

JOURNAL

of the

AMERICAN VIOLA SOCIETY

Chapter of
THE INTERNATIONAL VIOLA SOCIETY
 Association for the Promotion of Viola Performance and Research

Vol. 3 No. 1

April 1987



VIOLIST oder BRATSCHIST.

Die Stimm ist etwas rauh, so die Violen giebet,
 doch heist sie angenehm, dem der sie recht versteht,
 ein Stück wird edler geachtet und geliebet,
 wann dieser artige Thon zugleich darunter geht.
 Dem, so die Mutter-Stadt der Music-Künstler heißet,
 ist, die mein Instrument als etwas schöner preisbet.

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International Viola
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Thank You, My Dear
Mr. Primrose!

American Viola Society



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**XIV International
Viola Congress**

June 16-20, 1987

University of Michigan
Ann Arbor, Michigan

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**PREVIEW OF THE XIV INTERNATIONAL VIOLA CONGRESS
EVENTS**

TUESDAY -- JUNE 16

11:00 a.m. -	2:00 p.m.	Primrose Scholarship Competition
Noon -	5:00 p.m.	Registration
3:00 p.m. -	5:00 p.m.	AVS Board Meeting
5:00 p.m. -	6:00 p.m.	Cocktails
6:00 p.m. -	8:00 p.m.	Banquet
8:30 p.m. -		UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC FACULTY CHAMBER MUSIC CONCERT - "U. of M. Past and Present" - with Patricia McCarty, Donald McInnes, Yizhak Schotten

WEDNESDAY -- JUNE 17

8:30 a.m. -	7:00 p.m.	VISIT THE EXHIBITS (Exhibits Open All Day)
9:00 a.m. -	10:15 a.m.	Lecture - LOUIS KIEVMAN, "Practicing the Viola"
10:15 a.m. -	1:00 a.m.	VISIT THE EXHIBITS
11:00 a.m. -	Noon	Recital - PATRICIA McCARTY
Noon -		LUNCH
12:00 p.m. -	1:30 p.m.	VISIT THE EXHIBITS
1:30 p.m. -	3:15 p.m.	Master Class - EMANUEL VARDI
3:30 p.m. -	4:30 p.m.	Lecture Demonstration - ANN WOODWARD - "A profile of the violist in the Classical Period"
5:00 p.m. -	6:00 p.m.	Recital - TOBY APPEL
6:00 p.m. -		DINNER
6:00 p.m. -	7:00 p.m.	VISIT THE EXHIBITS
8:30 p.m. -		U.S. AIR FORCE ORCHESTRA CONCERT with soloists

Thursday - June 18

8:30 a.m. -	7:00 p.m.	VISIT THE EXHIBITS (Exhibits Open All Day)
9:00 a.m. -	10:30 a.m.	Historical Perspective - DAVID DALTON, MAURICE RILEY, FRANZ ZEYRINGER- including a new film on William Primrose
10:45 a.m. -	11:15 a.m.	Recital - KAZUHIDE ISOMURA, "Virtuoso Unaccompanied Viola Music"
11:15 a.m. -	12:15 p.m.	Tone Demonstration of New Violas - ERIC CHAPMAN, Coordinator, Assisted by Kazuhide Isomura
12:15 p.m. -		LUNCH
12:15 p.m. -		VISIT THE EXHIBITS
1:30 p.m. -	3:15 p.m.	Master Class - ROBERT VERNON
3:30 p.m. -	4:30 p.m.	Suzuki Viola School - DORIS PRUECIL, assisted by William Pruecil
5:00 p.m. -	6:00 p.m.	Chamber Music Concert
6:00 p.m. -		DINNER
6:00 p.m. -	7:00 p.m.	VISIT THE EXHIBITS
8:30 p.m. -		NATIONAL ARTS CHAMBER ORCHESTRA CONCERT with soloists

Friday - June 19

8:30 a.m. -	7:00 p.m.	VISIT THE EXHIBITS (Exhibits Open All Day)
9:00 a.m. -	10:30 a.m.	Panel Discussion - NATHAN GORDON, KAZUhide ISOMURA, LOUIS KIEVMAN, DONALD McINNES, WILLIAM PRUECIL - "Career Options for the Violist Today"
11:00 a.m. -	12:00 p.m.	Recital - BARBARA WESTPHAL
12:00 p.m. -		LUNCH
12:00 p.m. -	1:30 p.m.	VISIT THE EXHIBITS
1:30 p.m. -	3:15 p.m.	Mock Orchestra Audition/Panel Evaluation- NATHAN GORDON, PATRICIA McCARTY, YIZHAK SCHOTTEN, ROBERT VERNON
4:00 p.m. -	6:00 p.m.	Master Class - HEIDI CASTLEMAN
6:00 p.m. -		DINNER
6:00 p.m. -	7:00 p.m.	VISIT THE EXHIBITS
8:30 p.m. -		U.S. AIR FORCE ORCHESTRA CONCERT with soloists

Saturday - June 20

8:30 a.m.-12:00 p.m.	VISIT THE EXHIBITS
9:00 a.m. - 10:15 a.m.	American Viola Society Meeting
10:30 a.m. - 11:30 a.m.	Recital - EMANUEL VARDI
12:00 p.m. - 1:00 p.m.	Viola Play-Along

Program Description

Chamber concerts will include works for various instrumentations including viola and gamelon ensemble; viola, baritone and piano; viola, clarinet and piano; viola and harp; and viola, oboe, and piano, featuring Loeffler's Four Poems and Two Rhapsodies, Bax's Fantasy Sonata, and other works. For the first--and possibly last--time on a viola congress program, P. D. Q. Bach's Sonata for Viola Four Hands will be heard.

