee Cioppa, Director of Admission
Office of Admission and Financial Aid
MANHATTAN SCHOOL OF MUSIC
120 Claremont Avenue
New York, NY 10027
212-749-2802, x 2
admission@msmny.edu
The David Dalton Viola Research Competition Guidelines

The *Journal of the American Viola Society* welcomes submissions for the third annual David Dalton Viola Research Competition for university and college student members of the American Viola Society.

Entries must be original contributions to the field of viola research and may address issues concerning viola literature, history, performers, and pedagogues. Entries must not have been published in any other publication or be summaries of other works. The body of the work should be 1500–3500 words in length and should include relevant footnotes and bibliographic information. Entries may include short musical examples.

Entries must be submitted in hard copy along with the following entry form, as well as in electronic format, on either PC or Mac diskette. Word or WordPerfect format is preferred. All entries must be postmarked by 15 May 2002.

Send entries to:
Kathryn Steely, Editor
*Journal of the American Viola Society*
Baylor University School of Music
P.O. Box 97408
Waco, TX 76798

A panel of viola scholars will evaluate submissions and then select a maximum of three winning entries.

**Prize categories:**
All winning entries will be featured in the *Journal of the American Viola Society*, with authors receiving a free one-year subscription to the *Journal* and accompanying membership to the American Viola Society.

**In addition:**

1st Prize: Facsimile Edition of the Bartók Viola Concerto
2nd Prize: John White's book *An Anthology of British Viola Players*
3rd Prize: David Dalton's book *Playing the Viola: Conversations with William Primrose*

---

**David Dalton Viola Research Competition Entry Form**

Please include the following information with your submission to the David Dalton Viola Research Competition. Be sure to include address and telephone information where you may be reached during summer, 2002.

Name ____________________________________________________________

Current Address ___________________________________________________________________

Telephone ___________________________ Email address ___________________________

Permanent Address __________________________________________________________________

Telephone ___________________________ Email address ___________________________

University/College ____________________________________________________________

Academic Level: □ Fr □ So □ Jr □ Sr □ Grad Birthdate ____________________________

Topic __________________________________________ Word Count _______________________

Current AVS member? □ Yes □ No

If you are not a current AVS member, please join AVS by including $20 student membership dues with your submission, along with a membership enrollment form, which can be found in the current issue of *JAVS*.
**ANNOUNCEMENTS**

**Dedication of Primrose & PIVA Rooms**

The dedication of the newly constructed Primrose and PIVA (Primrose International Viola Archive) Rooms in the University Library at Brigham Young University in Provo, Utah, will take place on or about March 1, 2002. Other events surrounding the dedication are planned and will be announced later. The designer of the rooms is Artisans du Bois, a San Diego firm that specializes in “Old World Craftsmanship.” The rooms will house the largest collection of materials related to the viola. Fund raising has assumed an accelerated pace and will continue through March. All interested friends of the viola are invited to attend the dedication.

**Benefactor for ex-Primrose Viola Sought**

The owner of the ex-Primrose Vidoudez viola is offering this instrument, made by the late Pierre Vidoudez of Geneva expressively for William Primrose, to the Primrose International Viola Archive on condition that a sum of $8,000 be contributed to PIVA. PIVA, therefore, seeks a “co-benefactor” of the Vidoudez instrument who will be appropriately recognized for his or her gift. Inquiries: Dr. David Dalton, 4444 HBLL, BYU, Provo, UT 84604; tel: (801) 378-4953, fax: (801) 378-6708, david_dalton@byu.edu.

**David Dalton Viola Research Competition**

Thank you to all participants in the second annual David Dalton Viola Research Competition. One work was selected by the panel for publication: *From Theory to Performance in Schubert's Arpeggione Sonata* by Edward M. Klorman. Winning authors receive a one-year subscription to the *Journal of the American Viola Society* and accompanying membership in the American Viola Society. In addition, Mr. Klorman will receive a copy of John White’s book *An Anthology of British Viola Players*. Submissions for the 2002 competition will be accepted through May 15, 2002. Please see the entry form included on page 8.

**2001 National Teacher Directory**

The 2001 National Teacher Directory may be accessed on-line through the AVS website: www.americanviolasociety.org.

To participate in the 2002 Directory, please fill out the NTD form included in your membership renewal or use the downloadable form located on the AVS website at: www.americanviolasociety.org.
TH INTERNATIONAL VIOLA CONGRESS
and BRATS Community Day
JUNE 19 - 23, 2002
UNIVERSITY OF WASHINGTON
SCHOOL OF MUSIC
SEATTLE, WASHINGTON

ARTISTS
(subject to change)

MISHA AMORY
ATAR ARAD
VICTORIA CHIANG
PAUL COLETTI
DAVID DALTON

ROBERTO DIAZ
CSABA ERDELYI
ROLAND GLASSL
SELJUK KARDAN
GARTH KNOX

DONALD McINNES
CHARLES NOBLE
KAREN RITSCHER
PETER SLOWIK
BARBARA WESTPHAL

and a performance by
Antoine Tamesit
winner of the 2001 Primrose Competition

for more information
please contact:
Helen Callus, Host Chair
hcallus@u.washington.edu

Tim Prior, Registration Manager
violacong2002@hotmail.com

Michael Lieberman, Luthier Exhibit Manager
mieberm@juno.com

Sharon Olsen, BRATS Community Day Manager
arloslo@hotmail.com

or visit our website at
www.violacongress2002.org
BEAUTIFUL SEATTLE

Seattle is one of the country's most beautiful cities. Encompassed by the stunning Olympic mountain range, the Cascade mountain range, Mount Rainier and Puget Sound, it is one of the most popular destinations for tourists in the United States. Its ever-broadening city limits are an indication of the powerful attraction Seattle has to those wishing to relocate to a sophisticated, cultural city surrounded by some of the best scenery in America.

The 30th International Viola Congress
We are very lucky to have been awarded the next International Viola Congress and let me extend my personal invitation to you! We are trying to create something new and exciting for the American Viola Society at this 30th International Congress and hope that you will join us. We already have a number of wonderful artists involved and there could be no better city than Seattle in which to host them. There will be a four-day menagerie of concerts, lectures and demonstrations; some new things and some trusted traditional events such as the luthier's display which will showcase some of the world's most exciting makers available to you every day.

The 5th Day—BRATS Community Day
The fifth and final day of the Congress will be a community outreach day presented by local artists and teachers aimed at young viola students from the Pacific Northwest. All students are welcome and parents are encouraged to attend. There will be classes, ensemble workshops, games and activities culminating in a final celebration of viola for all participants. This event is sponsored in part by the UW BRATS (Bratsche Resources And Teaching in the Schools) Outreach Program as featured in the February 2000 issue of STRAD magazine.

World Famous Concert Halls
Our main concerts will take place in the Meany Hall on the University of Washington campus which has on a regular basis been witness to the Tokyo Quartet, the Emerson Quartet, Richard Goode, Murray Perahia, Nadja Solerno-Sonnenberg, Emanuel Ax, Evgeny Kissin and Garrick Ohlssohn, just to name a few. In addition there will be smaller recitals in the more intimate Brechemin Auditorium in the School of Music and many opportunities to see some of the world's most respected teachers and performers in master classes and discussions.

The Campus
The University of Washington campus is based upon the beautiful neo-gothic architecture of Oxford University in England. Within walking distance, in the nearby University District and University Village, there is a large selection of restaurants and delightful shops. The campus is only a short eight-minute drive to the bustling downtown area. There you'll find a huge array of sophisticated shops, restaurants, museums and the impressive Benaroya Symphony and Recital Hall. The famous Pike Place Market located on the waterfront is always a good choice for some food and a stroll. This central location will only add to your experience in Seattle at this very special 30th Congress.

Helen Callus
Host Chair, XXXth International Viola Congress
TO REGISTER

Fill out this form and return it to the address below with your $$CHECK $$ (payable in U.S. Dollars ONLY) addressed to:

“Seattle Viola Congress 2002”
Helen Callus, Host Chair
Box 353450
School of Music
University of Washington
Seattle, WA 98195-3450

Please circle the amount that applies to you.

$195.00  Regular Admission *early bird* before April 1st—Includes Banquet

$120.00  Regular Admission Student/Spouse rate *early bird* before April 1st—Includes Banquet

$225.00  Regular Admission after April 1st, 2002—Includes Banquet

$150.00  Regular Admission Student/Spouse after April 1st, 2002—Includes Banquet

NOTE: These fees only apply to current members of the AVS, CVS, IVS, etc. If you are not a member, please go to the contact information link on the web page (www.violacongress2002.org) or contact the appropriate society directly. You will be asked to show membership at registration on June 19th.

<table>
<thead>
<tr>
<th>NAME (last)</th>
<th>(first)</th>
<th>(middle initial)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADDRESS:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Street</td>
<td></td>
<td>Apt. #</td>
</tr>
<tr>
<td>City/State</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zip Code</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TELEPHONE #:</td>
<td>Work</td>
<td>Home</td>
</tr>
<tr>
<td>EMAIL:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*If there are any Banquet tickets left, they can be bought on the first day of event. We do not expect there to be any left by the time of the Congress, so reserve yours NOW!

*BRATS DAY tickets can only be purchased on the day of event.

www.violacongress2002.org
need more music?

fall openings!
call for application

an arts academy for 435 talented high school students

scholarships available!

INTERLOCHEN
Arts Academy

phone 231.276.7472
web www.interlochen.org
e-mail admissions@interlochen.k12.mi.us

Kenneth Mirkin

"D'Addario's Zyex strings are as close to perfection as I can imagine! They have the clarity of perlon strings, but the personality and color of gut strings. After more than 20 years of playing on perlon strings, I'm thrilled to finally upgrade to a much more satisfying string."

-Kenneth Mirkin
Violist, New York Philharmonic

D'Addario Bowed Strings

J. D'Addario & Company, Inc.
PO Box 290, Farmingdale, NY 11735 USA
www.daddario.com
"Ever since I first became aware of the Berg violin and cello bows in the mid-1990's I have been pressuring Michael Duff to produce such a viola bow. It has been worth the wait! The new Berg viola bows are just what the doctor ordered. Rarely have I had the good fortune to play a bow that virtually has it all...and this is it. How unique it is to have a stick be warm and sensitive at one moment and powerful and articulate the next. Not to mention its affordability. I am truly looking forward to years of camaraderie with my new Berg bow and plan to encourage my students and colleagues to give the Berg bow serious consideration as well."

Alan de Veritch
Professor of Music, Indiana University
Past President, American Viola Society

bergbows.com

Offering violists custom crafted bows in a wide range of weights and selection of beautiful mountings:
- snakewood
- horn
- ebony
- fine silver
- gold

Free color brochure available.
E-mail: bergbows@bergbows.com
Fax (812) 336-3033

THE CHOICE OF CONCERT ARTISTS SINCE 1984
With the death of Harry Danks we have lost a major figure in the viola and viola d'amore world. A fine and extremely able player, he was the last well-known violist who was also a pupil of Lionel Terris. Author of the impressive book *The Viola d'amore*, he was founder of the London Consort of Viols, a violinist, stamp collector, keen gardener and such an expert book binder that he was asked to restore books for Eton College Library.

One wonders how a man who left school at the age of 14 to work in a factory, a man who never went to music college, could achieve so much. Very honest and practical, he was not bedeviled by the doubts and questionings that haunt so many of us. His daughter Ysobel said that, because he had no expectation, every success was a bonus. If he saw a job to be done, he simply did it.

Perhaps his early years stimulated his resourcefulness. Born in 1912 to a coal mining family, he would as a boy have heard able string playing from his father and uncles. Leaving his factory job to play in cinemas in those days of silent films, he had some good violin lessons, notably with Paul Beard, the then leader of the City of Birmingham Symphony Orchestra, where he was later engaged as a violinist. The sound of the viola then drew him and he studied with the exacting Lionel Terris, gaining positions as violist in the Bournemouth Symphony Orchestra and then with the BBCSO (British Broadcasting Corporation Symphony Orchestra). The war caused him to be drafted to the Royal Artillery Regiment where, as Gunner Danks, he played all sorts of music. In 1946 he was appointed viola player of the BBCSO, a position he held for 32 years,
performing many times as soloist. On his arrival at the BBC for this post he was welcomed by Lord Reith, BBC Director-General, who said that, if he did a good job, the BBC would look after him. This would be unimaginable nowadays.

The BBC viola section was remarkable in many ways. Harry, with John Coulling as co-principal, presided like a firm but benevolent ship’s captain, earning his team’s respect and affection. I remember deputizing (subbing) there when he walked through the section saying “Dirty” and “You should be ashamed of yourself—a fine instrument like that,” insisting on clean gleaming violas. Several instruments were large Tertis Model violas, to the pride and delight of Lionel Tertis who sometimes attended rehearsals—though he was definitely displeased when one day he found Harry playing his beautiful Amati viola rather than the Tertis Model Richardson. Harry felt the need to defend the Amati! The players were exhorted to live a clean life as it would show in clean playing, and to keep improving or their standards would slip. Twice, on Tertis’ 96th birthday and when he would have been 100, these viola players, in tribute, commandeered the Wigmore Hall. The concert began with Max Reger from Harry, then Handel-Tertis* from Harry and John. Eric Sargon joined them for Beethoven, and so the evening grew.

Particularly expert at contemporary music, the same personnel stayed in this fine viola section for many years, and even chose to keep together in tea breaks. Pierre Boulez paid them the compliment of composing “Eclat” for them.

Harry feared nobody, and conductors learnt to be wary of his witty ripostes. No wit was needed when Sir Malcolm Sargent insisted that Harry sit to play the solo part in “Harold in Italy.” Harry simply ignored the chair at performance. In extremely modern music when the orchestra was required to improvise, Harry might, under the conductor’s nose, start playing the Walton Concerto. He would occasionally make a deliberate mistake in order to give a not wonderful conductor something to say—to the amusement of his section.

After the BBC rehearsals Harry would, with fellow musicians including his violinst daughter Ysobel, play early music with the London Consort of Viols which he founded, and in which he played the treble viol. It was there that he met the viola d’amore, an instrument that he loved with a passion, eventually acquiring a lovely Eberle which had been owned by Louis van Waefelghem. When the orchestra was on tour, Harry would seek out museums and libraries to research the viola d’amore. The result of his gargantuan efforts is his book The Viola d’amore, published in 1976 by Stephen Bonner [ISBN 0 900998 15 6 Bois de Boulogne], and a second edition in 1979 [ISBN 0 900998 16 Casadesus Centenary Edition]. In the preface he thanks Fritz Eggar, Myron Rosenblum and Emil Seiler for their assistance in obtaining primary sources for his research, and modestly writes, “A list of music . . . is offered in the fervent hope that others will add to the following contents.” This book is packed with information about the history, composers, music, instruments and players of the viola d’amore, with illustrations and photographs. It is a classic!

Harry Danks had a long and happy marriage with the supportive Leonora, known as Nora. She died some years ago, and Harry developed Parkinson’s disease, a frustrating ailment for such an active man. He was, latterly, visited daily by his daughter Ysobel, named after the viola player featured in Elgar’s ‘Enigma’ Variations. Her theme, GCe, was Harry’s characteristic motif. His son Eugene, a violinist, sadly predeceased him, but there are five grandchildren, in whom the muse goes on. Dr. Daniel Thomason relates that on their first meeting in London in 1971, Harry said, “I am glad to meet you and your lovely wife. How are things in the colonies?” A couple of hours of hilarity followed, and Harry became Advisor to the Viola d’amore Society of America.