Among viola solo works to be performed with orchestra are those by Heinz Werner Zimmermann, David Finko, Jean Francaix (Rhapsody), Bax (Phantasy), Bruch (Concerto for Clarinet and Viola), Maurice Gardner (Violin, Viola concerto in a premiere), and Alan Shulman (Variations, 1984).

Some of the recitalists will feature a special repertoire: unaccompanied viola music (Isomura); duo viola literature (Vardi and Weinstock); Romantic English works (Appel); premieres of pieces by Tibor Serly and Yehudi Wyner (McCarty and Westphal).

Other highlights include a performance with orchestra by the young winner of the Primrose Scholarship Competition of the Britten *Lachrymae* or Alan Shulman's Variations. Younger violists will be chosen to play an orchestral mock audition followed by an evaluation by a panel. If selected, one of the finalists will be invited to play for a week in the viola section of the Cleveland Orchestra. There will be an instrument exhibit and exhibits by publishers and dealers.

Deadline Extended

In the recent mailing of registration forms for the XIV International Viola Congress, the following fees for registration are given:

Regular

Before April 15 (\$60)

After April 15 (\$70)

Student

Before April 15 (\$35)

After April 15 (\$45)

The reduced prices quoted "Before April 15" will be in force up to May 15.
After May 15, the registration fees will advance \$10 per person.

This extension of the special fee for early registration does not guarantee accommodations in the U of M Dormitory. If you wish to stay in the dormitory, be sure to get your registration fees and reservations in early. Special rates are also available to hotels within walking distance of the Congress.

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George Cavender, Coordinator
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ARTISTRY AND THE VIOLA

by

Emanuel Vardi

VIOLA RECITALS ARE A BORE . . .
THE VIOLA HAS NO REPERTOIRE . . .
VIOLISTS ARE NOTHING BUT SECOND
RATE VIOLINISTS . . . IT DOESN'T
HAVE THE VARIETY OF COLOR . . .
NO BRILLIANCE OR EXCITEMENT . . .
I could go on and on. Suffice it to
say, I am sick and tired of those
maligning statements which I have
heard over and over throughout my
career as a viola soloist. The fault is
not with the viola, but with the lack of
artistry and courage in most of today's
violists. Of course, there are those
who are artistic, but when you try to
compare what's around to any of the
fine violinists and cellists, there are
very few that measure up. I know that
there are talents out there, and even a
few major talents, but that doesn't
change the current problems of the
viola soloist: of getting an audience to
accept the viola as a serious solo
vehicle outside the chamber music and
orchestra world.

Since we are dealing with a stringed
instrument, my basis of comparison will
be the violin soloist. Audiences that
attend violin recitals are used to a very
high level of excellence, both musically
and technically. Not that the players
are perfect, but most basic technical
flaws are missing such as bad shifting,
bad intonation, and bad string crossing.
Rhythm is excellent and these violinists
produce a beautiful, clear, and lovely
sound. Over and above this, they play
with a lot of ease, virtuosity, and
musicality. By and large, the current
successful violinists have the equipment
that enables them to project artistry
which encompasses technique,
personality and charisma, the necessary
ingredients that captivate audiences. In

other words, they are artists in the
fullest meaning of the word.

Unfortunately, this is not always true
of the viola soloist. But for a few
exceptions, most of them abort their
technical training much too soon. I've
had and have a few advanced potential
artist students who play the Bartók and
Walton concertos, Brahms sonatas and
many of the other major works. Most
them stopped their technical training
with Kruetzer. A few touched on some
Rode--two or three etudes--but their
basic work on exercises, such as scales
and finger exercises and especially
double stops and bowings, is almost
non-existent and to reiterate, most of
them aborted their technical training
much too soon.

After all, performance is the sum
total of one's practicing habits. To
achieve a high level quality in one's
playing, one must go through rigorous,
disciplined practice, much like the
professional athlete.

Learning from others

Facility is only the beginning. Once the
conditioned reflexes are set, comes the
hardest part, namely, developing a
technique to make music in it's highest
sense. This is where the artist
develops imaginative musical devices,
personality, charisma, and the many
exacting things that make up an
interesting, exciting, unique and
wonderful player. How this is achieved
is a good question. Most of the time
these things cannot be taught, and it is
up to the player to learn how to create
them. Talent must be there to begin
with.