*With acknowledgement to An Anthology of British Viola Players by John White, Comus Edition and BBC viola players.

-reprinted with kind permission of the Viola d’amore Society of America.
SOLOS • DUETS
TRIOS • QUARTETS
Almost any ensemble combination
for almost any instrument

New
Viola
Duets!

Sacred &
Christmas
Music

LAST RESORT MUSIC
(800) 762-0966 FAX (818) 956-1521
www.lastresortmusic.com
Online Catalog & Dealer Listing!

Joseph F. Conrad II
Luthier

... maker of
fine string instruments

By appointment
(732) 356-3712
15-A North Road
Warren, New Jersey 07059
violins2@msn.com

Robertson & sons
Violin shop
INCORPORATED

Fine Quality Instruments and Bows / Repairs / Rentals / Accessories / Sheet Music
FOR ALL YOUR BOWED INSTRUMENT NEEDS
established 1971

(505) 889-2999 • FAX (505) 889-7790 • (800) 284-6546
3201 Carlisle, NE Albuquerque, New Mexico 87110
MOES & MOES

VIOLIN MAKERS
— Restorers and Dealers —

One Of New York City’s Foremost
Violin Shops Is Now Serving
New York and New England

• Sale and Repair of Fine
  Violins, Violas and Cellos

• Sound Adjustments

• Student Instruments and Rentals
  • Bows Rehaired
  • Cases

New Instruments
“...among the most highly acclaimed of today’s stringed
instrument makers.” The Strad, Nov 96

“...Their instruments have been selected by orchestral
players, chamber musicians and soloists all over the world”
The Strad, Nov 96

Business Hours
Monday - Friday 9-5:30; by Appointment
134 Brookdale Road • Stamford, CT 06903
Tel: (203) 461-9560
Web Site: www.moesandmoes.com

Free off street parking
When performance is paramount

CodaBow®
the premier family of performance bows

Classic™
Performance for Professionals

COLOURS™
Performance with Panache!

CONSERVATORY™
Performance for Advancing Players

ASPIRE™
Prelude to Performance

Available at fine violin shops everywhere.

Visit our web site to locate a CodaBow Dealer near you.
Emile Ferir (1874–1947) was an eminent Principal Violist during the late nineteenth and early twentieth centuries. His career was remarkable for both its distinction and its longevity. And yet, until recently, he had almost disappeared from the historical record, and from the memory of other violists.

I have recently received more information about Emile Ferir, once again through the generosity of Ruth Rumpler, the widow of Harry Rumpler. Harry—my friend, colleague, and (forty years ago), my former teacher—had studied with Ferir in Los Angeles during the 1930s. He inherited several items of Ferir memorabilia that Ruth Rumpler has now passed on to me.

The material is a small treasure trove: an assemblage of photos, an autograph book, and a chronological outline of Ferir’s career, most likely compiled by his half-sister, Clemence Dieudonne. Fittingly, there is also a small treasure chest for the trove! Some of the items came in an old wooden cigar box, with a stenciled scene of “Giant Redwoods of California” on its top. The box belonged to M. Ferir—a symbolic recognition of his California years.

This material helps us to get a clearer view of Ferir’s remarkable professional life. The notes that follow are based on Mlle. Dieudonne’s summary, along with the short Ferir biography in Volume I of Maurice Riley’s The History of the Viola, plus my personal memories of stories that Harry Rumpler told me when I was studying with him in the early 1960s.

Emile Ferir was born in 1874 (Riley states 1873, but I am inclined to take the word of Mlle. Dieudonne) near Brussels, Belgium. He studied at the Brussels Conservatory—violin with Ysaye and viola with Firket—around 1888 and then continued his studies at the Paris Conservatory, graduating with a “medaille d’or” in 1891.

Professional training was intense in those times, and the absence of radio or television opened plenty of time for practice. The Belgian violinist Ovide Musin records in his book, My Memories, that in order to graduate with a gold or silver medal from the Conservatory at Liège in the 1870s, a candidate had to have ready a memorized repertoire of fifteen pieces, from which the jury would select what it wanted to hear. Presumably, after such preparation, the successful candidate was ready to go to work.
It is certainly clear that Ferir got started young, and that he traveled. He was principal violist of the Lamoureux Orchestra from 1892–94 (starting at the age of 18!), Principal of the Scottish Symphony from 1894–96 (George Henschel, conductor), and Principal of the Queen’s Hall Orchestra, under Henry Wood’s direction, from 1896 to 1902.

Harry Rumpler once told me that Ferir had been the viola soloist for the world premiere of Strauss’s *Don Quixote*, and Maurice Riley, when I asked him to confirm, said that it seemed possible. The world premiere of that work was in Cologne, in 1898, during Ferir’s years in the Queen’s Hall Orchestra. It is reasonable to think that a distinguished virtuoso Principal might have been invited to premiere a major solistic work. I’m still on the trail of confirmatory evidence.

Harry Rumpler also told me another story that dates from those Queen’s Hall years. Not all of the details are clear, but the gist of the story holds true to the known facts: in London Ferir acquired a bow by James Tubbs. Dated 1896, it was elegantly simple, with a plain ebony frog and gold mountings. Beautiful to look at, it also played beautifully. It was much admired by another member of the orchestra with a promising future: Lionel Terris.

Terris repeatedly offered to buy the bow; Ferir repeatedly refused. And that remained the situation until there came a night when Ferir needed some drinking money.

The low amount they agreed on was probably just part of the joke. Ferir “sold” the bow to Lionel Terris for one Pound (!)—and went out for the evening.

At the next payday Ferir had money again. But when he tried to “buy” back his bow, Terris refused! And Terris continued to refuse for some time—like a schoolyard game of keep-away. (Remember, Ferir was just 22 when he got the bow, and Terris was only 20. A few years later they were still young men. Boys will goof off; even boys who are going to be famous.) This situation continued until Ferir received an invitation from Karl Muck to go to America and be Principal Violist of the Boston Symphony.

Now the tension had reached a crisis: Ferir was leaving England and the teasing had to end. Terris understood that, and he agreed to sell the bow back . . . for two Pounds(!).

I own that bow now. It passed from Ferir to Harry Rumpler, and from Harry to me. It is a magnificent instrument, full of tone and spring. It improves the sound of every viola it plays. One pound? . . . two pounds? . . . it was worth every penny of it!

Terris does not mention any of this in his book *My Viola and I*, nor does he mention Ferir. But he does describe how he had been “working at the viola” in his spare time while playing in the Queen’s Hall orchestra as a second violinist, and that he was advanced to the position of Principal Violist in 1902, which is the year Ferir was invited to America. All the facts fit.

Ferir was Principal of the Boston Symphony for fifteen years, from 1903 to 1918. Riley mentions that Ferir “frequently” performed the Cecil Forsythe Concerto, and other solo opportunities must also have occurred. His solo playing seems to have made a powerful impression: Philip Hale, the critic of the *Boston Transcript*, referred to him in one review as “the outstanding string player of the Boston Symphony.” High praise, indeed. (We have no way of knowing how the other fine string players of the Boston Symphony felt about that public comparison, but it wasn’t Ferir’s fault that the critic seemed compelled to put his praise in competitive terms.)

The period from 1918 to 1921 was filled with a variety of musical experiences for Ferir. He was Principal in Stokowski’s Philadelphia orchestra for one year. He toured Europe with Walter Damrosch and the New York Philharmonic in the summer of 1920. And he worked with Elizabeth Sprague Coolidge.

The history of chamber music in America—and the world—owes an enormous gratitude to the generosity of Elizabeth Sprague Coolidge. (Cobbett’s *Cyclopedic Survey of Chamber Music* calls her “the Lady Bountiful of chamber music.”) The late teens and early twenties of the twentieth century saw the origins of her projects, with the beginning of the Berkshire Festival and the earliest of her composition contests.

According to Mlle. Dieudonne’s chronology, Ferir formed the Coolidge quartet under Mrs. Coolidge’s patronage from 1919 to 1921. He often played in quartets made up of principal players of the various orchestras in which he played; Riley’s short biography includes mention of
the Kruse Quartet in London, the Arbos and Schroeder Quartets in Boston, and the Rich Quartet in Philadelphia.

The Los Angeles Philharmonic under the baton of Otto Klemperer with Emile Ferir as Principal Viola, circa 1933–1939. Harry Rumpler appears in the viola section directly in front of the principal oboe.

And then, in 1921, he and his family moved to Los Angeles, where he took over the Principal post of the Los Angeles Philharmonic, which he held until his retirement in 1940. He died in San Clemente, California, in 1947.

During the Los Angeles years he also taught (Sven Reher and Harry Rumpler were two of his students, among many). He is remembered for his kindness and dedication to helping guide his students' careers, as well as their education. (Harry Rumpler also told me that the highest praise he bestowed was a quiet "pas mal.")

Los Angeles was a musically busy city, famous for motion pictures and fine weather. It was a good place to maintain an orchestra career while attending to the family challenges of raising a learning-disabled son. But it was far away from the intense activities and intense print-media scrutiny of the East Coast. The move west might be a partial cause of Ferir's being less remembered in viola history than he deserves.

I hope that this brief survey will help change that. Simply on the basis of his orchestral career he deserves our memory and recognition. Further research will reveal more details, of course; but for now let us simply recall and respect the achievements and contributions of this dedicated violist. He was one of us, and a part of our history.
ENCORE celebrates eighteen years of collaboration between dedicated students and an exceptional faculty. The tranquil setting found at ENCORE allows students to meet the challenges and goals they have set for the mastery of their instrument through the performance of solo and chamber music repertoire. The result is an unforgettable musical experience and tremendous personal and artistic growth. Join us for a summer you won’t soon forget!

David Cerone, Director

Illustrious ENCORE alumni:

Ivan Chan, first violinist of the Miami String Quartet.

Judith Ingolfsson, winner of the 1998 International Violin Competition of Indianapolis.

Lara St. John is a celebrated concert and recording artist.

Soovin Kim, winner of the 1996 Paganini International Violin Competition and the 1997 Henryk Szeryng Foundation Career Award.


Sheryl Staples, Principal Associate Concertmaster of The New York Philharmonic.

Robert Chen, Concertmaster of The Chicago Symphony.

Ellen dePasquale, Associate Concertmaster of The Cleveland Orchestra.

Faculty

Richard Aaron, cello; Lisa Boyko, viola; David Cerone, violin; Linda Sharon Cerone, violin; Ivan Chan, chamber music; Orlando Cole, cello; Victor Danchenko, violin; Erich Eichhorn, chamber music; Stephen Geber, cello; Marshall Griffith, comprehensive music skills; Judith Ingolfsson, violin; Jeffrey Irvine, viola, chamber music; Mark Jackobs, viola; Stanley Konopka, viola; Jun-Ching Lin, chamber music; Robert Lipsett, violin; Dorothy Mauney, violin, chamber music; Chauncey Patterson, viola, chamber music; William Preucil, violin, chamber music; David Russell, violin; Carol Ruzicka, scale techniques; Scott St. John, violin, chamber music; Bruce Uchimura, cello, chamber music; David Updegraff, violin; Robert Vernon, viola; Christopher von Baeyer, cello, chamber music; Metta Watts, cello.

ENCORE School for Strings

June 23 - August 3, 2002
located at Western Reserve Academy, Hudson, Ohio.

For information, contact: ENCORE School for Strings
The Cleveland Institute of Music
11021 East Boulevard, Cleveland Ohio, 44106
216-791-5000 Web Site: cim.edu
It's all about the music...

and a couple other things.

- Private lessons and chamber coachings with renowned artist-faculty
- Outstanding performance opportunities with five orchestras
- World-renowned performers
- More than 200 musical events
- Charming, small-town setting, majestic atmosphere

June 17 - August 18, 2002
Fellowships and scholarships available.
Orchestral String Program: Apply by February 15, 2002

AOL Time Warner
Official Sponsor of the Aspen Music School

BECOME A MEMBER OF THE PRESTIGIOUS SHAR

Artist & Repertoire Catalogue

MARKET YOUR CD RECORDINGS ON CONSIGNMENT TO OVER 100,000 STRING PLAYERS NATIONWIDE THROUGH SHAR. PLEASE CONTACT OUR A&R COORDINATOR FOR MORE INFORMATION.

emily@sharmusic.com

SHAR Products has thousands of items for string musicians

WWW.SHARMUSIC.COM
TEL: 1.800.248.7427
FAX: 1.800.997.8723

JOHN-BRASIL

The NAME in QUALITY PERNAMBUCO WOODS and BOWS

1993
45 LOBBY EXHIBITIONS INTERNATIONAL ON 5 CONTINENTS

Horst John & Cia. Ltda
Box 606 - Rio de Janeiro
BRAZIL

Reference:
Bischofberger Violins
1314 East John
Seattle, WA 98102
Tel: (206) 324-3119
Virtuosi, the gifted, it bespeaks originality, a one of a kind genius that cannot be duplicated. Like the genius of Pinchas Zukerman. A legend in his own time, for all times. And the only strings Pinchas uses on his venerable, c. 1670 Andrea Guarnieri viola are Dominant perlon strings. Crafted with uncompromising artistry and quality by Thomastik-Infeld. A legend in this time, for all times.

Dominant perlon viola strings:
For virtuosi like Pinchas Zukerman, and all those who wish to bring out a touch of genius.
To Carlos Vázquez

The Mexican composer Manuel María Ponce (1882-1948) wrote a considerable number of chamber music works mostly for string instruments. The following are published works: Romanzetta, Jeunesse, and Canción de Otoño, all for violin and piano; Trio for violin, violoncello, and piano (1911, known as Trio Romántico); Sonata for violoncello and piano (1922); Four Miniatures for string quartet (1927); Petite Suite Dans le Style Ancien for violin, viola, and violoncello (ca. 1929); Three Preludes for violoncello and piano (1931); Sonata Breve for violin and piano (1930); String Quartet (dedicated to Paul Dukas, 1936); Sonata a Dúo for violin and viola (1938); Trio for violin, viola, and violoncello (1943); and Quartet for guitar, violin, viola y violoncello (1946). There are also several unpublished manuscripts in Ponce’s archive, among them: Andante for string quartet (1902); Canto de las Hadas for violin, viola, cello and piano; Andante for three violins and piano (incomplete); Schottische for string quintet and piano; Trio for violin, viola and piano; and Ponce’s transcriptions of his own music for violin and piano, cello and piano, piano trio, string quartet and voice, and string quintet.

The manuscript of the Trio for violin, viola, and piano contains only the first movement of what appears to be a multimovement work. The manuscript is not dated. However, its modern style, the brand of paper employed (DURAND, Paris), and especially a 1929 newspaper in which the existence of the work is mentioned, suggest that Ponce wrote this trio during his residence in Paris (1925-1933). In fact, the newspaper article indicates that the Trio was going to be performed in July 1929 under the auspices of the Sociedad Internacional de Música.

At age 42 and seeking to update his musical style, Ponce left Mexico and moved to Paris. There he studied with Paul Dukas at the Ecole Normale and came in close contact with a wide array of modern musical trends of which Neoclassicism and French Impressionism left a deep imprint on his style. He was not attracted, however, to the atonal music of Schoenberg, demonstrating always a marked preference for tonality. In Nuevos Escritos Musicales Ponce wrote

Manuel de Falla, Igor Stravinsky, Prokofiev, Bartók and others realized that the concept of tonality is necessary in the musical creation. But that tonal concept is not the one that was followed by the old masters classics and romantics. The modal instability, the frequency of temporary modulations, the linking together of the so called dissonances without preparation, change the exterior aspect of contemporary music...

This trio is the only work the composer wrote for this rare instrumental combination. The manuscript is 178 measures long and has a tempo marking of Allegretto (quarter = 80) lasting approximately eight and a half minutes (taking the exposition repeat). Together with the symphonic triptych Chapultepec (1922, revised version 1934), the Trio is one of Ponce’s more openly impressionistic works, although it also has some neoclassical and neoromantic features as well. Unlike many of Ponce’s nationalistic works, this trio does not show influences of Mexican or Spanish music. It has a more cosmopolitan orientation. Its modern musical discourse effectively balances instrumental dexterity with expressive musical depth with moods that include quiet, intimate, poetic passages and intense, dramatic ones. It has a sonata form with excellent motivic working out. The harmony is tertian and very complex with much tonal instability and fast harmonic rhythm. Minor keys prevail, giving the work a harmonic palette where darker colors predominate. The dense texture frequently shows an attractive, exuberant rhythmic saturation. The three instruments play protagonist roles; this is in favor of the viola, which is sometimes relegated to subsidiary parts. In fact, the composer seems to pay homage to this instrument by allowing it to open and close the movement and state the secondary theme as well.

The opening of the Trio is shown in example 1. The composer exploits the rich lower register of the viola to state the first theme. As in most of Ponce’s sonata forms, there is no
introduction and, as in many of his modern works, the harmony shows tonal instability right from the very beginning—such is the case with the following works, among others: String Quartet, Sonata a Duo, Violin Concerto, Quartet for guitar and strings. Although the movement has a key signature of A major, there are few tonal references to this key not only in the beginning but also throughout the movement, which ends on A minor. Non-traditional chord progressions and the use of unresolved seventh chords, as seen in this example, are part of Ponce's impressionistic harmonic palette. Although much of Ponce's modern music relies on the combined use of diatonic, modal and chromatic harmonies, in this trio chromatic harmonies prevail. A trait often seen in Ponce's music is the use of themes that are more motivic rather than full-blown melodies. This, together with an unstable harmony, results in a music that seems to have a developmental character right from the start, which is also the case in the Trio.

**Example 1.** first theme, mm. 1–8

Allegretto \( \frac{\text{j}}{80} \)

Example 2 shows a part of the first transition. The dense, impressionistic texture with busy juxtaposed rhythmic figures is characteristic of the piece. Every instrument actively participates, adding density to the texture through the use of rhythmic ostinatos. Both examples 1 and 2 exemplify the fast harmonic rhythm of the piece. There are unexpected harmonic changes in every beat resulting in a rich and imaginative harmony which recalls the harmonic inventiveness of much French music of the nineteenth and twentieth centuries by composers such as Franck, Fauré, Chausson, and Debussy, to name a few.

**Example 2.** transition, mm. 22–27

In contrast to example 2, example 3 (development) has an active contrapuntal texture with less density and more clarity showing neoclassical characteristics. The instruments exchange an involved dialogue with three different motives. The main motive taken from mm.1–2 appears here in diminution in mm. 67 (vla.), 70 (pn.), and 71 (vla.). The secondary motive shown in mm. 68–72 (pn., vla. vl. pn.), was first introduced in m. 28 and extensively used in the transition. The motive seen in the violin part
in mm. 69 and 72, and in the piano part in m. 71, is in fact new material. It was Ponce's custom to introduce new material in the development of most of his sonata forms. He would often integrate the new ideas in the recapitulation. In this case, however, the new motive is used only in the development.

Example 3. development, mm. 67–72

In the recapitulation, the first theme is now played by the piano with a fortissimo dynamic accompanied with brilliant chords by the strings. As mentioned before, the work closes with a viola solo preceded by a duo with the violin, where the main thematic ideas are recalled (see Ex. 4).

Example 4. ending, mm. 167–178

Performing and Recording the Trio

In 1997, members of one of Mexico's premier ensembles, Trio México (Manuel Suárez, violin, Ignacio Mariscal, cello, and Carlos Pecero, piano), and this author (viola) made what is believed to be the first recording of Ponce's Trio. We performed the work directly from the manuscript, which is quite legible and contains only a few mistakes that were easily detected and corrected by comparing the string parts with the piano score. The writing is quite idiomatic. The composer provides well-thought-out expression marks and effective slurs for the strings.

Planning bowings for the main motives of themes 1 and 2 was crucial since they appear constantly throughout the piece. The proposed bowings are shown in examples 5 and 6 for themes 1 and 2, respectively. In the beginning of theme 1, the first note is softer, shorter, and lighter than the second note. By beginning with an up-bow, it is easier and more natural to follow Ponce's expression marks. After the longer second note, the three following eighths (C#–G#–A) serve as an anacrusis to bar 3; therefore it is best to slur them together. Ponce himself does the same when the motive appears in diminution as in example 3, mm. 67 and 71 (the piano part in m. 70 seems to lack the corresponding slurs). The low F# in m. 6 needs to be loud and with a sforzando; here, a down-bow serves us better. The four eighths of the previous bar are slurred in an up-bow, which works nicely with the crescendo leading to the low F#. 
Example 5. first theme, viola part, mm. 1–8

Example 6. second theme, viola part, mm. 39–48

The beginnings of the two main motives are somewhat related; the notes circled in example 5 have a close rhythmic correspondence to the ones circled in example 6, and just like the second note of theme 1, the syncopated E# between mm. 39–40 of theme 2 seems to need slightly more weight than the previous notes. Therefore the grouping and bowing shown in example 6 suits better the weight distribution of the motive.

Publishing the Trio

As mentioned in footnote 4, the manuscript of the Trio is now in the library of the School of Music of the Universidad Nacional Autonoma de Mexico. This school has an ambitious project of publishing music from the Ponce archive including this trio, which will be a nice addition to a repertory that contains few original compositions for this rare instrumental combination. We will keep you posted.

NOTES

1. I would like to express my deepest gratitude to Carlos Vazquez, Ponce's disciple and heir, who not only allowed me ample access to Ponce's archive and kindly gave his permission to reprint excerpts of the Trio for violin, viola, and piano in this article, but also has often shared with me his personal recollections of Ponce, and most important of all, has honored me with his friendship. This article is dedicated to Mr. Vázquez as a modest recognition of his life-long quest of disseminating the work of his teacher, Manuel M. Ponce.

2. For more information on these compositions, please see Jorge Barron Corvera, "Musica de cámara para instrumentos de arco de Manuel M. Ponce," Heterofonia (Mexico City) 31, no. 118-119 (January-December 1998): 74–85.

3. This quartet was published in 1997 by Ediciones Yolotl (Mexico City). The original manuscript contains an incomplete movement that was completed, for this edition, by guitarist Jose Alberto Ubach. For more information, please see Jorge Barron Corvera, "Manuel M. Ponce's Quartet for Guitar and Strings," The Classical Guitar 15, no. 2 (1996): 22–27.

4. This archive, containing hundreds of manuscripts and published scores, was donated, in April 1998, to the School of Music of the Universidad Nacional Autonoma de México by Mexican pianist Carlos Vázquez.

5. Tempo (Molto Allegro), key (four sharps), and meter (alternating 2/4–3/4) markings for a second movement appear in the last page of the string parts. Neither Carlos Vázquez nor Carlos Prieto, to whose parents Ponce dedicated both the Sonata a Duo and the Trio for strings, could provide me with any additional information on the other possible movements.


8. Ponce had previous musical training at the Conservatorio Nacional (1901, Mexico City), the Liceo Musical (1905, Bologna), and the Stern Conservatory (1906, Berlin).

9. Many of the greatest composers were active in Paris at that time, among others Stravinsky, Prokofiev, Ravel, Martinu, Messiaen, Villa-Lobos, Rodrigo, and "Les Six."


11. The CD (Ediciones Pentagrama 1167) with chamber music of Ponce also contains the Sonata a Duo, the Petite Suite, and the String Trio 1943.

Jorge Barron Corvera holds M.M. and D.M.A. degrees in violin performance from the University of Texas at Austin. He has been active as a performer and teacher both in Mexico and the USA. He currently works as a violin teacher and researcher for the Universidad Autonoma de Zacatecas, Mexico.
Next summer, study viola at one of America's best programs — five weeks of intensive training in orchestral and chamber music repertoire, in beautiful North Carolina.

JUNE 30-AUGUST 3

Call for admissions and audition information 336.333.7450, ext. 27.

Auditions in January & February 2002.

RBP MUSIC PUBLISHERS

Offering quality arrangements for viola, by resident editor ROBERT BRIDGES.

"These arrangements are great! I love them all!"
Karen Tuttle, viola instructor at the Juilliard School.

1001 Biber Passacaglia (viola solo) $5.75
1002 Beethoven Sonata op. 5 #2, viola/piano $9.25
1003 Debussy Rhapsody, viola and piano $14.25
1004 Franck Sonata, viola and piano $10.75
1005 Telemann Solo Suite $6.75
1006 Stravinsky Suite for Viola and Piano $28.00
1007 Prokofiev "Cinderella" Suite, viola/harp $25.00
1010 Tchaik. Theme and Variations, viola/piano $30.00
1011 Bartok Rumanian Folk Dances, viola/pno $10.00
1012 Massenet Romance, viola and piano $4.50
2002 Tchaik. "The Nutcracker", string quartet $20.00

Available October, 2000:
Puccini "Madama Viola" for viola and harp
Orchestral excerpts from the ballet repertoire.

Include $2.50 shipping and handling. Send your check to:
RBP Music Publishers, 2615 Waugh Dr #198, Houston, TX 77006
Send for our FREE catalog, or visit our website at:
http://members.aol.com/rbpviola/index.htm

CLAIRE GIVENS VIOLINS, INC.
Established 1977

Dealers, Makers & Restorers of Fine Violins, Violas, Cellos & Bows

1004 Marquette Avenue | Suite 205 | Minneapolis, MN 55403
Toll-Free: 800-279.4323 | Phone: 612.375.0708
E-mail: cgv@clairegivens.com | www.givensviolins.com
“Do you want a job in music or a life in music?”

— Jack Elliott, Music Director

the henry mancini institute

P.O. Box 34575 | Los Angeles, CA 90034-0575 | 310/845-1900 | www.manciniinstitute.org
The Muir String Quartet has long been acknowledged as one of the world's most powerful and insightful ensembles, distinguishing itself among audiences and critics with its "exhilarating involvement" (Boston Globe), "impeccable voicing and intonation" (San Francisco Examiner), and "unbridled musicality" (American Record Guide). The Muir String Quartet has been in residence at Boston University since 1983.

For more information, contact the School of Music Admissions Office at:
800/643-4796
617/353-3341
sfamusic@bu.edu
www.bu.edu/SFA

The.yale school of music, a graduate professional school within a great university, has provided the ideal environment for graduate-level performers and composers for over a century. At Yale, students have the opportunity to work closely with an extraordinary artist faculty and to perform frequently in solo, chamber, and large ensemble repertoire. The Yale School of Music offers the M.M., M.M.A., and D.M.A. degrees, the Certificate in Performance, and the Artist Diploma.

THE SCHOOL OF MUSIC • YALE UNIVERSITY
Robert Blocker, Dean

For further information, please contact:
Admissions Office, Yale School of Music
P.O. Box 208246, New Haven, CT 06520-8246
PHONE: 203 432-4155 • FAX 203 432-7448
EMAIL: gradmusic.admissions@yale.edu
WEB: www.yale.edu/schmus

Antoine Tamestit, M.M. ’01, FIRST PRIZE
2001 PRIMROSE VIOLA COMPETITION

THE STRING FACULTY

The Tokyo String Quartet in Residence
Mikhail Kopelman and
Kikuei Ikeda, violins
Kazuhide Isomura, viola
Clive Greensmith, cello

Syoko Aki, violin
Erick Friedman, violin
Peter Oundjian, violin
Kyung Hak Yu, violin
Jesse Levine, viola
Ole Akahoshi, cello
Aldo Parisot, cello
Donald Palma, double bass
Wendy Sharp, chamber music
In January of 1992, violist Csaba Erdélyi returned to his native Hungary for a concert to be broadcast live from the Budapest Opera.

"It was a double premiere," says Erdélyi. "I spent ten years restoring Bartók's viola concerto from his original manuscript, and this was its debut. It was also the first concerto performance for my Joseph Curtin viola. Both were praised highly."

Csaba Erdélyi established his presence in the music world with another first. In 1972 he became the only viola player ever to win the prestigious Carl Flesch International Violin Competition. He went on to serve as principal of the Philharmonia Orchestra and violist in the Chilingirian Quartet, reaching a wider audience as the solo viola player in the film score *Amadeus.*

"It's a rare treat to own an instrument that has a strong, mature, even, rich tone in all its registers, and the perfect health of a young instrument. It has blended beautifully with Strad and Guarneri violins, as well as Goffriller and Montagnana cellos. I've trusted it in extreme climates from Brazil to Alaska. When I premiered the Bartók, it was just six months old. Yehudi Menuhin, my mentor and frequent concert partner, tried it and immediately ordered a violin from Joseph."

Erdélyi can be heard on his most recent recording, *Liszt and the Viola,* with pianist Ian Hobson [Hungaroton HCD 31724]. Says Tully Potter, writing for Strad Magazine, "you will have to go a long way to hear any of this material better played...and Erdélyi draws a wonderfully warm tone from his 1991 Joseph Curtin instrument." Erdélyi is currently artist-in-residence at Butler University in Indianapolis, Indiana.

Joseph Curtin's violins and violas are in the hands of some of the most distinguished artists of our time. For further information please send for a free color brochure.

**JOSEPH CURTIN STUDIOS**

205 North Main Street
Ann Arbor MI 48104
Tel: (734) 665-1303
Fax: (734) 665-1305
Command of a sparkling, clean and rhythmically steady spiccato stroke is a crucial skill for both chamber music and orchestral playing. While precise terminology differentiates between spiccato and sautille, these distinctions tend to blur in ensemble repertoire, because of the need to keep the bow very close to the string when numerous string players must play together. With experience and intimate knowledge of the responsive qualities of virtually every inch of the bow, a player can develop an almost instinctive ability to choose the exact spot, amount, and lightness or heaviness of touch, which will produce the most appropriate natural flex and spring of the bow with minimal physical effort. By controlling the bow's natural tendency to rebound, it is possible to play even slow spiccato passages with a stroke so close to the string as to be just bouncing on the hair much like sautille.

When a player encounters difficulty translating a basic "utility" spiccato which has been working well in early Kreutzer etudes (at both loud and soft dynamic levels) to the more difficult orchestra excerpts such as the Mendelssohn Midsummer Night's Dream Scherzo, it is time to seek experience in more varied musical contexts. The vertical and horizontal components of the stroke, as well as whether it is to be done by the forearm, wrist, or only the most minute movements of the hand—all these factors are determined by the tempo, dynamic, register (high or low string), and sound demanded by the composer's style. Mixed rhythms and gradual or sudden dynamic changes require that the player be ready to adapt his physical movements accordingly.