I think violists can only learn
artistry by exposing themselves to past
and present performers, by going to
recitals, and by listening to recordings.
One can learn from all players--good
and bad--by listening to them as a

lesson in what to do or what not to do. Sometimes one can learn from poor players more easily than from good players. It is somehow easier to see faults than good attributes. I remember distinctly while I was a student reacting to bad players by saying to myself: "I don't want to sound like that. I hate the bumps in the sound, the bad bow changes, and the ugly shifts." It was hard to get past the bad parts to even try to hear the music. On the other hand, when I heard Heifetz and Kreisler, it was really difficult to hear or see what they were doing. It all seemed so easy; it was like magic. One should listen to the greats in concert or on records, and when possible, watch carefully what they are really doing. Analyze their phrasing, and the interpretive devices they use to produce their artistry. Use of color and dynamics, manipulation of the bow, nuances, and other details are all important.

Another thing is to study stage deportment. There is nothing more distracting than bad stage presence. Another very important aspect of concert knowledge is the art of tuning. A "tuning recital" is the last thing an audience wants to hear. There is no harm in using imitation as a learning device. I don't mean that one should copy, but just to use other artist's stage deportment as a point of departure.

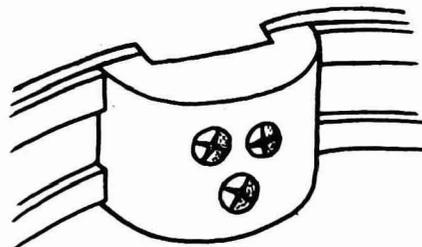
Although it is only hearsay, I have heard when Heifetz was a young man, he heard Kreisler many times and was very influenced by his manner of rubato and shifting. From that, he developed his own style. William Primrose also was influenced by the master Kreisler and freely admitted it.

To conclude these suggestions for viola artistry, my advise to the aspiring viola soloist is to ignore the so-called limitations of the viola and set your

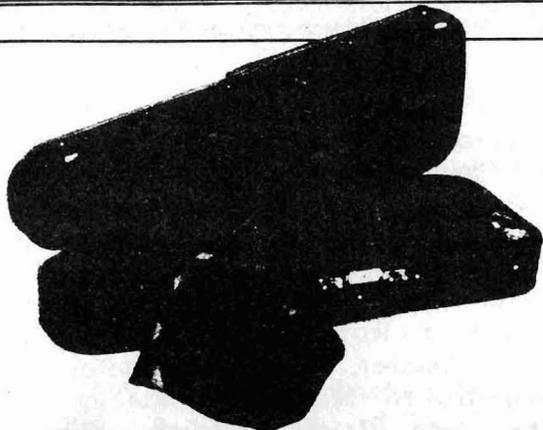
sights on the highest level of playing possible. Another way of developing personality and style is to play short concert pieces such as those by Kreisler, Sarasate, Paganini, arrangements of Chopin, DeFalla, Vivaldi, Bach and others. Many of these can be played from the violin parts with a few minor changes. As an example, I play the Habanera by Ravel directly from the violin arrangement, the Frescobaldi-Cassado Toccato off the cello part, with only a few changes. There are many short pieces available which are arranged by Primrose, Katims, Borrisowsky, Lincer, Doctor and others. One must not forget that the dessert is part of a meal and that's exactly the function of the short piece.

A recital is much like a dinner where there is an appetizer, entree, dessert and coffee. By the same token, a recital has an opening--one or two big works such as a Bach unaccompanied sonata or suite--a major sonata with piano, a modern work, a couple of short pieces, or one larger concert piece, and the encores. Develop the art of discipline in practicing because what happens on the stage is the sum total of the players knowledge, experience and HOMEWORK.

Emanuel Vardi is in the forefront of virtuoso violists of today. He has concertized throughout the world, most recently making regular visits to England, giving master classes and performing for BBC. He has made numerous recordings for Musical Heritage, Columbia, RCA, and other companies.



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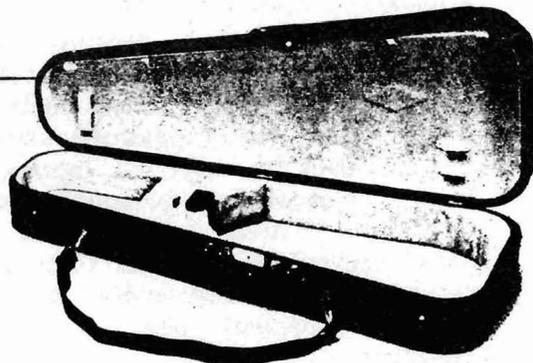


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HAROLD COLETTA

by

ROSEMARY GLYDE

Editor's Note: This is the second in a series of articles by the author on prominent violists.