Effective practice strategy builds on success with the spiccato stroke in various dynamic levels through a progression of gradually faster tempi, both with 2 or 4 notes per beat as well as 3 and 6. Scales and standard etudes can be creatively adapted for this purpose, and more practical and difficult material can be found in the 10 Etudes sur des traits d'orchestre by Maurice Vieux (Leduc, 1928). It is well worth acquiring complete parts to Mendelssohn's Italian and Scottish Symphonies, as well as Beethoven's Symphony No. 9 and Schubert's Symphonies 2, 4, and 7. While these works may not frequently appear on audition lists, they contain many pages of material for developing spiccato expertise and can provide important background for more difficult excerpts such as those below.

The following excerpts show the spiccato stroke in several guises and interspersed with other articulations. Some passages involve a change of dynamics taking the spiccato through transition or suddenly introducing a different type of stroke. For each excerpt, the tempo and dynamic level help to pinpoint the precise spot on the bow where the bouncing will be nearly automatic. This automatic bouncing may be lost when practicing slowly for other details, but may be quickly regained after working the passage up to tempo on the string with small bows very near the desired spot for bouncing.

In the Beethoven excerpt, one of the most difficult tasks is to make the transition from the most minute hand-controlled pp spiccato to the larger motion ff in only three bow strokes (bars 91–93). It is helpful to memorize the physical mechanics and favorite part of the bow for each extreme, repeating bars 91 and 93 many times individually, then slowly practicing the three notes of transition to ensure that they both travel the desired amount of bow towards the frog and make the huge crescendo. Once the distribution plan is made, then it is just a matter of working it into the entire passage by practicing gradually faster tempi.
Example 1. Beethoven, Symphony No. 3, Scherzo

Allegro vivace (\( \text{\L} = 116 \))

The tempo, vigor and occasional string crossings in the Rachmaninoff passage help to ensure continuous bouncing for a heavy brush stroke which involves the forearm.
Example 2. Rachmaninoff, Symphony No. 2, 2nd mvt.

In the *soli* section below, the player must pace a gradual diminuendo from *forte* to *piano* to *pianissimo*, with manipulation of the amount, part and forcefulness of the bow each contributing to this effect.

Example 3. Rachmaninoff, Symphony No. 2, 2nd mvt.

The *spiccato* in the Brahms excerpt ranges from the *leggiero* in bar 172 (*sempre pp* from before) to the *rif marcato* notes beginning bar 188; performance tradition inserts a missing *mf* or *f* at bar 184 on the second beat, keeping power in reserve for the later printed *crescendo* which reaches *ff* by bar 202. By saving bow on all slurs interrupting the *leggiero spiccato*, the need for a retake can be avoided and the springing bow can stay in the same spot, coming and going as needed. Keeping the bow very close to the string and letting the three successive up-bows in bar 181 travel a bit recoups some bow for the upcoming long slur in bar 182. In bars 184–187, the weight of...
sf’s and fullness of staccato quarter notes (compared to the previous leggero eighth notes) places these notes on the string in mid-bow. The downbeat quarter note of bar 188 is the means to get to a lower part of the bow for the gruffer marcato stroke.

**Example 4.** Brahms, Symphony No. 2, 4th mvt.

Allegro con spirito

\[ \text{\textit{J}} = 102-108 \]

For success in both the Tchaikovsky and Rossini excerpts below, it is important to be able to play the passages up to tempo on the string in the spot on the bow where this spiccato will be played. Then, relaxing the touch and shortening the amount of bow to almost nothing should produce very fast, automatic bouncing on the bow’s hair. String crossings and occasional slurs should be accomplished with minimal physical motion so that they do not interrupt the steadiness of the bouncing. Since both excerpts move gradually from higher to lower strings, this means that the arm level should be high enough to easily anticipate arrival on the next lower string without any sudden lurch. One should actually make the little hairpin crescendo/diminuendo’s in the Tchaikovsky, instead of merely accenting the top note.

**Example 5.** Tchaikovsky, Symphony No. 5, 3rd mvt.

Allegro moderato

\[ \text{\textit{J}} = 138-144 \]
The comedic character of the Rossini depends upon sudden changes such as the explosion in bar 78, where the stroke becomes the heaviest of brush strokes immediately following the leggiero opposite extreme. The first Rossini excerpt is so soft that it is easy to avoid retaking the bow during the rests in bars 66 and 70, as well as after the half notes in bars 72, 74, and 76, by using almost no bow at all for anything which is not spiccato. The loud descending scales of the second excerpt will be most resonant with a heavy, mostly horizontal brush stroke in the lower third of the bow.

Example 6. Rossini, Overture “La Gazza Ladra”

Example 7. Rossini, Overture “La Gazza Ladra”

Development and refinement of the seemingly infinite variety of spiccato strokes involves disciplined pursuit of the mechanical skill, obedience to the composer’s tempo and dynamic instructions, imagination for the sound of minute attacks/releases of notes, and often some creative designing of bow distribution. Such excerpts figure prominently in orchestral audition outcomes because it is truly dazzling to hear ensembles large and small dash off passages of fancy spiccato bowings in perfect unison.

—Patricia McCarty teaches college-level students at the Longy School and Boston Conservatory. Former assistant principal of the Boston Symphony Orchestra, she is internationally acclaimed as soloist, chamber musician and recording artist.
Dampit provides perfect protection against damage from a dry atmosphere. Dampit proved itself 100% effective in scientific sensor measurements. FREE Room Humidity Indicator with each Dampit.

Violin $8.95 • Viola $9.50
Little Violin $7.95 • Cello $11.50
Bass $12.50

AVOID FAKES. AVOID MISTAKES.
A genuine Dampit has the Dampit name on the black top.

Air postage and handling outside USA and Canada $1.00 per unit.
In USA and Canada please add 8.88 per unit.

Mark Anton Hollinger
VIOLIN MAKER
Award Winning Instruments
VIOLIN • VIOLA • CELLO
Expert Repairs, Acoustical Adjustments
Bows & Accessories
5075 LUPINE ROAD
MISSOULA, MONTANA 59803
406-542-2012
MEMBER A.F.V.B.M.
Music for Viola and Piano
by the Zaslav Duo

including:

Brahms: Sonatas Op.120, Nos.1 & 2
Joachim: Variations, Op.10
Reinecke: Phantasietucke, Op.43
Herzogenberg: Legenden, Op.62
Kiel: Drei Romanzen, Op.69
Fuchs: Sechs Phantasietucke, Op.117
Sitt: Albumblatter, Op.39

BERNARD ZASLAV, Viola
NAOMI ZASLAV, Piano

CD#1087(2) - Music & Arts Programs of America label

* ALSO AVAILABLE BY THE ZASLAV DUO*

CD-4902(1) — Ernest Bloch: Music for Viola and Piano
"the most comprehensive Bloch viola CD . . . the performances are magnificent. Bernard Zaslav, who plays the ex-Villa, ex-Hobday 1781 J.B. Guadagnini, has been a leading member of the US viola fraternity for close on 50 years. He and his wife have been performing together in public since 1962 and I already treasure their interpretations of Franck, Milhaud and Brahms. The great 1919 Suite is delivered with immense breadth and power. This Bloch program will go up on the shelf next to them. Recommended!"

CD-4953(1) — "Dvorak's Viola"
13 works of Antonin Dvorak, originally written for violin, cello or voice and transcribed for Viola and Piano by B. Zaslav
"Zaslav has transcribed an entire programme of delightful music for the viola."

CD-626(1) — Three Romantic Viola Sonatas
Brahms: Sonatas Op.120, Nos.1 & 2, and Franck: Sonata in A for violin and Piano, (Arr. by B. Zaslav)
"The Zaslav Duo has made what is the definitive recording of these two sonatas (Brahms Op.120). The viola soars effortlessly in the long canzones wonderfully backed by the piano. All the nooks and crannies of these works have been mastered and explored from all aspects of sound and rhythm."

available at Website: http://www.musicandarts.com — Phone: 510-525-4583
also at Website: http://www.viola.com/zaslav/
31st Year!

INTERNATIONAL STRING WORKSHOP
Gerald Fischbach, Director
A World of Music Education Immersed in an Environment of World-Class Artistry

Stavanger
Norway!

July 6 - 19, 2002

WORLD-CLASS FACULTY:
Edward Adelson  Ronda Cole  Robert Culver  Erika Eckert
Gerald Fischbach  William L. Jones  Donald McInnes  Eduard Melkus
François Rabbath  Marvin Rabin  Randy Sabien  Phyllis Young

All Levels of Pedagogy & Repertoire • Master Classes • International String Orchestra
Melkus Ensemble • Chamber Music • Master Teacher Profile
Jazz Improvisation • Orchestral Conducting • Piano • Choral Conducting • General Music
International Festival of Concerts • Optional trips: Bergen, Fjords, Viking Villages!

WANT MORE INFO?
Dept VSA, 187 Aqua View Drive, Cedarburg, WI 53012 USA
tel: 262-377-7062; fax: 262-377-7096; e-mail: thintz@execpc.com
Check out our Website! www.internationalworkshops.org
As the American Viola Society celebrates its thirtieth anniversary, it is fitting to highlight the significant contributions of the AVS founder and first president, Myron Rosenblum. Myron’s tireless efforts in promotion of the viola set the course for what has now developed into the largest viola society in the world. He is also co-founder and co-director of the Viola d’amore Society of America and continues to be an active participant in both societies.

KS: Myron, you have had a tremendous influence on the development of interest in the viola through your activities in founding the Viola Research Society (now called the American Viola Society). What brought you to the viola initially?

MR: Like many of my school friends in The Bronx, New York City, where I was born and grew up, studying a musical instrument was the “norm.” There were those who played trumpet, clarinet, piano, accordion, and, of course, the violin. I started violin at the age of eight but did not discover music until high school. I went to a fine New York City high school—Brooklyn Technical High School—which had an outstanding music department and a terrific orchestra. During early high school, I started studying violin with Harold Berkeley, a
British-born teacher who had been a pupil of Franz Kneisel. Like Kneisel, Berkeley had a summer music school in Maine and it was during those three wonderful summers that I was first exposed to chamber music and to hearing the lovely sounds of the viola in that context. One of the very first pieces of chamber music I ever heard was the glorious Mozart C Major viola quintet with its enchanting dialogue between violin and viola in the slow movement.

However, it was while in college as a music major that I really fell in love with the sound of the viola and decided to change to that instrument, which also suited my temperament more. I knew many of the recordings of William Primrose, which were, needless to say, awe-inspiring, and my father, who loved music, often spoke of having heard an outstanding woman violist many times in concert—Lillian Fuchs.

My first viola lessons were with Margaret Pardee, a fine violinist and teacher who started me on the viola path. Some time before I was drafted into the U.S. Army (in October 1956), I was able to make contact with William Primrose who I knew was going to be teaching at the Juilliard School. Mr. Primrose accepted me as a private pupil and I had the privilege of being with him for private studies and at Aspen in the summer of 1956.

By the way, Primrose told me that because of another teaching commitment (I believe at Banff) he would not be arriving at Aspen for some weeks and that before he arrived, I would take lessons with another fine violist, Walter Trampler. The Aspen experience was important to my viola life for I heard two great artists in concert over the nine weeks and had inspirational lessons with them both.

**KS:** Those of us who have “made the switch” have had varying experiences with the transition time between experimenting with the viola and embracing it as our own. Did you continue to pursue both violin and viola simultaneously for a time?

**MR:** No, my “switch” to the viola was virtually exclusive and permanent. I still played occasional violin in chamber music and in some church concerts a colleague of mine oversaw, but my focus and commitment to the viola were just about total.

**KS:** You have also been a major player in the viola d’amore community. How did you discover the viola d’amore; what sparked your interest in this somewhat exotic sister to the viola?

**MR:** In 1956, there was still a draft in place in America and so, at the age of 23, I was drafted into the U.S. Army (inducted on my birthday of all things!). After the obligatory basic training in Ft. Dix, New Jersey, I was sent to Germany and stationed in Stuttgart as violist in the U.S. 7th Army Symphony Orchestra. This orchestra was created by the army essentially as a propaganda tool for the American image in what was then still post–World War II occupied Germany and spearheaded by Samuel Adler who was its first conductor. It was a really fine orchestra, made up of some of the best musical talent in the country who were drafted into the army, for better or worse. We played about 80 concerts a year, mostly for the German public as well as for audiences in other countries.

It was during my army time that I came upon some Archiv LP recordings of Emil Seiler, who played very beautiful music for viola d’amore by Vivaldi, Telemann, Ariosti, Bach, and Stamitz. Seiler was an outstanding violist and viola d’amore player. I was quite taken with this wonderful music and this fine playing on this unusual instrument and made it a point to look for an instrument and research the music when I returned to civilian life.

This is precisely what I did, so that in 1958, I purchased the first of my violas d’amore, acquired whatever music I could find (there was not much in print at that time) and did my research in libraries to locate original music for it.

By 1964, I had amassed microfilm and xerox copies of viola d’amore music and copied out a fair amount of music, and had become familiar and comfortable enough with performing on the viola d’amore that I applied for a Fulbright Grant to study with Karl Stumpf, a well-known violist and viola d’amore player in the Vienna Philharmonic who taught a viola d’amore course at the Vienna Akademie für Musik (now Hochschule).
received the grant and studied with Prof. Stumpf from September 1964 to June 1965. In addition to my studies with Prof. Stumpf, I had the time to do much research in Vienna, Prague, Darmstadt and other cities and located quite a bit of music for the viola d'amore as well as other intriguing viola and chamber works.

KS: This then was a rich period of discovery for you—exploring the viola repertoire and viola d'amore repertoire essentially at the same time.

MR: Although I am primarily a violist, one from the ranks of orchestral playing and chamber music, I always had a great interest in research. Looking for viola d'amore music during my Fulbright year, and also in several subsequent research grants, also enabled me to seek out and discover solo viola and chamber works as well as good music by little- or lesser-known composers. For example, the New York Viola Society will be publishing this fall one of these pieces I found in a monastery in Austria. It is a Viola Concerto in C by Ignatz Gspan—a Classical-period viola concerto that is quite nice and will, I hope, be a valuable addition to the slim list of original viola concerti of the 18th century.

KS: The AVS celebrates its thirtieth anniversary this year. What events led to the formation of the Viola Research Society, predecessor to the American Viola Society?

MR: It was some time in the early 1960s that I came upon a book on viola literature by an Austrian, Franz Zeyringer—the Literatur für Viola—while browsing in Patelson's Music Shop in back of Carnegie Hall. As one who played and loved the viola, I believed, like most violists, that the original viola literature was miniscule and that we violists had to depend largely on transcriptions, mostly of violin music. So, looking at the Zeyringer book was an exciting revelation, for there were many hundreds of viola pieces in sundry combinations by composers, known and unknown, that were original. Zeyringer listed the sources of many of these works, quite a few of them in manuscript in libraries and archives but many that had been published as well and some in private collections.

Inside the book was a form in which the author invited the reader to contact him and send information on viola music that he, the author, might not know about. That is precisely what I did. I wrote to Zeyringer, ecstatically praised his book and offered to send him information on American and other viola music. This initiated a very long exchange of letters and I was happy to send data on whatever viola pieces I knew of that were not in his book, plus premieres of new viola music as they were performed in New York City and elsewhere in the U.S.A.