It was one of those grey days in New York, a little chill, a little damp. As I crossed the Tappan Zee Bridge, I thought back to my first meeting with Harold Coletta at a concert at the Caramoor Festival. A mutual friend had introduced us. I met Coletta again recently in the city. He is a highly respected violist and an inviting personality; I thought it high time for our readers to get to know him.

After crossing the Hudson River, I turned down meandering roads bordering a reservoir, and soon, I came to Harold Coletta's home. A cobblestone path took me to the right of an old barn to the doorway of the charming, two-story farmhouse.

Mr. Coletta, in dark suit, red vest and tie, opened the door, and ushered me into his home. "It was built in 1780," he said as we strolled through. Large beams crisscrossed the ceilings of rooms splashed with an occasional red. He told me how he chanced upon the for-sale sign some fifteen years ago. The house was in shambles, sitting on the corner of the property. He drove by it hundreds of times. He decided on it, found the agent, and gave him a deposit in five minutes. Now, after extensive renovation that even included moving the house away from the road, it contains a wonderful music study. Once a room of one floor, it now has a vaulted ceiling reaching up to the second-floor. Among the objets d'art in the study are various photographs. He pointed out one in particular: a

photograph of his wife of four months, Mary Lewis, an attractive woman with a pervasive smile. I noticed another that Mr. Coletta said had been taken by Paul Doktor: a photograph of Mr. Coletta performing at the viola congress in Rochester ten or so years ago. Another, taken in October of 1966, showed Mr. Coletta sharing the stage with Jascha Heifetz, Gregor Piatigorsky, Joseph DePasquale, Isadore Baker, and Laurence Lesser, after a performance of the Tchaikovsky Sextet. We stepped into the front room to chat. Mr. Coletta is a very tall, broad-shouldered man. Soft-spoken with a burly quality in his voice, he has a gentlemanly manner with a trace of diffidence. While taking notes as he spoke, I was struck by the copious detail of his life and work.

Early Years

Mr. Coletta's father was a fine Fifth Avenue custom tailor who emigrated to the U.S. in 1907. Harold Coletta was born in New York City, and after the crash of 1929, his father took a position at Wilson and Rustling in Connecticut. The family moved out to Connecticut, and Harold Coletta started playing, as did his brother. String-playing came about as a result of young Harold's kindergarten teacher, Miss Westcott. At five, Harold spoke only Italian, and Miss Westcott invited him to come to study English with her every afternoon. When she also heard him sing, she gave him two unique presents: his first half-size violin, and his first ice skates. This, of course, was an auspicious gesture, and Mr. Coletta still is touched by it.

Later, after school hours, the young Harold worked sweeping up the shop at Wilson and Rustling. There, one of their famous clients was Samuel Clemens. Mr. Coletta recalls a framed

letter there from the author, saying that he enjoyed his suit. The seat was transparent from sitting and writing so long, would they please make him a new suit of the same material! This was particularly amusing to Mr. Coletta and he shared some of his infectious laughter over this.

One of his first teachers was Louis Vorsi, a graduate of the Boston Conservatory. Later, he studied with Carl Larsen in Bridgeport, and as a teenager, at fourteen years, he played in the Bridgeport Symphony.

The period of growth that followed in Mr. Coletta's life reflected a period of growth in the country. The Work Progress Administration of the Roosevelt administration came into being, offering work to artists, writers, architects, musicians, all artisans and craftsmen of the time. This organization took over the Bridgeport Symphony, providing regular work for all its members. They were scheduled to play eight hours a day in the symphony, studiously learning orchestral repertoire. Mr. Coletta told an amusing story about his transformation into a violist. One day, Fritz Weber, supervisor of the orchestra, came in. "He called out, 'stand up everyone,' and after viewing the height and build of the players, he declared, pointing, 'you and you get violas for next week.'" Mr. Coletta took a train to the Metropolitan Music Company in New York City, and got a cherry red viola, bow, and case, for \$18. Harold, as it turned out, felt more comfortable as a violist owing to his size. He sat at the back of the viola section, sitting with Tibor Horn, who helped him learn the clef.

Later Mr. Coletta began to study with Joseph Kovarcik. John Burnett, first violist of the Bridgeport, was studying with Kovarcik at the time and highly recommended him. Kovarcik,

born in Iowa in 1860, went to Prague to study composition with Dvorák. When Dvorák came to take the position of conductor of the Philharmonic, he brought Joseph as his secretary. Kovarcik was first violist as well. (An interesting aside concerned Leon Barzin. When Kovarcik retired, Leon Barzin, the associate first, took his place to head the section. Mr. Coletta first met Leon Barzin at cellist Danny Saidenberg's Fifth Avenue apartment. Coletta mentioned that "Barzin's rhythmic impulses were like a rock.") Saidenberg's brother at the time was pianist to Emanuel Feuermann.