When I was settled in Vienna for my Fulbright year, I wrote to Franz and soon after received an invitation from him to come to his little town of Pollau in Steiermark. The invitation had an added incentive of giving a performance of one of the works I had come upon in my research, a Concerto in D Major for Viola d'amore and Viola soli with strings by Christoph Graupner. The visit and concert took place, with Franz doing the viola solo part of the concerto and I doing the viola d'amore solo with the local Pollau string orchestra.

During my visit, Franz showed me his research archives and the amazing work he was doing in cataloguing all known viola music from as many sources as possible from all over the world. He also discussed the idea of an international viola society with chapters around the world. I told him I thought this was a fine idea and we discussed the possibility of an American chapter. Hence, the seeds were put in place for the formation of the American chapter of the Internationale Viola-Forschungsgesellschaft, which came to be known as the Viola Research Society, the forerunner of the American Viola Society.

KS: What was the initial interest on the part of American violists in such a society and what was the relationship with the international society?

MR: It wasn't long after I returned to New York City after my year in Vienna, that I started working on the formation of an American chapter of the Viola Forschungsgesellschaft. I wrote an article—"Violists Unite"—for the International Musician, the official journal of
the American Federation of Musicians, and then a piece titled “Viola Power” that appeared in *Allegro*, the Local 802 of the A.F. of M. paper. Violists were invited to join the American chapter of the IVG. The response was immediate and enthusiastic and in a very short time membership dues were flowing in from violists across the U.S.A., Canada, and even as far away as England and Australia. The membership of the VRS grew quickly and dramatically. The arrangement was that half of the dues of the American society would go to the International Viola Society. Our dues were $8.00 in those years and so $4.00 per member went over to the IVG in Europe. Since the American VRS was the largest and one of the earliest chapters, these monies made it possible for the IVF to exist, grow, to offer their yearly viola gifts. In my opinion, the activities of the international group would have been minimal and limited in those early years without the initial support of the American VRS.

Franz Zeyringer came to the first International Viola Congress in America that took place in Ypsilanti, MI, at Eastern Michigan University. He was astounded at the huge turnout and the quality of the three days of events. I believe there were well over 350 attendees, a huge contrast to the previous congresses in Germany that had relatively small numbers who came.

**KS:** *As part of the activities of the Viola Research Society and the International Viola Gesellschaft you were also involved in the early formation of the International Viola Archive.*

**MR:** It is my memory that Franz Zeyringer felt he had a mission to have a central viola library as a resource for all viola players. Franz was already collecting music and manuscripts from many sources that would form the basis of a major viola archive. (Incidentally, some of these MSS were “lost” in those initial years which caused much dismay to Zeyringer, as some were irreplaceable 18th-century manuscripts of viola works. It was important to him and was part of the major focus of the overall viola mission he was involved in. If you read Dwight Pounds’s report of this in his book on the history of the American Viola Society, it is clear that two efforts were being done to establish such a library—one by Franz Zeyringer, initially in Kassel and then in Salzburg, and the other by Maurice Riley and myself here in America. As the events unfolded, Maurice and I were diligently working on finding a major institution in America, centrally located, for such an archive. We actually had three interested universities and were working on logistical matters. The VFG’s initial effort to have this archive at the Mozarteum in Salzburg ultimately fell through and thus, Zeyringer, unbeknownst to Maurice and me, turned to David Dalton and approached him with the hope of having the archive at Brigham Young University in Provo, Utah. As you know, this archive was established in connection with the Primrose collection, and with the resources and support of BYU, it is undoubtedly the most important center of viola music and documents in the world.

**KS:** *Would you agree that initially the Viola Research Society was, as its name implies, interested primarily in viola literature through research and performance? Has the focus shifted much over the past thirty years?*

**MR:** It was my sense that the original organization in Europe, the VFG, essentially started as a research one. Franz Zeyringer was a performing violist and a music teacher in a small school in his town of Pöllau. The work he was doing was basically cataloguing all known viola works, original and arrangements, that he could locate. But, despite the thrust of research, he was also greatly interested in performance and the early viola ‘congresses’ in Germany did mix performance and research. Zeyringer had a trio of his own (clarinet, viola and piano) that was actively performing and among the early gifts given to members of the international society and chapters were editions of viola music.

Over the years, I think that there has been more emphasis on performance, which is a good thing. Today, we have such a fine list of wonderful violists that congresses can easily be filled with superior violists and musicians over three and more days. The Primrose Viola
AN INTERVIEW WITH MYRON ROSENBLUM

Competition adds to this performance element and certainly is an important vehicle for identifying and promoting superior viola talent today.

Yet, the research element is still strongly present, as witnessed by the wonderful Journal of the AVS that was edited by David Dalton and now by yourself. And the Primrose Archives at Brigham Young University are a major research source for violists over the world.

KS: As previously mentioned, you have been long associated with the viola d'amore. Not only can we thank you for founding an American Viola Society, but you are also one of the founders of The Viola d'amore Society of America. How long has this sister society been in existence?

MR: The Viola d'amore Society of America was created in 1977 by Daniel Thomason of Culver City, CA, and myself. Dan is a fine violist and a pupil of Paul Doktor, whom I first met in Stuttgart in the 7th Army Symphony. As I was exiting from my army time, Dan had just arrived and it was I who "showed him the ropes" of the new way of life there. Dan and I both became interested in the viola d'amore quite independently during our army stays in Germany.

With the growing interest in baroque music and performance practices that was taking place about then, we decided to try to form a society dedicated to the history, music, and performance of this instrument.

You know, the viola d'amore has always involved important composers and players, either violinists or violists, since it hit the European continent during the 17th century. Vivaldi was a viola d'amore player and wrote eight wonderful concerti for it; Attilio Ariosti, one of Handel's competitors on the London opera scene at that time, was a viola d'amore player of note and wrote some outstanding Lessons and sonatas for it. We have some fine music by Telemann, Bach, Quantz, A. Scarlatti, Christoph Graupner, Johann Mattheson and others from the Baroque period. Carl Stamitz toured widely on both viola and viola d'amore and wrote some wonderful music for viola d'amore. He was one of quite a few composers of the Classical era who found the viola d'amore attractive.

However, it really fell to performers to keep this instrument alive and we can look back to Chrétien Urhan, solo violist in the Paris Opera for whom Meyerbeer wrote the famous viola d'amore obbligato in his opera "Les Huguenots"; Louis van Waefelghem, Belgian violist and viola d'amore player who taught viola at the Paris Conservatoire and played viola in concerts with Joachim, Auer, Sarasate, Vieuxtemps and Sivori; Henri Casadesus; Charles Martin Loeffler (who wrote a wonderful symphonic poem, "La Mort de Tintagiles," for viola d'amore and orchestra); and closer to our own time, Paul Hindemith (who concertized on the viola d'amore and made some realizations of baroque works), the afore-mentioned Emil Seiler, Karl Stumpf, Renzo Sabatini, Wadim Borrisovsky, Harry Danks, Bruno Giuranna, and Walter Trampler. The latter group were all outstanding viola players who found great beauty and value in the viola d'amore repertory.

KS: What was the initial interest in a viola d'amore society?

MR: When we initially formed the society, we had no idea if it would catch on, but it did. We have a small but dedicated membership—about 160 players, mostly violists, from all parts of the world. Some of them are or were in major orchestras, such as the Boston Symphony, the Vienna Philharmonic, I Musici, the Seattle Symphony, the Minnesota Orchestra, the Los Angeles Philharmonic, the Dresden Staatskapelle, etc. Among our members were Walter Trampler and Burton Fine, Igor Boguslavsky, Massimo Paris, all outstanding violists, and violinist David Fradkin from Israel.

The Society today publishes Newsletters two times a year, offers publications of viola d'amore music, and holds International Viola d'amore Congresses every other year. Our last congress was in Trossingen, Germany, in 2000 and our next one will likely be in Warsaw and Cracow, Poland, next year.
KS: The past decades have produced a challenge for acoustic instruments from the technology sector. What do you foresee in the near future for the viola and "classical" music? Any words of advice you might like to pass along as we enter the new millennium?

MR: Living in New York City, one of the richest cultural cities in the world, it is disturbing to see the aging audiences and dearth of younger people at concerts, theater and other cultural events. At my college where I teach, an urban one in the City University of New York system, Western music and culture seems to be increasingly more foreign to our multi-ethnically-mixed student population.

The free-lance musical scene in NYC is not nearly as rich and active as when I was in the middle of that some years ago. With the past changes in tax laws, patronage of many cultural institutions was dramatically diminished. Many musical groups suddenly vanished or curtailed their offerings. The major and established musical organizations survived these changes, but the mid-level and smaller groups really suffered for want of funding and support. However, I believe this may be just part of a cycle of tastes that the arts often suffer through and go in and out of.

Added to these factors is the shameful philosophy of many school systems around the country who perceive music, art and the other arts as "frills" and inconsequential, especially when budgets are tight. Our educators and politicians still have not learned the unique value of the arts as tremendous learning and character-building tools and for the formation of one's positive self-image.

As to the viola, I believe it is in a stronger position than ever before. The playing level is extraordinarily high. The past image of the violist "who can't make it as a violinist" is fast disappearing. The international viola congresses, competitions, fine journals and newsletters devoted exclusively to the viola, and highly structured viola societies are unique in the world of strings.

I am convinced, as a performer and music educator, that in the end quality will prevail. Tastes do change and I believe that the serious and committed violist, ready to forge ahead no matter what and offer his or her art will be an important part of the musical fabric of the future and be accepted by the musical establishment without reservation.

For further information on The Viola d'amore Society of America, please contact either Myron Rosenblum, Viola d'amore Society of America, 39-23 47th Street, Sunnyside, NY 11104; Tel. (718) 729-3138; Email: myrose@erols.com or Daniel Thomason, Viola d'amore Society of America, 10917 Pickford Way, Culver City, CA 90230; Tel. (310) 838-5509; Email: dthomaso@lausd.k12.ca.us.
Instruments for a new generation of players

William Harris Lee & Co., Inc.

Makers and Dealers of Fine Violins, Violas, Cellos and Bows

Call us for information on our new line of Educational String Instruments.

The Fine Arts Building 312 786 0459 tel
410 S. Michigan Ave. 312 786 9615 fax
Chicago, Illinois 60605 800 447 4533

www.whlee.net
Two New CDs of Music by STEVEN R. GERBER

Featuring:

VIOLA CONCERTO
Lars Anders Tomter, viola

SYMPHONY #1
DIRGE & AWAKENING
TRIPLE OVERTURE
Russian Philharmonic Orchestra
Thomas Sanderling, Conductor

and

Includes:

CELLO CONCERTO
VIOLIN CONCERTO
SERENADE FOR STRINGS

Carter Brey, cello
Kurt Nikkanen, violin
National Chamber Orchestra, Piotr Gajewski, conductor

"At his best [the first movement of the SYMPHONY, the whole of the eloquent, gutturally intense VIOLA CONCERTO] he's a composer with a strong and communicative voice of his own...the performers really respond to this music and give urgent, vividly brilliant readings." --International Record Review

"Steven R. Gerber has one of the most direct and readily accessible voices in contemporary American music. The works on this disc [Chandos CD 9831] have distinctive and powerful melodic contouring. Gerber's urgent, highly charged language arouses graphic emotions, even at first hearing." --Rough Guides Online

"Each work [Chandos CD 9831] is an important addition to music in the late 20th century, its sense of evolution from previous generations welcome at a time when change seems to have become a virtue in itself."

--Fanfare Magazine for Record Collectors

Both CDs are distributed by KOCH International and are available at all finer CD stores.

For more information on Steven R. Gerber, his recordings or perusal scores, contact:
Generation Media / info@generation-media.com 516 220-2136
Jeffrey James Arts Consulting / jamesarts@worldnet.att.net 516 797-9166
This year’s ViolaFest, sponsored by the Utah Viola Society and Brigham Young University, took place from March 7–11, 2001. The featured artist was Lars Anders Tomter, who came all the way from Norway to give college and pre-college students two master classes, a recital, and another important public appearance. Tomter is a large, blond man whose forefathers, I imagine, sailed the seas in Viking longboats. His instrument must be the viola equivalent of one of those longboats, a Gaspar da Salò, over 17 inches. He draws a wonderfully large and rich tone, and all were greatly impressed with his artistry. Prof. Tomter was the soloist in the annual Primrose Memorial Concert in which he played works by Schumann, Kvandal, Paganini, Britten, Brahms, and a Primrose transcription of Schubert. He seemed able to do anything he wanted with a natural ease and conviction. During his master classes, he emphasized the importance of correct bow technique and basic setup, and exploring one’s own imagination.

Tomter joined the Mormon Tabernacle Choir in a solo (with organ and harp) of Massenet’s familiar Meditation and an arrangement of a Faurè chanson for viola and choir. This took place in the famous Tabernacle in Salt Lake City during the Choir’s regular nationwide Sunday television broadcast. The Choir members were impressed with Tomter as a marvelous violist and also as a modest human being.

Violafest also featured a lecture demonstration, “The Mind of the Quartet Violist,” given by Brant Bayless, violist of the Arcata Quartet, in residence at Utah State University in Logan. Bayless also conducted a quartet master class with an advanced BYU student quartet that was very stimulating. Dr. David Dalton gave a lecture entitled, “Preparing for the Profession—I’ve graduated, now what?” This was helpful in offering basic advice in setting up a private studio, making oneself known in a new community, preparing a personal vita, and suggestions on working toward auditions in orchestras. There was a good variety offered to all attending these excellent events.

—Tyler Hokanson
BYU undergraduate viola major

From left: Richard Elliot, Tabernacle organist, Tamara Oswald, harp, Lars Anders Tomter, viola, and Dr. Craig Jessop, director, Mormon Tabernacle Choir.
The weather in Cleveland was perfect for a seminar that ultimately was about physical relaxation: 72 degrees, blue skies, no wind. The occasion was the Karen Tuttle “Coordination” Workshop, held June 8–10 at the Cleveland Institute of Music.

Forty participants plus a number of auditors were privileged to interact with Karen Tuttle (faculty at Curtis & Juilliard) and four of her former students, now extraordinary teachers themselves: Jeffrey Irvine (Cleveland Institute of Music), who conceived the idea for the workshop; Lynne Ramsey (First Assistant Principal Viola, Cleveland Orchestra); Karen Ritscher (Rice University & Manhattan School); and Susan Dubois (University of North Texas). We were there to hear and see Karen Tuttle demonstrate her original ideas on “coordination” and to witness how her students currently interpret them.

The workshop brochure gave us the following definition:

Coordination is the word that Karen Tuttle uses to refer to her physical approach to the instrument. There are many aspects, including stance, balancing the instrument, physical releases, musical impulses, and emotional responses to the music.

Karen Tuttle developed her original ideas as an attempt to analyze how William Primrose played the viola. Primrose, the great violist, was a visceral player and would tell his students “Just play!”. Ms. Tuttle’s analysis has led to a codified method, one that brings out the resonant expression of the viola to its fullest. A hallmark of her school of teaching is showing exactly where in each phrase to release physical tension (rather than just yelling at someone to “relax!”) and then using the bow to shape musical phrases. These methods result in a vibrant and open sound, coupled with phrases that have direction, elegance and balance.¹

The workshop was organized into group classes (with all the students in attendance) and five concurrent smaller classes each led by one teacher. In the small classes, eight people got a chance to play a short piece (or even just a scale!) which was then used as a springboard for the “coordination” discussion. Each class, with its overlap of ideas, reinforced the others. By the end of the third day, the participants had begun to get familiar with these powerful ideas and to see how they could help their own playing.

Audience members were free to ask questions of any nature at any time during the classes, so there was a great sense of involvement in the learning process. Every teacher at the workshop was willing to discuss these questions and demonstrate, and this made for a captivating experience—I don’t think I saw one yawn over the three days.

Post-class discussions were exciting—everyone was eager to jump into a practice room and try out all the new ideas! It was a wonderful experience to have been able to have such outstanding instructors share their ideas with us in such a personal setting.

Each teacher had their own style, though they all shared basic attributes. All of them were remarkably supportive and encouraging and had a very tactile approach to demonstrating concepts, and they all emphasized vibrancy of tone, physical relaxation, and music making with flow and direction. Karen Tuttle was spry and funny and energetic, and she would quickly get you to hold the viola in a relaxed manner; Jeffrey Irvine would give a student an exercise and have them go through it in such a calm manner that they would see immediately how they could easily master each step of the process; Lynne Ramsey was so free and balanced and encouraging and just magical in her demonstrations; Karen Ritscher flexibly applied the basic workshop concepts to many different body types, helping students find what method would work for them specifically; Susan Dubois had tremendous energy and enthusiasm, and her articulate explanations of concepts and exercises filled many pages in our notebooks.

All in all, a terrific and inspiring weekend. Bravo to everyone involved!

¹ Look for a detailed discussion of Karen Tuttle’s thoughts on coordination in the next issue of JAVS.

—Ralph Fielding is on the Executive Board of the AVS and the viola faculty of the University of Southern California.
Study viola in Seattle

Helen Callus
ASSISTANT PROFESSOR OF VIOLA

"Callus is a first rate player with remarkable tonal beauty."
—Seattle Times

University of Washington
School of Music
School of Music Advising
Box 353450
University of Washington
Seattle, WA 98195-3450
206 543-1239 grad
206 543-8273 undergrad

On the www @
http://dept.washington.edu/musicweb/
http://faculty.washington.edu/hcallus/

viola studies degrees offered: BM, MM, DMA, Advanced Studies Certificate

viola faculty Pamela Goldsmith
Donald McInnes
Ralph Fielding
viola orchestra repertoire

USC Thornton School of Music
Office of Admission
University of Southern California
Los Angeles, CA 90089-2991

www.usc.edu/music
uscmusic@usc.edu

800 872 2213

Those who can, teach here.
A graduate of the Chicago School of Violin Making, Kenneth Sullivan locates his studio in the beautiful Finger Lakes region of New York. With 18 years of high-quality professional repair and restoration experience, his instruments have won V.S.A. Tone Awards for viola in the 1994, 1996, and 1998 international competitions.

REPAIRS • RESTORATION • SALES

KENNETH E. SULLIVAN VIOLINS

111 W. Hill Terrace
Painted Post, New York 14870
607-937-5081 • By appointment
www.sullivanviolins.com

Kenneth E. Sullivan
Violins
Atterburg: Suite for Viola, Violin and Strings; Geszler: La Toupie; Beethoven: Rondino; Bloch: Jewish Song; Supplication; Prayer; Nigun; Massenet: Meditation from Thais; Saint-Saëns: Concerto for Violin No. 3 (arr. for strings—Varga). Laurent Galliano, viola; Mirijam Contzen, violin, et al.; Orchestra, Soloists and Ensemble of High School of Music Sion; Tibor Varga, director.

Review: This is one of two records sent to me by the Tibor Varga Foundation featuring young musicians of L’Ecole Superieure de Musique Sion, which is directed by the eminent violinist, violist, conductor, adjudicator and educator Tibor Varga. The musicians come from all over Europe and are among the finest talent to be found. Only forty are selected. Ms. Contzen plays an arrangement of the Saint-Saëns Violin Concerto No. 3. She also plays the violin solo in the Sinfonia Concertante of Mozart mentioned later on this list. She’s an extraordinary talent. Mr. Galliano plays in the Atterburg piece with sensitivity and warmth. For lovers of string playing—highly recommended.


Baird: Concerto Lugubre for Viola and Orchestra; Scenes for Cello, Harp, and Orchestra; Oboe Concerto; Psychoderma for Orchestra; Canzona for Orchestra. Rainer Schmidt, et al.; StaatsPhilharmonie Rheinland-Pfalz; Philharmonie de Lorraine, Jacques Holtmann, conductor. Koch Schwann, Musica Mundi 3-6770-2.

Review: The expertise and musicianship of all the players involved in this release is world class. The recorded sound is timbrelly true and, in its dynamic range, staggering. Tadeusz Baird has finally broken out of Poland! Bravo!—William Zagorski, Fanfare

Benjamin: Viola Sonata, Jamaican Rhumba; Violin and Cello Sonatas; Tombeau de Ravel; Humoresque; Arabesque; Carnavalesque. Esther Van Stralen, viola; Tall Poppies Ensemble. Tall Poppies 134.

Review: When this disc was over Benjamin had won me over . . . Here’s a record’s worth of his writings that are unaccountably neglected. Benjamin’s chamber works are highly melodic, short yet pungent, with a strength of harmony that is distinctive. —Justin R. Herman, American Record Guide

Invocations: Bennett: After Ariadne; Hawkins: Urizen; Kampela: Bridges; MacRae: The City Inside; C. Matthews: Oscuro; Musgrave: In the Still of the Night: Payne: Amid the Winds of Evening; Saxton: Invocation, Dance, Meditation; Tiensuu: Do Job; Woolrich: Three Pieces. Paul Silverthorne, viola. Black Box BBM 1058.

Review: Familiar as lead viola in the London Symphony Orchestra and London Sinfonietta, Paul Silverthorne here demonstrates his credentials in contemporary recital fare, all of which he commissioned . . . CD-Rom players can access four additional tracks (includes a work by Cole Porter). —Richard Whitehouse, Gramophone

Biggs: Viola Concerto; Cello Concerto; Concerto for Orchestra. Paul Silverthorne, viola; Virginia Kron, cello; Paul Freeman, Czech National Symphony Orchestra. Albany Troy 394.

Review: The music is very attractive and very well played . . . will serve as a fine introduction to the composer’s music —John Story, Fanfare

_Review:_ I felt bad criticizing Westphal's recent Bach Suites CD because I know what a fine violist she is. This proves it—this is an outstanding recording—one of the very best in my collection of this repertoire. The tone is lush, her technique secure and her phrasing subtle and sensitive. I especially like that she does not try to change the register to make the viola sound like a clarinet as some other violists have done. I want those solid low tones and she provides them. Ursala Oppens is a fine pianist who provides all the strength and tone required.

**Morton Feldman:** The Viola in My Life IV; Instruments 11; David Felder: In Between; Coleccion Nocturna. **Jesse Levine**, viola; Jan Williams, conductor; Harvey Sollberger, conductor; June in Festival Orchestra. EMF CD 033.

_Review:_ The only work that features the viola is the Feldman work _The Viola in My Life IV_. The viola carries the melodic responsibility to the orchestra’s sound clusters. A simple melody is used almost like an idée fixe. Jesse Levine plays with sweep and grandeur and provides us with some of his best playing. Felder’s music provides little of substance for me. All the compositions are of a similar mold where each piece overstays its welcome. Jesse Levine is the only redeeming entity.

**Gabel:** Whale Hunt Dream; **Brisman:** Sinfonia Concertante for Viola and Orchestra; **Koplow:** Elegy for Viola and Orchestra; “Martin Luther King Jr.”; **Stewart:** Viola Concerto. **Karen Dreyfus**, viola; Jerzy Swoboda, conductor; Silesian Philharmonic Orchestra. MMC 2079.

_Review:_ This disc demonstrates a master of the instrument to whom technical challenges are simply tossed aside. . . .—David Denton, _Fanfare_

**Elegies for Viola and Piano; Glinka:** Viola Sonata; **Glazunov:** Elegie; **Franck:** Sonata for Violin (transcribed for viola by Felix Schwartz); **Delius:** Viola Sonata No. 2; **Vieuxtemps:** Elegie. **Felix Schwartz**, viola; Wolfgang Kom, piano. Glissando 77 9017-2.

_Review:_ He (Mr. Schwartz) possesses a solid and utterly reliable technique and a huge tone to go with it. —_Strad_

**Haydn:** Duos Nos. 1–6; **Mozart:** Duos No. 1, No. 2. **Miguel daSilva**, viola; Guillaume Sutre, violin. Trasart TR 103 (2 discs).

_Review:_ Sutre and daSilva are members of the Ysaye Quartet and well in tune with each other . . . watertight ensemble and unanimous phrasing. —Carlos Maria Solare, _Strad_

**Hindemith:** Sonata Op.11 No. 4; **Schumann:** Maerchenbilder; **Debussy:** Beau Soir; **Falla:** Suite Populare Espagnole; **Bruch:** Romance. **Karen Dreyfus**, viola; Robert McDonald, piano. Bridge BCD 9016.

_Review:_ It’s just a little hard to become enthusiastic about this disc when I have so many examples of these works in my collection—_Maerchenbilder_, for example—sixteen, to be exact. Not that there is anything wrong with Ms. Dreyfus’s playing. She gives idiomatic performances of the compositions with her lovely tone and sensitive phrasing. There is one composition on this disc that makes it indispensable—the **Falla** _Suite Populare Espagnole_. As far as I know, she is the only violist to have recorded the work. Since I sang the songs upon which the Suite is based, I appreciated hearing it on the viola.

**Mozart:** Sinfonia Concertante K 364; Concerto in D Major for Violin and Piano (reconstructed by Philip Wilby). **Nobuko Imai**, viola; Midori, violin; Christoph Eschenbach, piano and conductor; NDR Sinfoniorchester. Sony SK 89488, SS 89488 (multi-channel super audio CD).

_Note:_ Super audio CDs must be played on a super audio CD player.

**Ligeti:** Sonata; **Kurtag:** Jelek; **Dillon:** Siorram; **Dusapin:** Inside; **Sciarrino:** Tre Notturni Brillante; **Berio:** Sequenza VI. **Garth Knox**, viola. Montaigne MO 782082.
Mozart: Sinfonia Concertante K 364; Overture to Don Giovanni; Concerto for Violin and Orchestra. Tibor Varga, viola, violon and conductor; Mirijam Contzen, violin; Orchestra of Tibor Varga Festival Sion. Tibor Varga Foundation CH 1971 Grimisuat, Valais-Sion, Switzerland.

Review: I had read in Strad magazine that the Varga Foundation was putting out a series of recordings—especially a Mozart Sinfonia Concertante featuring Mr. Varga playing the viola. I contacted the Foundation and was quite elated to receive the two recordings in the series that featured the viola. The Sinfonia with Ms. Contzen on the violin is played superbly. Mr. Varga is as adept on the viola as he is on the violin. Ms. Contzen is a protégé of Mr. Varga and she is gaining a reputation as one of Europe's finest young players. Among my ninety-plus different recordings of the Sinfonia this one moves near the top. Bravo! Bravo!

Mozart: Sinfonia Concertante K 364; Rondo K 379; Adagio K 261; Violin Concerto No. 2. Veronica Hagen, viola; Augustin Dumay, violin, conductor; Camerata Salzburg. Deutsche Grammaphon CD 459 675-2.

Review: The performing here is often too dogged for my taste . . . trills are often stressed, dynamic and octave work is too fierce. . . . —Jeffrey Joseph, Strad


Review: Reger supposedly wrote the first two sonatas upon the sonatas of Brahms saying, "All right, so I am going to write two of those too." I do believe the shifting moods present more of a challenge than the Brahms sonatas. At times lyrical, playful, then brusque, they run the gamut of emotions and carry us wistfully along. At first written only for clarinet; the viola arrangements came later. The opus 107 was written for both instruments at the same time. The demanding piano parts are ably and sumptuously performed by Jeffrey Swann. I have looked at several old record catalogues and could not find any recordings of these works before a 1993 release by violist P. Cortesen on the Posh Boy label. Obviously this was a labor of love for Ms. Westphal and the many difficulties in them presented no detriment to her many admirable qualities. I thank her for playing them. I, for the life of me, cannot account for their neglect.


Review: The playing is fine and rather delicate. . . . —American Record Guide

Additional Review: Kluson plays his part . . . with much warmth but also with variations of tone color. —Tully Potter, Strad

Reger: Fantasy Concertante for Viola and Orchestra; Concerto for Viola and Orchestra; Concerto for Violin and Orchestra. Therese-Marie Gilissen, viola; Philippe Hoch, violin; Symphony Orchestra of Pecs (Hungary); Marc Trautmann, conductor. Koch Schwann 3-1718-2.

Review: These are the first works I've ever heard of the Belgian violist-composer Jean Reger (1879–1964). Reger was the natural outgrowth of the Belgian composer Henri Vieuxtemps. His works are pleasant without being memorable. Ms. Gilissen's strongest attributes are probably her phrasing and sensitive outlook toward the composer's wishes. Her vibrato is on the fast side, almost suggesting an arm vibrato, which detracts from her warmth. Nevertheless, I do feel that these compositions are a welcome addition to the repertoire.


Review: Vidor Nagy is a Hungarian-born virtuoso currently principal violist of the Wartemberg State Orchestra in Stuttgart. The recording is somewhat dry but clear. Decent notes complete this attractive, but too short, issue. —Carl Baumann, American Record Guide
**Additional review:** By and large the music is indicative of a high level of craft. . . . The performances are about as good as one can expect for such esoteric repertoire. Hungarian Nagy . . . is both technically impressive and consistently lyrical. . . . —Robert Emmett, *Fanfare*

**James Wilson:** Concerto for Viola—Menorah; Concertino; Pearl and Unicorn.

**Constantine Zanidache,** viola; Alan Smale, violin; National Symphony Orchestra of Ireland; Coleman Pearce, conductor. Marco Polo 8.225027.

**Richard:** Viola Sonata; Symphony No. 11; Tribulations. **Misha Amory,** viola; New Zealand Symphony Orchestra; James Sedares, conductor. Koch 7483.

---

The purpose of this book is to facilitate the learning of scales and arpeggios through a combination of visual and physical memory of the fingerboard. One must memorize scales and arpeggios to become fluent in the very rudiments of musical performance. Playing scales and arpeggios while seeing the notes with fingerings enables one to quickly learn and memorize by associating the sound of each pitch with the written note. In addition to scales and arpeggios, the finger patterns of Emanuel Ondricek are an invaluable tool for playing repeated figures from memory and visualizing the fingerboard in all different keys. It may well be that the Ondricek finger patterns contained in this book are appearing in print for the first time.

—**Allyson Dawkins**
2001-2002 Viola Faculty

Don Ehrlich, assistant principal viola of the San Francisco Symphony, has been a frequent soloist and chamber musician in the Bay Area and around the world in such groups as the Aurora String Quartet and the Stanford String Quartet, and on such series as Chamber Music West, Chamber Music Sundaes and the Mendocino Music Festival. He received the B.M. from the Oberlin Conservatory, the M.M. from the Manhattan School of Music and the D.M.A from the University of Michigan.