Mr. Coletta's first chance to play in a "good orchestra under a good conductor" came in 1939--the All American Youth Orchestra under Leopold Stokowski. The auditions took place as follows: first, the city audition in Bridgeport; second, the state audition in Connecticut; third, the New England audition in Boston (where he played for Fielder); fourth, and last, the audition for Stokowski. Mr. Coletta was the only one chosen from Connecticut. The All American Youth Orchestra toured South America, the U. S., and Canada. On the second tour, Mr. Coletta became the first violist. At this point in our conversation, he told me of his colleagues in the orchestra, and showed me a marvelous photograph, asking me to guess the identity of the players. In particular, he pointed to a petite, diminutive figure: the young Dorothy Delay. Joseph dePasquale was there also, among others. Mr. Coletta told me of his performance of the Mozart Sinfonia Concertante with Miss Delay in Connecticut. The year was 1940-41.

In the Profession

Mr. Coletta then served one year in the St. Louis Symphony, two years in the New York Philharmonic, and then nine years in the famed NBC Orchestra until Toscanini retired in 1954. After



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that, the orchestra evolved into the "Symphony of the Air." He also played in the "Voice of Firestone" broadcast orchestra as principal violist.

At this point, I mentioned to Coletta a book I had run across at the Auburn University Library, Alabama. I was struck by the title of the book that was being taken off the shelves: *The Romance of the Rubber Industry*. It held sketches and lectures, a précis of those read on the air. The juxtaposition of romance and rubber in the same phrase was utterly fascinating, and I really should have asked to have it. This book captured the essence it seemed of the time, and one had only to imagine what the musicians must have endured during those Firestone broadcasts.

Mr. Coletta also joined the staff of WABC for fourteen years, playing TV shows to Met auditions. He performed the Telemann Concerto from coast to coast and the host for the program, incidentally, was the president's daughter, Margaret Truman. He also played in the American String Quartet and toured for Columbia Concerts.

At the age of 40, Mr. Coletta formulated his "ten-year plan," a plan to develop his solo playing. "At the age of forty, I played my first solo with orchestra. Previously, I just didn't have the luxury of time for solo playing as I was making a living as an orchestral player. I felt it necessary to begin playing solos in order to rid myself of orchestral habits."

At age 50, he played as a soloist in the capital cities of Europe, receiving memorable reviews. An excerpt from the review of his Wigmore Hall concert reads:

The fourth movement of Hindemith's Unaccompanied Viola Sonata, Op. 25, No. 1, is marked

Tonschönheit ist Nebensache, beauty of tone is unimportant. But the American violist Harold Coletta seems to be incapable of anything but the most beautiful and sonorous tone, and in his superb performance of the work at Wigmore Hall, there was nothing in that tear-away movement that was not richly toned, rhythmically articulate, and beautifully in tune. In fact, the constant beauty and steadiness of tone throughout the work, and Harold Coletta's sensitive phrasing and musicianship made this the performance of the evening, although the rest of the program proved these characteristics to be the hallmark of his playing."

Teaching

The London-based manager, Van Wyck, who had arranged Mr. Coletta's London concert, heard him play, and invited him to teach in Stockholm one summer. Then followed the invitation to teach at the Congress of Strings in Cincinnati for three summers. The Dean at the State University of New York at Purchase heard three or four of his student and subsequently invited them to enroll at the school. Then Yale University came up with an opening. "I knew Brodus Erle and David Schwartz, the latter of which called me, and told me he was leaving Yale. I threw my hat into the ring. Yet I had not degree." He taught at Yale for four years.

While teaching at Yale, Mr. Coletta stressed the importance of orchestral training. "Even Primrose never made a living as a soloist. He played chamber music and taught." He feels the concentration on solo playing is ill-placed, and is a problem at most schools. He would like to see a three-tiered program put in place: first, orchestral repertoire; second, chamber music; third, solo repertoire. "The

icing on the cake comes last." This plan certainly parallels Mr. Coletta's own life career. His plan is difficult to lay in place owing to the reluctance of students to concentrate on orchestral repertoire. Schools also feel that students will leave if orchestral repertoire is pushed.

Mr. Coletta knows all the orchestral passages from memory. "Fuchs, Ysaÿe, Gingold, all played in orchestras. What's wrong with it? It's music." He related a story about a major orchestra in which he "subbed" one night for an ailing colleague. The concertmaster, a respected violinist, stood up and said, "Harold, what are *you* doing here? I *have* to be here!" He was taken aback by this comment.

In his teaching career, Mr. Coletta has approached his students as an extended family. When on occasion a student felt the need to move to another teacher, Mr. Coletta would say, "you may return to me if it doesn't work out." This passing on of his life's work is important to him though now his teaching is limited owing to his desire to protect his time. His teaching materials he prefers to be orchestral. "I also depend on materials from the repertoire. I will make exercises from the Concertante cadenza, for example." Yet, he adds, "The most important book I ever stole was, 'How to Practise Kreutzer' by Gustav Saenger. He also studied for a time with Kroll and Bronstein, but in the final analysis, he feels his greatest teacher was the concert, listening to others perform. Lionel Tertis also on "three beautiful afternoons" was an unforgettable memory.

Lionel Tertis

Tertis, at near eighty, came to this country in 1952, showing the Tertis model viola. He was staying on Riverside Drive with Hoxie Fairchild, a

former student. (Mr. Coletta fondly recalled that Joseph and Lillian Fuchs were also present at Tertis's recitals those afternoons at the Mannes School.) Mr. Coletta would have given anything to study with Tertis, and asked him directly if he might. Tertis answered politely but brusquely, "No. I have too many appointments." Mrs. Fairchild saw his disappointed expression, and took him aside. "Give me your phone number, and I'll arrange something," she said. Mr. Coletta did have the opportunity to play for Tertis and he went with great anticipation. Tertis had a "beautiful attitude--he said, 'ask me anything.'" Mr. Coletta then asked, "Do you play a piece straight through and then work on details?" Tertis answered, "I play a phrase until I'm green in the face!"

Mr. Coletta enthusiastically showed me some of the art work of his daughters while I was in his home. "I didn't encourage or discourage them where music was concerned." Interestingly, two of the three children are in the visual arts. Of the three, the eldest son, 42, a graduate of the University of Pennsylvania, is the head of the National Grange, an insurance company based in Poughkeepsie. The middle daughter, 40, has her master's of painting from the University of Pennsylvania, and has given Mr. Coletta three grandchildren. The youngest daughter at 36 is also an artist and illustrator who recently entered the painters' and set designers' union. Mr. Coletta sent her to Venice to art school when she was eighteen.

Harold Coletta can be heard in recital at New York's Merkin Hall, June 7th this year at 3 p.m., sharing a program of violin-viola duos with violinist Israel Choberg. This should not be missed!

What is particularly endearing about Harold Coletta is his desire for human

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contact. I mentioned to Harold that he had the talent and seemed to actually engender the ability to transcend my generation. Mr. Coletta simply stated, "To be human is more important than where the fingers go."

Rosemary Glyde received her doctorate of Musical Arts from the Juilliard School under Lillian Fuchs. She was violist in the Manhattan String Quartet and has appeared as soloist with the Houston Symphony and other orchestras. Ms. Glyde is the treasurer of the American Viola Society.

THANK YOU, MY DEAR MR. PRIMROSE!

by

DONNA LIVELY CLARK

Editor's note: This article appears on the fifth anniversary of William Primrose's death.

That day in September, 1965, when my name was posted on the class list of William Primrose, I was thrilled and a little frightened. Even so, as a very young and naive freshman at the Indiana University School of Music, I couldn't possibly have realized what an impact this would have on the rest of my life!

During that first year of study, I was quite a challenge to Mr. Primrose. I was very musical (which was why he agreed to teach me) but not very advanced technically. He decided that one of the solutions was to have a "pow-pow" with Josef Gingold. What a grand time the three of us had! After he and Mr. Gingold worked with me on *tirez* and *poussez* bowing, the two of them spent the rest of the evening telling me all their old boxing tales. I even discovered that Mr. Primrose sometimes preferred going to a sports

event over a concert. What a surprise! My overly serious attitude (frequently referred to by my family) started to present itself for a little re-evaluation. (Maybe I could go to that football game after all. Didn't my teacher say practicing over three hours a day was probably wasted time anyway?) About this time he also advised me to listen to the way singers phrase and try to imitate that in my playing. What wonderful advice!

A remarkable thing that I learned from him, which, I have used with virtually every student I have taught, is the philosophy of positioning the instrument. I call it the "Primrose Procedure," and it has made an immense difference in the comfort level of many violists of varying shapes and sizes. This is discussed and pictured in *Violin and Viola* by Yehudi Menuhin and William Primrose, published by Schirmer Books. Another lasting gift is that of the appreciation of the beauty of the open strings of the instrument and the importance of choosing fingerings that enhance the natural and unique character of the viola. Indeed, I treasure my music with his red-penciled markings.