A native of Russia, Leonid Gesin studied with A.G. Sosin at Leningrad State Conservatory, where he later served as a member of the faculty. He performed for 17 years with the Leningrad State Philharmonic. He also taught viola and violin for five years at the Rimsky-Korsakov Special Music School in Leningrad, then emigrated to the U.S. in 1978. Gesin is a member of the San Francisco Symphony and the Navarro String Quartet. He appears in Chamber Music Sundaes and performs with the Sierra Chamber Society.

Paul Hersh, former violist and pianist of the Lenox Quartet, studied viola with William Primrose. He has taught at Grinnell College and SUNY at Binghamton, and has been artist-in-residence and visiting faculty at the University of California at Davis, Temple University, Oregon State University, University of Western Washington, the Berkshire Music Festival, the Aspen Music Festival and the Spoleto (Italy) Festival of Two Worlds. He has performed with the San Francisco Symphony, the San Francisco Chamber Orchestra and many other groups.

Jodi Levitz earned the B.M. and M.M. degrees from The Juilliard School, studying with Margaret Pardee, Paul Doktor and William Lincer. Currently principal violist of the Chamber Orchestra of Mantova and the Orchestra Citta di Ferrara (Italy), Ms. Levitz collaborates frequently as guest principal violist with the National RAI Orchestra and the Orchestra Toscanini of Parma. She has also been principal violist of I Solisti Veneti and formed the Chicago String Trio and Duo Rolla.

Office of Admission
San Francisco Conservatory of Music
1201 Ortega Street
San Francisco, CA 94122
Tel 415.759.3431
Fax 415.759.3499
admit@sfcm.edu
www.sfcm.edu

Degree Programs
Music Diploma
Bachelor of Music
Master of Music
Artist Certificate in Chamber Music

...a community of musicians who experience the joy, the promise and the pursuit of excellence...
The University of Oklahoma School of Music

DR. KENNETH FUCHS, DIRECTOR

an accredited institutional member of the National Association of Schools of Music since 1931

"...a faculty of performing artists and research specialists distinguished by a commitment to teaching..."

Offering Undergraduate & Graduate Programs in Performance & Music Education

Graduate Assistantships Available

Performance Opportunities
OU Symphony Orchestra
Accademia Filarmonica
OU Jazz Ensembles

University of Oklahoma School of Music
500 West Boyd, Norman, OK 73019-2071
Voice (405) 325-2081  Fax (405) 325-7574
oumusic@ou.edu
http://music.ou.edu

String Studies

Felicia Moye, violin
Janet Chisholm, violin
Matthew Dane, viola
Gregory Sauer, cello
John Williams, bass
Gaye LeBlanc, harp
Larry Hammett, guitar

The University of Oklahoma is proud to welcome Professor Matthew Dane to our String Faculty.

Attracting top students from across the nation and 106 countries around the world, OU consistently ranks first in the nation in National Merit Scholar enrollment per capita at American public universities and is in the top five of public universities in the graduation of Rhodes Scholars. Every National Merit finalist who designates the University of Oklahoma as their college of choice with the National Merit Scholarship Corporation is guaranteed the National Merit Scholarship package.
NEW ACQUISITIONS IN PIVA

PIVA is the official archive of music for the viola of both the International and American Viola Societies. The entries are listed according to the Zeyringer classification of instrumentation. Information on how to search PIVA online may be found on page 65.

Viola-Solo
Folio M 47 .A84 A56 1994

M 47 .B47 O32 1994

Quarto M 47 .H54 E43 1990

M 47 .L54 S54 1985

Quarto M 47 .M56 L53 1987

M 47 .S953 T82 1992

M 47 .U75 S24 1996

Cembalo und Viola
M 226 .B453 S65 1999

Klavier und Viola
Tenebrae : für Viola und Klavier, op. 82 / Michael Denhoff.

M 226 .D454 T46 1997

M 226 .J648 P52 1995

M 226 .P32 B37 1998

M 226 .P379 S66 1995

M 226 .T528 I84 1969

Klavier und Viola (Arr.)
M 228 .M373 E79 1937

M 228 .S25 C38 1995

Zwei Violen
M 287 .K75 N44 1999
Sabotherm: for two violas / Andrew Thomson.
Quarto M 287 .T50 S22 1988

**Violine und Viola**
Eight aspects of appreciation: for violin and viola / Jeffrey Mumford.
M 287 .M85 A86 1999

Duo for violin and viola / Jean Sibelius.
M 287 .S52 D86 1997

**Flöte und Viola**
Serenata für Flöte und Viola = Serenata for flute and viola: (notturni) / Carl Khym; herausgegeben von Stanislav Ondráček.
M 291 .K49 S47 1996

**Marimbaphon und Viola**
Jakobslag: Litill samleikur fyrir víólu og marimbu / Óliver Kentish.
M 298 .O45 J34 1999

**Violine, Viola und Violoncello**
Trio für violin, viola & cello / Finnur Torfi Stefánsson.
M 351 .F55 T74 1985

Trio, violin, viola, violoncello / Lou Harrison.
MiniScore M 351 .H357 T74 1961

Suite pour trio à cordes / Andre Jolivet.
M 351 .J64 S84 1990

Oslo: Norwegian Music Information Centre, 1987?
M 351 .K99 op.79 1987

**Violine, Viola und Contrabass**
Trió f. violin, viola & bass / Gunnsteinn Ólafsson.
Reykjavík: Iceland Music International Centre, 1985?
M 351 .O42 T74 1985

**Verschiedene Besetzungen**
Nonet for strings / Aaron Copland.
London; New York: Boosey & Hawkes, c1962.
MiniScore M 952 .C67 N72 1962

**Viola-Solo, mit Orchester**
Concerto for viola and orchestra: op. posth. / Béla Bartók; prepared for publication from the composer's original manuscript by Tibor Serly.
London; New York: Boosey & Hawkes, c1950.
M 1014 .B37 C65 op.posth. 1950

Frauenleben: 9 lieder pour alto et orchestre / Betsy Jolas.
Quarto M 1014 .J64 F72 1994

**Harfe- und Viola-Solo, mit Orchester**
Musik für Viola, Harfe und Streicher / Dieter Acke.
M 1140 .A24 M87 1999

**Zwei Violen- und Cembalo-Solo, mit Orchester**
Concerto pour 2 allos, clavecin et orchestra à cordes / Edison Denisov.
Quarto M 1140 .D46 C66 1999

**Gesang, drei Violen und Violoncello**
Trzy pieśni na soprano z towarzyszeniem 3 altówek i wiolonczeli = Three songs for soprano accompanied by 3 violas and cello / Tadeusz Baird.
MiniScore M 1613.3 .B35 P53 1996

**Rezitation und Viola**
Alone: for female viola/reciter / Leo Smit; poem by Emily Dickinson.
M 1625 .S64 A46 1998
William Moennig & Son, Ltd.

Locust Street, Philadelphia, PA 19103

Since 1892, Dealers, Restorers, and Appraisers in Rare Violins, Violas, Cellos, and Bows

MEMBER: ENTENTE INTERNATIONALE DES MAITRES LUTHIERS ET ARCHETIERS D'ART

ART AND ANTIQUE DEALERS OF AMERICA, INC.

APPRAISERS ASSOCIATION OF AMERICA

FOUNDING MEMBER, AMERICAN FEDERATION OF VIOLIN AND BOW MAKERS

VIOLIN SOCIETY OF AMERICA


Associates: Philip J. Kass, Richard Donovan

(215) 567-4198, (800) 523-4051, Fax (215) 567-4175

e-mail: PJKASS@worldnet.att.net
June 7 to 29, 2002
Course for talented young musicians in an inspired setting
California Summer Music
at the Robert Louis Stevenson School at Pebble Beach
Ages 25 and under
Lessons, chamber music and performance for strings and piano.
Composition and premieres for composers.
Information & Applications
P.M.B. 104
236 West Portal Avenue
San Francisco, CA 94127-1423
215 753 8920
Email csm@dnai.com
Web www.csmusic.org
AUDITIONS
Live or taped.
Call to schedule a live audition.
Deadline: March 15, 2002

Carleen M. Hutchins
DOYENNE OF AMERICAN VIOLIN MAKERS
— New York Times, June 14, 1994

VIOLAS played in the Cleveland, Juilliard, Kroll, Laurentian, Shanghai, and Vanbrugh Quarters, and in the symphony orchestras of Boston, Columbus (Principal), Detroit, Edinburgh (Principal), Hamilton, Ontario (Principal), Israel, New Jersey, New York, Newcastle (Principal and second), Northern Illinois (Principal), Portland, Oregon (Principal), among others.

COMMENTS:
“My Hutchins viola creates a sensation wherever I play it. People want to know how to get that tone quality. At the Spoleto Festival they wouldn’t believe it.”
David Mankovitz, 1962, Kroll Quartet

“Thank you for my marvelous viola.”
Simon Aspell, 1992, Vanbrugh Quartet

“Perhaps the most beautiful sounding viola I ever played. I would be proud to own it if I needed one on a regular basis.”
Paul Zukofsky, 1994, Concert Violist

112 Essex Avenue
Montclair, NJ 07042
(973) 744-4029
Fax (973) 744-9197

Latham Music
Specializing in Music for Strings
• Free Catalog •
Order online:
www.latham-music.com
(800)645-7022 (US)
Searching PIVA Online

The Harold B. Lee Library at Brigham Young University (home of PIVA) recently migrated to a new online catalog. The catalog system can be accessed via the Internet by violists throughout the world. The following instructions explain how to search for viola materials in the catalog and outline procedures for requesting specific titles through interlibrary loan.

PIVA is the official archive of the International and the American Viola societies. We wish to be user-friendly and to aid you in your needs regarding the viola repertoire.

Holdings of PIVA now consist of approximately 5,000 scores that feature the viola. Some of the older editions and manuscript scores can be photocopied for a modest fee. Although many scores are protected by copyright and may not be photocopied, PIVA is able to loan these materials through interlibrary loan.

Using the Catalog

The catalog will display all of the published scores and sound recordings in the viola collection. Most of the published scores are available to borrow through interlibrary loan. Commercial sound recordings are not loaned at present. Manuscript scores, rare editions, and materials in fragile condition are also not available for loan, but in most cases may be photocopied for a modest fee.

The Internet URL for the BYU library homepage is www.lib.byu.edu/newhome.html. Anyone with access to the Internet should be able to use the catalog. Some users who receive their Internet access from America Online have reported problems making the connection. To use the online catalog it is necessary to have either Internet Explorer version 4.x or Netscape version 3.x (or a higher version of either) running on your computer. The catalog may not function properly with earlier versions.

Once you have made the connection to the BYU Library home page, select the option LIBRARY CATALOGS—BYU LIBRARY. The catalog can be searched in four different modes. BASIC SEARCH and ADVANCED SEARCH are the two most useful search modes for PIVA. To use BASIC SEARCH (the default mode) follow these steps:

1. Leave LIBRARY pop-up menu set at ALL.
2. Leave the SELECT SEARCH TYPE option set to KEYWORD.
3. Enter keywords from the composer's name and title of the work. For example, "bloch AND suite" (upper and lower case are not important). Common boolean operators including AND, OR, and NOT can be used to combine keywords.
4. Then click on the SEARCH EVERYTHING button. If your choice of keywords is limited to the composer's name or title only, then click on the corresponding AUTHOR or TITLE button.
5. Subject searching can be more complicated. Subject information in the catalog is based on the Library of Congress Subject Headings and the Zeyringer classification scheme for viola music. If you are familiar with either of these systems enter keywords (e.g., "viola AND duets") and then click on the SUBJECT button. If you are not certain of terminology used in the subject headings, then enter common descriptive terms for musical genres and click on SEARCH EVERYTHING.
6. The truncation symbol of the dollar sign (e.g., "sonat$") retrieves sonata, sonaten, sonates, etc.
7. The results of the search are first displayed in a list showing only call number and title page information.
8. To view the full citation for the item, click on the VIEW button on the left side.
9. The full citation display titles, author names, and subject terms are highlighted and underlined in blue. Clicking on any of these highlighted phrases will initiate a new search on the corresponding author, title, or subject.
10. To print the results of a search you must first tag citations by clicking in the checkbox positioned at the upper left. Click on the...
PRINT CAPTURE button and follow the prompts to modify the display and sorting of the records. Note the option to send the results of your search to an e-mail address or to save to a disk.

Just for fun, try entering the keyword search “primrose AND viola AND archive” and click SEARCH EVERYTHING.

The ADVANCED SEARCH mode allows greater flexibility in combining keywords and permits limiting a search to a specific media format. Here are some tips for advanced searching:

Pop-up menus in the left-hand column let you specify the category for the keywords you enter.

Pop-up menus in the right-hand column let you select a boolean operator.

In the SEARCH LIMITS area of the display leave the LIBRARY pop-up menu set to ALL.

Use the ITEM TYPE pop-up menu to limit the search to a specific type of media such as a CD or SCORE, etc.

Experiment with the different options and pop-up menus to modify your search. The interface is generally simple and intuitive.

REQUESTING MATERIALS THROUGH INTERLIBRARY LOAN

The BYU library is able to loan most of its published scores and books through interlibrary loan. Almost any type of library will qualify: academic, public, or orchestra. The library does loan materials to foreign libraries in all parts of the world. Unfortunately, we do not send materials to private libraries.

The interlibrary loan process is not complicated. Simply bring the information you received from searching the online catalog to your local library and ask them to send the request to the following contact and address:

Interlibrary Loan
Attn.: Andy Spackman
Harold B. Lee Library
Brigham Young University
Provo, UT 84602
TEL: (801) 378-4155
FAX: (801) 378-6347
OCLC Symbol: UB

If the request is sent by regular mail, please ask your library to make the request on their official library letterhead. The response time for these requests varies and depends mostly on how quickly your library can process the request. The BYU interlibrary loan office (ILL) is usually very efficient and prompt. There is no charge for loans from our library. In some cases the item you request cannot be loaned but may be photocopied. In these cases the ILL office will notify you in advance of the cost.