Memorable Dinners

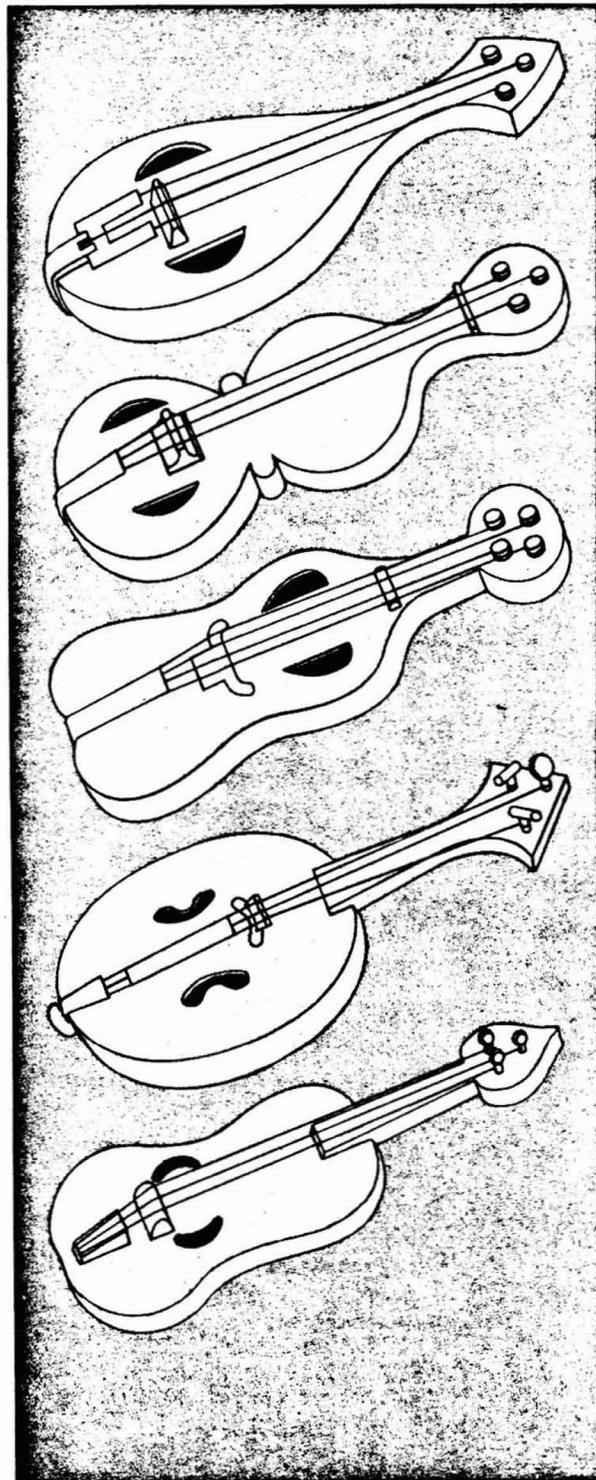
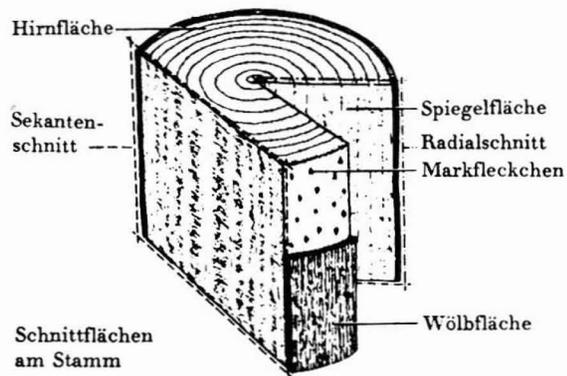
Then I think of the dinner experiences. Many times I was his guest for dinner at Bloomington's most elegant haunts. In particular, I think of Sully's Oaken Bucket where he introduced me to Dubonnet and whole pompano. To thank him for my being his frequent guest, my parents came to town to take him to Sunday dinner. Mr. Primrose immediately put my father (a truck driver and dispatcher who knew very little of music) at ease and they had a "lively" conversation. On the way back Mr. Primrose insisted on going to visit a gas station attendant who had serviced his Lincoln when he had a car on campus. The attendant

was working that day but didn't seem to take much notice of the Scottish gentleman who stopped to say hello. However, I certainly took notice!

Of course, we stayed in contact after my graduation. My husband and I had the happy occasion to meet him and his wife Hiroko in Geneva, Switzerland for lunch. We happened to mention that we were going on a boat trip on Lake Geneva the next day. Early the following morning we were surprised to receive a message that a visitor had come to our hotel. It was my beloved Mr. Primrose bringing his binoculars for us to borrow so we could get the most out of our boat trip.

I will miss him and his counsel very much. However, my memory of his zest for life, his love of people, his magnificent command of the English language, and his monumental musicality will always be with me as standards to live by. Thank you, my dear Mr. Primrose!

Donna Lively Clark is professor of viola and Director of Progress of Strings at Butler University in Indianapolis. She is also the founder and violist in the Lockerbie String Quartet and principal viola in the Indianapolis Chamber Orchestra. Ms. Clark is president-elect of the Indiana State Chapter of ASTA.



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Forum

I have been making instruments for twenty-three years. My first viola, 17½" was made with William Carboni in 1968. My second viola, 17½", I made with Rene Morel. Both instruments were entered in competition in 1968 and 1969. I took first place on tone and workmanship in the U.S. and British Columbia with these violas. These successes inspired me to go on making more violas.

Though I have won many competitions through the years, I have found that the true test of an instrument is made by the musicians who are looking to buy one. They really put the instrument through the paces. They test for everything, particularly rapidity of response.

I have learned a great deal about the needs of the violist by being in close contact with them. This is why the International Viola Research Society is most important to me and other makers.

I became a member of the American Viola Society in 1975 and have attended all of the congresses from Ypsilanti to the present time. At Eastman in 1977, I met some of the most outstanding violists in the country, starting with Mr. Primrose. It was very exciting and a stimulation. I had four instruments of mine there, and thanks to Prof. Tursi, they were played in the auditorium by Bob Slaughter.