Requests for copies of manuscript scores and assistance with archival materials can be sent directly to the curator of the Archive at the address below:

David A. Day
Curator, Primrose International Viola Archive
Brigham Young University
Harold B. Lee Library
Provo, UT 84602
TEL: (801) 378-6119
FAX: (801) 378-6708
e-mail: David_Day@byu.edu
PUBLISHERS OF MUSIC FOR THE SERIOUS VIOLIST

STUDIES
ARNOLD
Three Octave Scales and Arpeggios
BLUMENSTENGAL
Viola Scale Technique Book 1
Viola Scale Technique Book 2
DAVID
24 Etudes for the Interim Violist
HOFMANN
Melodic Double-Stop Studies
SEVCIK
Op. 9 Prep. Studies in Double Stopping
TARTINI
The Art of Bowing

REPERTOIRE
ARNOLD
Basic Bach (Student Pieces)
Beethoven's Best (Student Pieces)
Cadenzas for Telemann Viola Concerto in G
Mozart Miniatures (Student Pieces)
The Young Violist Vol.1 (Student Pieces)
The Young Violist Vol.2 (Student Pieces)

BACH
Bourée in C minor
Chromatic Fantasy & Fugue
Preludio and Gavotte

BARTOK
Roumanian Dances

BEETHOVEN
Für Elise

BENJAMIN
Jamaican Rumba

BOCCHERINI
Music Box Minuet

BOHM
Sarabande

BOROWSKI
Adoration

BRAHMS
Scherzo

CHOPIN
Nocturne for Viola

CORELLI
Sarabanda, Giga, & Badinerie
Sonata #12 Folia con Variazioni

DANCLA
Carnival of Venice

DeBERIOT
Scene de Ballet

DEBUSSY
Claire de Lune
Girl With the Flaxen Hair
La Plus Que Lente

DVORAK
Romance Op. 11
Sonatina Op. 100

FAURE
Fantasy

FIocco
Allegro

FRANCK
Sonata in D

FRANCOEUR
Sonata in A Major

GERSHWIN
Three Preludes

GLUCK
Melody from "Orfeo"

HANDEL
Concerto in Bb
Sonata in Bb
Sonata in D

HUBAY
Hejre Kati

IBERT
The Little White Donkey

JENKINSON
Elfenfanz

JOPLIN
Maple Leaf Rag
Pineapple Rag
Solace

KREISLER
Leibesfreud
Leibesleid
Praeludium & Allegro
Recitativo & Scherzo Caprice
Sicilienne & Rigaudon

KÜCHLER
Concertino in Style of Vivaldi

MASSENET
Meditation from "Thais"

MATTHEWS
Fantasy

MENDELSSOHN
Sonata in Eb

MASCAGNI
Intermezzo from "Cavalleria Rusticana"

MOUSSORGSKY
Hopak

MÓZART
Adagio K.261
Menuetto Divertimento K.334
Rondo K.250
Serenata Cantabile K.283

NOVACEK
Perpetual Motion

PAGANINI
Six Sonatas Book I
Six Sonatas Book II
Variations on the G String

PUCCINI
"O Mio Babbino Caro"

PUGNANI
Gavotta Variata

RACHMANINOFF
Vocalise

RIES
Perpetuum Mobile

RIMSKY-KORSAKOFF
Flight of the Bumble Bee

SCHMIDT
Alla Turka

SCHUBERT
Ava Maria
The Bee

TARTINI
Sonata Angelique
The Devil's Trill

TCHAIKOWSKI
Canzonetta
June Barcarolle
Melodie
Serenade Melancholique
Valse Sentimentale

THEOBALD
Scherzo Agitato

VITALE
Chaconne

VIVALDI
Sonata in G

VON WEBER
Andante & Hungarian Rondo

WIENIAWSKI
Legende
Scherzo-Tarantella

ENSEMBLES

BACH
Fifteen Two-Part Inventions

DeBERIOT
12 Short Easy Progressive Duos

HANDEL
Ent. Queen of Sheba - 2 Violas & Piano

MOZART
Duo Sonata in Bb
Twelve Duets

PACHELBEL
Canon

TELEMANN
Concerto #1 in C for Four Violas
Concerto #2 in G for Four Violas
Concerto #3 in F for Four Violas
Concerto #4 in D for Four Violas

VIVALDI
Concerto for Four Violas & Piano

Available from your Local Dealer or:

VIOLA WORLD PUBLICATIONS
2 Inlander Road
Saratoga Springs, NY 12866
Phone/Fax: (518) 583-7177
email: Violaworld@aol.com
## INDEX TO ADVERTISERS

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aspen Music Festival/School</td>
<td>25</td>
</tr>
<tr>
<td>Berg Bow</td>
<td>14</td>
</tr>
<tr>
<td>Boston University</td>
<td>33</td>
</tr>
<tr>
<td>California Summer Music</td>
<td>64</td>
</tr>
<tr>
<td>CIM/Encore</td>
<td>24</td>
</tr>
<tr>
<td>Coda Bow</td>
<td>20</td>
</tr>
<tr>
<td>John M. Connolly &amp; Co., Inc.</td>
<td>26</td>
</tr>
<tr>
<td>Joseph F. Conrad II, Luthier</td>
<td>18</td>
</tr>
<tr>
<td>Consort International (Sofia Violins)</td>
<td>70</td>
</tr>
<tr>
<td>Joseph Curtin Studios</td>
<td>34</td>
</tr>
<tr>
<td>D’Addario</td>
<td>13</td>
</tr>
<tr>
<td>Dampit</td>
<td>40</td>
</tr>
<tr>
<td>Eastern Music Fest</td>
<td>31</td>
</tr>
<tr>
<td>Steven R. Gerber</td>
<td>50</td>
</tr>
<tr>
<td>Claire Givens Violins, Inc.</td>
<td>31</td>
</tr>
<tr>
<td>Heritage Insurance Services</td>
<td>48</td>
</tr>
<tr>
<td>Mark Anton Hollinger</td>
<td>40</td>
</tr>
<tr>
<td>Carleen M. Hutchins</td>
<td>64</td>
</tr>
<tr>
<td>Interlochen</td>
<td>13</td>
</tr>
<tr>
<td>International Strings Workshop</td>
<td>42</td>
</tr>
<tr>
<td>John–Brasil</td>
<td>25</td>
</tr>
<tr>
<td>Last Resort Music</td>
<td>18</td>
</tr>
<tr>
<td>Latham Music Enterprises</td>
<td>64</td>
</tr>
<tr>
<td>William Harris Lee &amp; Co., Inc.</td>
<td>49</td>
</tr>
<tr>
<td>Henry Mancini Institute</td>
<td>32</td>
</tr>
<tr>
<td>Manhattan School of Music</td>
<td>7</td>
</tr>
<tr>
<td>William Moennig &amp; Son, Ltd.</td>
<td>63</td>
</tr>
<tr>
<td>Moes &amp; Moes</td>
<td>19</td>
</tr>
<tr>
<td>Music City Strings</td>
<td>40</td>
</tr>
<tr>
<td>Geoffrey Ovington</td>
<td>17</td>
</tr>
<tr>
<td>Dwight R. Pounds</td>
<td>67</td>
</tr>
<tr>
<td>RBP Music Publishers</td>
<td>31</td>
</tr>
<tr>
<td>Maurice W. Riley</td>
<td>67</td>
</tr>
<tr>
<td>Robertson &amp; Sons</td>
<td>18</td>
</tr>
<tr>
<td>Charles Rufino</td>
<td>6</td>
</tr>
<tr>
<td>San Francisco Conservatory of Music</td>
<td>59</td>
</tr>
<tr>
<td>Shar Products</td>
<td>25</td>
</tr>
<tr>
<td>Southern Music</td>
<td>58</td>
</tr>
<tr>
<td>Nick Stamon Press</td>
<td>67</td>
</tr>
<tr>
<td>Kenneth E. Sullivan Violins</td>
<td>54</td>
</tr>
<tr>
<td>Super Sensitive</td>
<td>17</td>
</tr>
<tr>
<td>Thornton School of Music/USC</td>
<td>53</td>
</tr>
<tr>
<td>University of Oklahoma</td>
<td>60</td>
</tr>
<tr>
<td>University of Washington</td>
<td>53</td>
</tr>
<tr>
<td>Viola World</td>
<td>68</td>
</tr>
<tr>
<td>Yale</td>
<td>33</td>
</tr>
<tr>
<td>Zaslav Duo</td>
<td>41</td>
</tr>
</tbody>
</table>
An Amati, a Guadagnini, 
a Sofia and a Strad.

Audition a premium European handmade Sofia violin, viola or cello at one of our worldwide exclusive agents.

Alexandria, Virginia       BROBST VIOLIN SHOP (800) 886-3554
Anderson, S. Carolina      DRAISEN EDWARDS VIOLINS (864) 225-4666
Ann Arbor, Michigan        SHAR FINE INSTRUMENTS (800) 438-4538
Appleton, Wisconsin        HEID MUSIC VIOLIN SHOP (800) 236-4343
Atlanta, Georgia           ATLANTA STRINGS (800) 675-8413
Austin, Texas              BECKTELL-BLACKERBY (512) 469-9343
Baltimore, Maryland        JOSEPH FARRELL VIOLINS (410) 366-7616
Barcelona, Spain           VALLES TRADE (935) 906-204
Bologna, Italy             BRUNO STEFININI LIUTAIO 051 22 90 55
Boston, Massachusetts      REUNING & SON VIOLINS (617) 262-1300
Chicago, Illinois          BEIN & FUSHI (312) 663-0150
Columbus, Ohio             THE LOFT VIOLIN SHOP (614) 267-7221
Coralville, Iowa           JAMES RECK VIOLIN SHOP (319) 351-8374
Dallas, Texas              J. & A. BEARE, LTD. (214) 521-6778
Glendale, California       TOM METZLER VIOLINS (818) 246-0278
Houston, Texas             AMATI VIOLIN SHOP (713) 666-6451
Lausanne, Switzerland      JOHN ERIC TRAELNES 021 31 22 880
Lincoln, Nebraska          THE VIOLIN SHOP (402) 474-1640
London, England            J. P. GUIVIER & CO. 171 580 2560
Minneapolis, Minn.         CLAIRE GIVENS VIOLINS (800) 279-4323
Montreal, Quebec           WILDER & DAVIS LUTHIERS (888) 419-9453
Philadelphia, PA           FREDRICK OSTER VIOLINS (215) 545-1100
San Francisco, CA          ROLLAND FELLER VIOLINS (415) 567-3708
Seattle, Washington        BISCHOFBERGER VIOLINS (206) 324-3119
Singapore                  SYNWIN ENTERPRISES (065) 743-7865
Spartanburg, SC            SMITH - MUSIC AND ARTS (864) 948-1971
Stockholm, Sweden          SCANDINAVIAN STRING DIST. 708 32 03 94
Taipei, Taiwan             GALAXIAS INSTRUMENTS (02) 2343-2092
Tempe, Arizona             STRING SHOP OF ARIZONA (480) 829-8595
Tokyo, Japan               T. KUROSAWA & CO. 333 63 52 22
Toronto, Ontario           SHAR FINE INSTRUMENTS (888) 353-7427
Troy, Michigan             PSARIANOS VIOLINS (800) 697-8465
Vancouver, B.C.            NORTHWEST MUSICAL (800) 663-6797

Phone: (317) 264-0444  Fax: (317) 264-0555

Sofia Violins
www.sofia-violins.com
The American Viola Society (AVS) is an association for the promotion of viola performance and research. Your personal and financial support is appreciated. AVS membership is accompanied by three issues of the *Journal of the American Viola Society* each year and membership in the International Viola Society, as well as the satisfaction of knowing you belong to a collegial group dedicated to the furtherance of our instrument and its literature.

**PERSONAL INFORMATION**

*Please fill out the form below, both front and back, and return with your check or money order. To help reduce errors, please print carefully.*

Last Name ____________________  Home Phone ________________________

First Name ____________________  Work Phone ________________________

Address _______________________  Fax _____________________________

City __________________________  E-mail __________________________

State / Zip _____________________

Country _______________________

*If you are a student, please use your permanent address.*

**AFFILIATIONS**

*Please select the ones most applicable.*

- University Professor
- Private Studio
- Professional Orchestra Player
- Student
- Professional Chamber Player
- Library/Institution
- Free-lance Professional
- String enthusiast/amateur performer
- High School, Junior High, Elem. Teacher
- Retired
- Music Business
- Other ____________________

Please see next page for membership categories and dues →
### AVS National Membership Dues: Select one

<table>
<thead>
<tr>
<th>Option</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>$35 Regular Membership</td>
<td></td>
</tr>
<tr>
<td>$20 Student Membership</td>
<td></td>
</tr>
<tr>
<td>$15 Emeritus Membership*</td>
<td></td>
</tr>
<tr>
<td>$45 Joint AVS/Canadian Membership (includes both CVS newsletter and JAVS)</td>
<td></td>
</tr>
<tr>
<td>$40 International Membership (Residing outside the U.S.)</td>
<td></td>
</tr>
<tr>
<td>$25 International Student Membership (Residing outside the U.S.)</td>
<td></td>
</tr>
<tr>
<td>$35 Institutional Membership</td>
<td></td>
</tr>
</tbody>
</table>

* persons who have been regular members for at least eight years, who have passed their 65th birthday, and who choose to be classified as emeritus members

**Total AVS National Dues**

### AVS Local Chapter Dues:

Membership in AVS local chapters is optional and must be accompanied by membership in the AVS National organization. Please check all that apply. All dues are payable to the AVS National Secretary.*

<table>
<thead>
<tr>
<th>Chapter Name</th>
<th>Dues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arizona Viola Society</td>
<td>$10 Regular</td>
</tr>
<tr>
<td></td>
<td>$5 Student</td>
</tr>
<tr>
<td>Chicago Viola Society</td>
<td>$20 Regular</td>
</tr>
<tr>
<td></td>
<td>$10 Student</td>
</tr>
<tr>
<td>Iowa Viola Society</td>
<td>$10 Regular</td>
</tr>
<tr>
<td></td>
<td>$5 Student</td>
</tr>
<tr>
<td>North Carolina Viola Society</td>
<td>$20 Regular</td>
</tr>
<tr>
<td></td>
<td>$10 Student</td>
</tr>
<tr>
<td>Northern California Viola Society</td>
<td>$10 Regular</td>
</tr>
<tr>
<td></td>
<td>$5 Student</td>
</tr>
<tr>
<td>Ohio Viola Society</td>
<td>$10 Regular</td>
</tr>
<tr>
<td></td>
<td>$5 Student</td>
</tr>
<tr>
<td>Oregon Viola Society</td>
<td>$20 Regular</td>
</tr>
<tr>
<td></td>
<td>$10 Student</td>
</tr>
<tr>
<td>Rocky Mountain Viola Society</td>
<td>$10 Regular</td>
</tr>
<tr>
<td></td>
<td>$5 Student</td>
</tr>
<tr>
<td>Southern California Viola Society</td>
<td>$75 C</td>
</tr>
<tr>
<td></td>
<td>$50 G</td>
</tr>
<tr>
<td>Utah Viola Society</td>
<td>$10 Regular</td>
</tr>
<tr>
<td></td>
<td>$7 Senior</td>
</tr>
<tr>
<td></td>
<td>$5 Student</td>
</tr>
<tr>
<td>Viola Club of DC/MD &amp; VA</td>
<td>$10 Regular</td>
</tr>
<tr>
<td></td>
<td>$5 Student</td>
</tr>
<tr>
<td>Washington Viola Society</td>
<td>$15 Regular</td>
</tr>
<tr>
<td></td>
<td>$5 Student</td>
</tr>
</tbody>
</table>

**Total Local AVS Chapter Dues**

### Contributions: Optional

- I wish to contribute to the Primrose Memorial Scholarship Fund.
- I wish to make a tax-deductible contribution to the AVS Endowment.

**Total Contributions**

Please write one check for your **Total Amount Enclosed** $ __________

Check Number __________

Make your check or money order payable to the *American Viola Society* and mail to:

Catherine Forbes, AVS Secretary
1128 Woodland Drive
Arlington, Texas 76012

Be sure to notify the AVS of any address change. JAVS is not forwarded.

For membership inquiries and address changes, contact Catherine Forbes, AVS Secretary, 1128 Woodland Dr., Arlington, TX 76012
(e-mail: cforbes@uta.edu)