This was the beginning of a whole new phase of my life. As a result of this exposure, LeRoy Bauer, past president of the American String Teachers Association and professor of music at the University of Idaho, purchased one of my instruments. Burton Fine, principal violist of the Boston Symphony, got the very next one I made. Both LeRoy and Burton, after nine years, are still playing on my instruments. This is very gratifying. If it hadn't been for the American Viola Society and the congress, I may never have met with these musicians. I also got many orders during this congress. At a meeting held on the last day it was suggested that the society ought to consider having makers exhibit their instruments at future congresses. This was voted on and accepted with great enthusiasm by the members. At that time, there was a great shortage of new violas. Every time I heard Mr. Primrose speak, he never failed to say, "If you need an instrument, go get a healthy new one." At the next congress the makers were permitted to exhibit two violas. I'm sure they brought their best instruments. This exhibition has been repeated at each congress.

Now, this is an ideal situation. The makers are there, the instruments are available to play, teachers are there and many of their students also. What better way to get a good instrument for oneself or help a student pick one that is suitable for him or her? It is better than chasing around the country and spending a lot of time and money looking for an instrument. Musicians may find what they want right in the exhibition room. Teachers and colleagues are there to help with their opinions and to advise. And

students are not likely to buy an instrument that is wrong for them if their teachers are there to advise.

There was a time problem at past congresses. The schedule was so tight that musicians could not spend much time in the exhibition room. Also, there was some doubling up on lectures. As a result, the musicians had to make a choice.

I've been in touch with Yizhak Schotten, the host of the coming June congress, and with Catherine, his wife, who I understand has been a great help to him in arranging the schedule. They assured me that there will be no doubling up on lectures. Time will be set aside specifically for the instrument exhibition and there will be time for a little socializing and reacquainting with old friends and making new ones. This is going to be a great congress.

I would like to finish by saying to you violists, we makers need the stimulation of having you play our instruments, talking to us about violas and what your needs are. We strive to make better and better violas and we need your interest to spur us on.

So, come to the exhibition, play our instruments, and visit with us.

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From the Presidency

We welcome Karen Tuttle as a member of the Board of the American Viola Society. She has enjoyed a distinguished career as a soloist, chamber musician, and teacher. In the latter capacity she has been associated with the faculty at the Peabody Conservatory, and teaches at the Curtis Institute and the Juilliard School. Summers usually find her on the staff at the Aspen Festival. Ms. Tuttle has participated in the Prades and Marlboro Festivals and has been a member of the Schneider, Galamir, and Gotham Quartets. We look forward to her contributions to the AVS of which she has been a member for some years.

David Dalton, President

Of Interest

Primrose Memorial Concerts

A Primrose Memorial Concert was recently given at Brigham Young University by the Hungarian violist, Csaba Erdélyi. This has been an annual event, usually coupled with a master class, since William Primrose's death in Provo, Utah in 1982. Past presenters have been Emanuel Vardi, Toby Appel, Cynthia Phelps, and Paul Neubauer. As a tribute to the memory of Mr. Primrose, these artists often have taken only a portion of their usual professional fee, which is a gracious professional gesture.

Tretsch Collection

Recently acquired by the Primrose International Viola Archive at Brigham Young University is an extensive viola music collection of about 500 examples. This was owned by Lieselotte Tretsch of Berlin, West Germany. The collection was gathered over a period of about fifty years by Mrs. Tretsch's husband who is now deceased. PIVA learned of the existence of this particular collection through Prof. Franz Zeyringer, president of the International Viola Society. Through persistence and some on-site persuasion by personnel of BYU, and the encouragement of Prof. Zeyringer, Mrs. Tretsch allowed the collection to come to PIVA. (Her husband's chamber music collection went to the Berlin Philharmonic as part of the events surrounding the 750th anniversary celebration this year of the founding of Berlin.) Particularly valuable to PIVA are the examples of Russian and Eastern European viola publications, some now out of print.

Editor's Note: Any information pertaining to the viola or violists of general interest can be submitted to the editor for inclusion in the AVS Journal. These contributions and commentary from our readers is appreciated.

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About Violists

Penderecki Performance

Paul Neubauer, principal violist of the New York Philharmonic, gave performances during the second week of February of Krzysztof Penderecki's Concerto for Viola and Orchestra. The composer led the New York Philharmonic. This concerto was premiered in Venezuela in 1983 by the violist Joen Vázquez and the Orquesta Sinfónica de Maracaibo. The US premiere was by Kim Kashkashian and the Minnesota Orchestra.

Academia

Csaba Erdélyi has been appointed professor of viola at Indiana University beginning this fall. He fills a position vacated by Kim Kashkashian who will be moving her residence to Munich. Mr. Erdélyi, a native of Hungary, first came to the attention of violists when he won the Carl Flesch International Violin Competition in London in the early 1970's. For the past fifteen years he has resided in London where he has taught at the Guildhall School.

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